

UNIVERSIDAD DE JAÉN

UNIVERSIDAD DE CÓRDOBA

Master's Dissertation/
Trabajo Fin de Máster

**“GET THE SHOW ON THE ROAD”
THE CREATION OF AN ENGLISH-LANGUAGE
THEATER GROUP FOR ELEMENTARY
SCHOOLS**

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June, 2022

ABSTRACT: This project arises from the concern to bring the theater to all students of a bilingual center of Primary Education of the Autonomous Community of Madrid (hereinafter called CAM), not only as mere spectators, to which they are accustomed, but as participants in it. Therefore, it is a work based on the pedagogical experience carried out for more than 10 years. For this purpose, we present a theatrical pedagogical proposal in English to be carried out by a school theater group with students from the whole Primary Education stage and involving different areas of the curriculum. The main objective of this proposal is to improve the students' communicative competence in the English language, providing them with the necessary tools and resources that will allow them to carry out meaningful and fluent interactions, assimilate pronunciation and prosody features and acquire vocabulary in a contextualized manner, while at the same time fostering in the students a greater confidence in their ability to learn the English language.

KEY WORDS: Theater, drama, primary education, school, English

RESUMEN: Este proyecto surge de la inquietud de acercar el teatro a todos los alumnos de un centro bilingüe de Educación Primaria de la Comunidad Autónoma de Madrid (en adelante CAM), no sólo como meros espectadores, a lo que están acostumbrados, sino como partícipes del mismo. Por tanto, es un trabajo basado en la experiencia pedagógica llevada a cabo durante más de 10 años. Para ello, se presenta una propuesta pedagógica teatral en inglés para ser llevada a cabo por un grupo de teatro escolar con alumnos de toda la etapa de Educación Primaria y que involucra diferentes áreas del currículo. El objetivo principal de la presente propuesta es mejorar la competencia comunicativa de los alumnos en la lengua inglesa, dotándolos de herramientas y recursos necesarios que les permita realizar interacciones significativas y fluidas, asimilar rasgos de pronunciación y prosodia y adquirir vocabulario de manera contextualizada, al mismo tiempo que se fomenta en los alumnos una mayor confianza en su capacidad para aprender la lengua inglesa.

PALABRAS CLAVE: Teatro, dramatización, educación primaria, escuela, inglés.

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1. INTRODUCTION

Since the beginning of the bilingualism project at CEIP San Cristóbal in the 2005-2006 school year, and later at CEIP Las Acacias, I have looked, together with my team, for different ways to approach, in a playful and practical way, the teaching of English as a second language to students. To this end, I have carried out activities as diverse as songs, dances, role-playing games, contests, debates, blogs, plastic expression activities and, of course, theatrical performances. With the latter, we have obtained very good results since our students have discovered the communicative value of the English language, while improving interpersonal relationships, gestural, oral and body skills, favoring disinhibition and teamwork.

This paper aims to describe how to create a theater group and the implementation of a proposed theatrical activity in English. In order to carry out this task, first a definition of theater will be offered. The use of theater in a school context and how it has been implemented in classrooms will be examined. The legal framework will be pointed out. First, an overview will be given of the national laws in Spain and how areas such as "dramatization" or "dramatic play" are promoted in them. The specific example in the Community of Madrid will be examined as well as the counterweights that shaped theatrical activity in the curriculum. This will be followed by a theoretical approach to the use of theater in the teaching of English as a second language. All of the above will serve as a framework to try to outline its main assets and pitfalls. The characteristics of the theatrical pedagogical proposal will be shown, analyzing elements such as the context, the contents, the objectives, the competences, the measures of attention to diversity, timing and evaluation. Finally, we will conclude by underlining the broader conclusions that this proposal has allowed us to reach.

1.1. Classroom theater definition

There are many definitions of theater or dramatization. Among these, I would like to highlight Whiteson's (1996, cited in Boudreault, 2010: 48) which states that theater provides an excellent platform for exploring theoretical and practical aspects of the English language. According to Kao (1998: 2) drama is a special

communication situation that allows the teacher and learner to enter a "world of increasingly authentic scenarios and creative dialogues". Therefore, theater not only enhances learning (Di Pietro 1983), but the "language that arises is fluent, purposeful and generative because it is embedded in the context" (Kao, 1998: 4).

And finally, one of the most cited definitions is that of Holden (1981: 1), who defines it as "any activity that asks the learner to represent a) himself in an imaginary situation or b) another person in an imaginary situation". This imaginary situation allows to widen the communicative environment of the students and to open them to new situations of social interaction that they would not otherwise encounter in a classroom.

Using theater in the classroom is not something new. Coggins (1956) recalls that the use of theater in the education of children dates back to Plato (427-347 B.C.), who believed that children should learn in a playful way (Coggins 1956:7ff). In his study Coggins (1956) reports the rise of theatrical projects in European schools, mainly in England, towards the second half of the sixteenth century and notes the interest of teachers in the use of theater in the classroom to stimulate learning in different areas, among them English. An example of this would be Dr. Rouse, a teacher at the Perse Grammar School in Cambridge, who in 1911, wrote:

Acting is one of the most potent means of learning. Thought, word and act linked together make an impression such as nothing else can make. In this direction lies the salvation of our schools. We all know how dull a text-book is; a history of English, a manual of grammar, even chemistry books are sometimes dull. But if the teacher uses his book as a suggestion, makes his history a story, sets his pupils to act it, in make-believe, before they know what they are doing, they are practising English composition and English grammar and learning English history. (Coggins 1956: 232)

Byram (2010: 164) also pointed out that "The first examples of theater used in the classroom rather than performed on stage appeared in England in

the early twentieth century, they are isolated but significant examples because they introduced the concept of dramatization" and Schewe (2013 : 5) wrote that "theater pedagogy in foreign language teaching and learning has developed as a specific field of research and practice since the 1970s".

Here in Spain, and specifically in Córdoba, the writer and teacher Isabel Agüera Espejo-Saavedra has a prolific work of theatrical proposals for children. One of them published in the nineties has become a classic that has been performed even in the Royal Academy of Sciences, Letters and Fine Arts of Córdoba *Teatrillos: con niños de educación infantil y primaria* (1991). Her simple and entertaining plays are a reference in the schools of Córdoba.

1.2. Legal framework

William Shakespeare claimed that:

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages.
As You Like It Act 2, scene 7, 139–143

It is noteworthy that although theater has been carried out in schools for almost a century, some examples are the studies and publications of Via *English in Three Acts* (1976), *Drama in Language Teaching* by Holden (1981) and *Drama Techniques in Language Learning* by Maley & Duff (2009), I have not found any reference to this practice contemplated in Spanish educational legislation until 1970 with the *Ley General de Educación 14/1970*, and "only timid proposals" (Vieites, 2014: 342).

¹ En el caso de la educación teatral propia de las etapas de la

¹ In the case of theatrical education in the stages of compulsory education, it is interesting to analyze how the Ley de Educación del 70 promotes the appearance of areas such as "dramatization" or "dramatic play" in General Basic Education, which will be transferred to the LOGSE, without establishing

enseñanza obligatoria es interesante analizar cómo la Ley de Educación del 70 promueve la aparición de áreas como “dramatización” o “juego dramático” en la Educación General Básica, que se van a transferir a la LOGSE, sin que sin embargo se establezcan mecanismos para su docencia, como podría ser la incorporación de profesorado específico a través de nuevas especialidades docentes o la integración de su “didáctica” en los planes de estudio de magisterio. (Vieites, 2014: 345)

Specifically, in the *Orden del 2 de diciembre de 1970* as the following year, in the *Orden del 6 de agosto de 1971*, music and dramatization were unified in the area of Artistic Expression. In the *Orden del 6 de agosto de 1971, por la que se completan las Orientaciones Pedagógicas para el idioma inglés en la segunda etapa de la Educación General Básica*, a brief reference is made to dramatization as an element of oral expression in the courses of 6th and 7th forms of EGB (General basic Education). Subsequently, with the entry into force of *Ley Orgánica 1/1990, de 3 de octubre, de Ordenación General del Sistema Educativo (LOGSE)*, for the first time, within the framework of a reform of the educational system, the teaching of music and dance, dramatic arts and plastic arts and design was extensively regulated, in response to the growing social interest in these subjects, especially in view of the significant increase in the demand for these subjects. However, dramatization in the teaching of Primary Education remains as part of Plastic and Musical Expression, as a resource rather than as a teaching in itself.

La Ley Orgánica 2/2006, de 3 de mayo, de Educación (LOE) already established objectives related to dramatization in all the educational stages. There is also a section dedicated to higher artistic education. These objectives are reiterated in the *Ley Orgánica 8/2013, de 9 de diciembre, para la mejora de la calidad educativa (LOMCE)*. Finally, *Ley Orgánica 3/2020, de 29 de diciembre de 2020 (LOMLOE)* makes some changes in the previous law in paragraph 3 of its article 55, considering the Degree in Higher Artistic Education in Dramatic Art

mechanisms for their teaching, such as the incorporation of specific teaching staff through new teaching specialties or the integration of their “didactics” in the teacher training curricula. (Vieites, 2014: 345)

as equally valid as the university degree and mentions that in the primary education stage artistic creation will be worked in all areas of primary education (Sec. I. P. 122873). Within the artistic teachings there is no mention of drama, which is again relegated to the background.

At a higher level of concreteness these are the laws that regulate teachings in primary schools and bilingual centers of the CAM:

- *Real Decreto 126/2014, de 28 de febrero, por el que se establece el currículo básico de la Educación Primaria.*
- *Orden ECD/65/2015, de 21 de enero, por la que se describen las relaciones entre las competencias, los contenidos y los criterios de evaluación de la educación primaria, la educación secundaria obligatoria y el bachillerato.*
- *Decreto 89/2014, de 24 de julio, del consejo de gobierno, por el que se establece para la comunidad de Madrid el currículo de la educación primaria.*
- *Decreto 17/2018, de 20 de marzo, del Consejo de Gobierno, por el que se modifica el Decreto 89/2014, de 24 de julio, del Consejo de Gobierno, por el que se establece para la comunidad de Madrid el currículo de la educación primaria.*
- *Decreto 8/2019, de 19 de febrero, del Consejo de Gobierno, por el que se modifica el Decreto 89/2014, de 24 de julio, del Consejo de Gobierno, por el que se establece para la comunidad de Madrid el currículo de la educación primaria.*
- *Orden 5958/2010, de 7 de diciembre, por la que se regulan los colegios públicos bilingües de la Comunidad de Madrid.*

In all of them there are small mentions of theater within the areas of Spanish Language and Literature, Foreign Language: English, and Art Education.

Some examples are:

❖ **Spanish Language and Literature**

² Las prácticas orales (exposiciones, debates, coloquios, etc.) deben formar parte de la actividad diaria del aula y no sólo en esta área sino en todas las áreas del currículo. Entre estas prácticas, la memorización y el recitado de poesías en particular es un medio especialmente adecuado para que el alumno se exprese en público, con el valor añadido del placer que proporciona el contacto con la literatura. En los grados superiores, la comunicación oral incluirá la práctica de la dramatización y la lectura teatral.

❖ **Foreign language: English.**

³ “El teatro en inglés y algunas otras actividades grupales favorecen el aprendizaje de esta lengua. Las representaciones teatrales, además de ser estimulantes, contribuyen a ampliar el vocabulario y a mejorar la pronunciación y la entonación”.

❖ Finally, in the area of **Art Education**, the following is mentioned

⁴ “Identifica el cuerpo como instrumento de expresión de sentimientos y emociones y como forma de interacción social”.

Although theater constitutes an educational resource that allows the development of the school curriculum coordinating different areas such as those mentioned above in the primary curriculum of CAM, and in particular in the area of Artistic Education (since theater is, after all, an art, a performing art, a means of expression and a form of learning) it only appears in one paragraph. It is exclusively in higher education that its presence is consolidated and equated to

² Oral practices (like expositions, debates, colloquiums, etc.) should be part of the daily classroom activity and not only in this area but in all areas of the curriculum. Among these practices, memorization and recitation of poetry in particular is a particularly appropriate means for the student to express himself in public, with the added value of the pleasure that contact with literature provides. In the upper grades, oral communication will include the practice of dramatization and theatrical reading.

³ English theater and other group activities are conducive to learning English. In addition to being stimulating, theatrical performances help to expand vocabulary and improve pronunciation and intonation.

⁴ Identifies the body as an instrument for the expression of feelings and emotions and as a form of social interaction.

any other study.

But how can students be expected to be well grounded or to develop their full artistic potential if dramatic expression is not worked on at any of the previous stages? When observing the curriculum, one can see the enormous weight given to those areas of science and language logic as opposed to those areas dedicated to the arts. This does not happen only in the CAM, not even in Spain, but when traveling and having the opportunity to teach in other countries such as the United States I have observed that the same thing happens there. The arts are relegated to the background especially in primary education where the importance of learning literacy and math skills take precedence over everything else. In fact, at the school where I am currently teaching in Utah, there is not even a subject of arts education nor is there a curriculum for this subject.

It never ceases to amaze me since art is something inherent to human beings. We are the only creature capable of expressing ourselves through art with different types of media, be it music, painting, dance, dramatization... and the fact that some subjects are given more importance than others presupposes that all we are looking for are children capable of solving mathematical problems and using language appropriately. Those are the valid children and future valuable adults, on the contrary, those children who are not good at mathematics or who have problems in language but are excellent singers or virtuosos with an instrument are children forgotten by our educational system.

Many teachers believe that drawing, painting, singing, playing an instrument, acting, dancing is a waste of time and that the scarce time available at school should be devoted to more academic activities such as teaching mathematics, chemical formulas, literature or text commentaries. However, we cannot forget that the human being is a complete being and we should nurture the holistic education of students (Rinke, 1985) and try to enhance the capabilities that each one possesses.

2. THEORETICAL FRAMEWORK

Although I have previously used the terms theater and drama interchangeably we could find a subtle difference between them. Drama would be the "process" and theater "the finished product" (Corral Fullà 2013), therefore "drama... involves a process of creation -from playing games such as charades, to improvisation and role-playing... Theater, on the other hand, has to do with representation. Performance is staged and has a passive audience" (Richard Tomlinson in Torres Núñez, 1996: 22-23). Also, Narda Skov (2018) in a very interesting article dealing with student participation in theater through intellect and emotion, makes a distinction between these two terms. "Drama education teaches about the practice of theater arts: how to stage, direct and act in a play" with the aim of entertaining while educating at the same time, while "theater in education involves trained actors/educators preparing performances for schools or communities with a specific goal of changing knowledge, attitudes, behaviors (or all three)", its aim, therefore, is not only to entertain but also seeks a change in learners.

Consequently, this last term is the one that is pursued with this proposal, theater in education, to serve as a bridge between entertaining, educating and modifying behavior.

To work with theater in a school, there are different and varied ways. Two of the most important are theater in the classroom and the theater workshop. The first is ⁵ "una estrategia pedagógica, lúdica, motivadora, transversal y multidisciplinar, que se basa en la inmersión de todo un aula en un proyecto dramático" (Blanco Rubio, 2005) while the second is an extracurricular activity that welcomes students interested in dramatic art with the aim of performing a school play.

The proposal presented in this paper would be a mixture of both. That is

⁵ A pedagogical, playful, motivating, transversal and multidisciplinary strategy, which is based on the immersion of an entire classroom in a dramatic project. (Blanco Rubio, 2005)

to say, it would be a pedagogical, playful, motivating, transversal and multidisciplinary proposal, like theater in the classroom, but oriented to the culmination of the representation of a play outside school hours, in which students from the entire Primary Education stage who are interested in taking part in a theatrical performance would participate to allow the confluence of students of different ages.

Some of the reasons for this mix are as follows: On the one hand, in this way we can perform "dramatization activities that aim to go beyond the brief exercises mastered by the teacher. On the contrary, dramatization is prolonged over time and is built on the ideas, negotiations and responses of all participants to foster social, intellectual and linguistic development" (Kao & O'Neill, 1998: x) on the other hand, after years of doing this activity, we have discovered that when it was done only inside the classroom with all students there were a number of disadvantages that outweighed the advantages.

⁶ "El teatro es una especialidad que requiere mucha disciplina, dedicación, pasión" (Ayoví Castillo and Castillo Casares 2019-03) and a lot of extra effort on the part of students and teachers. Many students were not willing or interested in doing this activity and it was more of a burden than a fun activity for them, therefore, as Wessels (1987: 116) points out, participants should ideally be voluntary.

This does not mean that dramatization activities are not done in class, because these activities are beneficial for all students and encourage them to become more extroverted or "social butterflies", to grow more disinhibited, to become more retentive and attentive, to become perfection seekers as they are given the opportunity to rehearse and work on their mistakes. Moreover, by sharing a common goal as a group, with its process and its achievements, socialization acquires great dimensions that bring security to the students (Agüera Espejo-Saavedra, 2002). However, drama activities that take place in the classroom are activities directed in a more closed and controlled way like

⁶ Theater is a specialty that requires a lot of discipline, dedication, passion. (Ayoví Castillo and Castillo Casares 2019-03)

practicing “particular linguistic structures, practicing particular idioms, or reciting lines according to prewritten scripts using certain items of vocabulary” (Kao & O'Neill 1998: 4). Some models of activities proposed by these authors are shown in the table below.

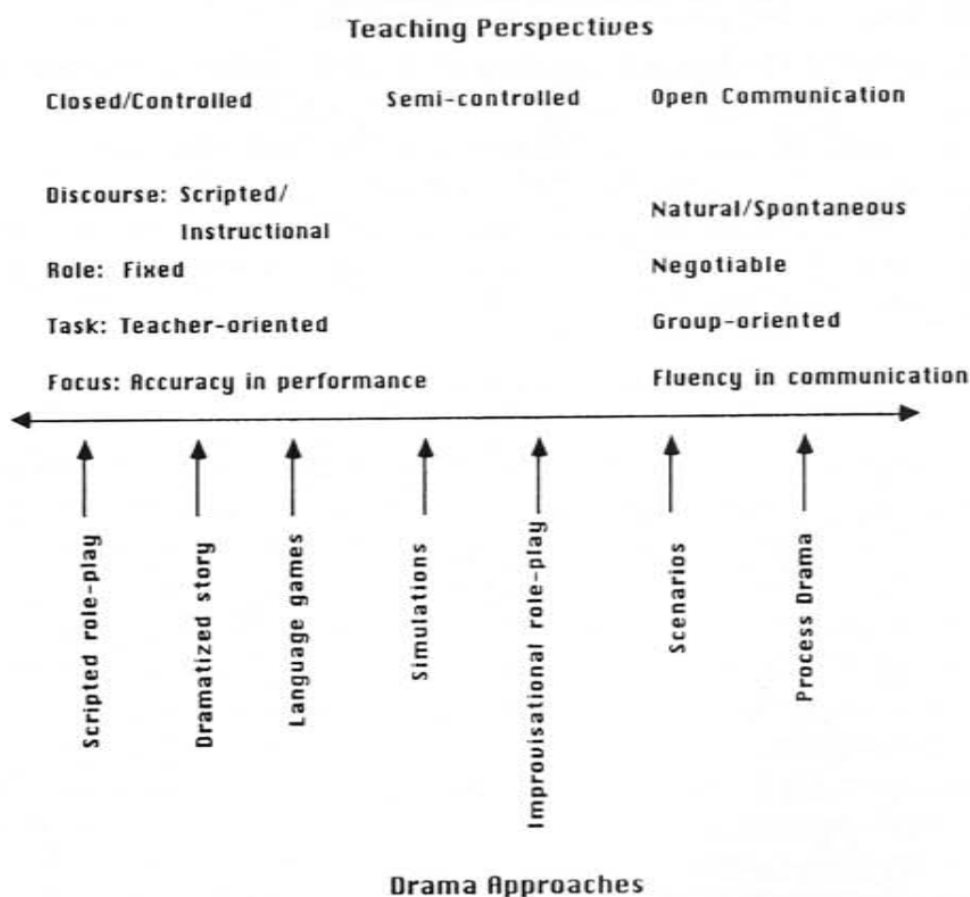


FIGURE 1.1. A continuum of different drama approaches for L2 teaching and learning

Along with this, we found that students of different ages learned to value, respect, love and know each other because they formed a group that shared a common interest.

2.1. Theater for second language teaching

As a bilingualism teacher, what led me to think about theater as a learning tool was the enormous possibilities that theater offered me for teaching a second language as opposed to more traditional methods. Applying theater activities was

a perfect match for the CLIL methodology (teaching content through a language other than the mother tongue).

The use of drama for teaching a second language is not new as we have seen. There is an extensive research literature that is continually being updated, both pointing out benefits and some drawbacks (Sam, 1990, Richards, 1985). This shows the widespread interest among academics and teachers. Although in the case of teachers, ironically, drama does not seem to be widely implemented in language classrooms, especially in Primary Education (Kao & O'Neill 1998; Liu 2002; Even 2008; Dinapoli 2009). Some teachers have seen the need for a change in attitude towards language teaching by placing greater emphasis on meaningful communicative activities rather than mechanical exercises (Sam 1990) but, the vast majority of teachers continue to resist doing these activities which makes considerable demands on the flexibility and skills of the teacher (Kao,1998).

Some of the criticisms I have encountered regarding the use of drama for second language teaching have been the following:

- Some scholars doubt the pedagogical value of dramatic techniques in teaching a language and believe that the mere repetition of words written by others does not entail any learning. "Other people's words that have been mechanically memorized turn to ashes in the speaker's mouth" (Maley and Duff 1982: 6). However, theater is not reduced to the mere repetition of words but requires the understanding and study of the text and other non-linguistic codes in order to provide it with context. Texts can be interpreted in different ways, and the written words do not acquire their final form until the student makes them his own and interprets them in his own way.

⁷ Los autores se olvidan de que, en la representación teatral, las

⁷ Authors forget that, in theatrical representation, words... are not and cannot be dead, since they depend on the active contextualization of the scene... in the theater, as in real life, more is communicated than what is

palabras... no están ni pueden estar muertas, puesto que dependen de la contextualización activa de la escena... en el teatro, como en la vida real, se comunica más de lo que se dice literalmente. (Martínez Cobo, 2007: 143).

In addition, and since it is an activity that involves interaction with peers it also involves different interpretations. “There must be an exchange of meaning -between the actors themselves and between the actors and the audience-“ (Via, 1987:110).

- Another disadvantage is that with drama, it is not possible to work on written skills. In theater classes students develop their oral skills but not so much their written skills. However, when students come into contact with a text on a new topic beyond academics, it allows them to acquire more advanced lexical and syntactic-discursive structures that students use spontaneously in their own written compositions. Furthermore, the written work will be completed within the English classroom where students are asked to explore the play and its author in greater depth (see a example here https://www.youtube.com/watch?v=vgysK_98dNE where a 5th grade student wrote his own script based on Lady Nitwit and made a shadow theater).⁸ “La dramatización no ofrece en la clase de lengua extranjera una nueva teoría, un método nuevo de enseñanza. Se trata de una técnica que, usada junto a otras, nos facilita el desarrollo y adquisición de determinadas destrezas lingüísticas, en especial las orales”. (Pérez Gutiérrez, 2004: 69).
- Due to the idiosyncrasies of the group, students may react differently to the same stimuli or the same proposals. There will be motivated students, more timid students, students who hate their role, students who want another one. From the theater it is necessary to train students in “conflict

literally said. (Martínez Cobo, 2007: 143).

⁸ Dramatization does not offer a new theory, a new teaching method in the foreign language classroom. It is a technique that, when used together with other techniques, facilitates the development and acquisition of certain language skills, especially oral skills. (Pérez Gutiérrez, 2004: 69)

resolution and in the construction of healthy bonds, based on respect for diversity and cooperation” and this is an activity that requires a lot of time and effort from the teacher (Trozzo, 2016: 153).

- Another difficulty is the “obedience-discipline duality” (Trozzo, 2016: 153). It is sometimes more difficult to work in more playful and relaxed environments such as theater, since not all students act or participate all the time and at the same time. It is important that the teacher maintains a balance between authority, affectivity and autonomy.
- Perhaps the difficulty that we have had to face most often is that the students do not memorize their lines in the stipulated time that we give them, so they delay the activity and do not allow the others to move forward. To overcome this difficulty we decided, first of all, to be realistic with the expectations and provide the students with due dates (sometimes flexible) to study the script.

All these researches provide us with important information but it is also relevant to point out the main benefits that the use of drama has in learning a second language, some of which are as follows:

- The acquisition of **meaningful, real and fluent interaction** in the foreign language. Studies by Kao and O'Neill (1998) show empirical evidence that the nature of drama activities facilitates communication situations that resemble those in real life. Thus, communication among learners and between learners and teachers is meaningful, authentic, and contextualized.
- Enhances students' **speaking and listening skills** (Reed, J. & Seong, M., 2013).
- Learning new contextualized **vocabulary** (Wessels, 1987; Alan Maley & Alan Duff, 1982).
- **Motivation** building. (Maley & Duff, 1982; Corral Fullà, 2013; Logan, 1976, Lepper & Henderlong, 2000 among others). Alan Maley and Alan Duff (1982) emphasize that it is a highly motivating activity for students that

builds their **confidence**. Motivation and disinhibition together with ⁹“la sistematización e integración de la gramática, el léxico o el trabajo sobre la pronunciación y la entonación siempre en armonía con el cuerpo” are the most visible advantages according to Corral Fullà (2013). Logan (1976) points out that motivation influences the performance of behaviors that produce learning and Lepper and Henderlong (2000) speak of the 4 C’s of intrinsic motivation when relating theater and language teaching: challenge, curiosity, control and context.

- It involves **physical activity** and **emotional response**. In Gualdron and Castillo’s qualitative study based on the long-term application of a theatrical methodology for L2 learning in Theater E, it was found that many of the participating students “found emotional benefit in the group; many of them stated that they felt appreciated, respected, and accepted in the group, and that the space provided emotional relief” (2018: 221). Normally positive emotional attitudes such as enjoyment, pride in a job well done prevail over negative attitudes such as stage fright or insecurity (Giebert 2014). Although the latter should not necessarily be bad, they are useful for us to work on them and help students to overcome them.
- It stimulates **teamwork** (collaborative work), creates a feeling of permanence to a group, creates social bonds and an environment of trust (respect, trust, friendship, the spirit of growing together, help) that encourages cooperative and collaborative work (Perone, 2011; Chesler & Chesler, 2005; Ortuzar, 2014; Shosh & Wescoe, 2007). In addition, the stagings are useful for conflict resolution (Agüero, 2007: 15).
- It allows the transmission of cultural values and attitudes.

¹⁰ El trabajo teatral... puesto que permite una metodología participativa,

⁹ the systematization and integration of grammar, lexicon, or work on pronunciation and intonation always in harmony with the body.

¹⁰ Theatrical work ..., since it allows a participatory, democratic methodology, encourages cooperation, group work and stimulates reflection on the different activities; becoming a vehicle for transmitting values of tolerance, respect, solidarity, identity, criticism and denunciation. In this way, it allows reflection on the process from its own practice, aiming at a practical-theoretical teaching approach, learning by doing,

democrática, fomenta la cooperación, el trabajo en grupo y estimula la reflexión sobre las distintas actividades; convirtiéndose en un vehículo para transmitir valores de tolerancia, respeto, solidaridad, identidad, crítica y denuncia. Se permite así, hacer la reflexión del proceso desde su práctica misma, apuntando a un enfoque de enseñanza práctico-teórico, aprender haciendo, aprender jugando. (Castro Bedoya, 2016: 17).

- Increase students' **self-confidence** (cf. e.g., Stern 1983; Schewe & Scott 2003).
- Offer **critical thinking** exercises and the opportunity for students to be creative. It provides an opportunity for independent thinking (McCaslin 1996). Theater offers the opportunity to develop the **imagination**, to put oneself in the place of the other, to study behavior and human nature and relationships (Boudreault, 2010).
- While the teacher's role is essential in the preparation, development and evaluation of the theater activity, the teacher will focus on encouraging students to take **responsibility** for their learning and to become self-directed learners (Boudreault 2010).
- For students with special educational needs, theater provides a very effective tool for **inclusion** and learning academic content in a playful and motivating way. For some students with different disabilities, it helps to overcome some difficulties. This is the case of a student who had a stuttering problem and who, to the teacher's surprise, was chosen to be the protagonist of a play called *Your brother is a man*. Everyone was expectant when on the day of the premiere "that student, the protagonist, with an excellent tone of voice, expressed himself without a single stutter" (Agüera Espejo-Saavedra, 2002 : 9 – 10) to everyone's surprise, including that of the speech therapist. The student in question, perhaps aware of the responsibility he carried, never stuttered again. This anecdote is included in the book *Viva el teatro!* By Agüera Espejo-Saavedra (2002).

learning by playing. (Castro Bedoya, 2016: 17)

But in addition, as indicated by Gualdron and Castillo (2018: 213):

L2 and theater teaching and learning involve different types of intelligences (Bernal, 2007; Gardner, 1983). Both practices enhance cultural understanding (Essif, 2011; Sobral, 2011) and also facilitate cooperative and collaborative learning (Perone, 2011). Theater has been used as a tool to empower individuals (Leisse, 2008; Skeiker, 2015), and has previously been shown to motivate learners to study a foreign language (Tindall, 2012). In addition, drama has been shown to incorporate productive and receptive language skills (Gill, 2013; Morrison and Chilcoat, 1998).

Finally, the students become more extroverted or “social butterflies”, their disinhibition grows, their retentive capacity and attention span increases, and they become people who seek perfection because they have the opportunity to rehearse and work on their mistakes. Moreover, by sharing a common goal as a group, with its process and its achievements, socialization acquires great dimensions that bring security to the students.

All the benefits presented support the suitability of theatrical work in a second language classroom.

This practice could be developed either in a foreign language teaching classroom or in a CLIL classroom. The idea of this project is to carry out a joint and coordinated work involving different areas of the curriculum (Music, Arts and Crafts, PE, English).

3. DIDACTIC PROPOSAL

3.1. Introduction

When trying to organize a theater program in a school, one can feel overwhelmed and with many doubts such as not knowing how to start, if we will be able to handle everything that needs to be done, if the colleagues will want to get

involved, if the students will receive the proposal with enthusiasm or on the contrary, if it will be a total disaster. Certainly, this huge commitment can give rise to overwhelming feelings. However, it is totally doable and when you get it going you will see all the fruits of that hard work in the aforementioned benefits that the students receive.

The theater group that started in a public school in the CAM, moved to another school in the same community, and from there crossed the pond to a small town in the state of Utah (US) called Logan, where the group of theater was officially started in 2010. Although before that a lot of attempts were made, trial and error, dramatic works, ... to perfect this proposal.

3.2. Contextualization: History of the theater group

The use of the performing arts for teaching a second language began to work at CEIP San Cristobal in the 2007/2008 school year. At the beginning, the plays performed were short and simple, increasing in complexity and duration as the experience and motivation in the realization of the productions progressed (ANNEX A). Among them, the following stand out:

School year 2007/2008:

- *The Boy Who Cried Wolf* An adaptation of *Peter and the Wolf* by the famed Julia Donaldson.
- *The magic Twig* A play by Julia Donaldson.
- *All Gone*. Another of Julia Donaldson's plays.
- *Meet the Twits*. A theatrical adaptation of Roald Dahl's book *The Twits*.

School year 2008/2009:

- *Fangs a lot* by Colin Lucre.
- *Robin Hood of Sherbet Forest*, an adaptation by Colin Lucre. The ending

of this play was rewritten by the students.

- *To Market to Market* by Colin Lucre.
- The Duck Song. A dramatized song by Bryant Oden.

In the 2009/2010 school year, for the first time, a stable theater group was created, although each year there was the possibility that new students would join in. The participating students include students from 2nd of Primary Education to 6th of Primary Education. The cast can be seen here <https://colonialnuggets.wordpress.com/the-elsinore-jokers/hamlet/>

That year we performed our own adaptation of William Shakespeare's famous play, ***Hamlet***. The students worked on the play for a whole year. From September 2009 to May 2009. In addition, when we decided to carry out this activity, we tried to involve the whole educational community. The rest of the students of the school worked, adapting it to their age, the figure of the author and this play in their English classrooms and in the rest of the CLIL subjects. The families were invited to help with whatever they could contribute (costumes, scenery, lighting, ...) and thanks to them the play went ahead. As a final climax we were proposed to participate in the XVII school theater contest of the CAM. Although this activity was carried out outside school hours, it was included in the Annual General Program since it was carried out by different teachers at the school. The play was awarded with the second prize in the XVII school theater contest of the CAM (Primary School, English language modality).

Part of the group's work can be seen in the blog of one of the teachers involved in the project.

<https://colonialnuggets.wordpress.com/the-elsinore-jokers/hamlet/makeup-costumes/>.

2010/2011. We performed ***Much Ado about nothing***, our own adaptation of the play of the same name by William Shakespeare. After the drama of *Hamlet*, we wanted to bring a comedy to life. The participating students were from first grade to 6th grade of Primary Education. This play was the winner of the first prize of the XVIII school theater contest of the CAM (Primary School, English language modality), best direction and best interpretation.

<https://colonialnuggets.wordpress.com/category/much-ado-about-nothing/>. After being awarded for the second time we were given the Teatro Galileo or Teatro Quique San Francisco to perform a play there, which was quite an experience for students to perform in a real theater.

In the 2011/2012 school year we set ourselves the challenge of translating and adapting a well-known play by Lope de Vega called *La dama boba* translated as ***Lady Nitwit***.

<https://colonialnuggets.wordpress.com/category/lady-nitwit/>. The play was awarded with the first prize in the XIX school theater contest of the CAM (Primary School, English language modality), best direction and best interpretation.

<https://mediateca.educa.madrid.org/video/6f2w5pvs7ya1qu3n?jwsourc=cl> (you can see a fragment from minute 00:07:31).

One of the most challenging plays was ***Eloisa is under an almond tree*** by Enrique Jardiel Poncela during the 2012/2013 school year. The greatest difficulty was the task of translation and adaptation of the play as it was the first time this play was performed in English, as we learned from conversations we had with the comedian's grandson.

<https://colonialnuggets.wordpress.com/category/eloisa-is-under-an-almond-tree/>
The play won the first prize of the XX school theater contest of the CAM (Primary School, English language modality) and best interpretation.

<https://mediateca.educa.madrid.org/video/xtxfkd2etnxyqaz?jwsourc=cl> (you can see a fragment from minute 00:04:50).

In the school year 2013/2014 we were asked to perform a play in which the protagonists were children. In our eagerness to escape from too childish plays we decided to perform for the first time in Spain the play ***Lord of the flies***. It was our own adaptation of William Golding's contemporary classic, premiered by the Royal Shakespeare Company in July 1996. That year the company LaJoven from Madrid also performed this play but in Spanish. <https://www.lajoven.es/elsenordelasmoscas>. Together, with this company, our little actors were invited to the program of Radio Madrid (Hoy por hoy Madrid) in Cadena Ser. <https://colonialnuggets.wordpress.com/category/lord-of-the-flies/>.

The play received the first prize in the XXI school theater contest of the CAM (Primary School, English language modality) and the best scenography prize. <https://mediateca.educa.madrid.org/video/yerwmpf15b8kx4w?jwsourc=cl> (min 9.20).

School year 2014/2015. The play chosen was ***The curious incident of the dog in the night-time***, a terrific adaptation of the novel written by Mark Haddon of the same name. It presented the story of an autistic boy dealing with a strange occurrence in his neighborhood. This play could not be finished due to personal issues of the theater directors but still received a mention in the XXII school theater contest of the CAM (Primary School, English language modality)

In the 2015/2016 school year the winner of the first prize of the XXIII school theater contest of the CAM (Primary School, English language modality) was our play called ***15 reasons not to be in a play***, A humorous play by playscriptst inc. (<https://www.playscripts.com>) written by Alan Haehnel. <https://mediateca.educa.madrid.org/video/lzmhsnzj6yrce7qb?jwsourc=cl> (minute 21:27)

Perhaps my favorite play was ***Shuddersome: tales of Edgar Allan Poe*** performed during the 2016/2017 academic year. It was an adaptation by Lindsay Price of five stories by the writer Edgar Allan Poe, obtained from <https://www.theatrefolk.com>. A different style was proposed with each story in this play:

- **The Tell-Tale Heart.** Soliloquy mixed with dramatized parts.
- **The Bells.** A musical.
- **The Oval Portrait.** Mime theater.
- **The Raven.** Dramatized multi-actor narration.
- **The Masque of the Red Death.** Ordinary play and object theater.

<https://twitter.com/colonialnuggets/status/849682417547980802>. This play was the winner of the first prize of the XXIV school theater contest of the CAM

(Primary School, English language modality)

<https://mediateca.educa.madrid.org/video/bbap4wgybncd3cwb?jwsourc=c>

(it can be seen from 00:02:46 minute).

In the school year 2017/2018 a new theater group was created in a different school called CEIP Las Acacias in the town of Pozuelo de Alarcón (Madrid). We continued with the same dynamics and methodology carried out until then.

Mmmbeth was an adaptation by Allison Willians of the play *Macbeth* written by William Shakespeare that took place in the course 2018/2019. Winner of the second prize of the XXVI school theater contest of the CAM (Primary School, English language modality).

<https://twitter.com/colonialnuggets/status/1115293869153890304>

The 2019/2020 academic year the covid prevented us from finishing the performance of an updated and current version of *Cyrano de Bergerac*, by Edmond Rostand, written by Jeremy Desmon called **Cyrano de Burger Shack**. It was a lively musical in which the actors sang, danced and performed.

The following school year 2020/2021 it was not possible to carry out activities involving the proximity of people of any kind because of covid.

The current school year 2021/2022 We have tried to start a theater group at Logan Elementary School (Utah), this time the play would be in Spanish as a second language. The theater group has been created but the play could not be performed due to Covid's reasons.

This extensive history of the theater group that I have had the pleasure of directing for 14 years, puts us in context to verify that it has not only been a rich resource for teaching a second language, but has brought us many satisfactions both academically and personally to both students and teachers.

The group, obviously, has been changing and the teachers involved as well, but the work philosophy has been maintained and this has kept the group in time and

in different spaces.

3.3. Presentation of the proposal for the theatrical activity

This proposal is the result of my own personal experience during 14 school years of working with primary school students from different primary bilingual public schools of the CAM. The theater group was initially created to work mainly in the area of foreign language: English, but it evolved into a more globalizing and integrating approach that included other CLIL areas of the curriculum.

3.3.1. Creation of a theater group



The first step to implement the project is the creation of a theater group. This is not an easy task because it requires a great commitment from all parties involved. When you embark on an adventure of this caliber you know that what awaits you is not an easy road but full of satisfactions.

First of all, it is vital to have the help, permission and approval of the

management team. When you present the proposal you must be clear about your motives and have clear answers to all these questions: what, how, why, who, where and when.

- What? Creation of a theater group in English.
- How? With the help of the whole educational community that wants to get involved and using the methodology presented.
- Why? The answer to this question would be all the benefits presented in another section.
- Who? There will be a team of directors composed by the teachers of the school together with all the students interested in the activity will participate, independently of their grade level. Anyone and everyone is welcome.
- Where? Many schools do not have large facilities, no auditorium, no stage or anything similar, but that, contrary to what people might think, is not a problem. It is rather a challenge and even an advantage. Theater can be performance anywhere as long as you have imagination. Our plays were performed for years in a building called the tunnel. There was a diaphanous classroom that we shared with the P.E. teacher. We bought a portable stage that we assembled ourselves and folding chairs, sewed curtains, covered windows, looked for lighting and sound and “et Voila!” We had our genuine theater with a very tight budget as befits the schools supported with public money. At the same time, the bilingual team decided that all the students of the school would carry out small dramatic, cultural and artistic activities related to the work of the theater group.
- When? This was the most debated, many teachers were in favor of doing it within the classes of the different subjects. But this posed two problems: 1) you can only work with a certain age group in a particular area, 2) when it is done in a classroom there are some students uninterested in undertaking this project and adopting this level of commitment. For this reason, we decided to do it during the recess hours after lunch as if it was an after-school activity, without actually being one.
This poses a huge commitment on the part of both students and teachers

because they saw their break time reduced, but at the same time, they found it a very rewarding activity to do during that period.

Because of this level of commitment it is essential that the directors of the theater group (see ANNEX J) , as a team, share common goals, are committed to the task and have good communication skills. I use directors in plural because, although the director may be only one, in my experience, collaborative work is not only beneficial for the students but also for the teachers due to the facts that:

- It increases synergy.
- It reduces the workload by dividing the tasks
- It is easier to resolve conflicts. In our case there were three of us, so in case of doubt it was easy to break the tie.
- The work is more motivating and richer.

Once the team that will coordinate and direct the theatrical activity has been chosen, it is time to agree on a name for the group. This may seem a trivial matter but I have observed that it gives the group a unique idiosyncrasy and character and makes the students feel part of something important. Our name was the result of dialogue and voting on the various proposals submitted by the students. Thus, we became known as "The Elsinore Jokers" in honor of our beloved playwright William Shakespeare.



Ángel Ruíz de la Puente 3rd grade

Last but not least, is establishing a place and time for rehearsals.

Determining what days and times the group will meet each week will help the students get organized and create routines. At the same time, you should choose a date for your final performance which will help as a closing element of the activity.

The meeting place of the group is also important depending on the activity to be performed, it can be in a classroom if you need dictionaries for reference, computer room for research, gym to do physical activities...

3.3.2. Selection of the play

When it comes to choosing the script, there are different proposals:

- It can be chosen and proposed by the students.
- It can be agreed upon by the students after the presentation of several proposals by the teachers
- It can be directly chosen by the teacher.

The first two proposals help the student to feel involved in the whole creative process of the work but require more flexibility and less time for planning on the part of the teacher.

As for the last proposal, it allows the teacher to adjust the play to the needs of the students and to the expectations that he/she has created for himself/herself. When we choose plays for elementary school children, and especially if we do it in another language, we often tend to choose extremely simple and very childish plays that do not fit the interests of our students today. I am not criticizing these works, such as *The Three Little Pigs*, *Alice in Wonderland*, they are all useful resources for the objective we are pursuing as long as they motivate our students, but I wanted my students to broaden their horizons with more complex plays like *Lord of the Flies* or *Lady Nitwit* and they really enjoyed them a lot.

When you have to choose a script in English you can:

- Modify an original script without making substantial changes.
- Choose an existing script and adapt it and rewrite it with students totally in mind.
- Translate and adapt a script and thus also work with Spanish literature.
- Buy a script already adapted for children.

Finding scripts in English for the large number of children in our group has been a difficult task, but nowadays there are more and more sites that offer scripts such as <https://www.theatrefolk.com>, <https://www.scriptsforschools.com>, <https://broadwaylicensing.com>. The option of buying the license of the scripts is a simpler option for the teacher but less contextualized for the students. But then the teacher can afford certain licenses of adaptation.

Another very useful tool that we have used to write, translate or adapt our scripts is Celtx Script, which has templates to compose theater scripts in the most comfortable way (see ANNEX B).

3.3.3. Auditions

The starting point of the theatrical production is the auditions. In reality they are not auditions “to the use” because all the students will be chosen to develop some role or some tasks in the theater, but when calling them thus, it is purely formal.

They have to announce the activity, so posters are hung, and circulars are sent with all the information for the interested students (ANNEX C).

In the beginning the group was not very large, but as the years went by and the group became more and more popular, it proved necessary to hold auditions to try to place each student in the role. they would most like to play and to help their personal growth. Many students didn't belong to our classes so we did not know them and thanks to the auditions we could have a first contact with them and their artistic abilities.

In the auditions not only the actors are chosen, but also the members of the technical team involved in scenery, costumes, props, makeup, lighting. The main idea is to make it a theater for children's children.

During the auditions, important documents such as image rights are also provided, since the plays are filmed and they are reminded of a series of responsibilities that they must fulfill (see ANNEX D).

3.3.4. Rehearsals

Planning is essential to the success of this program. Establishing a calendar with a monthly rehearsal schedule that briefly describes what will be worked on, is a great help for both teachers and students, since it will be shared with them. Having a clear path of action provides routines and eliminates stress and anxiety for those students who need it.

Rehearsals always follow the same structure:

- Opening activities: we greet each other, do some hook activity, voice projection exercises, some improvisation tasks...This activity helps the students to uninhibit themselves and to know that they have arrived at their theatrical family.
- Development activities: reading of the script in group with the conversation assistants, mise en scènes, creation of materials are some examples of these activities that can be done simultaneously since we are several teachers.
- Closing activities: in a big group we comment on the difficulties, something we liked, something we didn't like, what we learned and something we would like to do in the next classes and we read aloud the theater journal that we use to evaluate the work done on a daily basis.

3.3.5. Financing

Even if we are not ambitious and do not need large sets, extravagant costumes or Broadway lighting, the truth is that we need to cover certain expenses that the project entails. From the purchase of the script license (if you have chosen this option), the materials to be used as props (whether new or created) to costumes and makeup.

This grant will depend on the school where you work. Ours were public schools and we requested the money from the parents' association of the school (AMPA from now on) and thanks to the economic prizes provided to the winners of the CAM School Theater Contest we were able to subsidize our productions.

3.4. Characteristics of the play

3.4.1. *Scenography*

The scenography was from the beginning a challenge for the production of the plays. It is an important element of the performance and allows the viewer to put himself/herself in a situation, something that is especially important when the performance is produced in a language that many people in the audience still do not know.

One of our purposes in developing this project was that the students should take part in the whole process and be able to participate, to a greater or lesser extent, in all aspects of the performance and its preparation.

With this idea in mind, the students who wished, were able to make their own compositions, through drawings, of the different spaces present in the play. In the same way, we invited them to propose ideas for the creation of sets and the organization of the stage so that the rhythm and the development of the plays would be adequate.

The main criteria in the creation of the scenography were functionality, originality and simplicity, so that the actors and actresses would be the center of

attention, minimizing the impact of the decoration and placing the spectator in the precise moment and place of the performance, but without conditioning as much as a more traditional scenery.

(an example of a stage design can be seen here <https://twitter.com/colonialnuggets/status/873484879257894913>).

At first, we thought of setting up very complex and heavy sets, but experience taught us that they should be a secondary part of the play and not hinder the work of the actors and the rest of the team.

The students collaborated in the design, elaboration and choice of sets. The team in charge of the scenography used all kinds of printed, consumable, artistic and technological materials to create the scenery.

The choice and realization of the scenography has not been easy and has involved a lot of time, effort and mistakes, but it has also encouraged debates, sharing of ideas and suggestions, overcoming difficulties and all in a cooperative way together with the students (see ANNEX E).

3.4.2. Costumes

As mentioned above, we have tried to involve the students in all aspects of the performance and its preparation. We have also pursued this intention in the costumes, which is why they have been made up, instead of acquiring ready-made garments. Additionally, the decision to design the costumes also responds to the desire to make it unique, specially created for our plays, designed for our actors and the possibilities of the space in which the play is performed.

To create the costumes, we began by asking the actors and student collaborators of the team to imagine these characters and to bring us drawings or illustrations to represent them. Once these drawings were compared, designed sketches of the costumes for all the characters with the ideas contributed by the students. These designs were distributed again among the students so that they

could contribute their ideas and comments. These ideas were analyzed to finally choose the final design. We wanted to reflect the relationships of the characters through their costumes and personalize them in each of the works.

From the designs we contacted families from the school, who advised us on the possibilities of the original sketches and were in charge of creating their own working team and making the costume designs and accessories a reality. It was very gratifying to involve all sectors of the educational community in this way and we discovered that there are some really creative parents. At the same time, we created a sense of family and closeness (see ANNEX F).

To complement the effect created by the costumes and scenery we have to add some props. These were also designed and created by the students (see ANNEX G).

3.4.3. *Lighting*

As with the scenography, we look for a very simple lighting, but at the same time, have an important weight in the play. The light is also an excellent resource when it comes to emphasize the emotional charge that certain moments of the representation require. With it, we can create different atmospheres, dark and gloomy, intimate and warm, cheerful and comic and we can direct the audience's attention to the stage or to the specific point where the action takes place.

To avoid outside light, we use cardboard and dark continuous paper to cover windows and skylights. This allows us to control the type of lighting required for each scene.

In addition to the electric light in the room, some luminous elements have been introduced to complement the lighting like a light cannon connected to a computer to project images and video. All this technical part is also carried out by the students trained by the teachers (see ANNEX H).

3.4.4. Music.

In addition to the lighting, music is an instrument that we have used to create the desired atmosphere. With this purpose in mind, we have used both melodies and sound effects. As for the sound effects, they have been downloaded from a free library with a creative commons license called freesoundproject, whose website is www.freesound.org.

As for the melodies, the students were in charge of searching the Internet for songs that could accompany the plays, always reminding them of the importance of respecting intellectual property, copyright restrictions, fair use and public performance rights when downloading by always obtaining music from legal sources.

3.4.5. Makeup and hairdressing

We mention this section because it is something that the students loved. These elements complement the final look and feel of the play, which would have been impossible without the invaluable help of families, other teachers, alumni and former members of the theater. It was fun for the students to research the different time periods in which the plays took place and look for examples of hairstyles and make-up as well as costumes (see ANNEX I)

3.5. Objectives

The objectives pursued arise from this leitmotiv:

Tell me and I will forget.
Show me and I will remember.
Involve me and I will understand.
Chinese proverb.

The quote comes from a Chinese proverb that, with the time and

translation, has evolved into this one. Although the original derives from this paragraph:

Not having heard something is not as good as having heard it;
having heard it is not as good as having seen it; having seen it is
not as good as knowing it; knowing it is not as good as putting it
into practice. From Xun Zi (荀子 8.儒效 23. Translated by H.H.
Dubs, 1928)

The overall objectives would be:

- To promote active learning of the English language and its communicative use.
- To provide experience in the four communicative skills to encourage their progress.
- To enhance expressive and kinesthetic skills (gestural, vocal, body).
- Create a safe environment where they can communicate without fear of making mistakes.
- Encourage creativity and imagination.
- To use theater as a means to acquire tools that can be used in problem solving.
- To explore new roles, putting themselves in the place of other characters and their lives.
- Expand memory and observation skills.
- Allow a new avenue for expressing emotions, thoughts and dreams.
- Improve understanding of people and their relationships with others by analyzing interactions in the play.
- Learn how to speak in public.
- To increase self-control and discipline in a playful context.

- Stimulate teamwork (collaborative work).
- Encourage group integration and respect for peers.
- To create attitudes of tolerance and empathy.
- To awaken their artistic sense, both in expression and appreciation.

Blanco Rubio (2001) lists some very interesting general and specific objectives from the pedagogical point of view that I would like to point out, which are the following:

- To know their voice and use it correctly to express yourself.
- To use the body as an element of non-verbal communication (hands, gestures, gaze, movements).
- To improve reading skills.
- To know the character they have to play, their emotions, their time and condition.
- To use the imagination to travel to other periods of history.
- To analyze the scenes and characters.
- To be critical of their own performance and that of others.
- To collaborate in the planning and creation of props, costumes, sets, manipulation of equipment (music, lights...), etc.

As for the objectives included in the curriculum and given that the proposal has a globalized and integrating approach, they would be the general objectives of the stage established in the *Orden 5958/2010, de 7 de diciembre, por la que se regulan los centros docentes públicos bilingües de la Comunidad de Madrid* and in the *Real Decreto 126/2014, de 28 de febrero, BOE 52 de 1 de marzo de 2014*.

These objectives will be divided into content objectives and language objectives following the integrative and language immersion approach of CLIL (Content and Language Integrated Learning) (Baetens, 2003; Baker, 2001; Bertaux, 2000; Coelho, 2000; Coyle, 2002):

CONTENT OBJECTIVES:

- Acquire new knowledge through the use of English as a learning tool demonstrate a desire to learn.
- Know and use appropriately the Spanish language and, if any, the co-official language of the Autonomous Community and develop reading habits.
- Know and appreciate the values and rules of coexistence, learn to act in accordance with them, prepare for the active exercise of citizenship and respect human rights, as well as the pluralism of a democratic society.
- To develop habits of individual and teamwork, effort and responsibility in the study, as well as attitudes of self-confidence, critical sense, personal initiative, curiosity, interest and creativity in learning, and entrepreneurial spirit.
- To acquire skills for the prevention and peaceful resolution of conflicts, which will allow them to develop with autonomy in the family and domestic environment, as well as in the social groups with which they relate.
- To know, understand and respect different cultures and the differences between people, equal rights and opportunities for men and women and non-discrimination of people with disabilities.
- Value hygiene and health, accept one's own body and that of others, respect differences and use physical education and sport as a means to promote personal and social development.
- Be initiated in the use, for learning, of information and communication technologies, developing a critical spirit towards the messages they receive and elaborate.
- To use different artistic representations and expressions and to initiate in the construction of visual and audiovisual proposals.
- Develop their affective capacities in all areas of personality and in their relationships with others, as well as an attitude against violence, prejudices of any kind and sexist stereotypes.

LANGUAGE OBJECTIVES:

- Competently use two languages, English and Spanish, through different curricular subjects
- Value English and other languages in general, as a means of communication and understanding between people from different places and cultures, and thus gain cultural awareness
- Use previous experiences in other languages to acquire English language skills more quickly, effectively and independently
- Gain confidence in their ability to learn and communicate in English
- Use a variety of resources, including ICT, with increasing autonomy, as a means of obtaining information and communicating in English
- Assess their progress in the learning process by building on their achievements from previous years and across the different subjects taught in English
- Acquire in at least one foreign language the basic communicative competence that will enable them to express and understand simple messages and to cope in everyday situations.

3.6. Key competencies

In order to ensure that students have a solid education in the Primary Education stage that will allow them to successfully face the following stages of life, it is essential that they attain knowledge that guarantees the acquisition of competencies. The competencies are the key to the integral development of students as individuals, citizens, students and professionals. Competencies will guarantee learning for all students and equal access to education, respecting the different needs of students and developing their full educational potential, not only in the compulsory stages.

The incorporation of competencies favors the integration of students' learning and the putting into practice of knowledge in the different situations they

will have to face throughout their lives.

The work carried out in educational centers should implement organizational and functional measures to facilitate the development of key competencies. Thus, the creation of a theater group is an ideal measure to contribute in a decisive way to the development and acquisition of all competencies, particularly those related to the regulation of learning, emotional development or social skills.

In accordance with the above considerations, and according to the recommendation of the *European Parliament and the Council of 18 December 2006* on key competences for lifelong learning, and *Orden ECD/65/2015, de 21 de enero*, the following competences are contemplated:

- Linguistic communication (CL).
- Mathematical competence and basic competences in science and technology (CMCT).
- Digital competence (CD).
- Learning to learn (AA).
- Social and civic competences (SC).
- Sense of initiative and entrepreneurship (IE).
- Cultural awareness and expressions (CEC).

Of all of them, the ones we will use in our theatrical proposal will be the following:

- **Linguistic communication.** Evidently, the main objective is the use of language as an instrument of oral and written communication, oral while interpreting and written communication because they must read and adapt the script if they consider it necessary. It should also be a tool for representation, interpretation and understanding of reality, construction and communication of knowledge and organization and self-regulation of

thought, emotions and behavior. Theater allows the knowledge of effective and appropriate communication patterns due to its contextualized and meaningful character.

- **Digital competence.** The members of the theater actively participate in all aspects of the theater, they will be sound technicians, lighting technicians, ... and for this reason, they require familiarity with a safe and responsible use of information and communication technologies for learning, leisure and communication. They require skills to search for, obtain, process and communicate information, and to transform it into knowledge.
- **Cultural awareness and expressions.** Working with the performing arts allows students to know, understand, appreciate and critically value different cultural and artistic manifestations. Not only theater, but also music, literature and plastic arts, since they are all interconnected and are worked on when making the theatrical production. With this, students develop thinking, perceptive and communicative skills, sensitivity and aesthetic sense to be able to understand them, value them, get excited and enjoy them. The group also has as one of its main objectives to work with literary pieces so they should get in touch with the culture of the language (Essif, 2011; Sobral, 2011) and of the country where the work was written.
- **Learning to learn.** When a theatrical proposal is proposed, the processes are even more important than the results. When the students perform the scenic exercises, they create and integrate their own learning that arises from their individual and/or group experiences. It would be¹¹"consecuencia natural de un proceso interno de desarrollo estético -expresivo- comunicativo y socio-afectivo logrado a partir de situaciones de aprendizaje personalizadas, motivadoras e inteligentes" (Trozzo, 1998: 68) and not as a main objective. Teachers should facilitate motivation and start from the students' personal interests thus promoting reflection, critical

¹¹ The natural consequence of an internal process of aesthetic -expressive- communicative and socio-affective development achieved from personalizing, motivating and intelligent learning situations (Trozzo, 1998 : 68)

thinking, authentic and collaborative production and the ability to overcome obstacles to complete the process successfully (Sierra Heredia, 2016). The teacher must become a mere facilitator with the hope that the student will be able to acquire a skill to initiate learning and remain in it. "To hope is to believe in possibilities. Hope strengthens and builds" (Van Manen 2004: 87). It is through theater that students generate thinking tools little promoted in other curricular learning that operate as facilitators of the process of self-construction of their own learning (Trozzo, 1998).

The strategies include planning (allows thinking before acting), monitoring (analyzing the course and adjusting the process) and evaluating the outcome and the process itself (consolidating the implementation of good plans or modifying those that turn out to be incorrect). These three strategies should be enhanced in the learning and problem-solving processes in which students participate.

Teachers, guiding this process, must ensure that students are aware of what they are doing to learn and look for alternatives. Many times, these alternatives become evident when trying to find out what others are doing in cooperative work situations.

- **Social and Civic Competence:** Dramatization is mainly a social activity in which the student has to share, follow certain rules, learn social traditions, etc. because he/she must work in a group and interact with others following good codes of conduct that he/she must learn in order to become a good individual in society and civic life. Moreover, in the theatrical practice, the teacher can become emotionally involved with the students and create a climate of empathy very conducive to the encounter and communication that will allow him/her to educate in values more easily.
- **Sense of initiative and entrepreneurial spirit.** Learning is an act of continuous growth in which ideas are transformed into actions. It is a process in which the learner must adjust his or her previous knowledge to the new in order to give it meaning. It can arise from the reflective experience resulting from the process that starts from previous experiences to subsequent experiences. This process he calls it (Dewey,

1945 : 22) as "principle of continuity" which according to Ortega (2012 : 213) ¹²"promueve la curiosidad y la iniciativa, con el objetivo de crear deseos y propósitos lo suficientemente motivadores como para llevar al alumno a la búsqueda de una nueva experiencia". It is related to creativity, innovation, risk-taking and project management to achieve objectives.

There are also a series of transversal competencies, which are worked on in the theater and which intervene in the key competencies: critical thinking, creativity, initiative, problem solving, risk assessment, decision making and constructive management of feelings.

3.7. Contents

The contents will be chosen depending on the needs of the students and related to the needs of the group process and the existing conditions.

This proposal has an interdisciplinary character whose specific contents will be chosen from the different themes that underlie the plays and that are immersed in the different areas of the curriculum, such as English, arts and crafts, music and physical education. The needs of the students, the group process itself and the existing conditions will also be taken into account. For example, with the play *Lord of the Flies* we tried to work on the themes of respect, tolerance and the sense of justice. The student who played Piggy (a boy bullied for his physical appearance) was a student who was used to being in charge and was sometimes cruel to his classmates. When she was given a role inversely proportional to the one she played, her behavior changed radically.

In this case it becomes a dynamic, participatory, practical and collaborative way to discover the plays and create critical and conscious spectators. but also, to discover the emotions and journeys of the characters.

¹² Promotes curiosity and initiative, with the aim of creating desires and purposes that are motivating enough to lead the student to the search for a new experience.

In addition, the contents must be common to the whole Primary Education Stage because the participating students correspond to different levels of this stage.

3.7.1. Contents in the area of foreign language: English

The contents are divided into the next blocks included in the primary school curriculum. Along with the contents, the grading criteria and achievement indicators will be presented.

CONTENTS	EVALUATION CRITERIA	ACHIEVEMENT INDICATORS
Block 1: Comprehension of Oral Texts.		
FUNCTIONS		

Narrations of past, remote and recent events, real or fictitious, poems and riddles. Interaction with directed, rehearsed, guided and spontaneous comprehension. Oral comprehension of the language to communicate and learn in other areas of the curriculum. Basic discourse patterns.	Identify the general meaning, essential information and main points in very short and simple oral texts in standard language, with simple structures and very frequently used vocabulary, articulated clearly and slowly, and transmitted orally.	Identifies the communicative function of oral text. Understands, through play and experimentation, topics very close to his/her needs in predictable everyday settings in a conversational context.
SOCIOCULTURAL AND SOCIOLINGUISTIC ASPECTS.		

Maintenance of basic social contacts by understanding the most simple and everyday politeness formulas related to greetings, farewells and introductions. Customs, values, beliefs and attitudes based on respect and tolerance.	Distinguish specific and significant sociocultural and sociolinguistic aspects of different countries, such as their own characteristics, habits, conventions, customs, beliefs, values and attitudes, applying the acquired knowledge to oral comprehension, respecting the basic rules of courtesy and showing respect for differences. Recognizes through play the customs of different countries.	Recognizes through play the customs of different countries.
Block 2: Production of Oral Texts: Expression and Interaction		
COMMUNICATION FUNCTIONS		

Establishment and maintenance of communication. Selection of oral productions. Use of oral interaction and expression to communicate and learn in another area of the curriculum. Narration of remote and recent past events.	Interact on familiar, everyday topics of interest or experience to initiate, maintain or conclude a face-to-face conversation in an understandable manner, using basic sound, accent, rhythm and intonation patterns.	Participates, through play and experimentation, in common interaction situations. Produces or reproduces, with simple models, short or complex texts.
STRATEGIES		

<i>Planning:</i> Exploitation of non-verbal communication techniques used in other languages to express oneself orally. Conception of the clarity and structure of the message, taking into account the communicative function. <i>Execution:</i> Expressing the message clearly, adjusting it to the models and formulas of each type of communicative situation. <i>Revision:</i> Revision of the message. Self-revision, revision by the teacher and/or a peer.	Apply basic planning, execution and revision strategies, with teacher supervision to produce short and simple oral texts, being able to learn from error and self-evaluate and co-evaluate their production, showing effort and initiative.	Produces or reproduces short and simple oral texts expressing the message in a clear and well-structured way, using the formulas of each type of communicative situation. Collaborates in the collective process of revision of oral texts.
SOCIOCULTURAL AND SOCIOLINGUISTIC ASPECTS		

Establishment of basic social contacts. Social conventions, customs, values, beliefs and attitudes based on respect and tolerance. Appropriate use of non-verbal language.	Respect basic, concrete and significant sociocultural and sociolinguistic aspects of different countries, respecting the basic rules of politeness.	Produce or reproduce orally their tastes about customs of different countries respecting the basic rules of politeness.
LEXICON The lexicon will be adjusted to the context and to the chosen work. Dialogue between equals under direction.		
Bloque 3: Comprensión de Textos Escritos		
COMMUNICATION FUNCTIONS		
Use written language to communicate and learn in other areas of the curriculum.	Identify the essential information, in any type of format, in very short and simple written texts.	Identify the communicative function of written text.
SOCIOCULTURAL AND SOCIOLINGUISTIC ASPECTS.		

Popular culture and daily life.	Distinguish sociocultural and sociolinguistic, concrete and significant aspects of different countries and apply the acquired knowledge to written comprehension.	Compare expressions of popular wisdom, stories and characters of popular folklore significant and representative of the artistic, musical and children's literature heritage of different countries in written texts.
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3.7.2. Contents other areas of the curriculum: Area of Artistic Education: Arts and Crafts and Music

❖ **Audiovisual education**

Use of information and communication technologies for the search, creation and dissemination of images.

❖ **Artistic expression**

Creation of three-dimensional works with different materials.

❖ **Music, movement and dance**

Body expression. Initiation to dance. Choreography of musical works

3.7.3. Contents other areas of the curriculum: Area of Physical Education

Development of artistic-expressive body skills individually or in groups. The

dance.

3.8. Methodology

Theater is in itself a methodology with countless benefits for students. The complex task of bringing theater to the classroom is a guarantee of its richness and the wide educational possibilities it has (Trozzo, 1998). Not only are the contents and competencies worked on, but it also offers an infinite number of advantages such as those mentioned above.

In addition, since one of our main objectives is the learning of a second language, we will work from the following approaches:

- **Student-centered methodology** where the teacher becomes a mere facilitator and the focus is placed on the student as the protagonist of his or her own progress and learning. It proposes a learning by discovery that fosters autonomy, security and confidence in the student.
- **Communicative Language Methodology.** Pursues interaction as a means and as a final objective in language learning. This exchange is mostly verbal, although it is sometimes useful to free learners from the limitations of language and offer them non-verbal activities. The communicative model works by focusing on the use of language to communicate rather than on linguistic, grammatical, form and vocabulary aspects (Wilkins, 1976).
- **Cooperative learning methodology** "fosters intrinsic motivation, increases self-esteem, creates caring and altruistic relationships, decreases anxiety and prejudice, and results in the improvement of language ability (Oxford, 1997, as cited in Reed, J. & Seong, Myeong-Hee, 2013). This way of working helps learners to work with motivation since they have the support of the whole group.
- In the same line, the **constructivist methodology** consists of a reciprocal teaching in which problems are solved with didactic or group discussions

(Duffy & Knuth, 1993; Sivasubramanian, 2011) and reflection on the learning process. Learning is constructed by interacting, expressing opinions and learning from others. Theater thus offers an ideal tool to encourage negotiation and dialogue and problem solving, all in a second language. Students become accustomed to expressing their opinions in English (Fukuda, 2003). "In the process of creating a drama, participants have to listen, talk, read constantly to respond to others and contribute ideas to the story or task at hand (Carkin, 2007). Thus, exhibiting reasoning skills within a social context is one of the main components of constructivist methodology" (Reed, J. & Seong, Myeong-Hee 2013: 93).

This theory includes the following basic assumptions according to Trozzo (1998) inspired by the constructivist model of Piaget:

- *Maturation.* As students acquire knowledge, they put it into practice in a natural and spontaneous way.
- *Physical experience.* They learn by manipulating objects. Knowledge moves from the most particular to the most abstract.
- *Social interaction.* Mentioned above, it involves learning by interacting in communicative situations with others.
- *Balance:* there is a balance between previous knowledge and new learning. New learning.

With these methodologies it is pursued:

- Communication and dialogue among equals is promoted.
- Joint conflict resolution is sought to produce real knowledge by developing the critical spirit. developing the critical spirit.
- The intrinsic motivation of the student is sought.
- The student is the protagonist of his learning based on personal and group experiences. personal and group experiences.
- The process is valued above the product.
- The teacher becomes the facilitator of learning experiences.
- A climate of trust, mutual respect and help is fostered.

Some Other methodological models include Kim and Lee's (2000) approach of teaching drama through reading a script and performing a skit and the play-theatrical model involving play.

Finally, we cannot avoid pointing out Gadner's theory of multiple intelligences "an intelligence is the ability to solve problems, or to create products, that are valued within one more cultural settings" (Garner 2011:xxviii). These intelligences include the following:

- Linguistic intelligence: oral activities, script reading...
- Logical-mathematical intelligence: problem solving.
- Spatial intelligence: creation of props, posters...
- Musical intelligence: music cannot be separated from theater and therefore students can be asked to choose the music for different scenes, sing, play an instrument or perform a choreography.
- Naturalistic intelligence: could be included if the play deals with nature themes as in the case of the book *Cuentos y teatrillos en verde: Medioambiente, ecología y otros valores* by Agüera Espejo-Saavedra (2009).
- Bodily-kinesthetic intelligence: position and stage presence.
- Interpersonal intelligence: debates and discussions to agree on a play, to choose the cast and to set up a scene.
- Intrapersonal intelligence: memorization of lines.

The importance of theater in education lies in the fact that, due to its formative and human value, it prepares students for life without detaching itself from the curriculum, providing them with many significant elements.¹³ "El taller

¹³ The theater workshop or theatrical methodology overcomes many of these limitations and becomes an excellent complement, I would go further, it can mean a fundamental element for educational work and for life itself. (Gabriel Robles Gavira and Civila de Lara, 2004: 2).

de teatro o la metodología teatral supera gran parte de estas limitaciones y se convierte en un excelente complemento, iría más lejos, puede significar un elemento fundamental para el trabajo educativo y para la misma vida”. (Gabriel Robles Gavira and Civila de Lara, 2004: 2).

3.9. Timing

The theater activity project is included in the general annual program and is evaluated in the end-of-year report. As we have seen, the objectives pursued are long-term, so it will run from September to May.

Because it depends on the characteristics of the group of students, the space and various other external agents. However, there is a structure that is repeated in all of them. The students do a group reading aloud of the script together with the conversation assistant, this allows them to retain sound patterns and pronunciation of new words while resolving doubts about the meaning of the words in the text. After this, the students do interpretation exercises, voice projection, short sketches... Afterwards they work on memorizing their lines and once they know them, they can give them emotions and expression. The scenes will be staged separately, resolving conflicts and doubts that may arise and general rehearsals take place (with costumes, with technical equipment...). The performance is put together, rehearsed, and finally the students contribute to the production of a final performance.

Once the more general characteristics of the proposal have been mentioned, we will move on to the more specific aspects of the proposal.

3.10. Attention to diversity and inclusion

As a therapeutic pedagogy teacher, the principle of normality and integration is paramount. Students with special needs may sometimes require some specific adaptations, but above all they want to be part of what everyone else is doing. The world of theater offers the ideal context to make this a reality.

Many studies have investigated the effect that theater has on students with special educational needs. Among the most recent, the semi-empirical study conducted by AAA Alkubaisy and AR Zahran (2020) highlight the importance of school theater as an activity through which positive behaviors and practices can be developed (Goldman ,2017; Brikh, 2015) and in turn to foster tolerance.

As theater educators, we have the opportunity to open the doors of this activity to all students, as it will be beneficial to all students as a whole, whether they have needs or not.

¹⁴No solamente por el empuje que esto supone en su propia evolución, que puede ser mínima en un caso muy agudo, sino por la ayuda educativa de comprensión y madurez para el resto de sus compañeros. Es digno de contemplar el cariño con el que los demás alumnos cuidan a los deficientes, cómo les ayudan, e incluso, cómo son capaces de alterar - sin que nadie lo note- la representación, en el caso de que el compañero diferente haya cometido un fallo (Blanco Rubio 2005).

There are many types of activities that can be performed in the theater and offer endless opportunities for everyone. They can be actors who have a dialogue, they can be actors who use mime, they can be extras, they can be dancers, singers, graphic designers of the posters, members of the technical team. That all the students find their own place in the group has been one of the main premises of this project.

The measures to be adopted will depend on the needs of the students but at the same time we will have to look for strengths in which the student with difficulties stands out from others.

¹⁴ Not only for the push that this supposes in their own evolution, which can be minimal in a very acute case, but also for the educational help of understanding and maturity for the rest of their classmates. It is worth contemplating the affection with which the other students take care of the handicapped, how they help them, and even how they are capable of altering -without anyone noticing it- the representation, in case the different classmate has made a mistake.

Some measures are:

- Look for plays in which there are characters with special needs so that they feel identified. An example of this was our play *The curious incident of the dog in the night-time* where the main character is a child on the autism spectrum.
- Ensure that the space is free of architectural barriers and has the necessary infrastructure such as ramps or elevators.
- Find a quiet space for those students who need it. Sometimes they need some time out to feel comfortable.
- Be very rigorous with routines and anticipate changes to avoid the anxiety that these provoke in many students.
- Offer the possibility of short breaks.
- For those students with visual impairment, ONCE (Organización Nacional de Ciegos Españoles) offers assistants for these students and can help us to write the scripts in Braille or to give them orientation clues on stage. Some students simply need scripts in large print.
- For hearing-impaired students, we can seek help from an interpreter and find many visual references.
- Invite therapeutic pedagogy and speech and language teachers (“PT and AL” in Spanish) to offer assistance with adaptations for students with developmental delays or other speech and/or writing problems.
- Sometimes the student may require the assistance of an aide or interpreter.

The success of these measures or others that we must implement, will depend on the critical process of reflection of the teacher and good coordination with the special education team (PT, AL, technician, physio, ...) of the school.

3.11. Materials and Resources

The materials have been mentioned in different sections of this proposal but they will be divided into two main groups: material and human resources.

MATERIAL RESOURCES

As for the material resources, I have tried to follow the 7 selection criteria set out by Mehisto, 2012:17. Some examples are making the learning intentions visible, encouraging cooperative learning, creating a learning environment in which everyone feels safe to participate.

Also, in the development of the materials, I have tried to follow what Brewster establishes, reformulating what Boo (1999) and Elstgeest (2001) state according to:

- Task preparation: reflection, planning and forecasting of possible learning scenarios.
- Task realization: observation of students and our own practice and reformulation of ideas.
- Reviewing and reporting on the tasks: at the end of each class, conclusions are drawn about the suitability of the materials.

There are countless materials of all kinds that we have used in these years and it would be an impossible task to list them all but some examples would be:

- School materials of all kinds (paints, cardboard, glue...)
- Recycling materials (cardboard, plastic...)
- Textile materials
- Sewing materials
- Hairdressing and make-up materials
- ICT materials (computers, light table, light cannon, amplifier,

loudspeakers, image projector...)

HUMAN RESOURCES

Invaluable and indispensable is the work of all the people involved in this project, starting with the management team and ending with the students.

All these people are:

- management team.
- directors of the theater: English and music specialist teachers.
- guidance team (pedagogy and speech and language teachers, technician...)
- AMPA and families.
- Bilingualism team.
- Janitors.
- The entire teaching staff (see attached a letter to colleagues ANNEX K).
- Alumni.
- Former members of the theater.

What I am most proud of, apart from all that this project has contributed academically and personally to my students, is to have been able to create the bonds of friendship between all the parties involved that still remain to this day after almost fifteen years of work.

3.12. Evaluation

The evaluation of this project is a complex task. But from the pedagogical point of view there are some premises that must be taken into account (Trozzo, 1998: 68):

- The process is valued over the final result.

- The evaluation is continuous and permanent.

The *Real Decreto 984/2021, de 16 de noviembre, por el que se regula la evaluación y promoción en Educación Primaria, así como la evaluación, promoción y titulación en Educación Secundaria Obligatoria, Bachillerato y Formación Profesional*, establishes the regulation of the evaluation, promotion and qualification, basing it mainly on the achievement of the objectives and the acquisition of the competences deemed necessary for the training of the students at each moment.

The evaluation will be carried out taking as references the different elements of the curriculum included in the Real Decreto 126/2014. In consonance with this framework:

- The evaluation will be continuous and global and will take into account the student's progress in the whole of the areas of the curriculum.
- The evaluation criteria and learning standards will be the referents for the verification of the degree of acquisition of competencies and the achievement of the objectives of the stage.
- Educational reinforcement and enrichment measures will be established for those cases whose level of competence is not the desired one.
- The students' learning, teaching processes and teaching practice will be evaluated.
- Students with special educational needs, the references will be those included in their curricular adaptations.
- Students with specific educational support needs will receive an evaluation adapted to their needs and in the case of a second language it can also be a flexible and/or alternative evaluation.
- Assessment tools will be objective, varied, diverse and adapted to the different learning styles of the students.

In the literature we can find an infinity of definitions of evaluation and

assessment which are two different terms.

Evaluation is "a process that critically examines a program. It involves the collection and analysis of information about a program's activities, characteristics and outcomes. Its purpose is to make judgments about a program, improve its effectiveness and/or inform programming decisions" (Patton, 1987: 39) while assessment is, according to Palomba and Banta (1999: 4) "the systematic collection, review, and use of information about educational programs undertaken for the purpose of improving student learning and development".

Taking into account different variables such as the context where it will be applied, the characteristics and needs of the students, the teacher himself and the objective we intend to achieve with this evaluation I use different techniques and tool to evaluate my students and my own educational practice:

The evaluation instruments will be:

- An observation of the students' reactions in class looking for evidence of student engagement, identifying the times when students were most concentrated and focused on the task and what they were doing when that occurred. And for this purpose, the rubric in the ANNEX L was used).
- The discussion, argumentation and dialectic deliberation (Rapanta, C. and Felton M.K. 2022) that the children do each day as a closing activity is collected in a journal. The journal is read at the end of the session and serves as a starting point for the next day (see ANNEX M) Some ideas to promote communication and dialogue that can be seen in the ANNEX N belong to the book *Theater as curricular content. Pedagogical framework. In theater, adolescence and school* (Trozzo, 1998).
- The next rubric will be used to evaluate the student's acquisition of content and language:
- As a final task, the students will be asked to complete their own self-evaluation to make them aware of their own learning. Students, using a target evaluation for actors and actresses and another one for other

members of the group (technicians, graphic designers...) (see ANNEX O).

- the teacher should also evaluate his or her teaching practice with the rubric in the ANNEX P.

4. CONCLUSIONS

"Drama is as natural as laughter and is at the core of our humanity. Drama is shared imagination in action; it is the showing and making of ideas in interaction" (Edmiston, 1998, cited in Stewart, 2003: 2).

These ideas of Edmiston perfectly summarize what has been presented with this proposal.

The proposal has described how theater has been taking a presence in our classrooms becoming, to a great extent, part of the school practice as a strategy that triggers important and multiple aptitudes, skills, values and knowledge that improve the self-esteem, confidence and social relationships of the students.

Theater in the classroom as an instrument for an integral education of the person has been harnessed as an invaluable tool for teaching English as a second language in an interdisciplinary way involving different disciplines.

The practice of theater in the classroom is, therefore, an opportunity to act that we offer to both young and old, which is equivalent to elevating them to the category of being protagonists of something they will never forget (Agüera Espejo Saavedra, 2010).

It has been shown that the practice of theater goes far beyond the limits of ordinary teaching methods and that, well oriented, it no longer requires great efforts or great resources to make it a reality among our students, however, it is not an easy path without obstacles.

In the case of theater education in the primary education stage, it is framed

within the curriculum in a cursory manner, "without establishing mechanisms for its teaching, such as the incorporation of specific teachers through new teaching specialties or the integration of its "didactics" in the teaching curricula" (Vieites, 2013: 345).

On the other hand, the weight that the more academic subjects have over the artistic ones continues to undermine the importance of the development of these dynamics among teachers, unaware that the epistemological nature of theater "activates strategic thinking skills, a thinking that, by its holistic nature, is involved with all fields of knowledge" (Trozzo, 1998: 153).

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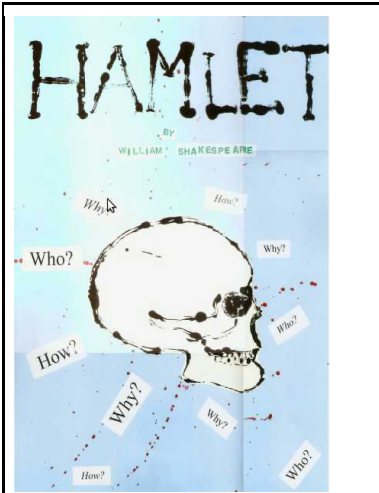
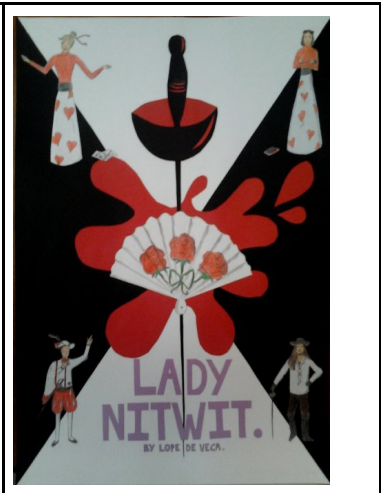
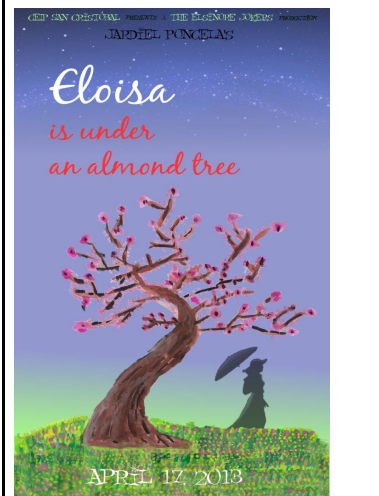
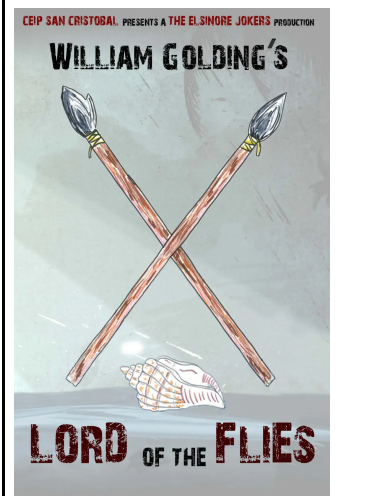
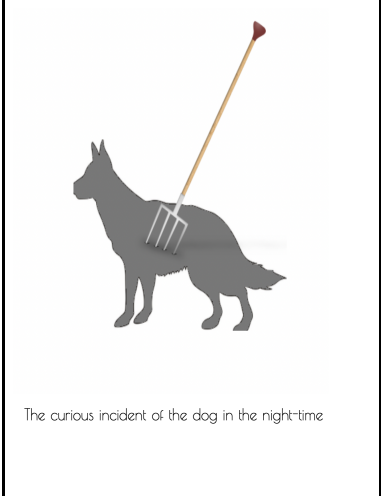
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ANNEXES

ANNEX A

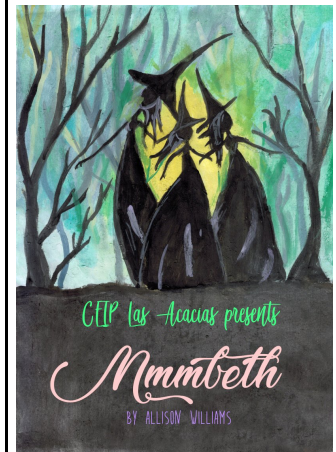
 (CC) Julia Moreno Guadalupe 5th grade	 (CC) Julia Moreno Guadalupe 5th grade	 (CC) Alejandro Ruiz de la Puente 6th grade
 (CC) Rosalia H. C. 3rd grade	 (CC) Pablo Moreno Guadalupe 6th grade	 The curious incident of the dog in the night-time



(CC) Ángel González Agüera



(CC) Hector O. M. 6th grade



(CC) Alicia Cortes Braga



ANNEX B

CONTINUED: 21.

SIOBHAN

Are you telling the truth, Christopher?

CHRISTOPHER

I always tell the truth. I don't feel sad about it because Mother is dead and because Mr Shears isn't around any more.

SIOBHAN

Do you remember much about your mother?

CHRISTOPHER

Yes. I remember the 4th of July 2006. It was a Saturday. I was nine years old. We were on the beach in a place called Polperro. She was sunbathing on a towel, reading a book. Then she went into the water and said

JUDY

Bloody Nora, it's cold.

CHRISTOPHER

She said I should come and swim too, but I don't like swimming because I don't like taking my clothes off.

JUDY

Come on, Christopher. It's lovely!

CHRISTOPHER

She said I should walk in a little bit. So I

did.

JUDY
Come on.

CHRISTOPHER

But then she jumped back into the water. And I thought a shark had eaten her so I screamed.

JUDY

Christopher, It's OK. Touch my hand.

ED
"When we were inside the park Mrs Alexander stopped walking and said: I am going to say something to you and you must promise not to tell your father that I told you this". Christopher, what is this?

CHRISTOPHER

It's a book I'm writing

ED

Is this true? Did you speak to Mrs Alexander?

(CONTINUED)

CONTINUED: 22.

ED
Jesus, Christopher, what the hell did I tell you?

CHRISTOPHER

Not to mention Mr Shears name in the house. Not to go trespassing on other people's gardens. To stop this ridiculous detective game. But I haven't done any of those things.

ED

You knew exactly what you were doing. I've read the book, remember. What else did I say, Christopher?

CHRISTOPHER

I don't know.

ED

Come on, you're the memory man. Not to go round sticking your nose into other people's business. And what do you do? You go around raking up the past and sharing it with every Tom, Dick and Harry you bump into. What am I going to do with you, Christopher?

CHRISTOPHER

I was just chatting with Mrs Alexander. I wasn't doing any investigating.

ED

I asked you to do one thing for me, Christopher. One thing.

CHRISTOPHER

I didn't want to talk to Mrs Alexander. It was Mrs Alexander who...

Ed grabs Christopher's arms

Christopher screams.

Ed shakes Christopher hard with both hands

Christopher punches Ed repeatedly in the face. Ed hits the side of Christopher's head.

Christopher falls unconsciously for a few seconds.

Ed stands above him. He's still holding the book.

He leaves. Then he comes back without the book

ED Christopher, I'm so sorry that I hit you. I know I lose my rag occasionally. But it's because I worry about you. I don't want to see you getting into trouble. Do you understand? I love you, Christopher.

(CONTINUED)

CONTINUED: 23.

CHRISTOPHER

Where 's my book?

ED

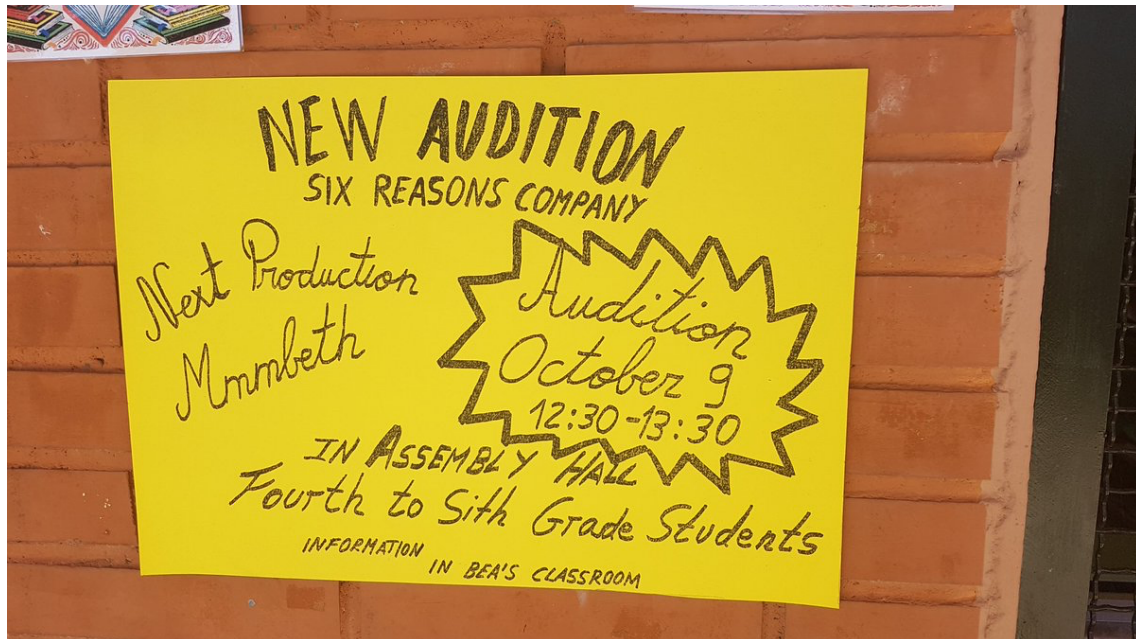
Christopher, do you understand that I love you?

Ed holds his right hand up and spreads his fingers out in a fan.

CHRISTOPHER

Is it in the trashcan at the front of the house?

ANNEX C



ANNEX D

The Elsinore Jokers



AUDITION INFORMATION FOR ACTORS

Alicia, Paloma and Angel would like to thank you for taking the time to audition for our latest production 'Shuddersome: Tales of Poe'. Please read everything very carefully and follow the directions. Part of being in theater is following directions and being placed on the Team is a reflection of how you follow directions.

Who may audition?

Second to Sixth Grade students are invited to audition. No previous experience is necessary.

Where and when is the audition?

The audition will be on Monday, October 17, from 12:30 to 13:30 pm. It will take place in the 'Tunnel'. Please be punctual.

What will the audition consist of?

Your audition will consist of the following:

- Presentation of **a prepared monologue or a dialogue** chosen from the play (find it enclosed).
- **A Cold Reading** – Cold Reading means that actors will be asked to perform a scene with very little preparation, and so they will still be reading from the script.
- **An Improvisation** – Improvisation consists of performing scenes without a script. Students will be provided a scenario for a scene and will then improvise the scene with a partner.

What are the directors looking for?

Honest actors who create fun characters and have positive attitudes. Being part of the

crew implies that part of your free time is going to be devoted to the play. We ask for your **commitment**, this means:

- Crew member are to maintain **good grades** during their involvement in the show. Rehearsals or work sessions will not be an excuse for unfinished homework or not being prepared for any class
- **Attendance is mandatory.** Students being unexcused for more than one rehearsal or work sessions will be REPLACED, regardless of part or crew position. You must study your lines on the marked time.
- You must arrive on time to the rehearsals.
- Missing rehearsals will NOT be allowed in the final two weeks of rehearsal.
- Students must meet all **deadlines** set by the directors.

Royalties

Like last year, the directors have not neither written nor adapted the play. For this reason, those students who become part of the crew will be asked to pay a small amount of money (between 10 to 15€) to pay the **royalty fees** that are due: performances, video recording license and scripts. Each member of the crew will be provided with a script.

So you want to be in pictures or videos?

Notice that your parents must have signed a waiver at the beginning of the school year. If not, let the directors know.

If you have **any questions** please feel free to ask the directors.

Good luck!

MONOLOGUE

4th to 6th Grade Only

ROSALIE: Good evening. Welcome to Shudersome: *(she sniffs)* Tales of Poe. My name is Rosalie Mackenzie Poe. As you may have guessed these stories were indeed written by my half-brother *(she sniffs)*, Edgar Allen Poe. We are not full kin. I wish to make that perfectly clear. I am told he's somewhat of a famous author. I wouldn't know. We are not close. I know very little about him, I hardly even know why I stand before you this evening. The circumstances are not exactly... *(she shakes her head)* in fact today, I have never experienced any of his *(sniff)* work. Edgar was a very strange boy.

DIALOGUE

2nd and 3rd Grade Only – Study only Robert's part

ROBERT I am, that is to say I was, a great man. My name is Robert Jones. I was born somewhere in the city of Fum-Fudge. And I, have, a nose. *(He poses his nose)*

MOTHER *(stepping forward)* Oh, what a genius!

ROBERT Said my mother

FATHER *(stepping forward)* Son.

ROBERT Said my father.

SHUDDERSOME



AUDITION SIGN UP SHEET

SHUDDERSOME

SHUDDERSOME

Nuevo Grupo de Teatro

Por favor leed, firmad y traed de vuelta el siguiente comunicado al primer ensayo. Debe ser firmado por los alumnos y sus padres/tutores.

Bienvenidos al nuevo grupo de teatro. Estamos muy contentos de que hayáis decidido uniros a nuestra primera producción titulada "**Happily Ever After**". Entendemos que formar parte del grupo de teatro exige una serie de compromisos que debéis respetar y cumplir. Estos compromisos son los siguientes:

Mantener un buen rendimiento académico. La participación en el teatro no es excusa para descuidar tareas, deberes, exámenes y todo tipo de trabajo que se nos mande en clase.

Asistencia obligatoria a los ensayos. Si los alumnos han decidido voluntariamente formar parte de esta obra es su responsabilidad acudir a los ensayos, avisar con antelación si saben que van a faltar y justificar sus ausencias. Si se acumulan faltas de asistencia no justificadas se tomarán medidas como la expulsión del grupo de teatro.

Puntualidad. Se exige puntualidad en los ensayos.

Comportamiento. Como en el resto de actividades del centro se espera de los alumnos respeto, ayuda y colaboración para crear un buen ambiente de trabajo y dar cohesión al grupo.

Memorización del texto. Los directores darán una fecha tope para el estudio de cada parte del texto. Es responsabilidad de los alumnos saberse su parte en las fechas establecidas para no romper el ritmo del ensayo y entorpecer a los compañeros.

Además, necesitamos que las familias/tutores hayan autorizado la posibilidad de que los alumnos sean **fotografiados y filmados**.

Los padres/madres/ tutores estáis **invitados** a participar en el proceso de creación del vestuario y atrezzo. Los alumnos se sienten muy orgullosos cuando ven a sus familias implicadas en lo que ellos hacen y para ellos es un gran ejemplo. Os animamos a involucrarnos y agradecemos vuestra colaboración.

¡¡TRABAJANDO JUNTOS PODEMOS CREAR UNA PRODUCCIÓN DE LA QUE TODOS NOS SINTAMOS ORGULLOSOS!!

Necesitamos el nombre, teléfono y mail del padre/madre/tutor/persona de contacto del alumno/a para cualquier comunicado. Muchas gracias.

Nombre:_____ Mail:_____

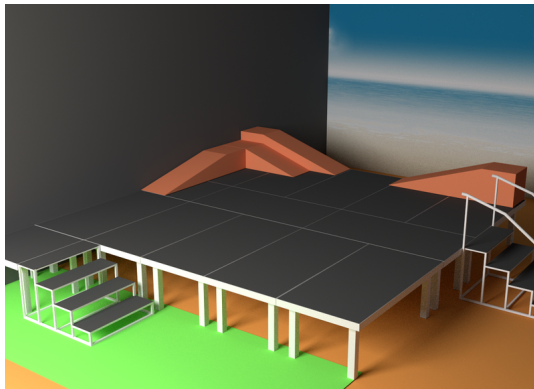
Teléfono:_____

En Pozuelo de Alarcón a ____ de _____ de 2018

Fdo. Padre/Madre/Tutor

Fdo. Alumno/a

ANNEX E







24 MARZO 2017

TALLER DE COSTURA

Coseremos el vestuario de la obra de teatro

Necesitamos acabar el vestuario de la obra de teatro en ingles que el colegio está preparando este curso: *"Shuddersome: Tales of Poe"*
Vente a colaborar, sepas coser o no, todas las manos sirven.

Si tienes aguja e hilo (blanco, negro o de color), tijeras, imperdibles e incluso máquina de coser; mejor, traetelos. Pero si no tienes nada de ello y quieres participar, vente igualmente. Aprenderemos, trabajaremos y seguro que nos reiremos también.

El viernes 24 marzo, a partir de las 4:00pm. hasta acabarlo todo.
En el comedor de infantil del Colegio San Cristóbal, en la calle Bravo Murillo 39, Madrid 28015.

The Elsinore Jokers

VEN A COSER

Te necesitamos
para acabar el
vestuario de la
obra de teatro del
colegio

¿Sabes coser,
cortar, hilvanar,
enhebrar,
sobre hilar,
pespuntear...?

Es el momento de
practicarlo,
enseñarlo o
aprenderlo

The Elsinore Jokers
Comedor de infantil
Colegio San Cristóbal

viernes 24 marzo 2017
a partir de las 16:00h.





Helga



Little Red Riding Hood Mother

ANNEX G



ANNEX H



ANNEX I



ANNEX J

This is the director's team



ANNEX K

Queridos compañeros:

Nos gustaría compartir con vosotros esta última etapa en la preparación de la **obra de teatro Mmmbeth**. Se trata de una adaptación de la obra de Shakespeare Macbeth, tratada con un toque de humor y desarrollada completamente en inglés.

Los niños han trabajado muy duro y con mucha ilusión desde el mes de octubre para conseguir estar preparados para participar en el **Certamen de teatro de la Comunidad de Madrid**.

El **jurado** del concurso vendrá a ver la obra a nuestro colegio el **día 3 de abril a las 18:15** y como paso previo haremos un **pre- estreno el viernes 29 de marzo a las 16:15**. Ambas actuaciones están abiertas a todos aquellos que queráis acompañarnos y se realizarán en el **salón de actos del colegio**.

Para conseguir llegar en las mejores condiciones a estas actuaciones nos queda un mes de intenso trabajo por delante y necesitamos colaboración por vuestra parte.

Aunque los **ensayos** se realizan en principio los lunes, martes y viernes de **12:30 a 13:30**, es posible que necesitemos días extra en ese mismo horario y para ello necesitamos que los niños estén disponibles con puntualidad a partir de las 12:30.

Además, vamos a realizar unos ensayos **generales los días 21, 26 y 28 de marzo y 2 de abril desde las 11:30 hasta las 13:30** con el fin de que los actores tengan tiempo de disfrazarse y practicar la obra completa. Por ese motivo, los niños implicados en la obra no podrán ir a clase esos días en la última sesión de la mañana.

Muchas gracias por vuestra colaboración

ANNEX L

Evidence of Engagement Rubric

Aspects	0	1	2	Evidence
Focus	Students are visibly distracted	Students look apathetic	Student eyes are on the instructor, visibly focused on them	
Enthusiasm	Students are disinterested in engaging with the activity	Students will participate when asked to do so, but will not show interest in doing so on a voluntary basis	Students volunteer input and are visibly excited to participate	
Participation	No students participated during the activity	Some students participated during the activity	All students participated during the activity	
Vocabulary	Students used typical vocabulary in their explanations	Students started to use new language in their explanations	Students consistently used new language in their explanations	
Thinking	Students failed to talk through their thinking process and failed to revise their thought process when it was incorrect	Students failed to talk through their thinking process or failed to revise their thought process when it was incorrect	Students talked through their thinking process and revised it when necessary	
Perseverance	Students disengaged from the activity	Students stayed relatively engaged throughout the activity	Students remained engaged throughout the activity	
Total score				

ANNEX M

Performance JOURNAL

NAME: _____

DATE: _____

The highlight of my performance was _____

The biggest challenge was _____

I was happy with _____

I was unhappy with _____

Next time I'm going to change _____

What I liked most about the performance of my peers was _____

What I would improve about my classmates' performance is _____

One suggestion for next day time is _____

I rate my performance with a _____. the reason I give myself this grade is _____

ANNEX N

Miro una improvisación de mis compañeros y me pregunto:

¿El grupo estaba organizado?

¿Se entendió lo que quisieron decir?

¿Fueron originales o copiaron modelos?

¿Cómo usaron el espacio?

¿Cómo usaron el cuerpo?

¿Cómo usaron la palabra?

¿Cuáles fueron sus recursos estéticos?

¿Qué tipo de secuenciación de acciones le dieron a la historia?

¿Hubo conflicto?

¿Dijeron sólo lo que no podían hacer o les sobraron palabras y les faltaron acciones?

¿Utilizaron algún recurso especial, creativo, ingenioso?

¿Lograron construir personajes o sólo representaron roles?

¿Disfruté lo que vi? ¿Sí? ¿No? ¿Por qué?

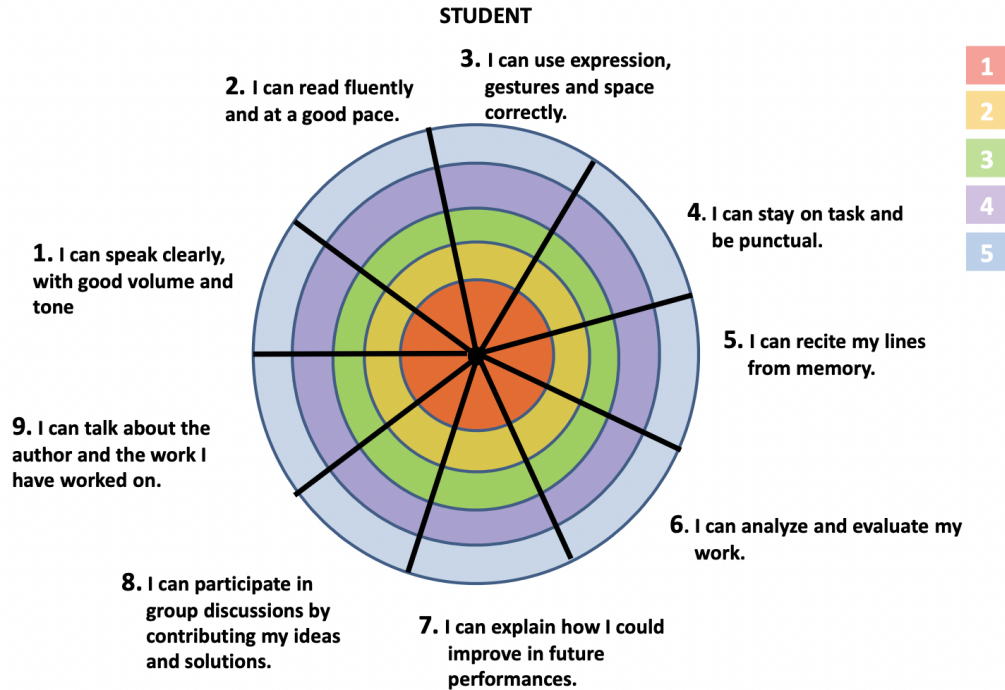
Ahora utilizo preguntas similares para revisar mi propia producción.

Theater as curricular content. Pedagogical framework. In theater, adolescence and school (Trozzo, 1998).

ANNEX O

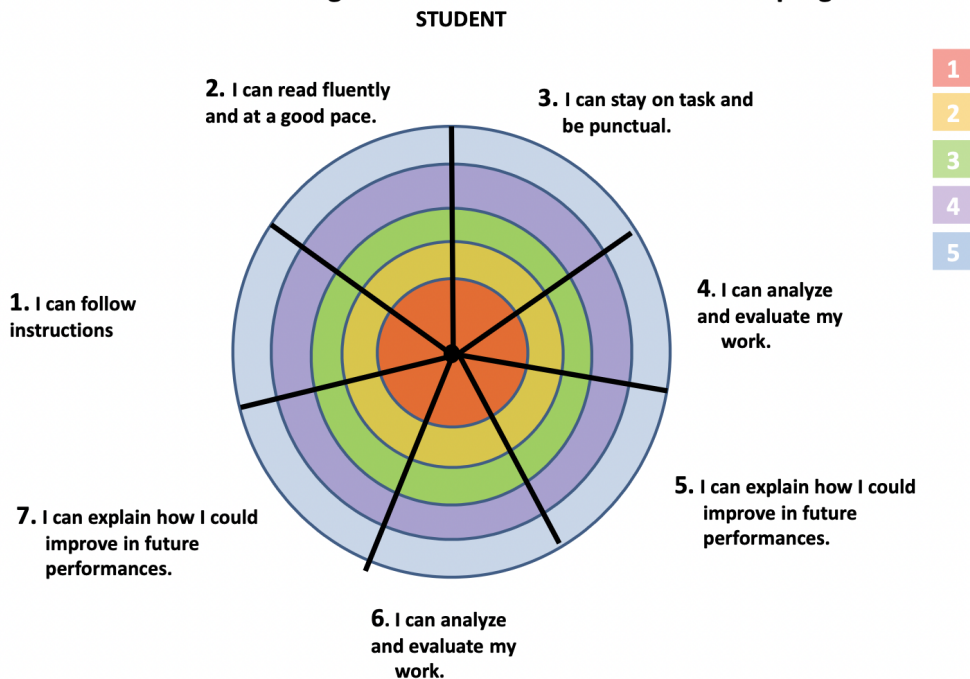
ACTORS AND ACTRESS

On a scale of 1 to 5: where 1 is “I know it perfectly” and 5 “I am not sure”. Rate the following assessment criteria of the theater program.



OTHER MEMBERS

On a scale of 1 to 5: where 1 is “I know it perfectly” and 5 “I am not sure”. Rate the following assessment criteria of the theater program.



ANNEX P

TEACHER SELF-ASSESSMENT

ITEMS	1	2	3	4
The chosen script has been appropriate to the children's interests and needs.				
I have organized and scheduled the rehearsals correctly.				
A climate of trust and security has been created.				
I have worked on values such as tolerance, respect, help...				
The teaching-learning process has been personalized.				
The integration of all students into the activities is being facilitated.				
The contents have been adjusted to the needs of the students with special needs or students with difficulties				
There is coordination with the other teachers -specialists involved in the project.				
The relationship with parents is fluid, facilitating the school-family connection.				
Work is being done in relation to personal development, self-esteem, feelings and emotions, personal identity...				
Work is being done in relation to others, communication, teamwork and conflict resolution.				
Learning processes in terms of organization, study planning, motivation, effort and performance are being worked on.				

I check that the students have understood the task they have to perform: asking questions and having them verbalize the proces				
Diversified and adequate use of materials, spaces, times, grouping, evaluation				

Mark with an x in the corresponding box 1 needs improvement, 2 good, 3 good job and 4 excellent