



UNIVERSIDAD DE JAÉN
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**Master's Dissertation/
Trabajo Fin de Máster**

**MUSICAL DRAMAS TO IMPROVE ENGLISH
SPEAKING SKILLS IN SPANISH SECONDARY
EDUCATION SCHOOLS**

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TABLE OF CONTENTS

1. INTRODUCTION	1
2. LITERATURE REVIEW	7
2.1. Krashen's Natural Approach	8
2.2. Bruner's Theory of Instruction	8
2.3. Vygotsky's Sociocultural Theory	9
2.4. Piaget's Cognitive Development Theory	11
2.5. Ausubel's Meaningful Learning Theory	12
2.6. Maslow's Hierarchy of Needs Theory	13
2.7. Pavlov's Classical Conditioning Theory and Thorndike's Law of Effect	14
2.8. CEFR's Action-Oriented Approach.....	14
3. METHODOLOGY	15
3.1 Research design	16
3.2 Sample	17
3.3 Variables	21
3.4 Instruments.....	22
3.4.1. Questionnaires	22
3.4.2. Tests	23
3.4.3. Observation	23
3.4.4. Interviews	24
3.4.5. Rubrics	24
3.4.6. Other instruments.....	25

3.5. Data collection and analysis	25
4. RESULTS AND DISCUSSION	28
5. LIMITATIONS OF THE STUDY	41
6. LINES FOR FUTURE RESEARCH	42
7. CONCLUSION	43
8. REFERENCES	46
APPENDICES.....	51
Appendix 1 Questionnaires.....	52
1.1 Initial Questionnaire: Interest and motivation in the English subject.....	52
1.2. Final Questionnaire: Attitude Towards English Final Exams.....	53
Appendix 2. Instruments of Assessment	54
2. 1 Oral test 1. ROLE PLAY: At the Doctor's	54
2.2. Oral test 1. MONOLOGUE: Photo description.....	55
2.3. Oral test 2: ROLE PLAY: At the Hotel.....	57
2.4 Oral test 2: MONOLOGUE: Telling a story or personal anecdote	59
2.5. Observation of Attitudes.....	60
2.6. Evaluation Rubric.....	61
2.7. Attendance Checking	63
Appendix 3. . Previous Workshop: Socio-historical Context	64
Appendix 4 Photomontage	69

Appendix 5. Grease Script	70
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TABLES

Table 1: <i>Gender and age sample classification</i>	18
Table 2: <i>Level of English and participation or not in the musical drama</i>	19
Table 3 <i>Initial tests</i>	31
Table 4: <i>Reasons for failed students in the first tests.....</i>	32
Table 5: <i>Initial questionnaire.....</i>	33
Table 6: <i>Final tests</i>	34
Table 7: <i>Final questionnaire</i>	36
Table 8: <i>Working plan</i>	40

ILLUSTRATIONS

<i>Figure 1: Representation of Vygotsky's Sociocultural Theory</i>	10
<i>Figure 2: An interpretation of Maslow's hierarchy of needs</i>	13
<i>Figure 3: General evolutionary human development.....</i>	20

GRAPHS

Graph 1: <i>Initial tests.....</i>	31
Graph 2: <i>Reasons for failed students in the first tests</i>	32
Graph 3 <i>Initial questionnaire</i>	34
Graph 4: <i>Final tests</i>	35
Graph 5: <i>Final questionnaire.....</i>	36

Abstract

The main aim of this research study is to determine the impact that the participation in the performance of a musical drama could have on a group of teenagers' speaking skills and motivation towards the English as a foreign language subject. The hypothesis of this research holds the idea that if we make students use the English language to simulate real situations, they will build their own learning in a meaningful way. For that purpose, a sample of 48 students in their 4th year of compulsory secondary education in Spain and divided into two groups of 24 has been selected to compare the development of the group involved in the performance of the musical drama with another group which did not take part in such an activity. Taking as a reference the different tests which were carried out during the research, the results show that the introduction of the performance of musical dramas in the English subject represents a practical measure which should be included in the English curriculum.

Key words: Musical drama, performance, speaking skills, motivation, meaningful learning, language acquisition.

Resumen

El objetivo principal de este estudio es determinar el impacto que puede llegar a tener la participación en un musical escolar en la expresión oral y motivación de un grupo de adolescentes en la asignatura de lengua inglesa. La hipótesis de esta investigación

sustenta la idea de que si conseguimos que nuestros alumnos usen el inglés para representar situaciones reales, serán capaces de construir su propio aprendizaje de una manera significativa. Para ello se tomó una muestra de 48 alumnos cursando 4º de la E.S.O. que fueron divididos en dos grupos de 24 alumnos para comparar el progreso del grupo implicado en el musical con el otro grupo de control. A partir de las pruebas realizadas en este estudio, los resultados muestran que la representación de musicales escolares como herramienta educativa en la asignatura de inglés resulta ser una gran medida que debería incluirse en el *curriculum* de lengua inglesa.

Palabras clave

Musical, representación, destreza oral, motivación, aprendizaje significativo, adquisición de un idioma.

1. INTRODUCTION

The research which has been carried out for this Master's Dissertation intends to prove the benefits of carrying out dramatic works such as musicals in an English Foreign Language (EFL onwards) context at a secondary education level. The relevance of this research topic lies in the fact that the introduction of a new educational law, the LOMCE¹, which has been issued as an amendment of the previous LOE², has presented a number of changes in the teaching of the English language. Among these changes, we may highlight the greater role that oral skills are to play in the current curriculum as established by the 2009 edition of the Common European Framework of Reference for Language Learning, Teaching and Assessment (henceforth CEFR), first published in 2001. This is the document that both, the LOE and the LOMCE have taken as reference for the teaching of modern languages in Spanish schools.

However, if we observe the English teaching-learning process in Spanish state secondary schools, we may see that oral skills in general, and speaking in particular seem to be a pending subject for many Spanish students. According to Coe (1987, 72), "European Spanish speakers, in particular, probably find English pronunciation harder than speakers of any other European language." These students struggle, often without success, to understand and reproduce basic utterances in English. There are

¹ LOMCE: Organic Law on the Improvement of the Quality of Education 8/2013

² LOE: Organic Law of Education 2/2006

many specific reasons that explain why this pattern is repeated in numerous state schools but in a nutshell, we may summarise them as follows.

On the one hand, the high student-teacher ratios make it difficult to provide personalised attention to each pupil. The student population at schools is immensely diverse, with a student body made up from varying countries and cultures. This requires extensive staff to cope with varying student needs. In addition to this, there is also a lack of resources, which can be a common occurrence in state schools where access to digital boards, computers and good sound systems does not come easy. These deficiencies may account for some of the weaknesses that we find in this field.

On the other hand, we may also say that a great percentage of teenagers who are between 13 and 17 have a tendency to be shy, especially when speaking in public. This feeling is even increased when they have to do so in a foreign language. The reason why they show this reaction is, in part, due to the psychological changes which they must undergo at this stage of life and which eventually lead them to become adult thinkers. Consequently, it is quite common to see a lack of confidence in their individual potential, which is one of the biggest obstacles when working on oral production in class.

Although we may see that gradually more and more measures are being implemented, such as the introduction of language assistants or bilingual programmes and grants that encourage the possibility to carry out an exchange visit with students

from an English-speaking country, the truth is that there are still numerous difficulties which secondary education students have to face when they try to speak in English.

With all this considered, we may all agree that there is an apparent need to deal with those shortcomings. In my perspective, the solution to these deficiencies should undoubtedly bear in mind the apparent lack of resources and the psychological development that is occurring at this time in the students' life. That is precisely the reason why I believe that promoting the introduction of an activity such as the performance of dramatic works in secondary schools could be an excellent way of mitigating the issue mentioned earlier.

For almost a century, the performance of theatrical plays has been employed to foster effective learning. Thus, we see numerous authors who have shown its benefits such as Peter Slade and Brian. F. Way, followed by Juliana Saxton and Monica Prendergast, among others (Bolton, 2007, 45-66). All of these agree that the use of theatre as a didactic tool contributes to a student's integral development, and has quite positive repercussions on the way they express and relate with others when they become adults.

Nevertheless, I consider that making use of musical dramas in an EFL class may go one step further as it involves a greater number of curricular subjects (i.e. Physical Education, Music, Arts and History). Thus, taking part in a cross-curricular activity like this one could help students understand the interrelation of the different fields of study and, therefore, can empower students as lifelong learners. In this sense,

the different subjects to be taught at school would be seen as the different pieces of a puzzle which contribute and complete students' overall education, instead of being seen as watertight compartments without any kind of connection between them.

Hence, bearing in mind all the above, the main objective of this study aims to analyse a group of students' speaking skills prior and posterior to performing a musical drama, and compare them to the speaking skills of another group of students who did not participate in this activity. This general goal is to be specified in the following sub-objectives:

1. To select an appropriate musical drama which attracts students and to adapt the script to their level of English.
2. To design questionnaires and tests to be used at the beginning and at the end of the research to establish a starting and ending point regarding students level of spoken English and their motivation towards the English subject.
3. To evaluate students' speaking level and motivation at different stages of the research process.
4. To identify significant differences between the two groups of students regarding speaking skills during the academic year.
5. To determine the strengths and weaknesses of carrying out a musical drama at a secondary school in the English language subject.

As a result, and taking these objectives as a reference, this paper will consider the following research questions:

- What impact do musical dramas have on the development of speaking skills in secondary education students?
- Do musical dramas enhance secondary education students' motivation towards the English subject?

To cover all the above, this paper contains eight different chapters. Thus, the current introduction will be followed by the literature review, where I will analyse the authors' contributions, which guided my starting point and assisted in building the foundations of my own research study. Therefore, in this second chapter I will include the work of authors who have studied the way young learners acquire a specific skill or piece of knowledge, considering surrounding circumstances and the way information is presented. Among those authors we will find Krashen, Bruner, Vigotsky, Piaget and Maslow, to name but a few.

Once the theoretical backdrop of this study has been established through the literature review, I will continue with the methodology. Therefore, chapter three will aim at explaining the characteristics of my research. Hence, I will formulate the different lines of action, which I have followed in five separate subsections, namely research design, the sample which I have been working with, the variables I took into account, the instruments which were used to collect the data and finally, how such data was analysed.

Having established the methodological basis, that is to say the main features and characteristics of the study in chapter three, the following chapter will be used to show the results which have been derived from it. Here I will consider the outcomes of the study relating them to the objectives established in this introduction, as well as the research questions and hypotheses presented in it. In addition, chapter four will also include the working plan I followed to carry out the current research and which helped me to cover every aspect in an organised manner.

Then, after showing the results obtained, chapter five will be devoted to pinpoint the limitations which my study has presented. This chapter may constitute a useful tool for future research, which is directly in-line with the next section. Therefore, the sixth section will include the lines I suggest to help continuing advancing in this field of study where I will identify key methods for further research.

Finally, in the conclusion I will summarise the main themes divulged in this dissertation. Also, I will comment on the importance of including in this section the evaluation of my future findings on the research, as well as the implications, which could be extracted from them.

2. LITERATURE REVIEW

According to the aforementioned CEFR, four basic skills are established in the language learning³ and acquisition⁴ process. They are, namely, reading, writing, listening and speaking. These skills can, in turn, be classified as receptive and productive ones, considering the role individuals play in the communicative act.

As it has already been said, this dissertation is focused on the production and reception of oral skills, though it has rather given a greater importance to speaking. However, it is advisable to remember that all the skills are interrelated among them, and that for the activity presented in this essay, students will be required to make use of all the language skills, as not only will they have to listen and speak in their performance, they will also have to read the script and write down possible notes for the improvement of their performance.

According to the CEFR, speaking activities “may involve reading a written text aloud, speaking from notes, or from a written text or visual aids (diagrams, pictures, charts, etc.) acting out a rehearsed role, speaking spontaneously and singing”

³ Language learning is “a conscious process involving the study of explicit rules of language and monitoring one's performance, as is often typical of classroom learning in a foreign language context.” (Schmidt. and Richards [eds.], 2002, 312)

⁴ Language acquisition is “a nonconscious process of rule internalization resulting from exposure to comprehensible input when the learner's attention is on meaning rather than on form.” This term is usually used in context of learning one's first language. (Schmidt and Richards [eds.] 2002, 312)

(Verhelst, N. et alia, 2009, 58). Thus, the proposed activity is thus perfectly framed within the parameters presented in the CEFR.

As adolescence is a critical period in everyone's life due to physical, cognitive, emotional and social developments, teenagers' behaviour tends to change during this period. In an educational context, it is essential to take into account certain learning theories which cover the main pedagogical, psychological and sociological principles of this learning stage.

These theories constitute a very useful background to learning and teaching performance and are synthesized in the following classification:

2.1. Krashen's Natural Approach

The first author to be considered in this dissertation is Krashen. In his Natural Approach (Krashen, 1987: 182), he states that a second language should be acquired unconsciously, just as we learn our first language. There is no need of making use of tedious grammatical and vocabulary repetition drills to acquire a second language. By contrast, language learning has to take place in a meaningful context to lower students' anxiety and enable them to produce language at their own pace.

2.2. Bruner's Theory of Instruction

Krashen's idea about providing a meaningful context to learn a foreign language is directly connected to Bruner's work. The latter's Theory of Instruction (1966) derived

from Piaget's Cognitive Psychology (1964), was based on the categorization and the structure of knowledge, i.e. it consists in the construction of knowledge through the learners' immersion in real learning-problem situations so that they learn to learn and become self-sufficient in solving these problems. Therefore, it emphasizes action through the learning process and divides cognitive development into several stages with its own logical structures that are qualitatively different.

Bruner presented the *Spiral Curriculum* (2009, 52), "a teaching approach in which each subject or skill area is revisited at intervals, at a more sophisticated level each time." Thus, basic ideas should be repeated regularly until a complete understanding is obtained.

His theory also emphasizes the role of motivation for learning, as being interested in a subject matter is one of the most relevant factors in the learning-teaching process. In this process, teachers are the guides who provide all the necessary tools, materials and learning tasks which learners use while enhancing their imagination, intuition and abilities of deduction in order to discover what they aim to learn.

2.3. Vygotsky's Sociocultural Theory

Similarly, this research has also considered Vygotsky's Sociocultural Theory (1978). His theory considers learning as a result of socio-cultural background and individual and personal experience, in which language plays a fundamental role. Vygotsky's

theory (in Jaramillo, 1996:133) establishes two mental functions: the lower ones, which are those mental functions which are genetically inherited, and higher ones, which are those acquired through social interaction. The latter are socially and culturally mediated.

Furthermore, Vygotsky focused on the range of potential that individuals have for learning, which is shaped by social interaction. This process is what he called “the zone of proximal development” (ZPD), which constitutes the greatest potential ability. This potential ability for learning that individuals can achieve is greater than their actual ability just when they are helped by someone with more experience or cognitive abilities. This means that if learners are helped by their teacher or a peer with greater abilities, they will be able to execute more difficult tasks.

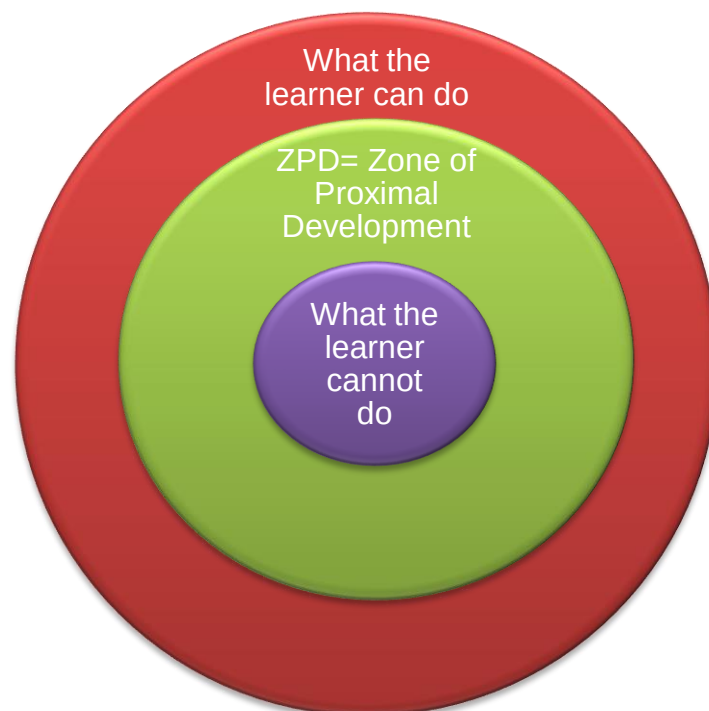


Figure 1: *Representation of Vygotsky's Sociocultural Theory* (Silverio, 2013)

According to Vygotsky, psychological tools are therefore the bridge between higher and lower mental functions, but they also mediate in our thoughts, feelings and behaviours. It all depends on the tools we use in order to develop those higher mental functions. However, the most important psychological tool is language, as it is said to be closely related to thought.

In order to put into practice this theory successfully in teaching performance, it is important to provide meaningful contents and conceptual maps, avoid the use of technical terms as well as strengthen active participation, social interaction and oral expression.

2.4. Piaget's Cognitive Development Theory

J. Piaget was a Swiss psychologist born at the end of the 19th century for whom knowledge development consisted of a process of equilibration, in which the concepts of assimilation and accommodation played a central role.

Piaget's, cognitive development is based on an "invariant developmental sequence", according to which all children share the same cognitive development order. This sequence was divided into four main stages: *sensorimotor* stage, *preoperational* stage, *concrete-operational* stage and *formal-operational* stage. During the last stage (12 years onwards), children develop their abstract reasoning and can think logically (Shaffer and Kipp, 2010: 55).

2.5. Ausubel's Meaningful Learning Theory

Ausubel was an American psychologist born in New York at the beginning of the 20th century, whose theory consists of a cognitive strategy based on advanced organisers and progressive differentiation that helps pupils learn meaningfully and retain information. It considers previous cognitive structures —ideas, knowledge or concepts that an individual possesses in a specific field of knowledge.

For Ausubel, “the most important single factor influencing learning is what the learner already knows” (Novak and Gowin, 1984: 40). That is, meaningful learning means relating the new knowledge with the knowledge that learners already possess.

Thus, learners must make an effort to relate those ideas cognitively, since they select previously the key concepts that they already have in their mind and then establish the connexion in order to understand the new knowledge meaningfully.

In our teaching performance, we should follow some necessary steps in order to fulfil the general objectives of Ausubel's Meaningful Learning Theory. It is important to start presenting the general concepts of each teaching unit and then the more concrete ones. Then, taking into consideration the learners' cognitive structure, the new material must be presented sequentially and logically organized. After that, teachers must strengthen their learners' cognitive activity through tasks, materials or questions involving the codification of the new material with their own words. Finally, after each teaching unit, a review of the main ideas must be done so as to make sure there has been complete understanding of the new knowledge.

Meaningful Learning has its advantages. It helps retain the new information for long and acquire new knowledge related to the previous concepts meaningfully. Thus, new information is kept in one's long-term memory due to the active process of assimilation and learning.

2.6. Maslow's Hierarchy of Needs Theory

Maslow focused on motivation as a means of succeeding. According to this theory, individuals' behaviour is determined by his or her needs. In his theory, Maslow proposed a five stage model of motivational needs, which is often represented as a hierarchical pyramid. This pyramid is divided into basic needs (physiological safety, love and esteem) and growth needs (cognitive, aesthetics and self-actualization), as the following illustration shows:



Figure 2: *An interpretation of Maslow's hierarchy of needs* (Xing, 2014)

2.7. Pavlov's Classical Conditioning Theory and Thorndike's Law of Effect

Bruner's, as well as Vigotsky's theories belonging to the behaviourist approach focus on the relationship between individuals' conduct and their environment (the cause - effect relation) and can be very useful in some teaching performance scenarios. Pavlov was a Russian physiologist of digestion who carried out an experiment based on a dog that learnt to salivate with arbitrary stimuli. This study showed that animals, through experience, can change their behaviour and respond to new stimuli. Thus, in teaching performance, this strategy could be effective when establishing organization norms, for example. (Mc Sweeney et alia, 1984, 619-631)

Thorndike, an American psychologist, performed an experiment based on cats' behaviour. He suggested the Operant Conditioning Theory and the Law of Effect. This learning theory emphasizes reinforcement and punishment to enhance desirable behaviour or extinguish undesirable conducts. Thus, according to the Law of Effect, behaviours that have positive consequences tend to be repeated; on the contrary, behaviours with negative consequences are likely to become extinct (Hernstein, 1970, 243-266).

2.8. CEFR's Action-Oriented Approach

Finally, I may not finish this chapter without referring to a last approach which is part of the models proposed in the CEFR. As mentioned above, the current Spanish Secondary Education curriculum takes as a reference the CEFR for the teaching of

modern languages at Spanish schools. Therefore, I should not forget to include the Action-Oriented Approach.

According to the CEFR, the Action-Oriented approach views

users and learners of a language primarily as social agents, i.e. members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action. (Verhelst, N. et alia, 2009, 9)

The action-oriented approach therefore focuses primarily on setting the objectives as *can do statements*, i.e. teachers plan their units, lessons and tasks or activities so that at the end of that, students can do something with the foreign language which they could not do before, or do it better than they could before. Likewise, assessment criteria are geared to establishing what the student can do at the end of the learning process. That is why this approach is commonly associated to the Task-based approach.

3. METHODOLOGY

Bearing in mind the theoretical framework presented above, the following chapter aims at providing a detailed explanation and description of the current study. Therefore, a number of key features are to be included in this section, namely, a characterisation of the type of research, that is to say the research design, the sample or participants who were involved in it, the variables which were taken into account, the instruments which were used in the study and the collection and analysis of the data obtained.

3.1 Research design

Thus, first of all, I am proceeding to describe the type of research which has been undertaken in this study. Therefore, in this sub-section I will consider aspects such as the type of data, time spent to collect such data, the sample that was examined in the study and the general framework, among other things.

Accordingly, we may say that this research consists of a one-year longitudinal study which has been carried out to compare the oral proficiency of a group of 24 students around 15-16 years old, who participated in a musical drama, with another group of 24 students of the same characteristics who did not partake in any such activity. Similarly, the students' motivation in the English subject before and after participating in this study has been considered, contrasting it with the other group of students. Hence, we may say that this research is both qualitative and quantitative in nature, since it offers a wide understanding of how and why young learners' oral proficiency benefits from the proposed activity, while at the same time offering numerical data which can support the same idea. Indeed, as Isadore Newman and Carolyn R. Benzit argue (1998, 115) "the two approaches are neither mutually exclusive nor interchangeable; rather the actual relationship between the two paradigms is one of isolated events on a continuum of scientific inquiry."

Moving forward to other features that characterise this research, and bearing in mind Seliger and Shohamy's research classification (1989), we find that this study can also be identified as a practical one, since it presents a practical application of the

outcomes discovered in it. In addition, regarding the source of information, it can be said that it is a primary type of research, which has acquired data first-hand, rather than gathering it from published sources.

Finally, as the study establishes a random division of the group of students to be tested, classifying them into those who took part in the musical drama and the others who did not, this research has been classified as quasi-experimental, as well as interpretative and statistical since it has considered different methods of data analysis and collection.

3.2 Sample

Turning now to the sample, that is to say, the participants who were involved in the study, this research has considered a group of 48 students, both boys and girls. This sample was taken from two different group-classes that were doing their 4th year of E.S.O. (the fourth year of compulsory secondary school education in Spain) during the academic year 2016-2017. In other words, the individuals who have been part of this research were around 15-16 years old, and were therefore born between 2000-2001. Though the number of students per class was higher than 24, those who tended to be absentees in the years prior to the study or those who did not have their parents' permission to be part of this study, were automatically removed from this research.

		15 years old	16 years old	TOTAL SAMPLE N (%)
GENDER N (%)	Females	19	13	32
	Males	10	6	16
TOTAL		29	19	48

Table 1: Gender and age sample classification

The students belonged to two different class-groups (4th of E.S.O. A and 4th of E.S.O. B) of a Spanish state secondary school and the socioeconomic status of their families is middle to low. The students' oral proficiency of the English language was in general average to low including some students with great difficulties and others who went beyond the average. The documents which were taken into account to establish such a classification were the grades obtained in the English subject in the previous terms.

As mentioned before, in this study, I have worked with experimental and control groups. Thus, a group of 24 students (belonging to group A), has participated in the so-called dramatic activities, whereas the other group of 24 (group B) has not partaken of such activities and have merely carried out their routine secondary school tasks, as usual.

		Participate (Group A)	Do not participate (Group B)	TOTAL SAMPLE N (%)
ORAL PROFICIENCY (according to grades got in 1 st and 2 nd terms) N (%)	High (9-10/10)	2	4	6
	High-average (7-8/10)	6	10	16
	Average-low (5-6/10)	10	8	18
	Low (1-4/10)	6	2	8
TOTAL		24	24	48

Table 2: Level of English and participation or not in the musical drama

In order to provide an activity that suited the students' profile and necessities, it was essential to consider the evolutionary development and the characteristics of the students involved in the study. At this stage, a physical, cognitive and psychological transition occurs from mid adolescence towards adulthood. This is a gradual process in which children's characteristics are starting to be replaced by teenager ones. According to Julia Miller (2003: 55-72) we may witness the following possible changes:

- Physical development: Girls and boys will continue suffering from physical changes, as in the early-adolescence. These changes will be aimed at a full development of primary and secondary sex characteristics. In addition, girls, in particular will also undergo a graduated deceleration of height growth.
- Cognitive development: Mid adolescents start showing well-established abstract thinking and can apply such abstract thinking to present and future situations, as well as to broader issues (e.g., social concerns, academic studies).
- Psychological development: Students aged between 15-16 maintain more stable relationships with peers and adults. They start having a reasonably well-established body image and a more realistic view of self and others. They are better at problem solving and may try to be more independent.

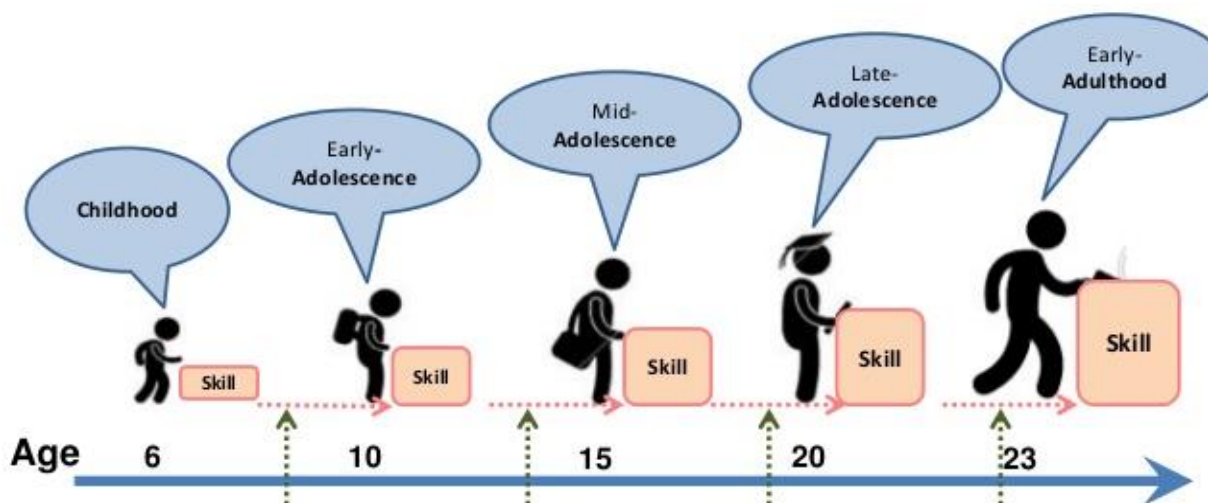


Figure 3: General evolutionary human development (Mann, 2014)

3.3 Variables

According to Y.P. Raiphea (2015: 435-438) “variables help to avoid subjectivity and to bring about true picture of events or phenomena or behaviour which the social science researchers are dealing with.” In this section, therefore I am trying to present the aspects which can be an object of research for this study and which can help us to gain a better grasp of the possible repercussions of musical dramas on young learners’ speaking skills.

These variables are to be classified as quantitative and qualitative regarding the specific aspects I aim to analyse. Thus, starting with the quantitative aspects of the study, we may take into account the following variables:

- Dependent variables:
Students’ EFL speaking skills (pronunciation, intonation, rhythm, stress, and fluency)
- Independent variable: it corresponds to the use of musicals in the EFL classroom.
- Moderating variables:
 - motivation
 - performance in the English as a Foreign Language subject
 - time of exposure to English outside school.

However, we may also find some qualitative variables which help us see the impact that the activity proposed can exert on the individuals under study.

- Dependent variables:

Students' attitude towards the English subject

- Subject variables:
 - Student's gender
 - Students' group class

3.4 Instruments

Once the different variables have been considered regarding the specific features of this research, another aspect that should be included in this chapter on methodology is the instruments that have been used to collect the data.

3.4.1. Questionnaires

The first instrument to be used at a first stage of the research study has been an initial questionnaire to get to know the students' motivation towards the English subject. This questionnaire has been essential to determine the starting point of this research study. It included questions about students' habits towards the English language, that is to say, if they usually listened to English music, watched TV programmes in English or if they had extra English lessons after school, among others questions.

Questionnaires were also used at the end of the study to compile information about the students' opinion on the introduction of activities like the performance of musical dramas in the English subject. Moreover, they were also asked about how they

had faced the final English exams regarding their motivation towards this subject. In other words, they had to answer questions about aspects such as how prepared they felt they were before the exams, how they had studied them or how willing they were to prepare them, among other things. (See *Appendix I* for more details).

3.4.2. Tests

In addition, this study has also considered using tests that evaluate the students' oral tasks performance. Therefore, two different oral tests were carried out throughout the third term in both classes. They aimed at making students speak in two different contexts. On the one hand, they had to do a role play with one or two classmates following the given instructions. On the other hand, they also had to talk for three minutes about a given topic.

In addition, although they may not be considered in the same way, the grades the students had on the speaking skill in the previous terms were also taken as a reference. Both teachers followed the same criteria to test their students' oral proficiency which also included two different tests in which students had to do a role play with a classmate and another test in which they had to speak on their own for around three minutes.

3.4.3. Observation

Data have also been obtained through observation in the classrooms. At a first stage, daily notes were taken about relevant aspects such as the students' participation,

attitude, understanding of the presented contents and the use of the English language to communicate with the teacher or among peers.

Once the activity was presented in class, other aspects were also taken into account such as how the students expressed their ideas in public (with shyness or confidence) and their voice tone, as well as other speaking aspects such as their intonation, pronunciation, rhythm, stress, fluency, etc.

3.4.4. Interviews

Another instrument that has proved to be quite useful to collect information about the students' progress has been the interviews, which were carried out every month with the English teachers of each group. In those interviews, the teachers informed about the students' development, as well as their weaknesses and strengths. The students' performance in class was the main topic covered, giving importance to their participation, positive attitude, marks they had obtained lately, etc.

3.4.5. Rubrics

In order to grade the students' speaking skills, I have made use of a rubric that has enabled me to obtain a more reliable source of data. In this way, every student has been assessed with exactly the same criteria. This rubric contained separate sections which were considered to assess students' performance. Thus, the aspects which were taken into account were namely, the initiation, the response, the conversational

strategies, the vocabulary they used, how they structured their speech and finally, the cultural appropriateness of their language. (See the Appendices for more information).

3.4.6. Other instruments

Together with the questionnaires, tests, interviews, rubrics, etc. other instruments which have also been used in this research are a camera, a recorder and a laptop with its projector and the statistical programme SPSS. In order to record the voices and images of the students, as they were under 18 years old, it was necessary to obtain written permission from their parents'. Fortunately, this secondary school sends parents a form at the beginning of the academic year in which they authorise or do not authorise their children to be recorded and after checking that every student had already been previously authorised it was unnecessary to ask for extra permission for this activity.

3.5. Data collection and analysis

In this final point of the chapter on methodology, the focus is laid on how the data have been collected and analysed considering all the aspects dealt above. Hence, the procedure which has been adopted in the current research study is the following:

1. At a first stage, an initial questionnaire about motivation on the English subject was provided for the 48 students who were divided into two groups (group A and B).

2. Students' grades during the previous academic year were collected and classified into four categories: high, high-average, average-low and low. (See *table 2* for more information)
3. For six weeks, this project on the introduction of performance activities such as musical dramas was carried out with the students of group A. As they were in 4th year of E.S.O, one of the four hours they had for the subject of English language was employed. In addition, we also made use of an hour students have to deal with issues related to their class, and sometimes, breaks were also employed to carry out some easy tasks.

Thus, these six weeks were organised considering the following plan:

First week: introduction of the musical activity and workshops on the socio-historical background of the musical drama and mimicry to make students aware of the importance of body language when they are going to perform a role (see appendices). During this first week, the script was also provided for students, to allow them to read it at home.

Second week: castings were carried out to specify the roles each student was going to play. After this second week, students had their Easter holidays during which they were recommended to work on their specific roles.

Third to sixth weeks: during these four weeks, rehearsals on the six scenes were carried out. At this stage, observation and interviews were the main

instruments which were used to collect relevant information about the process.

At the end of the six weeks, students were also asked to do two oral tests focused on making students have a dialogue in pairs, but also making them express themselves on a specific topic for two to three minutes maximum.

These tests were corrected by means of a rubric which has allowed me to collect a more truthful data.

To analyse all the information collected, these data have been divided into different sections according to the following parameters:

1. Starting point: As a starting point two different aspects were considered. First of all, the 48 students' grades in speaking in the previous term which were compared between them and which were to be contrasted with their final marks for speaking at the end of the year. In addition, the students' motivation at the beginning was also considered and compared between the two groups and with the last questionnaire on motivation.
2. Middle point: the notes taken during the interviews with the two teachers as well as those taken when observing the two classes were put together, trying to find the similarities and differences between them. Aspects which were taken into account were the strategies used by students to express

themselves, the use of suitable vocabulary and grammar and correct pronunciation and intonation.

3. Ending point: finally, group A students' opinions on the usefulness, practicality and suitability of the activity proposed to improve their speaking skills were statistically analysed. Moreover, as we said before, their marks obtained in the oral tests were also compared with the ones they had in the previous terms.

4. RESULTS AND DISCUSSION

In the following lines I will return to the objectives evinced in the introduction, as well as the research questions and hypothesis presented in it, relating them all to the chief outcomes which have derived from this study. In the same way, a connection with prior research will be established, summarised above in the Literature Review, creating therefore, a clear link between the theoretical and practical parts of the current research. Finally, I will present the working plan which was carried out to fulfil all the tasks set out.

Thus, we may start with the general objective, set at the beginning of this dissertation, which sought to study the impact that the performance of a musical drama could have on the speaking skills of a group of students who were in their 4th year of secondary education. The effects of this activity were to be contrasted with the

development of the speaking skills of another group which was at the same level but which did not take part in the activity.

Nonetheless, to reach a final conclusion about the impact of this activity, it would be advisable to refer to the points in which this general objective was specified. Hence, here I will comment on how the different sub-objectives were tackled:

Sub-objective 1: to select an appropriate musical drama which attracts students and to adapt the script to their level of English. To attain the first objective several sources were considered to analyse the students' physical, cognitive and psychological development. This task was highly important as catching the attention of students from the beginning would help us to keep them motivated throughout the whole process.

Thus, after considering different options, I finally chose 'Grease' high school musical, which is based on the film, since it was the most well-known for students and whose songs are very catchy. Apart from that, this musical could make students identify with the characters, as the protagonists were supposed to be finishing compulsory secondary education, and they belonged to the same group of friends. Once the musical had been selected, the script was summarised and adapted taking as a reference the one published in <https://englishmagazinesite.wordpress.com>. As we only had three months to prepare the performance, the script had to be shortened to a large extent. (See the Appendices for more information).

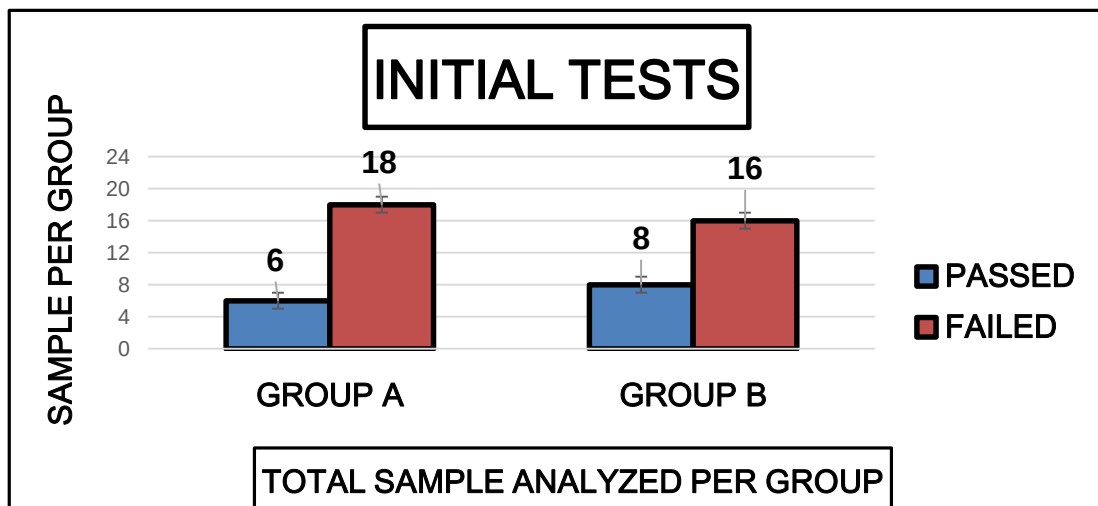
Sub-objective 2: to design questionnaires and tests to be used at the beginning and at the end of the research to establish a starting and ending point regarding students level of spoken English and their motivation towards the English subject. Questionnaires and tests were also designed bearing in mind the students' psychoevolutive characteristics. For tests, we also looked up the LOE and LOMCE, as we needed to establish tasks which were feasible for students in the 4th year of compulsory secondary education. In this way, the first oral tests aimed at evaluate the students in a surgery room context, as well as describing a photograph, as they had been working on medical issues and photograph descriptions during the second term. Similarly, the last tests included contents related to trips and holidays as the third term had been focused on those aspects (See the Appendices for more information).

Sub-objective 3: to evaluate students' speaking level and motivation at different stages of the research process. As stated in the previous chapter, students were asked to do the tests and complete the questionnaires twice.

The results obtained after doing the first tests have been classified as "passed" if they got more than 5 out of 10 after establishing the average value between both tests, or "failed" if they did not reach such an average.

INITIAL TESTS		
	GROUP A	GROUP B
PASSED	6	8
FAILED	18	16
TOTAL SAMPLE ANALYZED PER GROUP	24	24
TOTAL SAMPLE ANALYZED	48	

Table 3 *Initial tests*

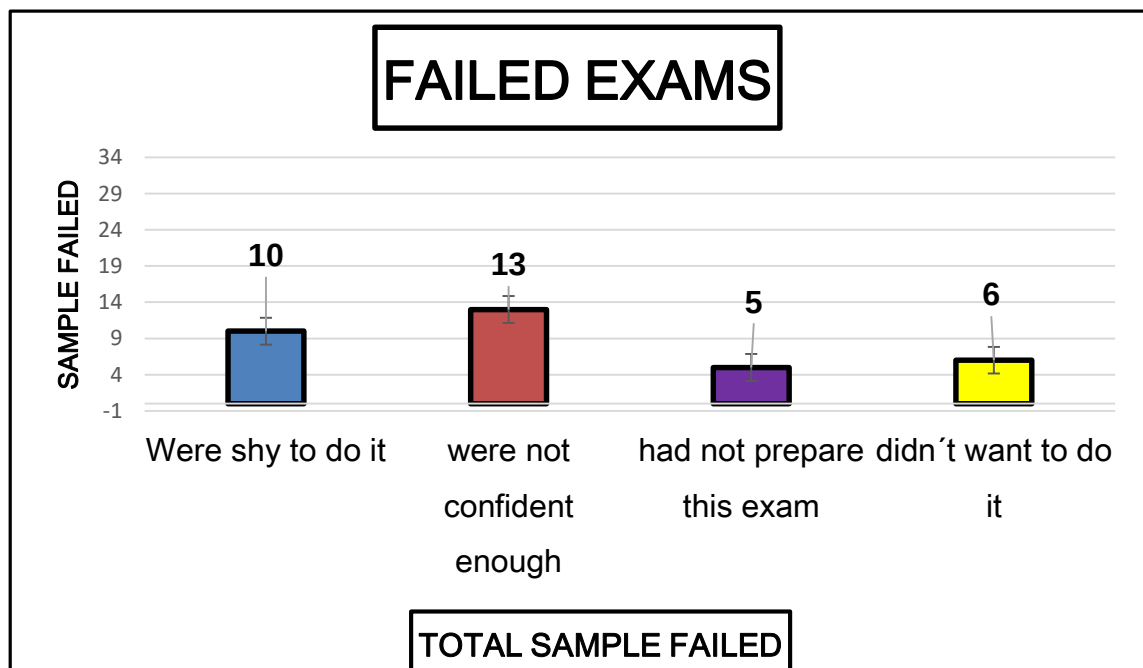


Graph 1: *Initial tests*

It is important to highlight that only 29.1% of the sample passed the tests compared to 70.8% who did not pass it. Among the reasons that the students gave to justify their low results we find that they just did not want to do it, they had not prepared for these exams, they did not feel they were confident enough and they were too shy to do it.

FAILED EXAMS	
They were shy to do it	10
They were not confident enough	13
They had not prepared the exam	5
They did not want to do it	6
TOTAL FAILED SAMPLE	34

Table 4: Reasons for failed students in the first tests



Graph 2: Reasons for failed students in the first tests

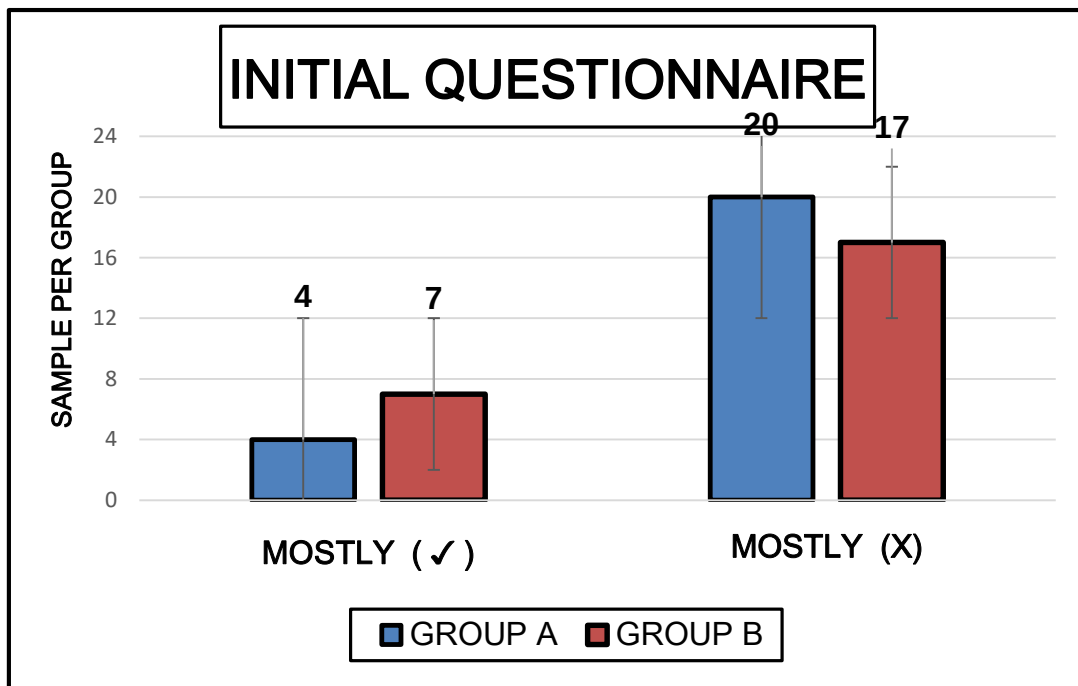
Here I will focus on the 38.23% and 29.41% who admitted to having prepared the tests and having understood the tasks, but who did not feel confident enough to handle such tasks, or were unable to overcome their shyness to do it properly.

Thus, bearing in mind these results, we may say that the initial level of speaking skills was quite low in general, being a bit higher in the group B. However, we must say that there are two students in this last group whose parents come from an English-speaking country, so that aspect may have had some positive repercussions on their performance.

Looking at the results obtained in the first questionnaire, we may see that 77% of the students wrote a cross (✗) in most of the statements, that is to say, they presented a low motivation and interest in the English subject or language. Among the positive answers, the most chosen were “having extra English lessons” and “listening to English songs”, followed by “watching English TV programmes”.

INITIAL QUESTIONNAIRE		
	GROUP A	GROUP B
MOSTLY (✓)	6	8
MOSTLY (✗)	18	16
TOTAL SAMPLE ANALYZED PER GROUP	24	24
TOTAL SAMPLE ANALYZED	48	

Table 5: Initial questionnaire

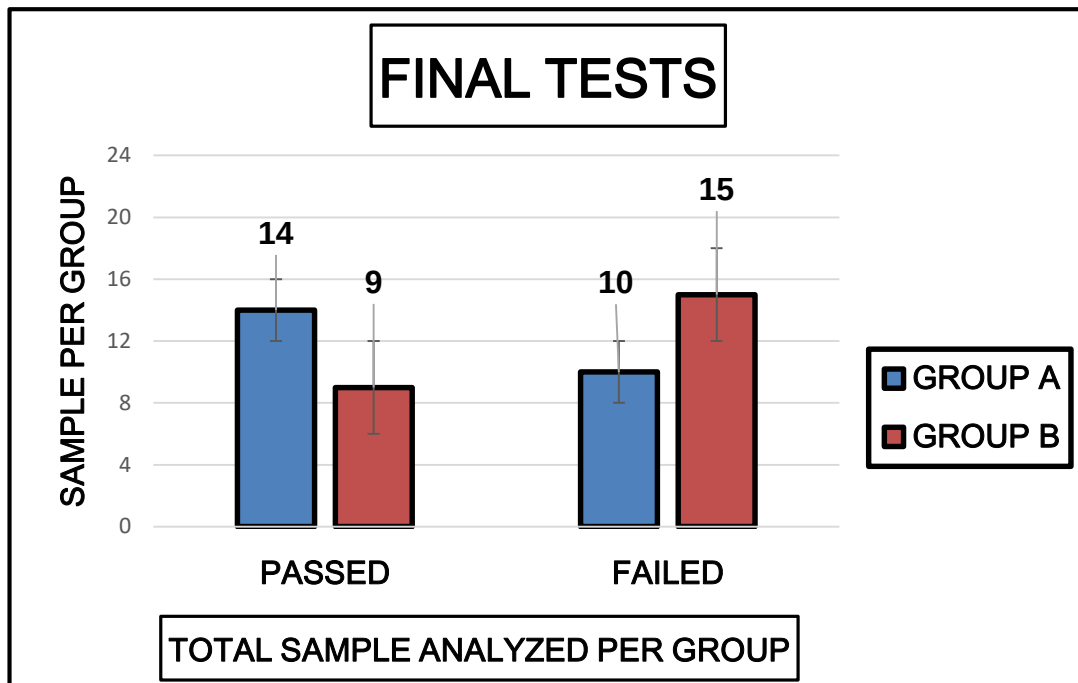


Graph 3 Initial questionnaire

Focusing now on the final tests, we observe a great improvement, especially in group A, where more than 58% of the students passed the oral tests compared to just 25% who did so in the initial test. By contrast, group B kept the same results with a slight improvement, which was almost unnoticeable.

FINAL TESTS		
	GROUP A	GROUP B
PASSED	14	9
FAILED	10	15
TOTAL SAMPLE ANALYZED PER GROUP	24	24
TOTAL SAMPLE ANALYZED	48	

Table 6: Final tests

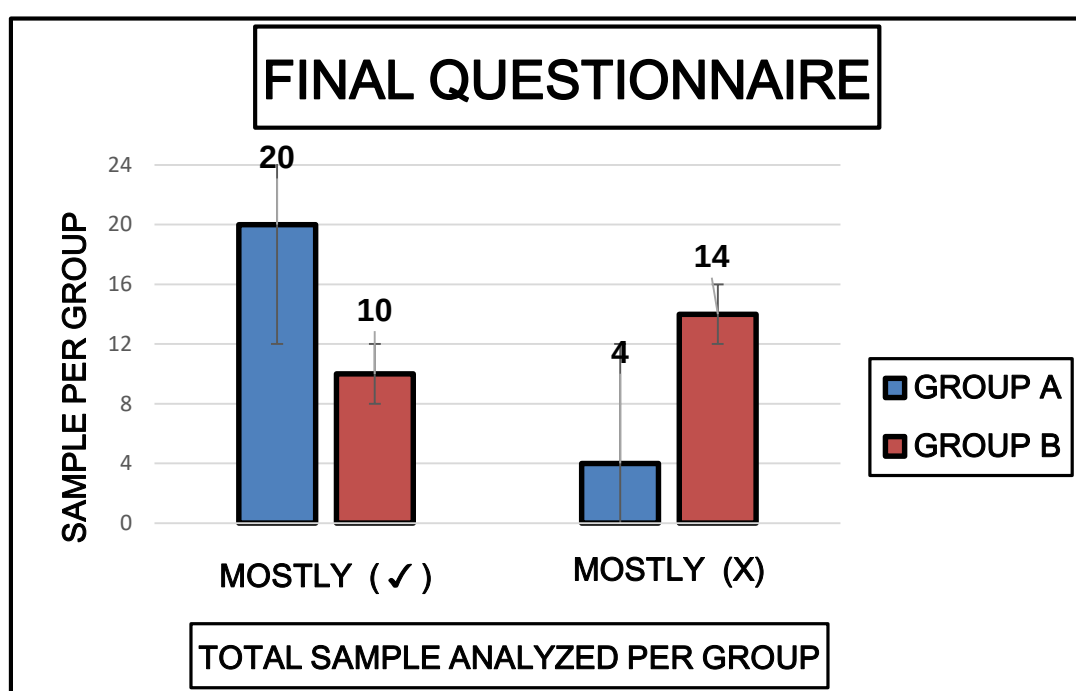


Graph 4: *Final tests*

Finally, the results obtained in the last questionnaire indicate that almost the whole of group A, that is, 83.3% showed a positive attitude towards the English subject. Most of their statements were answered with a tick (☑) and they admitted feeling more comfortable in the English class. However, in group B, most of their answers were negative. Though we must say that the general group attitude became slightly better, the truth is that just a few students showed a greater interest in the English subject.

INITIAL QUESTIONNAIRE		
	GROUP A	GROUP B
MOSTLY (✓)	20	10
MOSTLY (X)	4	14
TOTAL SAMPLE ANALYZED PER GROUP	24	24
TOTAL SAMPLE ANALYZED	48	

Table 7: Final questionnaire



Graph 5: Final questionnaire

Sub-objective 4: to identify significant differences between the two groups of students regarding speaking skills during the academic year. When comparing both groups, a number of similarities and differences appeared. On the one hand, regarding the starting point, we may say that both groups presented similar patterns, with a few

students whose level of speaking skills went beyond the average, and a bulk of students whose level was rather low. Moreover, if we take into account the students' initial motivation, we can also observe that students of both groups presented similar answers showing little interest in the English subject, and the English language in general.

On the other hand, taking as a reference the final tests and questionnaire, we may see substantial differences between the two groups. First of all, students of group A reacted to the oral tests in a more positive way. The anxiety they used to experience before the tests seemed to have eased, and they showed a better command of the language by using strategies such as fillers to gain time, and substitutions, searching for other ways of saying things, etc.

By contrast, a great improvement in group B was not observed as this group continued to present similar results to the initial tests, and the same negative reactions when doing the tests.

In addition, the final questionnaire also showed important differences as group A's motivation was by far more prominent than group B's. The students of group A highlighted that they had started to feel more comfortable and motivated during the last term, and that had made them face the last oral tests with a different attitude. However, group B did not show significant changes in their answers.

Sub-objective 5: to determine the strengths and weaknesses of carrying out a musical drama at a secondary school in the English language subject. To determine

the weak and strong points of carrying out this activity, I have basically made use of the notes taken during the interviews with the teacher of group A. Among the weaknesses, she highlighted the need for a suitable place to implement this activity. Being in class with desks and chairs around and next to other classes made it difficult to fulfil the goals proposed for each lesson. In addition, she also remarked that as the musical was prepared during the English subject lessons, she had difficulties trying to cover the syllabus contents of the third term.

Nonetheless, she also appreciated some advantages in the activity. She has stated that this activity has strengthened the bonds among the students and with the teacher, herself, and that has contributed to creating a better atmosphere in class. Moreover, this activity has also fostered a sense of cooperation among them, they all played their own role, even singing, or just being part of the performance in different ways (recording rehearsals, preparing scenarios, adapting songs and so on).

All in all, and coming back to the general objective, which is in line with the research questions set in the introduction, we may conclude that the participation in the musical drama has exerted a great positive impact on the students' speaking skills. What is more, there is no doubt that students who took part in the musical have changed their attitude towards the English language, and now they feel more motivated to watch TV programmes or even read blogs or posts in English. Therefore, that means they now feel a greater motivation towards the English subject too.

The current research has been based upon the works of authors such as Krashen, Bruner, Vygotsky and Ausubel, as well as the CEFR's methods. All of them presented their theories and approaches about how young learners are able to acquire new knowledge and skills. Thus, by means of the performance of a musical drama, we were considering not only Krashen's Natural Approach, which defended that a second language should be acquired unconsciously, but also Bruner's Theory of Instruction with real learning-problem situations and the CEFR's Action-oriented Approach which is focused on the performance of tasks.

On the other hand, in this study we have also taken as reference the works of Vygotsky and Maslow who presented the benefits of creating a good atmosphere in class, where collaboration and motivation often play a very important role. Hence, it was essential to foster a comfortable environment so that students' interest in the English subject could be attracted. Finally, it is pertinent to mention here Ausubel's Meaningful Learning Theory which claims that the aspects presented should be related to previous knowledge. That was something that we always did at the beginning of each session as we tried to make students refresh their memory to connect previous sessions with the ones that followed.

Finally, to finish this chapter, the working plan of this research study is presented. The present study was projected to be feasibly developed over the third term of the scholastic year (2016-2017). The whole process has been divided into

different stages: the presentation to the students, some socio-historical background and mimic workshops, rehearsals and the final performance.

	APRIL	MAY	JUNE
1 st week	Presentation of the project: -planning -purpose -evaluation criteria -discussion about the plot of the film 'Grease'	Rehearsals: -Scenes 1 and 2	PERFORMANCE
2 nd week	EASTER HOLIDAYS	Rehearsals: -Scenes 3 and 4	
3 rd week	Socio-historical background workshop. Mimic workshops: music, emotions and body language. Casting	Rehearsals: -Scenes 5 and 6	
4 th week	<i>Homework</i> -Read the script -Watch videos of the musical -Know their roles and tasks in their groups.	Rehearsals: -Scenes 1, 2 & 3 -Scenes 4, 5 & 6	
5 th week	-----	General rehearsal	

Table 8: Working plan

5. LIMITATIONS OF THE STUDY

After having carried out this project, we must also present the negative points which we have found in the process. Thus, in chapter 5, I aim to pinpoint the limitations that the study has presented and therefore the elements which future research should bear in mind.

These limitations have arisen due to several reasons. In the first place, we should regard the restricted representativeness of the sample. As this school only had two groups at the level of 4th of E.S.O., we had to base the research study on only these two groups. In addition, we also had to remove those students who presented a record of absenteeism and those who were not allowed by their parents to be part of the study.

As commented in the previous section, the teacher of group A complained about having little time to cover the contents of the third term, as we spent one out of the four hours they have per week on the project. However, one hour to organise the musical was not enough either. It is true that some breaks were also used to complete the tasks of each week but in most cases the students arrived late and they were tired after their lessons.

Another aspect that is worth mentioning in this chapter is that due to the character of the study, we cannot assure that the final results obtained in the tests and questionnaire were only due to the impact exerted by the musical. There might have

been other reasons which led to a change in the results such as students' personal circumstances, contents that seemed more or less attractive to the students, etc.

6. LINES FOR FUTURE RESEARCH

Chapter 6 is directly connected to the previous one. This section will include possible ways to keep forward in the field through further investigation. Therefore, here I will attempt to offer alternatives to the points which led to some of the weaknesses commented above.

Hence, it would shed light on the issue in question if more groups could be included in the study, using different secondary schools, places, and students with different profiles, etc. Moreover, though I consider that students between 14-16 years old are the most ideal subjects (as they do not have the pressure that students at a Bachillerato level experience, and they are more mature to accomplish the presented tasks than the rest of the compulsory secondary education levels), it would be interesting to include other levels to explore other relevant aspects.

It would also help to get obtain wider view about this activity by devoting more time to organising the musical drama, as one hour per week is not enough to accomplish all the required tasks. Thus, it may be a good option to offer this activity as an extracurricular one, so that students would have plenty of time in the afternoon to do the rehearsals and workshops.

Finally, we may also mention that different tools should be added since the tests and questionnaires might not be enough to determine whether students have benefited from the musical drama or they have not. Thus, we may include coordination meetings with the teachers involved, so that we can assure a more uniform implementation of the different steps.

7. CONCLUSION

This Master's Dissertation has been aimed at finding out if introducing an activity such as a musical drama in the English subject would exert a positive effect on the students' speaking skills. Thus, a comprehensive study has been carried out considering previous research and defining every aspect of the research process, as well as analysing the results obtained and identifying possible limitations which go hand in hand with the suggestions of new lines for future research. In this way, each chapter has contributed to a great extent to the development of this account on the impact that the performance of a musical drama can have on the students of secondary education.

The first aspects to be considered in this research were the objectives, research questions and hypothesis. These elements represented the starting point and established the lines which have guided the layout of the current study. Thus, as a first step, a number of goals were proposed which were to be tackled throughout the research process. These goals had to do with the selection of a musical which was

appropriate for teenagers, the design of tests and questionnaires to evaluate its impact, the comparison of the results obtained in each group and the identification of weak and strong points in this project.

After that, two research questions were posed. They aimed at finding out about the impact that this musical drama could have on the students' speaking skills and motivation on the English subject. Thus, from all that, it would be possible to see whether the use of musical dramas to improve students' oral proficiency and their attitude towards the English subject was successful.

To gain a better grasp about the way young learners acquire a specific piece of knowledge in general, and a second language, in particular, we made use of a number of authors, among whom one may highlight Krashen, Bruner, Vygotsky and Ausubel, to name but a few. Their works presented theories and approaches which stressed the advantages of creating a good atmosphere in class to ease students' anxiety whenever they had to participate. Similarly, these theories and approaches also proposed presenting real problem situations in class, so that this learning process would be meaningful for students and they could acquire a second language in an unconscious manner.

This literature review led to the following chapter, the methodology where I described every aspect of the research which has to be considered to offer a wide view on the study. Therefore, the research design followed by the sample description were presented together with the variables which were taken into account in this research.

In addition, the tools which were used to collect the data and how those data were collected and analysed were also explained.

However, this research would be unfinished if we did not present the results and conclusions to which we have arrived after the whole process. Thus, we could conclude that the introduction of the performance of musical dramas in the English subject can have very positive effects on young learners. Not only did the students under study improve their oral proficiency after participating in this activity, but they also benefited from a better environment in class.

This activity has provided students with a number of speaking strategies which have helped them to perform other oral tasks. In addition, their attitude changed completely. This could be seen daily when correcting their homework, as more students brought their tasks finished to class, and also when asking them to participate in class, by reading, answering questions, giving examples, etc.

All in all, after having carried out this research in a secondary state school, I strongly recommend the introduction of performing musical dramas in the English curriculum since, as it has been shown, they offer numerous advantages involving a minimal investment. Thus, considering the present situation in a normal class in a state school, we should try to include alternatives like the one presented in this essay, if we want our students to acquire a level of English that enables them to communicate in a standard manner.

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APPENDICES

Appendix 1 Questionnaires

1.1 Initial Questionnaire: Interest and motivation in the English subject

Resource taken from: <https://www.expresspublishing.co.uk>

All About Me!

Name:.....Date of birth.....

Age:..... Place of birth:.....

I am in my..... year of English.

My English Teacher's name:.....

Read and put a tick (✓) or a cross (X).

- a) Some members of my family speak English.
- b) Some members of my family are from an English-speaking country.
- c) I often read English books, magazines, etc.
- d) I often watch English TV programmes.
- e) I often listen to English songs.
- f) I have extra English lessons.
- g) There is someone at home who speaks English to me.
- h) I have contact with people from English-speaking countries.
- i) I have visited/lived in the following English-speaking countries:

1.2. Final Questionnaire: Attitude Towards English Final Exams

Resource taken from: <http://www.tandfonline.com/>

All About English!

Name:.....Date of birth.....

Age:..... Place of birth:.....

I am in my..... year of English.

My English Teacher's name:.....

Read and put a tick (✓) or a cross (X).

- a) Speaking English anywhere doesn't make me feel worried.
- b) I am relaxed whenever I have to speak in my English class.
- c) When I hear a student in my class speaking English well, I like to practice speaking with him/her.
- d) When I miss the class, I never ask my friends or teachers for the homework on what has been taught.
- e) I am satisfied with my performance in English subject
- f) I feel confident to speak English in front of other students.
- g) I can apply the knowledge from English subject in my real life
- h) I look forward to the time I spend in English class
- i) Studying English makes me have good emotions (feelings)

Appendix 2. Instruments of Assessment

2. 1. Oral test 1. ROLE PLAY: At the Doctor's

Resource taken from: www.bogglesworldesl.com

Doctor's activity sheet

You are a doctor and a patient is going to come into your office. Ask him/her about his/her condition, prescribe some medicine, and give him/her some advice.



Name	Medical condition	Duration	Prior Medication	Allergic to Medication Y/N
Paula	rash	1 week	cream	No



Patient's activity sheet

You are a patient. Visit your doctor and tell them about your condition. Write down your doctor's recommendations in the table below. You should 'get a second opinion'. Visit two doctors for each ailment.



Doctor's name	Medical condition	Prescription	Prescription Directions	Other advice
Dr. Grey	rash	Ointment	Apply 3 times a day	Avoid scratching skin

2.2. Oral test 1. MONOLOGUE: Photo description

Resource taken from: <http://learnenglishteens.britishcouncil.org>

Describe the following photographs:

Do	Don't
• Look at your picture carefully and take a few moments to think before you start talking. • Talk for all the time you are given. • Practise the useful language below so you can explain which part of the picture you are talking about.	• Panic if you don't know the words for all the things in the picture. You <i>don't</i> need to know all the words for everything in the picture if you know what to say when you don't know an exact word. • Get distracted and start talking about something else. Focus on the photo or picture. • Panic if your mind goes blank. Take a deep breath, look at the picture and start again.



What is in the picture? <i>In the picture I can see ...</i> <i>There's / There are ...</i> <i>There isn't a ... / There aren't any ...</i>	Say what is happening with the present continuous <i>The man is ...ing</i> <i>The people are ...ing</i> <i>It's raining.</i>
Where in the picture? <i>At the top/bottom of the picture ...</i> <i>In the middle of the picture ...</i> <i>On the left/right of the picture ...</i>	If something isn't clear <i>It looks like a ...</i> <i>It might be a ...</i> <i>He could be ...ing</i> <i>Maybe it's a ..</i>

2.3. Oral test 2: ROLE PLAY: At the Hotel

Resource taken from: www.bogglewordels.com

Front desk's activity sheet

You work at the front desk of a hotel. As guests come in write down their information in the table below:



- | | |
|---|--|
| (1) How may I help you? | (6) How many nights will you be staying? |
| (2) Can I have your name please? | (7) How will you be paying? |
| (3) How do you spell that? | (8) Would you like a wake-up call? |
| (4) Would you like a single or a double? | (9) Is there anything else you would like to know? |
| (5) How many people are you traveling with? | |

Name	Room size	Number of people	Number of nights	Wake-up call Y/N	Method of payment

Guest's activity sheet

You are a traveller who would like a room at a hotel. Go from hotel to hotel and book a room in each.



- (1) I'd like a room.
- (2) How much is a single room?
- (3) Is there a pool?
- (4) What floor is the _____ on?
- (5) Where is the restaurant located?
- (6) What time is checkout?
- (7) Do you accept VISA/ Mastercard?

Hotel Name	Room number	Price	Check-out time	Restaurant location	Pool location

2.4 Oral test 2: MONOLOGUE: Telling a story or personal anecdote

Resource taken from: <http://learnenglishteens.britishcouncil.org>

Choose ONE of the following options:

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

<i>DO</i>	<i>DON'T</i>
• Take time to think about the question and the story before you start talking. • Use narrative tenses – past simple, past continuous and past perfect. • Use adjectives and adverbs to make the story interesting. • Use sequencing words: first of all, then, after that, later on, finally, in the end ... • Give your story an introduction. Say briefly what your story is about. • Give the background to your story. Say when and where it took place and what you were doing at that time. • Say what happened step by step. Use words like so, because and although to connect the actions until you reach the end of the story. • Keep the action moving! • Finish your story or anecdote by saying why it is important to you or why you remember it. • Look at your listeners.	• Take too long telling the story or your listeners will get bored. • Use a flat or bored voice. • Look down or look around the room.

2.5. Observation of Attitudes

SURNAMES: NAME:		CLASS:		
PAUTA DE OBSERVACIÓN	OFTEN	SOMETIMES	NEVER	
WORK IN CLASS				
1. He/she is active and participative 2. He/she makes an effort to achieve the goals. 3. He/she focus on the asked tasks 4. He/she does a different task to the asked one. 5. He/she takes advantage of the time provided to do the exercises 6. It takes a while for him/her to start doing the tasks 7. He/she is asked to pay attention several times. 8. He/she pays attention				
WORK OUT OF CLASS				
9. He/she respects the deadlines to hand in homework 10. He/she submits clear, organised and structured work. 11. He/she practices the exercises provided to improve in different skills 12. He/she has English extra classes or practices English skills on his/her own with friends, family, etc.				

2.6. Evaluation Rubric

Resource taken from: <https://goo.gl/25TUDd>

DIMENSION	2	1	0,5	0
Initiation	Eagerly initiates speech, utilizing appropriate attention getting devices. Easily asks questions and speaks spontaneously	Is willing to initiate speech, utilizing appropriate attention-getting devices. Asks questions and speaks evenly.	Sometimes initiates speech, using attention-getting devices. Sometimes asks questions and speaks hesitantly.	Is reluctant to initiate speech and struggles to ask questions. Speech is halting
Response	Almost always responds appropriately to questions/statements.	Frequently responds appropriately to questions/statements.	Sometimes responds appropriately to questions/statements.	Rarely responds appropriately to questions/statements.
Conversational Strategies	Clarifies and continues conversation, using all or some of the following strategies: •circumlocution •survival strategies •self-correction •verbal cues	Uses all or some strategies, but may need occasional prompting	Uses some strategies and needs frequent prompting to further the conversation.	uses few strategies. Relies heavily on conversation partner to sustain conversation. Rarely responds even with frequent prompting.

Vocabulary	•Incorporates a variety of old and new vocabulary. •Uses idiomatic expressions appropriate to topic •Speaks clearly and imitates accurate pronunciation	•Utilizes a variety of old and limited new vocabulary. • Attempts to use idiomatic expressions appropriate to topic. • Speaks clearly and attempts accurate pronunciation.	•Relies on basic vocabulary. • Speech is comprehensible in spite of mispronunciations	•Uses limited vocabulary. • Mispronunciations impede comprehensibility.
Structure	Makes few errors in the following areas: •verbs in utterances when necessary with appropriate subject-verb agreement •Noun and adjective agreement •correct word order and article adjectives Errors do not hinder comprehensibility	Makes several errors in structure that do not affect overall comprehensibility	Makes several errors that may interfere with comprehensibility	Makes utterances that are so brief that there is little evidence of structure and comprehensibility is impeded
Cultural Appropriateness	Almost always uses/interprets cultural manifestations when appropriate to the task (e.g greeting, leave taking, etc.)	Frequently uses/interprets cultural manifestations with appropriate to the task	Sometimes uses/interprets cultural manifestations when appropriate to the task	Rarely uses/interprets cultural manifestations when appropriate to the task.

2.7. Attendance Checking

NAME AND SURNAME		CLASS:			
	MARCH	APRIL	MAY	JUNE	
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Appendix 3. Previous Workshop: Socio-historical Context

Resource taken from: <http://stagenotes.org>

Grease was conceived 45 years ago, opening on Broadway in 1972. Its story and characters are situated in the school year of 1958-59, almost 50 years ago. What was it about the culture of that particular year that held such fascination for the creators of *Grease*?

The close of the 1950's is indeed a fascinating time to revisit. Since the end of World War II, the US had ridden high on the post-war economic boom. Soldiers returning from the war started families and bought brand new homes built in the luxuriously spacious environment of the newly invented suburbs. They bought new cars to get themselves to the newly invented shopping malls where their wives could choose from a dazzling assortment of new conveniences including modern appliances. Energizing all this growth was a zealous patriotism and an emphasis on moral values fueled by the Allies' victory over evil. America in the 1950s, by all appearances, was an idyllic place and time.

But by 1958, this shining era was looking a bit tarnished; the values it had advertised were looking suspect; and a new war, of a much more frightening sort, was looming. It turns out that not everyone was enjoying the fruits of economic growth. In fact, in 1958, annual incomes of white families were twice as high as non-white families; and 1

percent of the population enjoyed 9 percent of the nation's disposable income.

Suburban growth had had a devastating effect on urban/industrial centers.

In addition, the clean-cut values associated with white, middleclass America were beginning to unravel. With Communism proliferating around the world, misplaced patriotic fervor gave way to finger-pointing at home.

Meanwhile, persistent racism and economic imbalance was beginning to spur overt action and unrest among black and white Americans. In 1958 the Civil Rights Commission came into being.

Hand in hand with the "Communist threat," came the specter of nuclear war as development of that technology moved forward in the Soviet



Union, Europe and the US. English philosopher Bertrand Russell introduced a symbol for total nuclear disarmament that ultimately became a universal symbol for peace.

Summary of Standard for Historical Understanding

1. Understanding and analyzing chronological relationships and patterns:

-Analyze influence of specific beliefs on these times. How would events be different in the absence of these beliefs?

-Analyze the effects specific decisions had on history. How would things have been different in the absence of these specific decisions?

2. Understanding the historical perspective:

-Understand that the consequences of human intentions are influenced by the means of carrying them out.

- Understand how the past affects our private lives and society in general.
- Perceive past events with historical empathy
- Evaluate credibility and authenticity of historical sources.
- Evaluate the validity and credibility of different historical interpretations.

With all of this conflict in the air, perhaps it's not surprising that, for the first time, teens emerged with a separate identity in popular culture. While the conservative film studios fought hard to project a teen identity that was pure and upright, of which Sandra Dee was the embodiment, a rebellious youth culture was on the rise in the form of the "Greasers."

Wearing their hair longer and slicked back with pomade or "grease," leather jackets and jeans, young men in working class neighborhoods affected an image of "cool," i.e. a poised, disinterested disdain. Their female counterparts wore tight-fitting sweaters and jeans - a stark contrast to the flouncy poodle skirts modeled by Sandra Dee.



Teens displayed their rebellion against the ultra-conservative 1950s codes of behavior by experimenting with cigarettes, alcohol and sex. The cause of all this decadent behavior, according to horrified adults, was a new and dangerous form of music called Rock and Roll.

The music takes its name from a vernacular term for intercourse and, indeed, it became the soundtrack for the later sexual revolution. In 1958, it represented the exciting contrast between the wiggling of Elvis and the swinging of Sinatra.

The ubiquitous music infused every aspect of teen life. Piped into their lives via car radios with only the sexy voices of the cool-lingo-speaking DJ's for chaperones, the music ushered in another new phenomenon - the cult of the radio personality was born.

Looking back through the prism of the 15 years that had passed by the time *Grease* was first produced in 1972, those rebellious times would have looked, as they do today, comparatively innocuous. The day to day preoccupations of the characters: (hairstyles, hot rods, dating and even the more serious worries of peer pressure, gang warfare, a missed period or the future beyond high school) were, in one sense, typical of the coming of age angst that all teenagers experience. But the stakes were not the same. The quiet, awkward boy who sat in the back might be strange but he wasn't likely to mow down his classmates with a semi-automatic, nor was a rival gang member. Unprotected sex might be risky but it wasn't life-threatening.

A career in the military seemed an attractive option in the peacetime year of 1959. Despite the stirrings of change, so far as anyone knew - least of all young people who had grown up in the "fabulous" 50's - there was no need to save the world. By 1972 the world was a very different place. The Civil Rights Movement had resulted in the assassination of the assassination of Martin Luther King as well as countless other deaths. President John F. Kennedy, champion of the disenfranchised, had been assassinated as had his brother, Robert, who had been a powerful beacon of hope.

The war against Communism had taken the form of a senseless campaign in the jungles of

Southeast Asia that would claim 50,000 young American lives. Draft evasion, birth control pills and cynicism had become part of the cultural landscape. Sex, drugs and rock and roll were not only the gauntlet of adolescence but had become embedded in its very identity.

There was no way to know, in 1958, where the seeds of social revolution would lead or just how profoundly the world was about to change. Perhaps this accounts for the revival of 1950's pop culture in the 1970's.

In addition to *Grease*, there were films such as "American Graffiti" and "The Lords of Flatbush" and the television show "Happy Days," all celebrating, with varying degrees of seriousness, the first glimpses of an authentic youth culture. Only through a retrospective lens can it be seen for its simultaneous significance and innocuousness.

From the standpoint of the early 70s, it's clear that the end of the 50s was the end of innocence. The persistent charm and joy of *Grease* lies in the fact that it restores us, for a short while, to a state of blissful ignorance.

A SLICE OF LIFE 1958-1959



Appendix 4 Photomontage

ADVERTISING PAMPHLET

(made by the students)



PHOTOMONTAGE

of the best scenes:



Appendix 5. Grease Script

Resource taken from: <https://goo.gl/vzmUQz>

- SCENE 1

JAN: Gee... I wish it was still summer. Look! It's only a quarter after twelve and I feel like I've been here a whole year already.

MARTY: Yeah! What a drag! hey! You wanna sit here?

JAN: yeah! Rizzo is coming and Frenchy is bringing a new chick!

RIZZO: Hey! hey! hey! So well, here we are again.

JAN: ...her name's sandy. She seems pretty cool. Maybe we can let her in the pink ladies.

RIZZO: Just what we need! Another chick hanging around!

FRENCHY: Hey, you guys! This is Sandy Olsson. That's Jan and Marty, and this here's Rizzo. She moved here from Australia. Come on! Sit down.

RIZZO: Oh really? How are things down under?

SANDY: Oh, fine, thanks.

FRENCHY: what did you do this summer, Sandy?

SANDY: Oh! I spent most of it at the beach. I met a boy there. He was sort of special.

RIZZO: Are you kidding? There ain't such a thing.

SANDY: It was really romantic.

SONNY: hey, there's Danny over there! Danny! hey, Danny! Danny, Danny,
Danny, Danny. How do you doing, huh?

DANNY: Hey, you guys! Good to see ya.

KENICKIE: Have you seen any new girls over there?

DANNY: Nah, just the same old chicks.

DOODY: So, what did you do all summer, Danny?

DANNY: I spent a lot of time down at the beach.

KENICKIE: Hey, did you meet any new chick?

DANNY: Nah!

EVERYBODY: Come on, Zucco!

DANNY: All right! all right!... I **did** meet one chick. She was sort of cool.

KENICKIE: So, tell us about her

DANNY: I ain't gonna tell you nothing

EVERYBODY: oh! come on!...

SUMMER NIGHTS SONG

MARTY: He sounds really nice!

RIZZO: This guy sounds like a creep to me!

FRENCHY: And what was his name?

SANDY: Danny Zucco.

(Pink ladies giggles)

RIZZO: Well, sometimes life surprises you!! Let's go girls.

FRENCHY: Let me comb your hair down.

SANDY: Where are we going?

RIZZO: You'll see!...

(the girls walk around until they meet T-Birds)

RIZZO: Hey, Zucco. I've got a surprise for ya!

DANNY: Oh, yeah?

RIZZO: Yeah.

DANNY: Sandy!

SANDY: Danny?

DANNY: I thought you were going back to Australia!

SANDY: We've changed our plans.

DANNY: I can't...

(Putzie coughs)

DANNY: Oh, that's cool baby. I guess I'll see you around. Let's go guys.

JAN: (ironically) Gee, he was glad to see ya!

SANDY: I don't get it, he was so nice to me this summer.

FRENCHY: forget about him, Sandy! You deserve better than that. Do you know what you need? A night out with the girls. We're having a sleepover at my house tonight. Do you want to come? You'll love it. Come on.

- SCENE 2

A car horn is heard

SONNY: Hey, here comes that car we just hit! Hide the evidence!

GUYS run, dropping hubcaps. SONNY tries to scoop them up as KENICKIE drives on in "Greased Lightning".

KENICKIE: All right, put those things back on the car, fool!

DANNY: Hey, it's Kenickie!

SONNY: Kenickie, what are ya doing with this hunk-ah-junk, anyway?

KENICKIE: What do you mean? This is "Greased Lightning,"

(All the GUYS look down.)

ROGER: What? You really expect to pick up chicks in this sardine can?

KENICKIE: (shakes fist) Hey, right here, Idiot! Wait till I give it a paint job and get the engine ready-she'll work like a champion.

DANNY: Ladies and gentlemen, the one and only "Greased Lightning!"

GREASED LIGHTNING SONG

- SCENE 3

A pajama party in Frenchy's bedroom. Marty, Frenchy, Jan and Rizzo are in pastel baby doll pajamas. Sandy is in a buttoned robe all the way up to the neck.

The WAXX jingle for the Vince Fontaine Show is playing on the radio.

VINCE VONTAINE VOICE: Hey, hey, this is the main-brain, Vince Fontaine, at Big Fifteen! Spinnin' the stacks of wax, here at the House of Wax— W-A-X-X.

(OOO-ga horn sound.) Cruisin' time, 10:46. *(Sound of ricocheting bullet.)*

Sharpshooter pick hit of the week. A brand new one shootin' up the charts like a rocket by "The Vel-doo Rays — goin' out to Ronnie and Sheila, the kids down at Morn's school store, and especially to Little Joe and the LaDons — listen in while I give it a spin! *(Radio fades. Frenchy is looking at a fan magazine that has a big picture of Fabian on the cover.)*

RIZZO: Hey! Hey, hand me a cigarette

MARTY: Oh, me too over here

FRENCHY: Hey, you want one, Sandy?

SANDY: No thanks, I don't smoke.

MARTY: You don't?

RIZZO: Go Ahead, try it. It won't kill you. Give her a break.

[SANDY coughs]

RIZZO: Oh, I forgot to tell you. You shouldn't inhale unless you're used to it.

Jeez, you guys I almost forgot! *(She removes a bottle of wine from her overnight bag.)* Hey girls!! I brought something to drink *[cheers]*

JAN: Italian Swiss Colony. Wow, it's imported! (*Rizzo passes bottle to MARTY*)

RIZZO: Hey, Sandy didn't get any wine.

SANDY: Oh, that's O.K.

RIZZO: I bet you never had a drink before, either!

SANDY: Oh yes I did. I had some champagne at my cousin's wedding once.

RIZZO: Oh my god!!

FRENCHY: Hey, Sandy, would you like me to pierce your ears for you?

RIZZO/MARTY/JAN: "dum-da-dum..."

FRENCHY: Oh, shut up!

SANDY: Isn't that awfully dangerous?

FRENCHY: Listen, you won't feel...

SANDY: Ow!

FRENCHY: Oh! Uh, Sandy, why don't we go into the bathroom. My mother will kill me if I get blood all over the carpet.

(*SANDY AND FRENCHY in their way to the bathroom*)

SANDY: What?

FRENCHY: Oh, it only bleeds for a second

SANDY: Frenchy, I don't feel very well.

RIZZO: Oh. Miss goody-two-shoes makes me wanna vomit.

LOOK AT ME, I'M SANDRA DEE SONG

- SCENE 4

Boys waiting for the girls and talking about the ball

SONNY: Hey guys!! (giving five)

ROGER: (whistling) Wow!! You are all dressed to kill!

DOODY: Kenickie, I heard that your chick is coming with the cocky

KENICKIE: Shut up jerk! I don't care. I brought another chick.

(whispering to Danny)

KENICKIE: What about you?

DANNY: *(with timidity)* Well, I'm trying to make up with Sandy.

GIRLS break into the scene. RIZZO is holding The Scorpions cocky, SANDY is left behind, alone.

MARTY, FRENCHY, JAN: Hey guys! Ready for the party?

INSTRUMENTAL (BALL)

SANDY and DANNY are left alone and Danny gets closer and tries to convince her to dance with him. When they are all dancing, CHA-CHA grasps DANNY to dance sensually with him. SANDY is separated and stares jealously at them. Then she leaves away. When the song ends, the cocky of the Scorpions dares DANNY to fight, KENICKIE joins them and suggests a car-racing challenge the following day.

KENICKIE: We'll see tomorrow who's the boss.

- SCENE 5

OFF VOICE: Ladies and gentlemen! Today we are going to be witnesses of one of the best events ever. We have the T-birds against the Scorpions, Who will be the winner? Who knows? Place your bets!!

INSTRUMENTAL SANDRA DEE. SANDY from the distance see her friends celebrating the victory. Suddenly Frenchy approaches her.

FRENCHY: Hey Sandy, are you ok?

SANDY: Not really, but I know how you can help me to cheer me up. Can we go to your house?

FRENCHY: of course, let's go!

SANDY: sings the last excerpt of SANDRA DEE.

- SCENE6

ROGER, SONNY, DOODY, and KENICKIE are talking together when suddenly DANNY appears dressed in posh clothes.

EVERYBODY: Danny Zukko!?!

SONNY: is it Halloween?

DOODY: I can't believe it!

ROGER: are you going to desert us?

DANNY: oh come on guys, you know that I have to do something to get Sandy back, don't you?

Suddenly ROGER gets shocked after seeing SANDY in a new look. His cigarette falls down, and he call the attention of the others who one after another realize SANDY's presence.

YOU ARE THE ONE THAT I WANT

FRENCHY: Hey guys look! The whole group is all together

MARTY: What will we do when we finish the high-school?

JAN: We might not see each other!

DANNY: Nah that can't happen to us!

ROGER: How do you know that?

DANNY: Because we'll always be together!!

A WOP-BA-BA LU-MOP...

A WOP BAM BOOM