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Trabajo Fin de Máster

**THE USE OF DRAMA
TECHNIQUES FOR TEACHING
ENGLISH AS A SECOND OR
FOREIGN LANGUAGE**

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1. Abstract

This work focuses on the use of drama techniques for teaching English. It can be said that the basis of the use of these techniques in the classroom is the Communicative Approach whose main purpose is to develop the communicative competence and the five language skills. Moreover, the use of drama techniques in the classroom has many advantages. Firstly, students develop their self-esteem because they enjoy the lessons. Secondly, drama helps students to appreciate personal values. Thirdly, they develop skills of creativity, imagination and memorization. In addition to that, there are also dramatic elements that are important in order to understand drama in a better way such as characters, language, setting, time or symbolism. Furthermore, it is also necessary to know deeply different drama techniques that can be used in English lessons such as role plays, simulations, monologues, miming or improvisation. Finally, most of these concepts are explaining in this work and put into practice in the didactic unit.

Key words: **drama, techniques, teaching, English,**

Resumen

Este trabajo se centra en el uso de técnicas dramáticas para enseñar inglés. Puede decirse que la base del uso de estas técnicas en el aula es el enfoque comunicativo cuyo principal objetivo es desarrollar la competencia comunicativa y las cinco destrezas lingüísticas. Además, el uso de técnicas dramáticas en el aula tiene muchas ventajas. En primer lugar, los estudiantes desarrollan su autoestima porque disfrutan las clases. En segundo lugar, el teatro ayuda a los alumnos a apreciar valores personales. En tercer lugar, desarrollan habilidades de creatividad, imaginación y memorización. Además de esto, hay elementos dramáticos que son importantes para entender el teatro de una manera mejor como los personajes, el lenguaje, el contexto, el tiempo o el simbolismo. Asimismo, también es necesario conocer en profundidad diferentes técnicas dramáticas que se pueden usar en clases de inglés como role plays o juegos de roles, simulaciones, monólogos, mímica o improvisación. Finalmente, la mayoría de estos conceptos son explicados en este trabajo y llevados a la práctica en la unidad didáctica.

Palabras clave: **teatro, técnicas dramáticas, enseñar, inglés**

2. Introduction

The aim of this complex project is to deal with the use of drama techniques in the teaching of English as a second or foreign language. Everybody knows that English has become in a “lingua franca” recently, therefore many people are learning this language nowadays. However, there are many ways of learning a language and a possible way is to introduce drama techniques in the process of teaching. Thus, to develop and analyse the topic, scientific literature dealing with the topic has been revised in order to define some concepts and include different points of view. Moreover, after that, a didactic unit has been created where some drama techniques have been included to prove that drama can be applied in the classroom.

Additionally, there are many reasons that have determined the choice of this topic. Firstly, I belong to a theatre group and I really like interpreting. Secondly, up to now, drama techniques are not very used for teaching English although it is a very good technique to teach a language. Thus, I would like to prove that the use of drama in the classroom has many advantages and it would be very useful for students to practice it. Nowadays, it is more used in private academies and it would be advisable that teachers also use it in public schools. Thirdly, I strongly think drama techniques can work in the classroom and it is a funny way to learn English. Moreover, all the skills can be developed and students can solve problems like shyness, cooperation as group or speaking in public. In addition, students can develop their empathy and it is also a communicative way to learn English.

Hence, it can be said that the main consideration of this work is the use of drama activities/techniques within a communicative orientation, following the dictates of communicative methodologies and more recent approaches, which also foster interaction (Council of Europe, 2001). Nowadays most classroom situations do not employ communicative orientation in their lessons, and for that reason students are not able to communicate in English or in other languages. However, we learn a language in order to interact with other people and many times we forget that aim, so we have to take it into account. Therefore, from the Communicative Approach, some drama techniques have been studied in order to implement them in English lessons.

Thus, the main objective of this work is to analyse and improve the use of drama in English lessons. Therefore, drama techniques will be reviewed and studied to increase the students’ learning process.

This is an applied work, in the sense it is divided into two parts. The first one is theoretical in which the Communicative Approach is developed, some advantages and

disadvantages of using drama techniques are commented, the teacher and student roles, etc... and the second one is a didactic unit in which all the theory is employed.

Moreover, it is a secondary research, as no information is obtained directly from the students. Hence, this work considers the information available from the scientific and pedagogic literature.

In addition, this work follows an analytic and interpretative approach, because although the topic is general, concrete aspects of drama are developed, such as role plays, mimics, sketches... In addition, this work is aimed at specific students in a particular time. In fact, the didactic unit is designed for students of 3rd year of Compulsory Secondary Education.

Furthermore, it is deductive since the theory is considered beforehand and then it is applied to the practice, in this case the classroom.

Taking into account data, this is a qualitative study, since different data are studied and interpreted but no numbers or percentages are considered. In this sense, it is not an experimental research because no variable is applied, no control groups are used, and no analysis is carried out with the data considered.

Finally, regarding the moment in which the data is collected, it is a synchronic investigation because it is studied at a specific moment in the time.

3. State of the Art

First of all, it is necessary to provide an overview of the methods that existed before the Communicative Language Teaching which is the basis of this project. As is widely known in the field of Applied Linguistics, there have been many approaches to language teaching over time. However, before doing the overview of the methods, it is important to define the concepts of *method*, *approach*, *design*, *procedure* and *technique* in the teaching context in order to make them clear.

According to Richards and Rodgers (1982), *method* is a general term that includes *approach*, *design* and *procedures*. Actually, it is a term “for the specification and interrelation of theory and practice” (Richards and Rodgers, 1982:154). Therefore, it can be said that *method* is the level at which theory is put into practice.

On the other hand, the concept of *approach* is more specific and “defines those assumptions, beliefs, and theories about the nature of language and the nature of language learning which operate as axiomatic constructs or reference points and

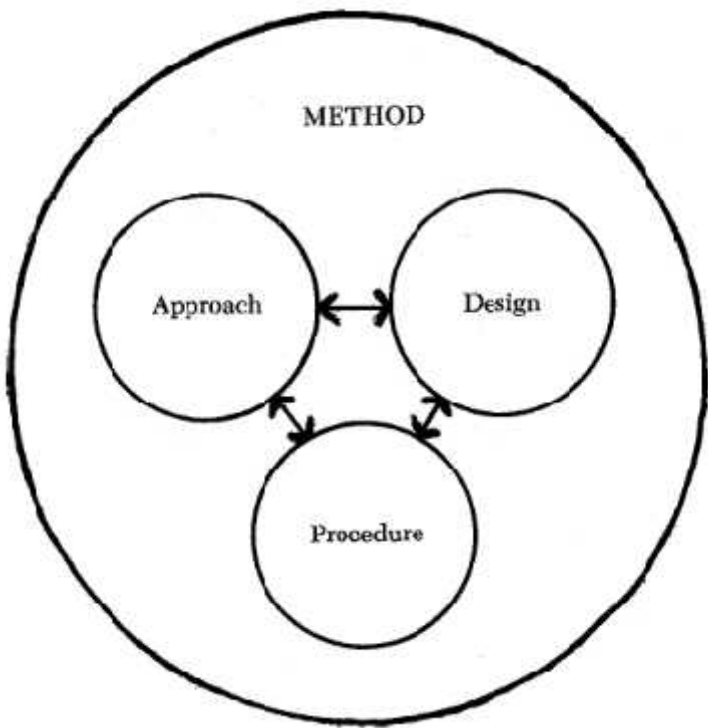
provide a theoretical foundation”. Thus, the approach is axiomatic and is the level at which the assumptions are specified. In addition, it provides a theoretical basis for what teachers do in language classrooms. (Richards and Rodgers, 1982:154).

Otherwise, “the views of language and learning identified in a particular approach are linked to a design for language teaching” (Richards and Rodgers, 1982:157). Therefore, the *design* specifies the relationship between the theories and the classroom materials and activities. Furthermore, as Tejada, Pérez and Luque state, “the *design* includes objectives, linguistic content, activities, learner roles, teacher roles, and the role of instructional materials” (Tejada, Perez and Luque, 2005:4).

Another level of conceptualization is what we call the *procedure*. In this level, the focus is on the techniques, practices and activities when a method is carried out in the classroom, as Richards and Rodgers specify (1982). In other words, it is the way in which a method is developed into the classroom.

Here, we can see a figure where these concepts are represented in form of circles.

FIGURE 1



The last level of contextualization is the *technique*. As Tejada, Pérez and Luque (2005) affirm, the *techniques* are the teaching activities. In fact, “they must be referred to the broader frame of curricular design to which they belong” (2005:5).

Now, once all the previous concepts have been defined, it is the moment to provide an overview of the methods that existed before the Communicative Language Teaching

The first one is called The Grammar-Translation Method and it appeared in the late eighteenth century. Moreover, “as its name suggests, this method emphasizes the teaching of the second language grammar; its principal practice technique is translation from and into the target language” (Stern 1983: 453).

Therefore, as part of the design, this method based the teaching of a language in the analysis of the grammatical rules because after the presentation of a rule, it is practiced with some sentences to translate so that the rule can be applied (Stern 1983: 453).

Despite the fact that this method has not been considered a good one for learning a language because it did not develop all the skills (only reading and writing), many teachers have used it for many years in their teaching. In fact, nowadays some teachers continue using it. Regarding the use of techniques, drama techniques were not used at all within this method.

After this method, the Direct Method appeared in the late nineteenth century and “is characterized, above all, by the use of the target language as a means of instruction and communication in the language classroom” (Stern 1983:456). Therefore, this method was against the previous one because it did not support the translation in any case. Moreover, as part of the design, it did not admit the use of the native language and students used language naturally. Thus, “The Direct Method represents a shift from literary language to the spoken everyday language as the object of early instruction, a goal that was totally lacking in grammar translation” (Stern 1983: 458). Hence, taking into account the use of techniques, it was a method where some drama techniques could be included but they were not included.

Audiolingualism appeared during the World War II and, as Stern (1983) mentions, it had different features. Firstly, as part of the design, there was a separation of skills as we know them nowadays (except the interaction). It was something very positive because it let learners practice different elements of language and not only focus on grammar. Moreover, and regarding the use of techniques, dialogues were used “as the chief means of presenting the language”. Additionally, there was an emphasis on some specific techniques like mimicry or memorization (Stern 1983: 462). That is something interesting because the use of dialogues and mimicry implies, in same way, the use of drama techniques. Therefore, even more than half a century ago, some approaches included drama-like techniques to facilitate the learning of English.

Later on, Designer Methods appeared in the seventies. These approaches departed from the previous ones and can be considered humanistic: Community Language Teaching, Suggestopedia, The Silent Way and Total Physical Response. These four methods “share a common framework: the primacy of affective and emotional factors within the learning process” (Tejada, Perez and Luque, 2005:23). Therefore, these approaches dealt with feelings and emotions in order to motivate the learner to learn the language. Furthermore, as part of the design, the teaching was learner-centred that was the most important factor. In addition, regarding the use of techniques, when a teacher selects the contents, materials or activities, he/she must take into account the learner’s attitude (Tejada, Perez and Luque, 2005). However, drama techniques were not employed within this method.

Finally, the Natural Approach appeared in the early eighties and the theoretical background of this approach is instituted by Krashen’s Monitor Theory. Taking into account the design, this approach “considers language as communication, so meaning, rather than grammar, is at the core of their notion of language” (Tejada, Perez and Luque 2005:21). Therefore, it aimed at fostering the unconscious acquisition instead of the learning process. What is more, the learner was exposed to comprehensible input and (s)he must acquire the knowledge in a same way children learn their mother tongue. However, “students are not asked to produce output immediately” (Tejada, Perez and Luque 2005:21). Regarding the use of techniques, problem-solving activities and games were employed within this method. In addition, humanistic activities were also developed such as dialogues or interviews. Therefore, in some way, drama techniques were employed within the Natural Approach.

Thus, as we have seen, many methods did not consider drama techniques. However, drama started to become relevant as a technique when the Communicative Language Teaching Approach was developed at the beginning of the eighties. Therefore, as this approach is the basis of this work because from that point onwards, drama techniques started to be relevant, this approach will be analysed more deeply than other methods.

3.1 The Communicative Approach in Foreign Language Teaching

In the 70s, some methods mentioned before began to receive increasing criticism and a new approach appeared. Therefore, if there has been a method widely accepted that is the Communicative Approach or Communicative Language Teaching (CLT). As Tejada, Pérez and Luque (2005) affirm, its origins were located in the 60s, coinciding with the changes in the teaching tradition of the British language.

Therefore, on the one hand, “CLT appears as a reaction to previous methodological principles, such as those underlying Audiolingualism or Grammar Translation” (Tejada, Pérez and Luque, 2005:28). From this moment, scholars began to support the development of the communicative competence in the target language, and they based themselves on several theories of different scholars such as Firth, Halliday, Labov, Hymes, etc... For that reason, “the term ‘communicative’ started to be frequently mentioned in the official literature on language teaching”, as Sánchez and Pérez (2009:3) state.

Furthermore, Wilkins was also a contributor to the CLT “with his proposal of a notional syllabus, incorporated by the Council of Europe in its attempt to facilitate the teaching of European languages in the Common Market” (Tejada, Pérez and Luque, 2005:29). In that way, this notional syllabus was widely accepted by specialists and governments and it was applied in textbooks. Hence, this syllabus was important because it led to the Communicative Approach.

Moreover, the general idea of communicative competence includes different subcompetences. Nevertheless, these are not only the grammatical or linguistic competences, as in the methods mentioned before, “but also sociolinguistic, discourse and strategic competences” (Tejada, Pérez and Luque, 2005:29). Therefore, the main objective of Communicative Language Teaching is to develop the communicative competence and the five language skills (reading, writing, listening, speaking and interaction).

Consequently, teachers do not expect that learners speak the foreign language correctly and accurately but that learners are able to communicate in that language more or less fluently. In my opinion, the most important thing when we learn a language is to be able to communicate with other people and not to get a perfect pronunciation in that language. What is more, “classroom language learning is thus linked with real-life communication outside its confines, and authentic samples of language and discourse or contextualized chunks rather than discrete items are employed” (Tejada, Pérez and Luque, 2005:29). For this reason, this method is so valued by many teachers and experts.

On the other hand, Howatt (1984:279) states that this approach can be seen in two different ways: “weak” and “strong”. The weak version “stresses the importance of providing learners with opportunities to use their English for communicative purposes”. However, the strong version “advances the claim that language is acquired through communication”. In that way, students develop language ability by means of activities which simulate real-life situations.

Nonetheless, it is essential to analyse the Communicative Approach more deeply “by examining its theory of language and learning, its syllabus, activities types, and materials, as well as its teacher and learner roles” (Tejada, Pérez and Luque, 2005:29).

Taking into account the language theory and learning, this approach is based on theories of different authors mentioned before and others. There are three principles that can be deduced in the practice of this approach, according to Richards and Rodgers (1982):

1. *The communication principle*: Activities must involve real communication in order to promote learning. Therefore, it is essential that students carry out communicative activities so that they can learn the language.
2. *The task principle*: Learning is improved if the activities involve the realization of real-world tasks. Hence, students must do activities which represent meaningful tasks so that these tasks can help students in their real life communicative exchanges.
3. *The meaningfulness principle*: Activities must involve the learner in authentic and meaningful use of the language to promote the learning. Thus, if students feel they are exposed to this kind of language use, the learning process will be enhanced.

Regarding the syllabus, it is a more complicated issue because it has been discussed for a long time. In 1976, Wilkins published the notional syllabus “which specifies notional or semantic-grammatical categories [...] and communicative functions categories” (Tejada, Pérez and Luque, 2005:30). Afterwards, the Council of Europe took this kind of syllabus in order to draw up a communicative syllabus with objectives, functions, vocabulary and so on. From this moment onwards, more designs have appeared, as for example the task-based syllabuses.

At the same time, these syllabuses are implemented by means of activities and materials. According to Littlewood (1981), there are two main kinds. One of them encompasses functional communication activities and the basis is the information-gap principle. However, as Nunan (1991:279) affirms, the other focuses on “learning to communicate through interaction in the target language”. In order to do that, they develop sessions where students talk and discuss with each other in English; they do role plays, simulations, debates and so on. That is to say, they employ drama-like techniques to improve the learning of English. Therefore, it is one of the few methods and approaches which employ drama techniques to develop the learners’ skills in English. For that reason, it is the basis of this work and the starting point of the use of drama techniques.

In addition, and regarding the materials, there are three main types according Richards and Rodgers' point of view (1982): text-based, task based and realia. The first one refers, for example, to textbooks. Task based materials are jigsaws or information gap activities. Finally, when we talk about realia, "we are referring to authentic materials, taken from "real life" and brought into the classroom", such as food, objects, pictures or newspapers (Tejada, Pérez and Luque, 2005:30).

On the other hand, one of the teachers' roles is to guide the different activities mentioned before so that the lessons can develop with normality. Moreover, (s)he must organize the resources that students are going to use; know the students to fulfil their necessities; advise the students and manage the group. But, the most relevant function is "to facilitate and provide opportunities for communicative interaction between all classroom participants, always, if possible, in the target language" (Tejada, Pérez and Luque, 2005:30). Therefore, the instructor must act as a facilitator of student's learning.

Additionally, the teaching is learner-centred. Thus, the learner becomes the central element in the lessons and "(s)he must negotiate, interact, and cooperate with other participants and should be an important contributing element to classroom learning" (Tejada, Pérez and Luque, 2005:30). Therefore, the student must be independent and (s)he must not forget that the main goal is to be able to communicate in English.

Hence, the Communicative Language Teaching has been valued for many years as an innovative and good method which teachers must apply if they want to be good teachers. Certainly, it is a more humanistic and interactive approach to teaching. In fact, "the coming of the Communicative Approach represented for those of us involved in teaching at the time a healthy revolution, promising a remedy to previous ills: objectives seemed more rational, classroom activity became more interesting and obviously relevant to learner needs" (Ur, 1996: 6). Thus, this approach signified a change in teaching and consequently, it is still used by many teachers nowadays.

Nonetheless, as all methods, the Communicative Language Teaching has also received many criticisms by some authors such as Swan, Zaro Vera or Ur. Actually, they have questioned some main principles of this approach. Therefore, it is also important to analyse which claims have been criticised and why some experts have criticised them.

3.1.1 Criticism

At the beginning, it was difficult for some critics to voice their real feelings and thoughts about the Communicative Approach. It was because this method was highly

regarded and it was considered a very good teaching method. However, this sensation of fear was overcome and some principles were called into question.

One of the first authors who showed his misgivings was Swan (1985a, 1985b). Firstly, he highlighted the advantages that this approach had offered to language teaching. In addition, he commented that the syllabus design “has become a good deal more sophisticated” and the exercises had been replaced “by a splendid variety of exciting and engaging practice activities” (Swan, 1985a:1). However, he also maintained that:

The Communicative Approach unfortunately has most of the typical vices of an intellectual revolution: it over-generalizes valid but limited insights until they become virtually meaningless; it makes exaggerated claims for the power and novelty of its doctrines; it misrepresents the currents of thought it has replaced; it is often characterized by serious intellectual confusion; it is choked with jargon (Swan, 1985a:1).

Therefore, the first aspect that he criticizes is the fact that there are two levels of meaning in language: “‘usage’ and ‘use’, or ‘signification’ and ‘value’” (Swan, 1985a:2). Firstly, he is against the use of this terminology. Secondly, “he considers there is nothing new in this notion of meaning. Furthermore, it is not clear what form such rules of use might take” (Tejada, Pérez and Luque, 2005:32). Moreover, he also argued that if there was something new, it is not necessary to teach it because that depends on the experience and common sense of students.

Furthermore, Swan (1985a:5) calls into question another important concept: appropriacy. According to Swan, “‘appropriacy’ is one aspect among many—an important corner of linguistic description, but not by any means a feature of the language as a whole”. Therefore, it can be applied to certain items and the problem is that this concept has been overgeneralized and Swan called it “the new toy effect” (Swan, 1985a:6). Moreover, from Swan’s point of view, what students need is enough vocabulary.

Additionally, he also discussed the language skills and strategies. According to Swan, students need to know about lexical items but they do not need to learn about skills and strategies such as predicting, negotiating meaning or guessing. What Swan stated, is that students already know how to do the things aforementioned in their mother tongue and in their real lives.

What is more, Swan (1985b) also criticized the semantic syllabus that the Communicative Language Teaching adopted. To begin with, he affirmed that due to the complexity of the grammar, it is necessary to separate some structures and study them in isolation. Besides, he thought that the formal and semantic syllabus must be

integrated because “one cannot do without the other” (Tejada, Pérez and Luque, 2005:33). Moreover, Swan again considered that the focus must be on lexis.

Moreover, many other authors have also disapproved the lack of emphasis on formal aspects in this approach. For example, Zaro Vera (1995:10) stated that this situation can lead to a fossilization of the linguistic competence of students. However, the learning can be increased and improved if we pay attention to formal aspects. Moreover, Ur (1996:6) supported the importance of accuracy because she thought that students with grammatical knowledge progress further than students who have acquired language instinctively. Additionally, the employment of non-communicative activities, such as repetition, translation or drills is also advisable to improve students’ learning.

Activity types and materials were also questioned by Swan (1985b:82). This author considered that the use of real life language in the classroom was significant but he also thought that it cannot be completely authentic.

Another activity type that was criticized by Swan (1985b) and Zaro Vera (1995) was the information gap. They believed that it can cause disinterest in students and it is better to ask students to talk about themselves.

Moreover, regarding the communicative materials, both Swan (1985b) and Ur (1996) affirmed that there is no problem in using simplified language. Actually, “both scripted and authentic materials have a place in the language classroom and should be used at different points within it” (Tejada, Pérez and Luque, 2005:34).

Besides these two authors, Swan (1985b) and Ur (1996), also defended the use of the native language of students although the Communicative Approach does not consider this native language at all, because it is useful to clarify contents, to give instructions or to solve doubts. Therefore, translation is sometimes inevitable.

Finally, as Checa Marín (2002) states, the implementation of the Communicative Approach has been a failure in the Spanish context. In fact, he highlights that this approach has not been considered by Spanish teachers because they were not able to carry out the approach into the classroom. However, “this author ascribes the failure of CLT in our country to the fact that this approach was conceived for a specific context: an English-speaking one where students learn a second rather than a foreign language” (Tejada, Pérez and Luque, 2005:34). Therefore, Spanish students are not very much exposed to the target language and they have few opportunities to practice it.

To sum up, we can consider the Communicative Language Teaching as a very good method for language learning although it has also received many criticism. As Ur (1996:7) points out, a single method is not effective enough for teaching languages.

3.2 Some definitions of Drama

“Tell me and I will forget; teach me and I will remember;
involve me and I will learn”

-Benjamin Franklin

After the appearance of the Communicative Language Teaching Approach, drama techniques started to become relevant for language teaching. Consequently, it is important to know what drama is according to different authors.

Wessels (1987:7) states that “drama is doing. Drama is being. Drama is such a normal thing. It is something that we engage in daily when faced with difficult situations”. In fact, it is totally true. Drama can represent our own lives and, as in real life, we learn by our experience. Therefore, using drama in the classroom, students can experience what is called “learning by doing”. Actually, students learn more when they can practice the contents, and it is possible with the use of drama in the classrooms.

Moreover, as Bolton (Bolton, 1975, in Dougill, 1987) affirms that drama is an exceptional tool because it brings students to reality and it develops students’ skills. Furthermore, it is not necessary to carry out long drama activities or to do public performances. It is enough if students can represent an imaginary situation and portray an invented character some minutes in the classroom.

What is more, Holden (1981:1) defines drama in a particular way. She considers drama “as any activity which asks the student to portray self or another person in an imaginary situation”. In other words, students are asked to portray themselves in a fictional situation or to represent another character in a specific situation.

In addition, Maley and Duff (1982:15) link drama to “the naughty child who climbs the high walls and ignores the No Trespassing sign”. They say that because the purpose is to involve students in language (Heldenbrand, 2003). In fact, drama stimulates the imagination of students and they can overcome some barriers and become active participants in the learning process.

3.3 Advantages and disadvantages of Drama

“I made mistakes in drama. I thought drama was when actors cried. But drama is when the audience cries.”

-Frank Capra

Once we understand the real meaning of drama, it is important to explain the advantages and disadvantages of using drama in the classroom.

As Demetriou and Ruiz Mas (2009:199) points out “drama helps students to develop their self-esteem”. Actually, it is because students, in general, feel happy and motivated when they represent a role. Moreover, “it also helps to combat their shyness and lack of self-confidence” (Ibid 2009:199). Really, drama helps students to overcome some fears and it also gives students self-confidence to continue learning actively. In that way, students are able to use English. Therefore, “drama has enabled the student to take a risk and display communication in more ways than just words” (Heldenbrand, 2003:31).

In addition, drama also helps to appreciate personal values as well as to experiment the values and attitudes of other people (Demetriou and Ruiz, 2009). When learners have to represent a character, they have to know his/her attitude and values and try to internalize them in order to do a good representation. In that way, they can learn values and experiment attitudes of people from other cultures, countries or social status.

Furthermore, “it encourages students’ ability to analyse and assess aesthetic, ethical, moral and social values” (Demetriou and Ruiz, 2009:199). Students can discover different values and feel emotions. Moreover, they can analyse some attitudes because “we speak with our vocal organs, but we converse with our whole bodies” (cited in Celce-Murcia, 2001:127).

Additionally, drama helps students to express different present and past events. In the same way, it also permits students to predict future experiences and actions (Demetriou and Ruiz, 2009). We, as a human beings, repeat many times the same gestures in specific situations and for that reason, when students represent a role, they are able to foretell future actions.

Moreover, “being able to include familiarity with these cultural learning points helps to bring a stronger relationship between the language and its meaning. Cultural awareness is easily communicated through drama” (Heldenbrand, 2003:31). That is also absolutely true. Through drama, students can appreciate the cultural aspects of a

country as well as the meaning of those aspects. In that way, they are in contact with literature and history and they have the chance to analyse and study it. What is more, learners are able to realize if there has been a cultural change over time.

If we want go further, “it develops students’ skills of creativity and offers a sense of exploration, imagination, intuition, improvisation and memorization” (Demetriou and Ruiz, 2009:199). Actually, students who work with drama are more creative because they can invent dialogues or situations and represent them. Additionally, students develop their imagination through drama, for example, when they have to portray an imaginary situation or character, or when they have to interpret the invented end of a story. In addition, they need to use their imagination to do the necessary gestures or movements. Likewise, they develop intuition when they predict future actions or when they observe the gestures of their classmates. Drama is also improvisation and they also have to improvise in some occasions. It is the same than in real life where we also have to improvise sometimes. Moreover, learners also develop memory skills because they have to memorize the screenplay before performing. Therefore, it also helps students to train the memory.

Apart from that, “many times, the expression, ‘listen and repeat’ is spoken by English teachers as they attempt to promote speaking in their classroom” (Heldenbrand, 2003:29). But, in fact, it is not the best way to develop the speaking skill at all because simply repeating words does not improve the comprehension. Thus, drama “helps to extend, retain and reinforce vocabulary and sentence structure through role-play and communication games” (Sam, 1990:86). Therefore, students will expand vocabulary and syntactic structures.

Moreover, intonation and pronunciation are key aspects for clear communication. In that way, “the teacher can use words and expressions found within the drama script to focus on particular phonetic sounds and assist with correction on an individual basis” (Heldenbrand, 2003:30). Hence, drama permits students to improve communicative skills such as vocal expression because they can learn how to pronounce some words or the stress and intonation of some sentences.

In addition, students must be confident when they have to speak English. However, learners are afraid of speaking in English maybe because they can make mistakes or because they have not had many opportunities to speak English in the classroom. With the use of drama, “the focus is not on exact speaking, but on enabling students to communicate. As students are provided with various activities to get involved with the language, their personal outlook on the language and their speaking confidence become greatly enhanced” (Heldenbrand, 2003:31). Therefore, drama gives students the self-confidence that they need to speak in English as well as fluency.

Another important advantage is that “it encourages and improves personal (individual and collective) relationships” (Demetriou and Ruiz, 2009:200). Indeed, students improve the relation with their classmates and even with the teacher. It helps them to be in contact and to have relation with the other learners of the classroom and consequently, the class environment must be good.

Furthermore, textbooks are, in general, a useful tool for teaching but students are a bit tired of them. “Although the textbook serves a purpose in the beginning, the actual learning of English comes when the learner can experience the language in a real environment” (Heldenbrand, 2003:32). Therefore, drama is a way to eliminate the emphasis on textbooks. Role plays and simulations are a good way to practice the language and to “take a rest” from the textbook.

Additionally, drama is fun. There is not a better reason to use drama in the classroom. Students are more motivated and learn more when they have fun, and obviously students can learn in a funny way through drama. As Heldenbrand (2003:29) states “truthfully, learners want to enjoy the learning process and drama allows them to experiment with language, and laugh at the same time”. This is an amazing thing that is rarely achieved in the classroom. In that way, the class environment is very positive and the relationship among students is very good. In fact, “preparing and performing their own theatre productions is an unforgettable experience for students” (Demetriou and Ruiz, 2009:201). Even if they are part of the audience, they can practice the listening skill and enjoy the play.

Moreover, the use of drama techniques is a relaxed and informal way of learning English. Sometimes learners are limited when they have to express themselves because of textbooks. Using drama, students feel free to express themselves in English in a comfortable way. In that way, the important thing is not the accuracy of the answer but the communicative act. Moreover, this act becomes more informal with the use of drama and students feel more confident.

Finally, drama contributes to “the improvement and enrichment of meaningful gestures and other non-verbal resources” (Demetriou and Ruiz, 2009:200). Truthfully, students learn how to gesticulate and the meaning of many gestures through mime, for example. In fact, non-verbal communication is also very important in real life and we say many things with our gestures, for that reason it is essential for students to learn different gestures and when and why they are used.

As shown, drama has plenty of advantages. However, it also has some disadvantages. Firstly, if students are going to prepare and perform a play, it will take a lot of time to prepare everything: students, costumes, screenplay and rehearsals, set and so on.

Furthermore, all students do not like drama and they can get bored. In fact, learners can think of drama as a waste of time and as an activity to have fun of others in the classroom, and they can feel that they are learning nothing.

Additionally, some students can feel frustrated if they compare themselves with learners that are good at drama. In fact, it is also a problem for shy students. It can cause a trauma for shy students to speak in public or to perform a play in front of an audience.

Moreover, students can memorize the screenplay or the dialogues by heart without knowing the meaning of the text. That is not a good thing because in that way, students are not going to learn almost anything. Teachers must make sure that texts are understood and studied in class. Furthermore, learners can go blank and make mistakes and they may not know how to improvise. That is a big problem for students, but it can be solved if they practice drama.

What is more, using drama techniques in the classroom can be very noisy in large classes as in the case of role plays or simulations. At the same time, students can be over-excited and nervous and disturbing other classes.

In relation with the previous disadvantage, it can be difficult for teachers to organize large classrooms due to the students' mood. Many teachers can feel that they are not prepared to organize the use of drama techniques in the English classroom and everything may turn into a chaos.

After knowing all the advantages and few disadvantages of using drama techniques in the classroom, there is a question on my mind: why do not teachers use drama in English classrooms? As we have seen, there are many good reasons to use drama techniques in the classroom and yet, teachers do not use them. I know that because I have asked my classmates during their practicum in schools and all of them told me that their tutor did not use drama in their classrooms.

However, I do know that many of my classmates have used drama techniques during their practicum and they worked. Their experience and mine was very positive in that aspect. Students were very motivated and I think they learnt a lot. This is why I do not understand why teachers, in general, do not use drama.

Firstly, in my opinion, teachers do not use the Communicative Approach to teach English and they continue using the Grammar Translation Method or the Direct Method. Thus, it is difficult for them to change their methodology but I think it is necessary. They must change their minds and start alternating the methods. The Communicative Language Teaching Approach is a very good one to make students speak in English.

However, many teachers are afraid of using these techniques but they have to try them in order to know if they work. They do not have to prepare a play to perform in front of an audience if they think they are not able to do it, it is enough if they do role plays, mime or simulations in the classroom. The important thing is to help students communicate among them and to use English in a funny way.

Therefore, I strongly believe in the use of drama techniques in the classroom. In fact, these techniques are used a lot in private academies and they work. Education must change and it is a fact that students do not know how to speak English after many years of studying it. For that reason, the use of drama in the classroom is a way to change education due to the big amount of advantages it has. Moreover, teachers do not need to be experts at drama, they only have to plan some funny activities to engage learners to communicate in English through drama.

3.4 The defining features of drama: dramatic elements.

“I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another a sense of what it is to be a human being”

Oscar Wilde

Drama has important aspects that have to be taken into account. Moreover, there are also dramatic elements that are significant in order to understand drama in a better way. Thus, the elements that will be developed are the following: characters, dialogues, language, setting and time, space, stage directions, focus, timing, rhythm, contrasts, mood, sound, symbolism, conflict and climax.

DRAMATIC ELEMENTS	
Characters	They develop the action in a play
Dialogues/Monologues	The written and the spoken text of a play
Language	
Setting and Time	when, where and the available space that actors have, to develop the action
Space	
Stage Directions	Text written in Italics to give directions
Focus	Concentration, engagement of actors
Timing	Dramatic time for movements and gestures
Rhythm	Speed and pace of characters' movements
Contrast	A change in the setting or rhythm
Mood	The tone of the performance

Sound	Sound effects to create a mood
Symbolism	Not literal meaning of gestures or objects
Conflict	Clashes between characters
Climax	Crisis during the development of a play

Here, there are all the dramatic elements that will be deeply explained now. They are separated in different squares, but some of them are linked because they are related to each other and it is important to describe them together.

Firstly, *characters* are essentials in plays because they have to develop the action. In fact, when playing a role, the most important thing for the actor/actress is to know deeply the character. Indeed, there are two types of characters: main and supporting characters. The main characters are the protagonists of the play, many things are told about them during the performance and they have a bigger part of the text. On the other hand, supporting characters are less important and not much information is made available about them. They participate a few times during the representation of the play. To give an example, Romeo and Juliet are the main characters of the famous Shakespeare’s play. However, Mercutio, Friar Lawrence or The Nurse constitute minor characters.

In addition, the different *dialogues* written in the play are also very important. Dialogues are what actor/actresses (students) have to learn by heart because plays are mainly structured around dialogues. However, the playwright sometimes introduces monologues which are long speech of a character on stage which is used to express feelings or emotions.

In addition, a dramatic element related to dialogues/monologues is *language* because we have to specify the type of language used in them. As Cash (2008:1) affirms “language is the spoken text. It is the written script realised in performance. While normally spoken by the actor, language can also be chanted or sung”. The choice of language is important because the story is told by means of it. Moreover, he distinguishes three types of language: verbal, non-verbal and vocal. Verbal and vocal language is what we know commonly, the spoken language, and the non-verbal language refers to body movements. In that case, English would be the verbal language of the play.

Another important aspect of drama is the *setting* and *time*. It is significant because they tell us when and where the action is developed. Namely, the setting is the social context of the play and the time is the period when the play is developed.

Additionally, the *space* is also a very important dramatic element that has relation with the setting and time. We have to consider the available space that

actor/actresses have in order to develop the different actions. According to Cash (2008), there are different levels of space depending on actions developed, such as lying down, falling down or sitting. Of course, performers can move around upstage or downstage and for that reason, movements and gestures become important elements here. In addition to that, “use of space also implies clearly communicating to the audience where the action is taking place. This may include any changes in location that may occur in the performance” (Cash, 2008:1).

Additionally, *stage directions* are an essential part of a play. It is part of a text written in italics and separated from the dialogues. It gives directions about movements, music, lighting and so on.

What is more, Cash (2008:1) comments that the term *focus* “is often used interchangeably with the terms *concentration* and *engagement*, assisting the performer in the portrayal of believable characters”. Indeed, a good atmosphere and high concentration is needed for the actor to do his best. It is because the audience must believe in the character being performed and must get involved in the play.

Moreover, “*timing* in performance refers to dramatic timing of movements and gestures. We often take our movements for granted in everyday life, but when performing, the use of our body must be carefully considered” (Cash, 2008:1). Timing is an important element in drama and actors/actresses, or students in that case, must control it. In fact, pauses are necessary and they have a significant meaning in plays. Therefore, timing can be manipulated to engage the audience.

Furthermore, *rhythm* refers to the speed and pace of characters’ movements. Depending on the type of character, the rhythm is different. In fact, “rhythm should never be the same throughout the drama, regardless of its length” (Cash, 2008:1). Exactly, the rhythm must change during the performance to engage the audience and it can be affected by emotions or by the atmosphere in stage.

In addition, *contrasts* are obligatory during the performance in order to maintain the audience connected and interested in it. Actually, “contrast can be created in subtler and sophisticated ways, such as manipulating the drama to create a change in setting, use of space or rhythm” (Cash, 2008:1). An example of contrast is to change from a happy scene to a scene of tension.

What is more, as Cash (2008:1) states “*mood* is the feeling or tone of a performance. It refers to ambience or aura and is often created through a combination of several dramatic and stagecraft elements working in harmony with each other”. To make it clear, the mood is related to some personal emotions such as happiness,

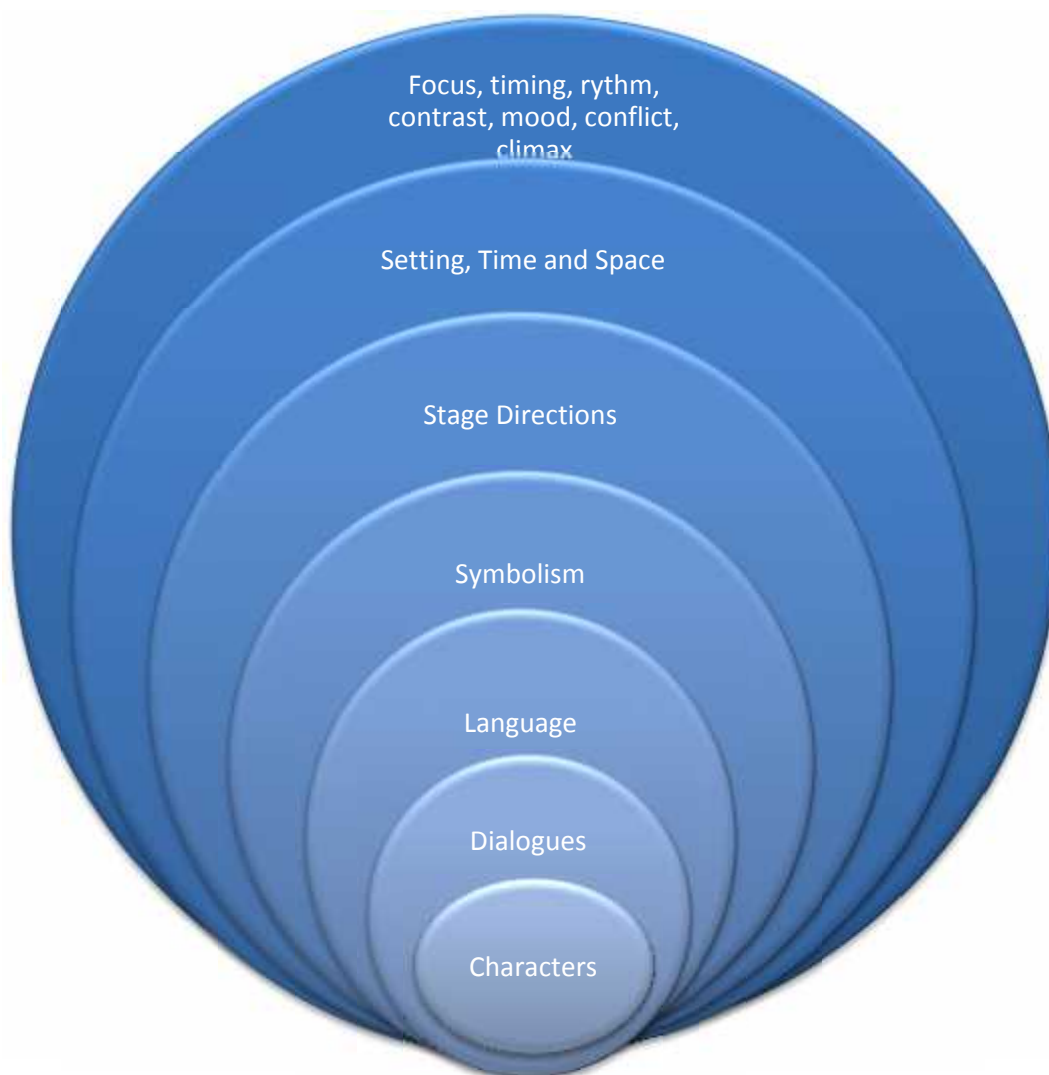
sadness, anger or nervousness. Moreover, other dramatic elements such as sound or lighting can create and modify the mood.

A further element to consider is *sound*, which has a key role in a play. Generally, all plays have sound effects which help to create a mood or an atmosphere such as songs, the sound of a bell or a phone and so on. Sometimes the performers are the ones who reproduce the sounds and other times it is necessary “the implementation of technology, such as instrumental recordings and sound effects on CDs and mp3 players” (Cash, 2008:1). Anyway, sounds are an essential element in plays because it attracts the attention of the audience and it helps to make the play more pleasant.

Moreover, all plays are full of *symbolism* because it is almost the most important element in a performance. “Essentially, symbolism implies a greater meaning than the literal suggestion. Props are the easiest to work with because objects in everyday life are symbols in society” (Cash, 2008:1). In fact, symbols can be created by lighting, costumes, objects, or colours, For example, the index finger on lips symbolises silence, white costumes symbolises innocence or a wedding photography broken in half symbolises a divorce. However, as Cash (2008) states the most natural use of symbolism happens by means of movements and gestures. If a character repeats a gesture many times during the performance, it becomes a symbol. But depending on the context, a symbol can have a meaning or another.

Furthermore, another indispensable dramatic element is the *conflict*. As the playwright George Bernard Shaw (1898) said in the preface of *Plays Pleasant* “every drama must present a conflict. The end may be reconciliation or destruction; or as in real life itself, there may be no end; but the conflict is indispensable: no conflict, no drama.” This is a brilliant quote which expresses perfectly the importance of conflict in drama. In fact, all plays must have a conflict, either between some characters or a character himself/herself, the so-called inner conflict. In addition, “conflict on stage can be verbal, physical or non-verbal (psychological)” (Cash, 2008:1). Hence, conflict is a compulsory part of a play, in which characters are meant to face each other from the beginning of the performance.

Finally, there are *crises* during the development of the plot in all plays. According to Cash (2008:1) “a crisis is a key moment of dramatic tension and conflict in the play, usually occurring between two or more characters and having serious implications for the outcome of the plot”. Certainly, the crises can involve changes in the development of the plot and they can change the end of the play. Therefore, the final crisis is usually called *climax* and it often happens at the end of the play (Cash, 2008). Generally, there is rarely more than one climax in each performance.



Here, we can see a chart with the relation between the dramatic elements, from the most important one (characters) to the least important.

Therefore, there are many aspects such as characters, stage directions, sound, language or symbolism that we have to know and take into account when we use drama. Taking this to the educational context, I have to say that it is possible to teach all these dramatic elements to the students. Therefore, using drama in the classroom, students will be in contact with these elements and they will be able to assimilate them easily. Moreover, all these elements of drama are useful not only for doing role plays, simulations, sketches or performing a play but also for learning English, which is the final aim of using drama in the classroom.

3.5 Different drama techniques

Once we know what drama is and the dramatic elements it has, the different techniques drama includes will be considered. There are many techniques, but only some of them have been developed, such as role play, simulation, mime,

improvisation, monologues, storytelling and sketches, because they are connected to foreign language learning.

3.5.1 Role Play

Role Playing is the technique most known by everybody in the classroom although it is not used frequently. Many people can confuse this technique with a similar one: simulation. However, they are not exactly the same and for that reason, it is important to explain each of them in detail.

The Collins dictionary¹ defines role play as “the act of imitating the role of a different person, for example as a training exercise or in language learning”. In other words, this technique consists of assuming attitudes or actions of other people in different situations. In role playing, participants are given a role that they have to perform. In that way, it helps students to put themselves in other people’s shoes.

According to Blatner (2009:1), “role playing [...] is a method for exploring the issues involved in complex social situations. It may be used for the training of professionals or in a classroom for the understanding of literature, history, and even science”. Of course, role play can be used in a classroom to learn not only English but also other subjects such as literature or history. Therefore, using this technique in the classroom can benefit students in several aspects.

Moreover, according to Kodotchigova (2002:1), “role play prepares L2 learners for communication in different social and cultural context”. That is the key aspect of using role plays in the classroom. In fact, students develop communicative skills by means of this technique.

Furthermore, as Zyoud (2010:6) states in his paper, “the purpose of role play is educative rather than therapeutic and the situations examined are common to all. Family scenes, school situations and playground incidents provide opportunities for interaction and group discussion”. In that way, students can learn a lot from everyday situations and it also gives students the opportunity to feel what other people feel.

What is more, we can obtain ideas for role play from different sources such as television programmes, newspapers, books, movies or from situations lived by students and teachers in real life (Zyoud, 2010). Likewise, when using role play, we also have to take into account the level of language proficiency of students.

In addition to that, Heathcote (1991:52) affirms that “role-taking is so flexible in its application in education that it will work for all personalities and under all teaching

¹ <http://www.collinsdictionary.com/>

circumstances”. That is something very important because role play is a very versatile technique that can be adapted to any kind of learner and situation.

Therefore, we can assume that role play is an activity in which a person takes on a real or imaginary role and it involves spontaneous interaction of participants as they try to complete the task (Zyoud, 2010). Additionally, there are many different types of role playing such as debates, interviews, online role plays, socio-drama, dramatic role plays and so on and so forth.

3.5.2 Simulation

As it has been said before, simulation is a technique similar to role play and these terms are sometimes used as synonymous. However, they are not exactly the same.

As Coghlan (2012:1) states, “there is a difference between simulations (where students act out real-life situations, for example the student checks in at “the airport”, but students do play themselves) and role plays where students take on different characters”. This is the main difference between these techniques. When using simulations, students perform a real-life situation but they can be themselves. However, in role play, they play a different role.

Nevertheless, in language teaching, the differences between these techniques are not very important because as Livingstone (1983) affirms “the main concern for the language teacher is the opportunities role play and simulation provide”. Certainly, these techniques give students the opportunity to speak in English, to interact with classmates, to be in other people’s shoes, to understand culture and literature and so on.

Actually, the function of simulation is to provide students with the chance of taking on a different role and improvising in a specific situation because “with practice the participants will play their roles more effectively when situations involving similar skills occur in real life” (Zyoud, 2010:7). Therefore, with the use of this technique in the classroom, teachers are preparing students for any circumstance that they can live in real life and this is one of the final aims of education.

Moreover, when using simulations, students have to solve problems, make decisions and come to some agreement “thus meeting a challenge posed by the simulated situation” (Zyoud, 2010:7). In that way, it helps students to develop some feelings such as empathy because they must understand the situation that other people are living.

Hence, simulation is a very useful drama technique to teach students English but they also learn many things about life.

3.5.3 Miming

Miming is a technique well known by many people around the world because everybody has played mime at least once in their lives.

As the Collins dictionary² defines, mime is “the theatrical technique of expressing an idea or mood or portraying a character entirely by gesture and bodily movement without the use of words”. Therefore, in that case, students have to express an idea or feeling by movements and gestures but they cannot pronounce any word.

Dougill (1987:13) defines mime as “a non-verbal representation of an idea or story through gesture, bodily movement and expression”. Certainly, it is as simple as that. In fact, miming focuses on features of communication. Moreover, it encourages students to act in front of others but without saying any word.

Furthermore, as Zyoud (2010) states, mime helps students to develop the power of imagination and observation. He said that because students have to think beforehand what gestures and movements they are going to do to express their ideas or even to play characters. In that way, they will improve their imaginative skills easily. Additionally, in general, learners are very enthusiastic and motivated using this kind of drama technique and they really enjoy these activities.

What is more, Dougill (1987) points out that not only is mime one of the most useful activities for language practice, it is also one of the most effective and simple. In fact, although language is not used at all during the mime, mime itself can elicit language before and after the activities. Thus, mime is used as a stimulus to use language, in this case English.

Moreover, “If the mime is then performed before the rest of the class, the target language can be usefully employed for evaluating and interpreting what has been seen” (Dougill, 1987). Of course, after doing mime activities, students together with the teacher can evaluate and comment what they have done and they can use the target language.

² <http://www.collinsdictionary.com/>

In addition to that, this technique is very useful to teach students vocabulary. As Dougill (1987) states, mime can help to fix language in students' minds and to revise and reinforce vocabulary terms. It is also good to improve memory through the association of items and images.

Hence, miming is a drama technique which is easy to use in the classroom and at the same time, it is a funny way to learn English.

3.5.4 Improvisation

Improvisation is a technique which is not used in the classroom and students do not like to do, in general.

Landy (1982) defines improvisation as a spontaneous and unrehearsed actions in response to directions from a teacher. In other words, students must do an activity without any preparation. This is something that students usually do not like to do because they prefer to rehearse and prepare activities before doing them.

More technically, Wells (2004:7) defines improvisation as "a practice through which actors seek to develop trust in themselves and one another in order that they may conduct unscripted dramas without fear". If we take that to the educational context, using improvisation, students can develop their self-confidence when they have to face some situations both in school and real life. Zyoud (2010) agrees with Wells saying that this technique provides learners with many opportunities to not only improve the language communication skills, but also to improve their confidence.

Additionally, Zyoud (2010:8) points out that "improvisation is an excellent technique to use in the FL/L2 classroom as it motivates the learners to be active participants in authentic situations thereby reducing their self-consciousness". At the beginning students can be shy and passive, but after some sessions they will become active participants and they will enjoy the activities.

Furthermore, as the improvisation is an unrehearsed exercise, students are free to express their opinions with their own words. "Thus one of the advantages of improvisation is the level of freedom that the participants are able to exercise during the execution of the creative session" (Zyoud, 2010:8). It is very important that students can say what they think in the class, and they have the freedom to express themselves. However, classes are usually teacher-centred and students do not have the opportunity to voice their thoughts. For that reason, using improvisation is a chance to change the development of the English lessons.

Hence, it is a drama technique very useful for learning English although at the beginning, students can be reluctant to participate in this kind of activities.

3.5.5 Monologues

The use of monologues is a drama technique that many people know by means of television programmes where some comedians use monologues.

Firstly, a monologue can be defined as a long or short speech made by one person in front of an audience. This speech can be funny to make people laugh, a reflexion about events of real life, a way of expressing feelings and so on.

Therefore, when using monologues, students have the chance to practise the language, in that case English, and to combat fears such as speaking in public or shyness. Moreover, depending on the type of monologue, learners can have a good time in the classroom or reflect about important things of life.

Additionally, if students are part of the audience while a classmate is performing the monologue, they improve and develop the listening skill trying to understand what the classmate is saying.

In contrast to the improvisation, students can rehearse the monologues at home or some minutes before performing them in the classroom. They have to learn by heart the text and then, they can do rehearsals in order to obtain feedback to improve their performance.

What is more, students can also practise the writing skill if they write the monologues on their own, although its difficulty makes it appropriate only for advanced students.

Thus, doing monologues in English lessons can have many advantages for students such as having fun, practising listening, reading, writing and speaking skills, or learning vocabulary and grammar.

3.5.6 Storytelling

"Tell me a fact and I'll learn. Tell me the truth and I'll believe. But tell me a story and it will live in my heart forever."

- Indian Proverb

Since we were very little children, our parents and grandparents told us many stories to entertain us and put us to sleep. Hence, they have acted as storytellers many years and we have been delighted listening to them.

As the National Storytelling Network³ states, “storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener’s imagination”. This is a perfect definition for storytelling because it does not only consist in telling a story. This is a technique in which a person tells a story by means of a book, objects, images or actions. In that way, the imagination of the audience is encouraged during the story.

In addition to that, storytelling involves interaction. It means that the storyteller(s) must interact with the audience and it can provoke changes in the development of the story. This is the main difference between saying a monologue and storytelling.

Furthermore, storytelling uses language in a meaningful way. In that way, students can learn English from a meaningful context. Moreover, they are exposed to the original use of the language and they can learn a lot of vocabulary and grammar at the same time that they can develop communicative skills.

Additionally, activities of storytelling are funny and they draw the attention of students. Moreover, storytellers can use costumes to create a good atmosphere and to involve learners in the story.

Certainly, the use of storytelling is a very satisfying experience because the audience is usually involved in the story and they like interacting and participating during its development.

Therefore, when using this drama technique, students are very motivated and they have fun in the classroom. What is more, learners improve above all speaking and listening skills although they can also develop the writing and reading skills.

3.5.7 Sketches

This technique is not very much known although nowadays, it is becoming more popular through internet and social networks.

As the Collins Dictionary⁴ defines, a sketch is a “short play, often comic, forming part of a revue”. In other words, a sketch is a short dramatic text and it lasts between two and ten minutes approximately. Moreover, it can be considered a subgenre of the

³ <http://www.storynet.org/>

⁴ <http://www.collinsdictionary.com/>

comedy because a sketch is usually a humoristic text. In addition, sketches normally have only one scene or act because it is not long enough to have more scenes.

Furthermore, activities with sketches are usually funny and motivating for students due to their comic nature. Moreover, as in role plays, simulations or monologues, learners can practise and develop reading, writing, listening and speaking skills. However, there is no interaction with the audience here because it is like a short play.

Hence, when using sketches in the classroom, students can learn many aspects of English in a funny way.

To sum up, there are many drama techniques that can be used in the classroom to teach English. All of them can provide learners a lot of English knowledge and also, it can help students in their everyday life. Hence, it is important to know how to implement these techniques in the classroom

3.6 The implementation of Drama Techniques in the classroom

As commented above, there are many ways of implementing drama techniques in English lessons. The techniques that are going to be contemplated here include performing a play, which is probably the technique that requires more time and preparation, role-plays, simulations, sketches, similar to drama but briefer to implement, miming, with little preparation, and storytelling. The section below describes how to develop each technique.

Firstly, teachers must prepare beforehand the drama activities they are going to do in the classroom. In fact, “teachers have to decide why they intend to use dramatic activities with any particular class in order to be able to justify the decisions taken” (Davies, 1990:89). This is something to take into account because teachers must be clear about the aims they want to achieve, and the reasons they have in order to do this kind of activities.

Regarding the performance of a play, Demetriou and Ruiz (2009) recommend to do at least one English play with the students. Moreover, they also give some guidelines on how to put it into practice.

In first place, “copies of some plays are presented to the students in hand-outs” (Demetriou and Ruiz, 2009:202). They can read the plays at home and decide what play they would like to prepare.

After that, students together decide what play is going to be performed, “bearing in mind the number of characters and the number of players in the company and the aspects of the play that appeal most to their interest and their ages” (Demetriou and Ruiz, 2009:202). They must give reasons explaining why they want to prepare one play and not another. This is also the time to comment all they are going to learn with the preparation and performance of the play.

Once the play has been chosen among the students, each one writes anonymously in a paper a proposal of actors and actresses for each character. Then, the papers are read aloud in the classroom and discussed (Demetriou and Ruiz, 2009).

Afterwards, the roles are delivered and a first reading is carried out. “Each student reads his/her lines aloud, paying special attention to the pronunciation and to studying his/her assigned role(s)” (Demetriou and Ruiz, 2009:202). While students are reading the play, the teacher can make suggestions and correct some points.

Moreover, there are other aspects that students and teachers have to take into account such as intonation, stress or rhythm. In addition, students must be aware that they have to project their voices and speak clearly (Demetriou and Ruiz, 2009). These are important elements that have to be considered in order to carry out a good performance.

After reading two or three times the play, all learners make suggestions about the production, the props, the decoration, the clothes and the special effects. Additionally, “somebody has to be in charge of drawing or acquiring the decoration” and “each member is in charge of finding and bringing the accessories and clothes related to his/her role” (Demetriou and Ruiz, 2009: 203).

If it is possible, it would be a good idea to watch a film or theatre production of the play in the classroom. Afterwards, students can give their opinions about what they have seen in order to improve their roles (Demetriou and Ruiz, 2009). It is a good exercise to motivate students and to give them the opportunity to improve their performance.

Then, the rehearsals on stage can start but learners need time and to memorize their role. The teacher can also continue making suggestions and correcting them if it is necessary. However, “the secret of a good performance is a lot of rehearsals” (Demetriou and Ruiz, 2009:203). From my experience, I can affirm that it is completely true: the more rehearsals, the better performance.

Furthermore, the teacher must motivate and encourage their students at all times and he/she must make sure that there is a good atmosphere during the

rehearsals. In fact, “no character is more important than others. Everyone is doing their best for the common good of the company” (Demetriou and Ruiz, 2009:203). It is a very significant thing because we cannot forget that the final aim is to learn as much English as possible in a funny way.

Finally, when everything is ready and the play can be finally performed, the teacher must consider other schools and the families of the participants as the audience of the play (Demetriou and Ruiz, 2009). What remains is enjoying the performance.

Now, taking into account the implementation of role plays, simulations and sketches in the classroom, they can be done with the same process indicated for a play. However, the time and the preparation that students need to carry out these techniques is lower because these activities are easier to do. The most distinguishing feature of these techniques is the use of role cards, where information about characters and situation is explained, and language props, where language structures typically associated to each character are offered to students for their use in the development of the activities.

Additionally, teachers can give students some English dialogues or parts of a play to students. Then, these dialogues or parts are read aloud in the classroom, considering the aspects of English that the teacher wants to teach. Once the dialogues are understood and practiced with the teacher, students can memorize them quickly and perform them in front of the class.

Regarding the implementation of miming, there are many ways of using mime in the classroom. Zyoud (2010:6) suggests a possible way:

Students are given topics to work on which are to form the basis of a three minute mime (a burglary that goes wrong, an incident at a bus stop, an argument at the cinema, for example), five minutes are allowed for preparing and rehearsing. Students perform their mime in turn, and after each performance the teacher asks the class to interpret what it has been.

It is a very useful way of using mime in English lessons because students will enjoy the activity, they will learn vocabulary and they will practise the speaking and listening skills.

Another technique which has been related to the use of drama is improvisation. Concerning its use in the classroom, it is a technique which is very easy to implement.

For example, teachers can give students a specific topic or situation and students, in pairs or groups, have to improvise a dialogue between them and perform

it in front of the class. However, “a whole class improvisation exercise could involve the participants at a market where some are the buyers and others the sellers” (Zyoud, 2010:8). The teacher provides the context and they do the activity without any preparation. Therefore, there are many ways of implementing the improvisation in English lessons.

Regarding the monologues, there are also many activities to do with them. For example, the teacher can use the computer and the whiteboard to show students some English monologues recorded in the web from different people. Afterwards, the teacher can encourage students to take a short monologue (seen in class or not), understand and learn it by heart and perform it in front of the rest of the class.

Taking into account storytelling, it is a technique more difficult to implement in secondary schools. Certainly, this technique is more adequate for children but it is possible to use it in other levels, depending on the type of students, rather than their level.

For example, students in groups can prepare different stories in English lessons to perform them in primary schools. They can prepare the stories with the help of the English teachers and with realia. Hence, it can be a very useful activity both for the students who perform the stories (storytellers) and for the learners who are going to listen to them (audience).

Therefore, there are many ways of implementing drama techniques in the classroom but absolutely all these techniques can be used in English lessons. We have seen only few examples of activities. However, it is also important to consider how students and teachers must act and behave in these lessons.

3.6.1 Teacher and student’s role in Drama

The role of the teacher has changed over time. Some years ago, the teacher acted as a leader in the classroom. Thus, the lessons were teacher-centred which means that the teacher talked all the time and the students were only listening to him/her passively. Fortunately, the roles have undergone changes nowadays with the use of drama in the classroom.

As Zyoud (2010:9) points out, “in using Drama in the classroom, the teacher becomes a facilitator rather than an authority or the source of knowledge”. Certainly, the role of the teacher is to facilitate the learning of students and help them to build their own learning. Hence, the teacher acts as a guide in the student’s learning

process. Therefore, he/she is no longer the focus of the lessons but the person who guides and motivates the students to take the lead in their learning of English.

In addition, when using drama, teachers must give feedback to students in order to improve future activities or performances. In the same way, if students are mature enough, they can also provide feedback to teachers to improve the organization, development or evaluation of future drama activities.

On the other hand, the students' role has also changed notably. Nowadays, the teaching is learner-centred because they are very active participants in the English lessons. In fact, they do most of the speaking and they act as communicators due to the implementation of the Communicative Approach in the classroom. As students are required a high level of participation in the activities, they achieve self-confidence in using English. Moreover, students are more responsible for their learning process.

Therefore, the role of teachers and students has definitely changed because of the use of drama in the classroom and the use of the Communicative Language Teaching Approach. In my opinion, these new roles are more effective and appropriate to ensure the successful learning of students.

3.7 Conclusion

In this work, I have tried to highlight the real importance of using drama techniques for teaching English as a second or foreign language. In my opinion, drama has not been exploited in schools although, as we have seen, it has much more advantages than disadvantages.

On the one hand, the implementation of the Communicative Approach has involved a methodological change in many schools. Although this approach has received some criticism, it also gives students the opportunity to communicate and interact with other people and this approach truly works.

On the other hand, some of the techniques discussed in this work, particularly drama, provide students a lot of knowledge that makes students grow both personally and professionally. For that reason, I strongly think drama can be easily and successfully implemented in English lessons. In that way, students will enjoy the lessons, they will learn many aspects of English and they will develop all the skills.

Furthermore, there are many dramatic elements that teachers have to take into account when using drama in the classroom. However, students will learn them

very quickly and from that moment, learners will be more motivated and engaged in the lessons.

Moreover, to facilitate the work of teachers, there are many different drama techniques that can be used in the classroom. Thus, teachers can choose those techniques they like most and use them with the students. In the same way, there are many ways of implementing these techniques in English lessons.

Hence, drama is a very versatile technique that can be adapted to all kinds of classrooms and students. Additionally, from my point of view, drama can be a possible way to change the current educational system that has received a lot of criticism and for this change, it is necessary the effort of many people. However, as the saying goes “where there is a will, there is a way”.

4. DIDACTIC UNIT: *LEARNING AND ENJOYING SOCIAL NETWORKS*

4.1 Introduction

The main purpose of this didactic unit is to use drama techniques in the teaching of English. It is prepared for teaching English as a foreign language, for 3rd Grade of Compulsory Secondary Education (CSE). In addition, it is an adaptation of mine and Sara's joint didactic unit previously created for the subject "Aprendizaje y enseñanza de las materias de Lengua Extranjera II".

The topic is about New Technologies. In fact, it is a very interesting area for students and they will learn English through Internet and several devices. Moreover, they will also learn English by means of drama techniques such as role plays, improvisation, miming or monologues.

The lesson plan belongs to Unit 6 and it will be carried out in the second term of the scholar year. The reason is because students have acquired some knowledge previously and they will be able to express many different opinions or ideas easier about a topic they are interested in.

This unit is divided into five sessions. In the first one, learners will develop all the skills through a reading and a mimic exercise. In the second one, they will practice the different components of the language through a listening and an improvisation exercise. In the third one, some monologues will be seen in the class and after that, the teacher will give instructions to students about the final task, which is the performance of role plays or monologues in front of the class. In the fourth session, students will have time to rehearse and correct the role plays or monologues. Finally, in the last session, students will perform the role plays and monologues in the Assembly Hall of the school. Nevertheless, all sessions will be developed deeply later.

Therefore, students will learn in a dynamic way using also ITC. In addition, the learning will be spread further than the academic area including the personal one in an interesting, motivating and innovating way. Learners will express their opinions individually, in pairs or in groups.

4.2 Justification

First of all, it is important to say that we live in a New Technological Era and there is no doubt of that. In that sense, teachers have to adapt their contents to the evolution of the world.

In addition, The Organic Law of Education 2/2006 of May 3 and the Royal Decree 1631/2006 support to provide reliable sources to students to look for information. It is very significant because, nowadays, everyone can access to data by means of Internet. However, all the sources are not reliable and students have to be aware of that. For this, teachers have to warn students about the danger that there is on networks.

Moreover, The Organic Law of Education 2/2006 of May 3 and the Royal Decree 1631/2006 also support the development of the entrepreneurship, self-confidence, participation, critical sense and personal initiative. Undoubtedly, the use of drama techniques in the classroom provide the students all these qualities.

Furthermore, nowadays, students use all the time social networks to communicate with others. So, as the Royal Decree 1631/2006 states, teachers have to teach them how to communicate properly taking into account the privacy. Moreover, this Royal Decree 1631/2006 also states that the development of the communicative competence involves the empathic ability to put yourself in other people's shoes and the use of drama techniques in the classroom will give students this ability.

According to the Common European Framework of Reference for Languages (CEFR) and the European Portfolio, learners have to practice all the skills: writing, listening, reading, spoken production and spoken interaction. For that reason, in this didactic unit there are several tasks in order to practice all the skills. Moreover, as the CEFR affirms, the topic has to catch the attention of students involving them in a comfortable environment.

Finally, the Decree 237/2007 supports the idea of helping students to use information on the Internet. Therefore, it fosters the use of New Technologies in the classroom.

4.3 Contextualization

This didactic unit has been designed for a group of twenty four Spanish students (thirteen girls and eleven boys) of third grade of Compulsory Secondary

Education. Moreover, all these students are part of a bilingual programme. Additionally, there is an exceptional gifted girl in the classroom. She is a year younger than the rest of her classmates but she keeps up with the lessons.

In general, students have an A2 level according to the CEFR. In addition, they form a flexible group interested in games and group work. For that reason, I have taken advantage of that to prepare the lesson plan. Fortunately, they are hard-workers but talkative. Consequently, I have taken that into account to foster the communicative competence.

Regarding the High School, it is public and it is situated in Arjona, Jaén. The economic level is medium-high and families are generally structured. This High School consists of individual tables, black and white boards, overhead projectors and one computer for the teacher in each classroom. In addition, there are several laboratories, music and informatics classrooms, a gym, a cafe and an Assembly Hall among others.

Hence, due to diversity and the general setting of the high school, this didactic unit provides a big variety of tasks and groupings to satisfy the individual preferences.

4.4 Competences and Sub-competences

The key competences and sub-competences included in the Royal Decree that we are going to develop during this lesson plan are the following:

1. LINGUISTIC COMPETENCE - Written and Oral communication - Interpretation and comprehension of reality - Learning to communicate - Self-regulate thoughts, emotions and behaviours	As students will be expected to use written and oral language to express different ideas
4. INFORMATION PROCESSING AND DIGITAL COMPETENCE - Obtain process and communicate information - Transform information into knowledge	As pupils will search and obtain information from New Technologies and drama techniques
5. SOCIAL AND CIVIC COMPETENCE - Understand the social reality of the world we live in - Cooperate and coexist	As students will be aware of social reality through drama techniques

6. CULTURAL AND ARTISTIC COMPETENCE - Awareness, appreciation, understanding and critical evaluation of different cultural expressions.	As learners will be in contact with British Culture through English monologues
7. LEARNING TO LEARN COMPETENCE - Be aware and manage their own capacities - Be efficient in the use of intellectual resources and techniques	As pupils will learn using some devices and deduce language rules by themselves
8. AUTONOMY AND PERSONAL INITIATIVE COMPETENCE - Develop personal values and attitudes - Develop individual or collective projects	As learners will be expected to develop a final task using creativity, making themselves responsible

4.5 Objectives

The aim of this planning is to achieve the five didactic objectives shown in the first column of the chart. They are directly related with the stage objectives proposed by the Royal Decree 1631/2006 and the Decree 231/2007 of July 31. What is more, all of them are interconnected with the foreign language objectives and the key competences mentioned before.

DIDACTIC OBJECTIVES	STAGE OBJECTIVES		FOREING LANGUAGE OBJECTIVES	KEY COMPETENCES
	RD	D		
To extract general and specific information (from a written text and a video) about Technological vocabulary	b, e, g, i	a, b	1, 3, 4, 8	1, 4, 5, 7
To express (oral or written) recent past actions using Present Perfect and adverbs such as ever, never, just, already	b, g, i	a, b	1,2,4,8,10	1,4,7

To recognise the stress and pronunciation of some words studied before	b, g, i	a	1, 5, 6	1, 7
To establish a socio-cultural reflection about the privacy of social networks	b, e, g, i, j	a, b	1, 2, 9	1, 5, 6
To prepare and perform a role play or monologue in front of an audience about social networks	b, e, g, i	a, b	1, 2, 3, 4, 6, 7, 8	1, 4, 5, 7, 8

4.6 Contents

This section deals with the contents of this didactic unit. These contents are classified in the following categories: *listening*, *speaking* and *interacting*; *reading* and *writing*; *linguistic knowledge*, which includes *functions*, *grammar*, *vocabulary* and *phonetics*; *reflection upon one's learning* and *sociocultural* and *multicultural aspects*.

In the first group, *listening*, *speaking* and *interacting*, students will listen to some videos and monologues about social networks. Moreover, they will identify expressions in pairs and they will express their own opinions or ideas about social networks in general debates and other activities such as improvisations, monologues or role plays.

In the second category, *reading* and *writing*, students will have to skim and scan a text written in form of dialogue about social networks. In addition, they will have to look for specific information on the Internet and do writings individually or in groups. Furthermore, they will have to complete grammar exercises and a self-evaluation sheet.

The section *linguistic knowledge* is divided into some sub-groups:

- Functions: students will describe recent past actions and prepare and perform a role play or monologue in front of their classmates and family.

- Grammar: the grammatical aspect which is present in this unit is the Present Perfect Tense and adverbs such as *ever*, *never*, *already* or *just*.

-Vocabulary: students will learn technological words and the name of drama techniques used in the classroom.

-Phonetics: students will learn the intonation and stress of specific words about social networks.

In the section of *reflection upon one's learning*, learners will participate individually, in pairs or groups in an active way in the classroom thanks to the use of drama techniques. Additionally, students will show self-confidence in a comfortable environment.

Finally, concerning *socio-cultural aspects and multicultural awareness*, students will be in contact with British culture because they will have to look for English stands-up. Moreover, they will understand society in a better way because they will have to put themselves in other people's shoes by means of the use of drama techniques in the classroom.

4.7 Methodology

This didactic unit reflects a varied methodology because traditional and new techniques are used in the development of the unit. On one hand, there are traditional grammar activities that students must complete and on the other hand, there are communicative and drama activities which are very innovative.

Furthermore, all skills are taken into account and develop during the didactic unit through different exercises. Moreover, students will work individually, in pairs and in groups to adapt the exercises to all kind of learners.

The role of the teacher is to facilitate and guide the students during the lessons. In addition, the teacher can help them in the development of the activities if some of them are lost.

However, students are expected to take the initiative and do things by themselves. In addition, they are supposed to participate actively in the lessons and to use their imagination and acting skills to do the drama activities.

What is more, some cards, images and videos are used in some exercises to motivate students and attract their attention. The use of these materials is crucial in teaching because they help learners to be active and motivated in the lessons.

Finally, it is included previous knowledge of students in the different sessions of this didactic unit. In that way, learners can revise and practise concepts studied in previous units.

4.8 Temporalization

The lessons are carried out on Tuesday at 10:00, on Thursdays at 9:00 and on Fridays at 11:30. Generally, students are more motivated and active on Tuesdays and Thursdays but they are more tired and nervous on Fridays.

UNIT	Number of Sessions	Timing
Unit 6 - Leaning and enjoying social networks	5	275 min (55 min each lesson)

4.9 Sessions and Activities

SESSION 1			
Activity	Interaction	Task	Time
Develop the skills through a reading	T → C	Debate	3'
	S ↔ S	Skimming	5'
	S ↔ S	Reading a part of the text and discuss	5'
	T → C	Reading the whole text (clarify vocabulary)	12'
	S,S,S	Grammar exercises	10'
	GG	Pronunciation	5'
	GG	Matching and miming	15'
Possible Problems		Possible Solutions	
Fast/Slow students Difficulties with the vocabulary Problems with pronunciation Problems with grammar		Supl./Reinforcement activities Recommend dictionaries/ ask to partners Repeat words Repeat explanation/ ask to classmates	

Activity 1: Debate

The topic of New Technologies is introduced by a general debate. In that way, students can express their opinions about social networks and Internet. Moreover, they can talk about the social networks they use in their everyday life. Therefore, they can develop speaking skills.

Activity 2: Skimming

Students, in pairs, are asked to have a look at the text and identify the vocabulary associated to technology. In that way, learners can identify quickly the topic and the general ideas of the text.

Activity 3: Skimming

Students, in pairs, are expected to look at text and comment everything they know about the “formal aspects” of the text. They can talk about the style, format, features, language and so on. After that, they will be a general discussion and drama will be introduced and explained.

Activity 4: Read a part of the text

Learners must read the first five lines of the text and answer some questions orally.

Activity 5: Read the whole text

Students are asked to read the whole text and underline the words they do not understand. Later, the text will be commented and the doubts of vocabulary will be resolved.

Activity 6 and 7: Grammar exercises

Firstly, students have to look at the bold words that appear in the text. Then, they must try to identify and translate them correctly and they are expected to deduce the language rules of the verb tense. After that, the Present Perfect tense will be explained in detail.

Afterwards, students must do two grammar exercises to practice the verb tense. In the first one, learners have to fill in the gaps using Present Perfect and in the second one, they must write four sentences using Present Perfect and adverbs such as ever, just, never or already.

Activity 8: Pronunciation

In groups, students have to look at the given words and try to pronounce them correctly. Moreover, they must colour the stress syllable. In that way, they will develop pronunciation skills.

Activity 9: Matching and Miming

Students have to match the given words with the appropriate images, taking into account the meaning of the words. After that, the classroom will be divided into two groups and students have to perform the words using miming.

Session 1

SPEAKING

1 Debate

- Have you got mobile phones? And computers/laptops?
- Have you got Internet connection?
- What social networks do you use?



READING

2 In pairs. Look at the text and identify vocabulary about technology.

Anna: Hello Peter, how are you?

Peter: I am fine and you?

Anna: I am also fine. I came to learn that you **have opened** a Facebook account. Is it true?

Peter: Yes, it is true. Recently I **have opened** a Facebook account.

Anna: Could you please let me know why you **have opened** the account?

Peter: The present age is an age of globalization. It is Internet which **has made** the world a global village. So, I think I should have a Facebook account.

Anna: It is okay if your aim is positive and fair.

Peter: Of course, my aim is positive and fair. Facebook is the most popular social networking site that helps us to connect our relatives and friends living different parts in the world.

Anna: You are correct. But you have to remain cautious about connecting unknown people.

Peter: Strange indeed! What is the problem if I connect unknown people?

Anna: You **have raised** a good question. You know some recent incidents occurred in different parts of the world.

Peter: Yes, I know. Anarchy in different parts of the world is taking place through Facebook. Arab spring was also spread through Facebook.

Anna: Exactly! However, don't be too much addicted to Facebook. If you become addicted to it, it will hamper your study and change your mindset.

Peter: Yes, indeed! I see your concern is for my well-being.

Anna: You are absolutely right. I hope you will never deviate from the right path. Thank you.

Peter: You are most welcome. See you again.



3 In pairs. Look again at the text. What can you say about it? (Style, format, characteristics...)

4 Read the first five lines of the text.

Have you also opened a Facebook account? Why/why not?

If yes, when have you opened the account?

5 Read the text. Underline the words you do not understand.

WRITING

6 Look at the bold words in the text. How would you translate them?

Complete the following sentences using Present Perfect.

María _____ (open) an Instagram account this morning.

Anna _____ (change) her profile in Facebook.

We _____ (not install) Whatsapp on our mobile phone.

Jonh and Steve _____ (upload) a picture on Instagram.

Mike _____ (not publish) a tweet two hours ago.

They _____ (search) much information on the Internet.

7 Write 4 sentences using Present Perfect and the following adverbs: already, ever, just and never.

1. _____

2. _____

3. _____

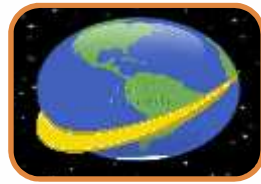
4. _____

8 In groups. Look at the following words. How do you pronounce them?

Colour the stress syllable.



Facebook
/'feɪs,bʊk/



Internet



Youtube



Whatsapp



Instagram



Twitter



Snapchat



Google

9 Do you really know the meaning of these English words? Relate the words with the pictures. After that, divide the classroom in two groups and perform the words using miming.

FACEBOOK - TWITTER - WHATSAPP - YOUTUBE - GOOGLE -

INTERNET - SNAPCHAT - INSTAGRAM



SESSION 2			
Activity	Interaction	Task	Time
Develop the skills through a listening	GG	Watching a video and answer some questions	15'
	S,S,S → C	Improvise an oral monologue and present it	20'
	S,S,S	Write a monologue and send it by e-mail	10'
	S,S,S	Search English monologues and complete some tasks	10'
Possible Problems		Possible Solutions	
Fast/Slow students Difficulties to understand the video Difficulties to write the monologue		Supl./Reinforcement activities Making a pause and writing key words Recommend online dictionaries	

Activity 1: Watch a video

In this first activity, students are going to watch a video in which a boy is speaking with his mum about the privacy of social networks. After watching the video twice, students will answer some questions and they will be corrected in a general discussion.

Activity 2: Improvise an oral monologue

Students are given some cards which present some situations related to privacy in social networks. They have to choose one and improvise an oral monologue to perform in front of the class. In that way, students will establish a socio-cultural reflection about privacy and they will be aware of the dangers of social networks.

Activity 3: Write the monologue and send it by e-mail

After performing it orally, students will have to write the monologues in a text document and send it by e-mail to the teacher. As there are computers in the classroom, students will do it in that moment. If they do not have enough time, they can do it at home.

Activity 4: Search English monologues

Students must search on YouTube some English monologues and choose the one they like most. They can start to search the videos in the classroom and continue searching at home. After that, they have to save it in a pen-drive in order to show it to their classmates in the next lesson. Moreover, they must summarize the monologue and say why they like it.

Session 2

LISTENING

- 1 Watch the video twice and answer the questions.



<https://www.youtube.com/watch?v=-e98hxHZiTg>

- Has the boy asked his friends before uploading the photo?
- Does the mum think social networks are secure? Why/why not?
- Has your privacy affected your friends in any situation?

INTERACTION

- 2 Have a look at these cards. Choose one and improvise an oral monologue to present it in front of your classmates.

PEOPLE YOU DON'T
KNOW CAN SEE
YOUR PHOTOS OR
PROFILE

SOMEONE GUESSES
YOUR PASSWORD

YOUR FRIENDS
UPLOAD A PICTURE
OF YOU WITHOUT
YOUR PERMISSION

YOU INVENT YOUR
AGE TO CREATE AN
ACCOUNT

YOUR PARENTS
DON'T KNOW WHAT
SOCIAL NETWORKS
YOU HAVE

PEOPLE YOU DON'T
KNOW ASK FOR
YOUR TELEPHONE
NUMBER

- 3 Write the previous monologue in a text document and send it to the teacher by e-mail.



- 4 Search on Youtube some English monologues. Choose the one you like most and save it in a pen-drive to show it to your classmates the next day in the classroom. Finally, complete this exercise.

- ✚ Summarize the monologue in five lines
- ✚ Write why you like it



SESSION 3			
Activity	Interaction	Task	Time
Develop the skills through a listening and writing	S,S,S	Watch the monologues and complete the chart	40'
	S,S,S S $\longleftrightarrow$ S	Select a topic for the role plays or monologues	10'
	S,S,S	Complete the Self-Evaluation sheet	5'
Possible Problems		Possible Solutions	
Difficulties to understand the monologues		Making a pause and writing key words	

Activity 1: Watch the monologues and complete the chart

In this first activity, students are going to watch the monologues previously selected. Unfortunately, only ten monologues will be watched and will be selected by chance. In that way, students will have a good time in a good atmosphere and at the same time, they will develop listening skills.

Moreover, while they are watching the monologues, they must complete a chart writing if they like the monologues and explaining briefly why they like it or not. In that way, they will pay attention to the classmates’ monologues.

Activity 2: choose a topic for the role plays or monologues

Students will be informed about a final activity that they will have to carry out in the last session of this didactic unit. In pairs or individually, they must prepare a role play or a monologue about social networks to perform it in front of their classmates in the Assembly Hall of the school. Therefore, they are given a list of topics and they must choose one of them.

Moreover, the teacher of Physical Education will help learners to prepare the performance. In addition, students are given some tips to facilitate the elaboration of the role plays and monologues. Furthermore, learners can use costumes to interiorize

the characters and objects to adorn the stage. The family of all students are invited to the performance and it will be recorded and uploaded to the web page of the school.

Activity 3: Complete the Self-Evaluation Sheet

Finally, they have to complete a self-evaluation sheet to evaluate their progress during the didactic unit. Thus, they are aware of the contents they have assimilated and the contents they must study more.

Session 3

LISTENING & WRITING

- 1 a) Watch the monologues previously selected.



b) While you are watching the monologues selected by your classmates, you must complete this chart.

Do you like the monologue?	Yes	No	Why?
Monologue 1			
Monologue 2			
Monologue 3			
Monologue 4			
Monologue 5			
Monologue 6			
Monologue 7			
Monologue 8			
Monologue 9			
Monologue 10			

INSTRUCTIONS

2 In pairs or individually. Prepare and perform a role play or monologue about social networks in front of your classmates and family! Here you have the list with the topics you can choose to do your role play or monologue.

LIST OF TOPICS FOR YOUR ROLE PLAY OR MONOLOGUE
Try to convince your parents of the usefulness of using Twitter
Discuss with your grandmother about the use of Whatsapp
Try to guess the password of Facebook of a friend
Reflect on the “addictive power” of social networks
Discuss with your partner about privacy
Can we live withouth Internet? Why?
Talk to your friend about the uselessness of Snapchat
Try to convince your teacher of the advantages of using mobile phones in the classroom
Reflect on the use of Instagram
Debate with your brother about selfies
Imagine you do not have internet connection during 1 day
Imagine you are speaking with your friend by Skype

TIPS FOR ROLE PLAYS	TIPS FOR MONOLOGUES
Write the text in form of dialogue	Enumerate the ideas you want to develop
Write short sentences	Write short sentences
Study your character	Try to be funny
Do not look at the audience	Move around the stage
Speak slowly and clearly	Speak slowly and clearly
Pay special attention to movements	Try to connect with the audience

3 Complete the following Self-Evaluation Sheet.

	I CAN	NOT YET
I can express past actions using Present Perfect		
I can use adverbs such as ever, never, just or already		
I can use technological vocabulary		
I can pronounce correctly the name of some Social Networks		
I can work in pairs or groups without problems		
I can use English to write or speak about social networks		
I can understand the general idea of a video		
I can extract specific and general information from a text		
I can be aware of the danger of Internet		

SESSION 4			
Activity	Interaction	Task	Time
Develop skills through a reading, listening, speaking and writing	$S \longleftrightarrow S$ S,S,S	Rehearse the role plays and monologues, solve doubts and correct mistakes	55'
Possible Problems		Possible Solutions	
Problems in writing Problems in pronunciation		Correct mistakes and solve doubts Repeat words and sentences many times	

In this session, students will have enough time to solve doubts and correct all the mistakes. Moreover, they will have the opportunity to do several rehearsals of the role plays and monologues. In that way, the pronunciation and movements will be also corrected. For that, the teacher of Physical Education will be in the classroom to help learners to do a good performance.

SESSION 5			
Activity	Interaction	Task	Time
Develop skills through a listening and speaking	$S \rightarrow C$	The performance of the role plays and monologues	55' (4'each performance)
Possible Problems		Possible Solutions	
Students can go blank		There are prompters	

In this last session, students will finally perform the role plays and monologues. They will be evaluated by means of a rubric which will be previously uploaded to the web page of the school. Teachers, classmates and families will be part of the audience and surely, everybody will enjoy the performance a lot.

Session 5

Your performances will be evaluated by means of this rubric.
Look at it to get the highest mark!!

	0	1,5	3
You follow the instructions	NO	NOT EVERYTHING	YES
All the participants have memorized the script	NOBODY	ONLY 1	EVERYBODY
You speak slowly, clearly and loudly	NOBODY	ONLY 1	EVERYBODY
You use English in a correct way	NOBODY	SOME OF US	EVERYBODY
You are creative	NO	NOT SO MUCH	YES, WE ARE VERY CREATIVE!

REINFORCEMENT ACTIVITIES

Fill in the gaps with the correct form of Present Perfect:

- I _____ (read) your book several times.
- She _____ (wear) that skirt many times.
- My family _____ (visit) Brazil a few times.
- I _____ (eat) already.
- Marta _____ (finish) her homework.
- You _____ (break) the glass again.
- They _____ (pay) for everything.
- It _____ (never snow) like that.

Re-arrange the letters to find the words related to technology and drama.

Recomput = _____ Lero-aypl = _____

Auntcco = _____ Loguenomo = _____

Cialso worknet = _____ Gleoog = _____

Write sentences true for you with the following words:

Laptop - Social Network - Internet - Password – Privacy- Upload



EXTENSION ACTIVITIES

Put these words in the correct place: facebook, twitter, role play, miming, internet, google, technology

									R
		M							
								O	
		C							
I									
	E								

Write some advantages and disadvantages of using Social Networks.

.....

.....

.....

.....

.....

In pairs. Continue the story orally:

This morning, I have bought a new mobile phone but when I have arrived home.....

.....

Write an e-mail to your friend talking about the amount of friends you have in Facebook and Twitter.



4.10 Cross-Curricular Issues

As far as Cross-Curricular Issues are concerned, this didactic unit deals with Coeducation because girls and boys are mixed in the same classrooms and they are educated and taught in the same way. Therefore, they will be more prepared for real-life situations.

Additionally, education for peace is also encouraged in the sense that students have to work in pairs or groups to do some exercises. What is more, it is necessary to create a good atmosphere in the classroom and good relationships among students in order to prepare and perform the role plays or monologues. Thus, any kind of violence will be avoided so that all students can be involved and integrated in the lesson.

4.11 Interdisciplinary Aspects

In teaching, there is no subject studied in isolation. When contents are related, students assimilate them easier. For that reason, this didactic unit is close related with Technology, Physical Education and Spanish Language.

Firstly, some units of Technology are dedicated to teach students how to look for information on the Internet and how to use some software such as Microsoft Word, Power Point, Encyclopaedias, Google or the e-mail. Therefore, it helps to carry out this didactic unit because students will have to look for information on the Internet and use different computer programmes.

Furthermore, the subject of Physical Education is connected with this didactic unit because students will learn techniques to act in front of an audience in these lessons. They will learn movements and how to act on stage. Thus, as students are asked to perform a role play or monologue in this unit, the teacher of Physical Education can help them to do a good performance.

In addition, Spanish Language is related to this didactic unit because we deal with a type of text and elements that are studied in this subject. To make it clear, during this didactic unit, learners will study the dramatic text and its features. Moreover, they use drama techniques to do some activities and all these things are learnt in the subject of Spanish Language. Therefore, students can link and apply the contents of both subjects to learn new things.

4.12 Attention to Diversity

In this group, there is a gifted girl but it is not a problem for the development of the lessons at all. This girl skipped a year and now she is completely integrated with the rest of her classmates.

Furthermore, we cannot forget that each student is different. As it is established in The Organic Law of Education 2/2006 of May 3rd and in the Decree 237/2007, teachers must ensure that all the students are able to develop their maximal capacities and abilities, not only intellectually but also socially and emotionally. For that reason, I have prepared supplementary and reinforcement activities for weaker and faster students.

Most of the activities are guided due to the intermediate level of English of students. Moreover, I will give learners some advices and recommendations to prepare and perform the final role plays or monologues.

In addition, some reinforcement activities will be given to students in order to help those learners who have problems with any particular aspect. With these activities, students will practice specific points of the unit to reinforce the contents. These activities deal with grammar and vocabulary.

Furthermore, supplementary activities will be provided for faster students or those who want to practice the language. With these activities, students will develop writing and speaking skills.

4.13 Materials

There are some materials that will be used in order to carry out the lessons in a dynamic way such as:

- Whiteboard to explain specific aspects
- Overhead projector to show videos or images
- Videos to practice the listening skills
- Work sheets and cards to work individually or in groups
- Pencils, pens and notebooks to do exercises
- Computers to look for information
- Costumes to perform the role play or monologue
- Objects to adorn the stage of the role play or monologue

4.14 Evaluation

Students will be assessed according to some criteria and instruments of evaluation. In this chart, everything can be seen clearly:

CRITERIA	INSTRUMENTS	PORCENTAGE
Whether or not students are able to extract general and specific information about technological vocabulary	Oral feedback provided by students and correction of activities Self-Evaluation Sheet	30%
If students can express past actions using Present Perfect and adverbs such as ever, already, never, just		
If students are able to recognise the stress or intonation of specific vocabulary		
Whether or not learners can understand the importance of privacy in Social Networks	Writings and debates	10%
If students are able to prepare and perform a role play or monologue about social networks in front of an audience	Rubric (elaboration and performance of role plays and monologues)	30%
Whether or not students are able to apply all the contents studied in this unit in an exam	Written exam (every 3 units)	30%

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