

ANEXO 2

FORMULARIO DE LA DESCRIPCIÓN DE LA TESIS O DEL TRABAJO DE GRADO

TÍTULO COMPLETO DE LA TESIS O TRABAJO DE GRADO: IT IS TIME TO ACT:

CREATIVE DRAMA IN THE DEVELOPING OF THE COMMUNICATIVE COMPETENCE AND INTEGRATED SKILLS

AUTOR O AUTORES

Apellidos Completos	Nombres Completos
CASTIBLANCO AMOROCHO	LUISA FERNANDA
CUERVO FONSECA	ANA MARÍA

DIRECTOR (ES)

Apellidos Completos	Nombres Completos
MEJIA LAGUNA	JORGE ANDRÉS

JURADO (S)

Apellidos Completos	Nombres Completos
RODRIGUEZ URIBE	MAGDA

ASESOR (ES) O CODIRECTOR

Apellidos Completos	Nombres Completos
RICO TRONCOSO	CARLOS

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ESPAÑOL	INGLÉS
Drama creativo	Creative drama
Destrezas integradas	Integrated skills
Competencia comunicativa	Communicative competence
Técnicas de drama	Drama techniques
Enfoque comunicativo	Communicative approach

RESUMEN DEL CONTENIDO:

La principal función del enfoque comunicativo para la enseñanza de lenguas es permitir que los estudiantes ‘hagan’ con la lengua de forma que se puedan comunicar efectivamente. Además, este enfoque es uno de los más amplios que hay para el aprendizaje gracias a sus casi ilimitados recursos, pero esto no significa que no se pueda explorar aún más. Con este proyecto de investigación, queremos ayudar a enriquecer la implementación del enfoque comunicativo a favor de la competencia comunicativa de los estudiantes y sus componentes de una manera innovadora y creativa por medio de las técnicas del arte dramático. Este proyecto busca resolver la pregunta de en qué medida las técnicas del drama creativo son capaces de integrar las destrezas lingüísticas dentro del marco de la competencia comunicativa entre estudiantes de la Licenciatura en Lenguas Modernas en la Pontificia Universidad Javeriana de Bogotá, Colombia. Por lo tanto, tomamos tres variables como las más importantes de la investigación: técnicas de drama, competencia comunicativa y destrezas integradas. Para la aplicación se optó por un diseño pre-experimental, se diseñaron tres planes para tres lecciones en el nivel de inglés básico de la licenciatura en la universidad. Cada una de las lecciones contaba con diferentes técnicas y los temas fueron asignados por los profesores encargados de los grupos con quienes se tuvo la intervención. A través de instrumentos de recolección de datos tales como encuestas, observación etnográfica y artefactos realizados por los estudiantes durante la clase, encontramos que la mayoría de los estudiantes mostraban una actitud positiva hacia el uso de las técnicas en el salón de clase y que los estudiantes caían en cuenta de que no solo debían utilizar más de una destreza para el desarrollo de las actividades, sino también que podían recurrir a aspectos lingüísticos y no lingüísticos de la lengua para establecer comunicación con los demás.

Palabras clave: *drama creativo, destrezas integradas, competencia comunicativa, técnicas de drama, enfoque comunicativo.*

ABSTRACT

The main function of the communicative approach for language teaching is to allow the students to 'do' with the language in a way that they can communicate effectively. Furthermore, this approach is one of the broadest ones in terms of its almost unlimited resources, yet it can still be further explored. With this research project we want to help enrich the implementation of the communicative approach in favor of the communicative competence, in a creative and innovative way through creative drama techniques. This research project sought to answer the question of to what extent creative drama techniques are able to integrate language skills within the communicative competence among students of the Major in Modern Languages of Javeriana University. Thus, we took three variables that were the most important within the project; drama techniques, communicative competence and integration of skills. For the application we designed three lesson plans for Basic English courses of the major at Javeriana University. Each of them counted with different drama techniques and the topics were given by the main teachers of the courses. Through data collection instruments such as observation and artifacts made by students, we found that the majority of students had positive attitudes towards using drama in the classroom, and they were aware that not only did they have to use more than one ability, but that they also had to include linguistic and nonlinguistic aspects to make themselves understood.

Key words: *creative drama, integrated skills, communicative competence, drama techniques, communicative approach.*

JAVERIANA UNIVERSITY
FACULTY OF COMMUNICATION AND LANGUAGES
BACHELOR OF ARTS IN THE TEACHING OF MODERN LANGUAGES

IT IS TIME TO ACT:
CREATIVE DRAMA IN THE DEVELOPING OF THE COMMUNICATIVE
COMPETENCE AND INTEGRATED SKILLS

Undergraduate research study for Bachelor of Arts in the Teaching of Modern Languages

LUISA FERNANDA CASTIBLANCO AMOROCHO

ANA MARIA CUERVO FONSECA

Advisor

CARLOS RICO TRONCOSO

Bogotá, Colombia

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CONTENTS

<u>Introduction</u>	10
1. <u>STATEMENT OF THE PROBLEM</u>	11
1.1. <u>Theoretical contextualization of the problematic facts</u>	13
2. <u>RESEARCH QUESTIONS AND OBJECTIVES</u>	21
2.1. <u>General objective</u>	21
2.2. <u>Specific objectives</u>	21
3. <u>IMPORTANCE</u>	22
3.1. <u>Pertinence</u>	22
3.2. <u>Relevance</u>	24
4. <u>THEORETICAL FRAMEWORK</u>	26
4.1. <u>Language acquisition</u>	27
4.2. <u>Communicative approach</u>	29
4.2.1. <u>Communicative competence</u>	32
4.3. <u>Whole language</u>	34
4.4. <u>Integrated Skills</u>	35
4.4.1. <u>Reading comprehension</u>	37
4.4.2. <u>Writing production</u>	39
4.4.3. <u>Listening comprehension</u>	41
4.4.4. <u>Oral production</u>	43
4.5. <u>Creative drama</u>	44
4.5.1. <u>Drama techniques</u>	50
4.5.1.1. <u>Relaxation exercises</u>	51
4.5.1.2. <u>Scripts</u>	52
4.5.1.3. <u>Improvisation</u>	53
4.5.1.4. <u>Role-play</u>	54

4.5.1.5. Reflection	55
5. METHODOLOGICAL FRAMEWORK	56
5.1. Design of research	57
5.2. Type of research	58
5.3. Context	60
5.3.1. Population	60
5.4. Data collection instruments	61
5.4.1. Surveys	62
5.4.2. Observation	64
5.4.3. Artifacts	65
5.5. Ethical reflection	66
6. PEDAGOGICAL INTERVENTION	67
7. RESULTS ANALYSIS	70
8. CONCLUSIONS	93
9. FURTHER RESEARCH	99
REFERENCES	101
ANNEXES	107

INTRODUCTION

The origin of the communicative approach is attributed to the Universal Grammar proposed by Noam Chomsky, in which he affirms that the human being has an innate mechanism that allows him to acquire the language and its rules. Furthermore, the communicative approach is one of the broadest ones, and even though it has almost unlimited resources, it can still be further explored. In addition to this, the approach is the perfect complement to Chomsky's theory, though it focuses more in social and interactive aspects but still taking into account the rules of the language. As a base for its methodology we find interaction and the four linguistic skills (listening, speaking, reading and writing), all of which are oriented to an authentic and real context. This approach is used more and more in language learning courses since it recognizes students' individuality and needs for communication.

Previously, grammar was a focal point in language learning. However, this more recent approach has significant characteristics like bringing the real world to the language classroom, presenting genuine uses of the target language and creating opportunities to actively produce. It is true that grammar is an essential part of the language, but the need for effective communication is even more important. With this research project we want to help enrich the implementation of the communicative approach in favor of the communicative competence in a creative and innovative way, because there are many resources to teach with this approach, but not all of them are explored in-depth, either in research or in practice.

In order to do this, we are going to use diverse activities based on the dramatic arts, in a way that there is an active and real use of the language from the students. We seek to create and implement drama activities – role plays, puppets, monologues, poems, etc. – that integrate all the language skills, taking into account other learning theories such as constructivism and social interactionism, and at the same time, make these activities varied and adapted for our context to teach the students how to handle real life situations.

1. STATEMENT OF THE PROBLEM

As it was mentioned in the introduction, nowadays language courses are generally more geared towards communicative approaches of teaching. Before, traditional methods such as audio-lingual or grammar translation focused more on the teaching of the grammatical component, which in many cases, results in the relegation of interactive and dynamic communication, thus making this aspect become a little bit repetitive and predictable for the students and, majority of the time, excessively used by the teachers. Now, with the majority of the attention dedicated to the objective of preparing the learner for the development of abilities that contribute to an effective communicative act, the courses are more opened to different topics, techniques and resources.

Primordially, in the research project at hand, we talk about the language courses at the Major of Modern Languages at Javeriana University in Bogotá. We part from our experience as students so we mention observable characteristics and specific examples from the execution of the classes. It is relevant to say that we are not looking at the current state of the language courses as problematic. In fact, we bring up many elements that we regard as important and positive features of language teaching and learning. For starters, the classes keep a balance between studying the grammatical component and actual practice and production by the learners. The treatment of grammar is dependent on tasks, contexts and application in written and oral speech. There are explanations of grammar rules and pure language exercises, but these are outweighed by other types of activities implemented. Grammar is always present in the process as a means of communication instead of being the center of it.

Mostly, students deal with hands-on activities with diverse objectives related to completion of tasks and acts of speech that also involve more than one linguistic skill for their execution. In this way, there are always chances of creating and producing through various tasks that range from academic to everyday use of language, not just repeating or doing exercises out of context. Students even get to know about other cultures, ways of life and points of view. Thus, the language is not disconnected from any social situation or context. Therefore, we see that the students' needs are met in the curriculum. As English speakers and future language teachers, students need to perform in varied real life context, communicate effectively and to make themselves understood in the target language. Accordingly, students' participation and talking

time is vital for the accomplishment of the classes. It is expected that they participate as much as possible to make the activities successful, they produce more and have more chances of exploring the language itself and its uses, especially if the classroom is the only English speaking space they have in their daily life.

Regarding the materials, most of the time the courses have a text book guide that is used for classes or homework. The book is considerably put to use for its many exercises of different types, especially listening, reading and grammar activities. Nonetheless, it is not the only resource brought to the classroom. When useful or pertinent, photocopies and websites are employed as well. We can see the relevance of exposure to authentic material in language learning, we can bring as much of the real world possible to the classroom and the practice reflects that by having the previously mentioned types of activities.

Since we are not taking the language courses as problematic, we are seeing the research as an opportunity to explore other theories and strategies that could contribute to the teaching practice. We consider relevant to add alongside the current features of the courses a very potential component for language classes: drama. The creative drama in the classroom, especially in the language classroom, is a field in which not many people venture, but despite this, we think it is one of the lacking components to make the classes more varied and dynamic. We are not saying that drama techniques are non-existent, as students ourselves we have experienced some activities and techniques first hand. Throughout our language studies some elaborated activities that primordially implemented drama techniques were conducted. For example, once we used a song about the importance of truth: 'Policy of truth' by Depeche Mode. Then, we had listening, reading and writing activities regarding the song that in time led to a role-play meant to explore the concept of truth ourselves. Another time, we read 'Great expectations' by Charles Dickens and, after some traditional reading comprehension exercises, for the speaking exam we had a hot seating session in which we assumed the roles of characters from the book and answered questions as such. Sometimes the activities are simpler, games, short role-plays and script writing are part of the classes more often.

Linked to this, another important factor to take into account is the lack of creative activities based on drama in teacher's development programs. A lot of these programs do not have these types of activities because it is considered that they are not easy to implement or

merge to the program and that are very time consuming and difficult to plan, when in reality, these activities have a wide range of resources that are simple, easy and effective. Additionally, they might facilitate the learning process and might motivate the student not only to learn the language, but to teach it creatively too.

When we talk about drama in the classroom, the first thought that comes to mind is theater and acting, and while acting takes part in the drama activities repertoire, the objective of this strategy is not to prepare theater plays or acting skills that require endless hours and countless rehearsals, but to help students learn the language in a more meaningful way, to motivate them to teach and learn, to relate language to an authentic context and to teach them about culture. Also, this strategy seeks to support the development of the communicative competence components proposed by Canale and Swain. Moreover, with this competence students will be able to develop the four language skills while they are exposed to authentic contents.

1.1. Theoretical Contextualization of the problematic facts

According to McMaster (1998), there is the belief among United States' teachers in which drama in the language classroom implies the organization of a play, an elaborated production. Consequently, they refrain from using it in their classes as it is thought to be tedious and time consuming, ignoring the benefits for learning as a vehicle of skills acquisition, grammar, vocabulary, discursive and metacognitive knowledge in favor of an effective communicative act.

Nonetheless, Stinson and Winston (2011) affirm that “the application of drama in additional language learning is a growing field of practice and inquiry internationally” (p.8), as seen in the possibilities of doing research about the teaching-learning process, the cultural characteristics of specific regions, the complexity of the contexts and the long-term effects in the student paraphrase. Multiple times, research in the field has identified characteristics, benefits, advantages and positive results of the implementation of creative as an important component of the language learning process. Besides, there have been research projects that explore the relation language-drama by focusing on the affective dimension and even integrated skills such as written comprehension or oral production.

In regards to the that last affirmation and after analyzing certain antecedents, we find that when it comes to the development of linguistic skills, there are some programs that use drama to reinforce or develop one or two skills. To illustrate, some research has been focused on the improvement of reading comprehension, like Mendoza (2008), who asserts that dramatization favors the comprehension progress of reading prose and poetry among Venezuelan students. Mendoza applied a pre-experimental study through a pre-test, a treatment and two post-tests with the objective of statistically comparing the effects of traditional teaching and dramatization on reading. The author observed that literal and critical reading improved after a series of dramatization sessions of classic poetry that involved a variety of different skills and activities that students get to work with using just a material: they can read a text, write about it, share ideas orally and listen to classmates. Furthermore, it did not exclude the learner's imagination and creativity.

On the other hand, Cornett (2006) talks about the theories behind the improvement of the reading skills regarding casualness, fluency and pronunciation through reading out-loud methods based on arts such as literature, poetry and music. All of this was grounded on a trial-error methodology in which Cornett used different art-based activities (storytelling, story reading, singing, etc.) and could effectively prove that students did better in their reading ability. Finally, in her theoretical article, she showed that art can be related to language since it connects with the student as a persona and it works as a vehicle for learning other topics like culture as well.

Even if some research projects are merely focused on one or two skills, it does not mean that a creative varied exercise that integrates the four skills with the diverse resources and within the learning theories cannot be generated. By the same token, as indicated by McMaster (1998), drama allows the improvement of decoding as it helps to understand the symbolic representations of sounds, fluency through reading out-loud and syntactic knowledge through writing activities.

In fact, one of the very few research projects that actually study the implementation of drama to integrate the four skills is the one by Nordin et al. (2012) with students of diverse faculties at University of Technology, Malaysia. The authors claim that drama implies the use of the four skills in a natural way. In this case it was done by means of a workshop which involved activities of writing, communication and interaction in order to plan and execute a performance.

The authors concluded that firstly, drama activities can truly integrate skills since students work together, share opinions, write scripts, use language structures, listen and respond to their partners. And secondly, these activities could motivate students to use English actively as it was the medium of communication when discussing and performing; plus, interactions are fun for them while completing the workshop.

Regarding the study of the affective dimension, the impact over anxiety, emotions, values and motivation has been analyzed. On the one hand, Sağlamel and Kayaoğlu (2013) studied the effect of drama activities on the reduction of anxiety in a Turkish university because it was possible to find very anxious students, situation that was reflected on their language courses' results. The study was carried out with the taking of Foreign Language Classroom Anxiety Scale (FLCAS) before and after a pre-test, a drama-based program and a post-test. The authors encountered that, statistically, the anxiety levels were reduced among those who participated in the creative drama program, and identified possible causes of anxiety like fear of failure, absenteeism, lack of enthusiasm and competitiveness. This means that drama-based activities can help students feel more comfortable, at ease and ready to learn a language.

As well, DiNapoli (2009) in his practical research expresses the importance of emotions (anxiety, nervousness, calmness, happiness, etc.) within language learning. In order to do this, the Spanish author used an entire course of English students as research subjects and worked from an inductive method in which he mainly applied the affective filter theory of Krashen (1982) and designed an activity in which students participated in role-plays and created a scene taking into account the feelings and personalities of the characters. Then, DiNapoli could obtain some quantitative data, where he observed that the students used in a balanced way both cognitive and emotional aptitude in order to produce an intelligent and creative dialogue, understanding intelligent as coherent, logical and comprehensive, and creative as original and ingenious. Finally, he concluded that feelings and the affective factor go along with thinking and the cognitive factor; that is to say, that there is reciprocal connection between the brain and the heart.

On the other hand, given that drama can also form in values, the Turkish author Aykac (2014) studied how creative drama allows the acquisition of values and how it has an effect over the perceived importance of them. Via a descriptive research and questionnaires, the author

identified the values adopted by drama students discovering that the more experienced ones valued more hedonism, stimulation, self-direction and universalism while the least experienced preferred tradition and conformity. It is seen that drama is a vehicle of values within the affective factor of the learning process that reflects real life.

Now then, after analyzing drama for skills development and its influence in the affective dimension, we can analyze the concept of 'creative drama'. Some authors like Tanriseven (2013), Miccoli (2003) and Kao (1994) work in the field of 'creative drama', that as the name says, implies creating. Here, the students are the ones to think up what they want to do in terms of the assigned activity. For example, if the activity is a role-play, the topic should be relatable to the students, a topic of interest that motivates to improve and internalize it. According to Önder (as cited in Akdağ & Tutkun, 2010), the dramatic method makes use of the concepts action, speaking and imitation in social and natural events, which gives experiences and environments that yield to emotions and imagination.

Likewise, the research of Miccoli (2003) and Fenessy (2006) can be highlighted. In her theoretical/practical study, Miccoli bases her research on theories about the importance of self-reflection regarding meaningful learning and the theory of the effectiveness of portfolios as a tool to promote reflection. Her study, taking place in a university in Brazil, consisted of implementing a course called "English through drama", where the final objective of the class was to create an original role-play through portfolios. Miccoli divided the course in three stages, the first one was the warm-up where students got to know each other; the second one consisted of students making portfolios about topics of their free choice; and the final stage consisted upon reflecting on those portfolios in order to create the role-play. This stage revealed that the students were comfortable making the play and used the language better because it involved familiar topics that also had to do with quotidian, authentic and real-life matters. She could conclude that dramatic arts and the use of portfolios in the classroom are means of meaningful learning. Learning a language is not about its sets of rules, but knowing how to use them, the culture, and, more importantly, life lessons. On her part, Sharon Fenessy (2006) in her descriptive study provides us with a list of useful theatrical activities for the classroom, the majority used to teach literature, which prompts the exploration artistic language as a part of holistic learning.

When looking at the state of the art in Colombia through the main journals (Profile, Folios, Signo y pensamiento, Lenguaje, Matices, How), it can be demonstrated that more research can be made about drama in the classroom. Some researchers such as Nieto (2002) and Gutierrez (2005) mention the communicative competence and highlight the importance of interaction and speaking in the classroom, but they never suggest or take into account using drama as a means to develop or improve this competence. Moreover, the research done by Castro (2002) represents the opposite case, she affirms that story-telling helps the student feel more comfortable and familiar with the language, but never tries to adapt her research for one skill or the other nor mentions the communicative competence. Similarly, Velandia (2008) lists a series of warm-up activities that help with students' involvement in the class but she does not explore the potential of drama-based activities regarding the communicative competence or integrated skills.

However, in Universidad Nacional, there has been research about skills' development. For example, Castrillón (2003) applied drama through a play based on students' experiences and context in a public school of Bogotá with the purpose of fostering fifth graders' oral production: their weakest skill. In this collaborative research, preoccupied with researcher's intervention and participants' contribution, Castrillón first perceived the problem; a lack of oral production, thanks to a field study that permitted her to determine the students' performance regarding the communicative competence, and then proceeded to find a solution. To do that, she chose the play as a support strategy, always having in mind students' expectations, beliefs and experiences, and became a teacher to carry out these types of activities in order to do a better observation. As a conclusion, she emphasized that the key aspects of developing the oral competence were strongly connected with the interest, the variety and the game dynamic of the activities because they facilitated the teaching and learning processes given that the topics had to do with their experiences and context so they were familiar with them. As a conclusion of this particular research, Castrillón proved that the play promotes language use, cognitive abilities' development and interaction. Plus, drama-based activities boost spontaneous participation, freedom and self-confidence that allow the students to express themselves in the target language and see learning as attractive.

Likewise, Cárdenas and Robayo (2001) made a similar research in a school of Bogotá. It was seen that through dramatization and role-plays speaking was improved, and students were more able to identify themselves with the topics at hand, feel important in the class, work as a community and speak more frequently. To conclude this, the authors went through different steps. In the first place, they did a need analysis with all of the students, and after finishing it, they decided to use role-plays and dramatization given that they were considered important to fix the main issue; lack of speaking ability. Starting from this they made a topic selection to help students understand the importance of speaking a language. The topics used ranged from greetings, family photo album, fashion shows to speaking by telephone. Both women worked through an action research method that allowed them to observe students' performance and allowed them to make changes in the role-plays, dialogues or scenes when needed. Finally, and making use of the direct observation methodology, they analyzed each and all of the students with the help of questionnaires, videos and the role-plays themselves, and identified attitudes, participation levels, pronunciation, creativity, and roles that they knew students enjoyed, noting that they spoke better whenever they were 'noticed' by the teacher or whenever the topic at hand was something that caught their interest.

Furthermore, one research paper shows that speaking is not the only skill that can be approached through drama activities. Camelo, Sanchez and Yanes (2008), members of Javeriana University, saw the necessity of engaging students in their Basic English courses so they could value the language in their lives given that they did not pay much attention in class and were reluctant to participate. The authors opted for an action research for which they implemented the project *Halloween Drama Contest* with 38 students from eighth grade that consisted on the presentation of dramatizations based on horror movies and scrapbooks with scripts, characters visualization and more writing exercises. The purpose of the project was motivating learners and working on pronunciation, fluency, reading, writing and vocabulary. Other activities included watching trailers, reading aloud, games, internalization of lines and improvisations. The researchers considered their project to be successful because students expressed that they felt more self-confident and less anxious. As well, students worked together, listened to one another, praised each other and understood the importance of commitment to the class, they even thought about clothing, effects and scenarios to include in the dramatizations. In terms of language, they were challenged to manage more real life contexts and to use the language accordingly. They felt

they improved their language performance and were able to do more things, reasons why they said they would work on similar activities in the future.

As for research within Javeriana University, more research can be made as well; there have been a few opportunities that explore drama in the language classroom. However, there is a particular research that can be taken into account. The very first research was done by Natalia Pelaez and Alejandra Segura (2008). With a critical thinking methodology, they identified a need for communication and problematic situations with upper level students and teachers such as shyness, pet words, inexpressiveness and difficulty to improvise. They picked out pertinent stage and corporal techniques to condition the class for teachers, a strategy used to improve the participants' performance with regard to self-expression and the construction of relationships. The authors believed in the integration of art forms in the learning process by seeing similarities between class execution and actors preparation. They concluded that the body is not usually recognized as a main communicative tool and the appropriation of space and physical manners was unconscious. Those are factors that could potentially affect comprehension of topics and the disposition of students. Also, the researchers pointed out that teacher can adapt body techniques in order to enhance learning and communicative processes.

Equally, Ortiz (2014) studied how certain drama activities such as non-verbal communication, role-plays, improvisations and scripts can help to develop speaking skills of elementary students of the Major of Modern Languages of the University. Following a mixed method with a pre-experimental design that consisted of a single-group pre-test, a treatment and post-test, it was found that these activities could foster imagination, collaborative learning, and awareness of not-linguistic features within a comfortable and trusting classroom environment when facing unexpected situations. Plus, students expressed that they were not afraid of making mistakes and were less shy and anxious. By the same token students' attitude was positive towards the shift to other communicative aspects of language like intonation and rhythm, so they felt more motivated and their fluency improved. Nonetheless, the author argues that the implementation of drama should not be forced because students need to feel secure, especially if there is some reticence.

Finally, after having made a in-depth research of the most relevant and pertinent papers, articles and researches, we have seen that the dramatic field concerning the teaching and learning

processes has been analyzed, examined and tested internationally by numerous people; yet, in Colombia it remains as a field to explore. The studies range from theoretical papers that use drama as a supportive concept to teach values and ethics, to case studies where it is seen how drama affects, either positively or negatively, the developing of a particular skill. However, this field and its practice still have empty spaces if we take into account that even though the importance of drama in a classroom is highlighted by the many authors cited, it is still used merely as a vehicle between the student and the knowledge, or as a type of activity that allows the student to be active with the knowledge, but it is never really studied as a possible additional methodology that could go hand in hand with the communicative approach regarding integrated skills.

Following the previously mentioned conclusion, we want to address the significance of drama as a possible methodology for a communicative-based class in order to foster the four linguistic skills. Thanks to this contextualization, we have been able to root out the importance that the dramatic arts can have while in a class; balance of affective and cognitive factors, improvement of a particular skill, meaningful learning, etc. This research project can help support a methodology based on drama by showing that students can have an active learning process centered in how to communicate with the language. At the same time it can mean an expansion of the amount of drama based activities in the language classroom.

2. RESEARCH QUESTION AND OBJECTIVES

The present research aims to answer the question; to what extent are creative drama techniques able to integrate language skills within the communicative competence among students of the Major in Modern Languages of Javeriana University?

2.1. General objective

The general objective is to analyze to what extent are creative drama techniques able to integrate language skills within the communicative competence among students of the Major in Modern Languages of Javeriana University.

2.2. Specific objectives

- To identify appropriate drama activities for this particular population.
- To identify the advantages of using creative drama activities in the language classroom.
- To determine which drama techniques can integrate language skills.
- To determine what type of competences can be developed through drama techniques.

3. IMPORTANCE

Throughout the study, we have given details of the main features from the language courses at Javeriana University nowadays and we have delved into the implementation of drama techniques to bring more variety to the courses. We have also described some researches and discussed some important authors that treat drama, the communicative competence and the four linguistic skills as important parts of teaching and learning. Now, it is time to address the importance of the research in terms of the pertinence, regarding the domain of the study, and the research line of our Communication and Language faculty; and in terms of the relevance, regarding pedagogical and practical perspectives founded in a curriculum that uses drama as a tool to develop the communicative competence through the four skills.

3.1. Pertinence

Taking into account Vo Dai Quang's approach (2007), the researchers' positioning of the current project fits into applied linguistics' domain about second and foreign language teaching and learning. The domain's interest relies on the praxis, whose focus is to structure theory while seeking possible applications in different contexts. Seen from critical applied linguistics, it implies a constant reflexive integration of thoughts, wishes and actions within the praxis. We believe this project meets this particular interest for two reasons. In the first place, implementation of drama-based techniques in the language classroom is a growing field both in research and practice internationally, yet it is a field that not everyone explores, action that relegates desired effects and advantages that those techniques have when learning any language. That is to say that more research can be made in the field for the benefit of teachers and students alike. In the second place, it meets this interest as this research project seeks to enrich the implementation of the communicative approach of teaching and learning English as a foreign language, so it can be done in more educational contexts in order to meet real necessities of communication and interaction. All of this, thanks to the use of drama techniques, especially those who favor the various components of the communicative competence through the integration of skills, for students of the Major of Modern Languages at Javeriana University, where this project is grounded as its context of practice.

In the same way, this project is related to a research line of the Faculty of Communication and Language: *Innovative practices* since dramatic arts' implementation can innovate the way language classes are executed, so they can be more dynamic and varied. Sometimes drama techniques are limited in the language classroom due to negative beliefs, regarding time management, objectives and planning, and also to the tendency of favoring more traditional teaching methodologies like audio-lingual or grammar translation: methodologies in which the study of grammar structures takes center stage, instead of communicative tasks that connote interaction, collaborative learning and real-life needs. To illustrate this point, we can see the limited number of activities that are actually put to use, indeed the main drama activity are role-plays that even if it can help students in their learning process it is not the only option. Moreover, drama techniques can engage students in their own learning process as they have more opportunities of exploring and doing with the target language themselves as they are more active learners, they are freer to interpret and create, following their interests and needs. Drama techniques deal with cognitive and affective factors of each student in the hopes of meaningful learning. We think this is because drama allows a direct contact between the student and the language, it lets the student assimilate the input, process and modify it in order to produce a whole new product; an output that is going to be his own creation, making evident the active role of the student in the learning process.

When it comes to Department of Languages, the current project fits into the research line of *Languages, learning and teaching*. In relation to the project, it is linked to the innovation of processes, in this case learning a foreign language. Drama-based education brings to the table tasks, activities and topics such as writing-in-role, improvisations or visualization of characters that can help the development of the different aspects of the communicative competence that can later be seen in real-life situations and communication events. Also, this project can be seen as a 'set of data' for activities that teachers can work with and future teachers can be interested in. We can always bring new and different activities to the classroom so it becomes more varied. For example, there are specific activities to foster individual skills like speaking and listening, or even more important; drama provides activities and techniques that integrate the four skills naturally and fluently, which can enrich the communicative approach applied in the university.

3.2. Relevance

The relevance of the research at hand can be seen from pedagogical, practical and social perspectives because it is expected to make a contribution to a drama-based teaching practice and to have positive effects on learning.

When looking at the pedagogical and practical perspectives, the implementation of drama activities requires more development nationally and at Javeriana University, given that after the research for a theoretical contextualization about the topic through the aforementioned main national journals like *Profile* or *Signo y Pensamiento* we can see that the number of projects and research about it is limited, especially when we look at the scope of the relationships between drama and integrated skills; plus, the potential of these activities is not fully acknowledged or valued, leaving behind their benefits. As stated by some authors before, the use of drama in the classroom comes with certain advantages that will be named shortly: the first one is that drama activities not only highlight the importance of cognitive processes in the learning, but also highlight the importance of affective processes, which can obviously influence the learning whether positively or negatively. A second advantage is that the use of drama implies ‘doing’ with the language, that is to say the students stop having a passive-active role decided by the teacher, and turn into active users of the language. A third advantage is that drama has many resources that can be flexible and modified for a certain context. That is why we think this research would help students and teachers alike to generate a greater understanding about drama in the language classroom and to boost the reflection and practice of these techniques to forge a path towards effective meaningful learning that inspires learning and teaching.

Parting from the applied nature of the research, it explores an alternative way of bringing variety to the language learning exercise as it is enriched through drama techniques, especially when it exhibits an opportunity to allow more students’ production and to break away from somewhat outdated traditions. Drama techniques offer the chance of favoring real life communication needs and true use of the target language when facing different situations so learners can actually ‘do’ with the language, understand other’s speech and be understood. Therefore, students can be closer to reaching the main objective of the communicative approach while learning how to communicate in a new language, express themselves and interact through hand-on activities and techniques as they become participants in the construction of knowledge.

Plus, there is a connection between the communicative approach and drama-based education since they share principles such as learning by doing, exposure to varied input, cooperative learning and importance of affective factors.

It is pertinent to take into account that drama asks for a more humanistic approach that involves the learner as a whole, not just the cognitive abilities but also feelings and movement in order to make learning significant as it is easier to relate to the topics, the language and the people when seeing a whole picture of what is needed in real life situations. Equally, drama allows cooperative learning; when students work together, they learn with and from each other, creating a greater sense of community and understanding in the creation of a comfortable and trusting environment, instead of one of competition.

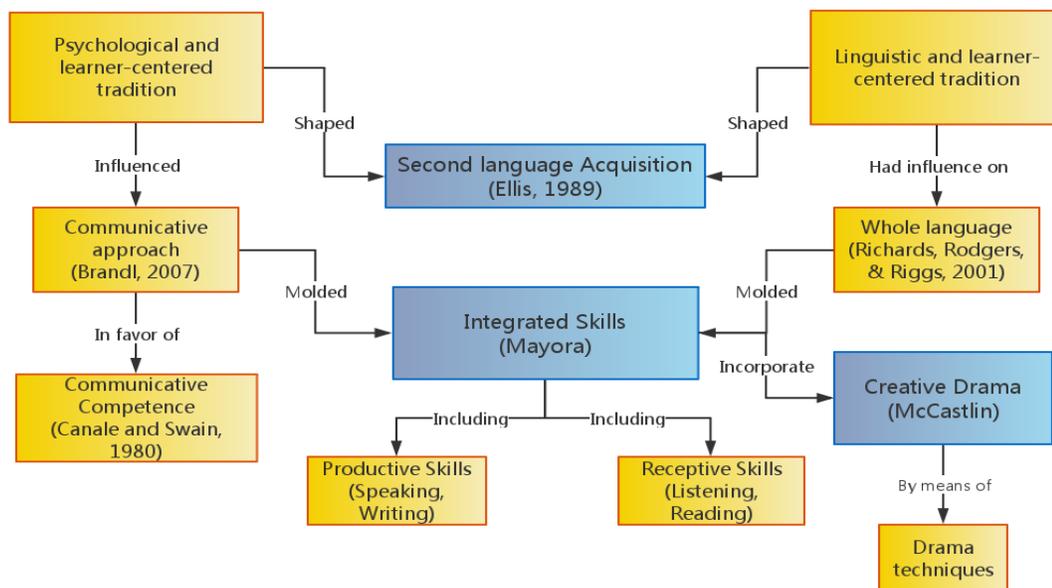
Simultaneously, we can look at the implementation of drama from a social perspective. On the one hand, learning a foreign language is an important part of anyone's education and not everyone learns the same way. It is important to explore as many options as possible so when syllabus, programs or lesson plans are designed, we consider them in order to determine those that are appropriate to a community according to their learning style, interests and needs. Drama techniques can be adapted and implemented to fit contexts and situations because it can complement certain areas and improve language performance. Thanks to research in the field, there is evidence that drama's implementation in the language classroom can foster skills, knowledge of grammar, discourse and strategies. Also, we cannot forget that an important part of education is to provide life lessons that allow better living among a community, likewise we can point out that drama favors interaction and exchange of ideas in a friendly and healthy environment of cooperation and understanding since its techniques include group activities that permit working together to reach a common goal.

Furthermore, drama is a means for creating better comprehension of the human condition and experiences which can beneficiate the relationships inside and between societies. As said by Aykac, M. (2014), drama is an instrument of sensitization in the acquisition of values in order to explore the affective dimension and empathy because it helps understanding other ideas, tracks of life, perspectives and personalities as well as one's own. Educators have the responsibility of encouraging students to be better people, not just academically; and to create atmospheres of respect and self-expression that improves a sense of community and empathy.

4. THEORETICAL FRAMEWORK

Learning and/or acquiring a second or a foreign language in this day and age has become not a want nor a duty, but a need. Nowadays knowing another language means having a brighter future. It opens doors that otherwise would be closed and aside from allowing someone to get to know another culture, it allows the person to communicate (as in understand and express him or herself) with others. As it has been stated communication is one of the primary reasons of learning a language; if I learn or acquire a language, it is because, in one way or another, I want to interact and communicate with other users.

Therefore, this section seeks to examine the theoretical constructs behind drama-based techniques for the language classroom. We begin by exploring learner-centered and learning-centered approaches, firstly with the communicative approach because it allows the learner to ‘do’ with the language in real life and develop the communicative competence, and secondly with the whole language approach because it values the teaching of language as a unit, instead of separated pieces, by the integration of competences and skills. Later we will drive the attention to the integrated skills model that is based on the aforementioned approaches, all of this grounded in an under-used and a little underestimated theory: Creative drama, as we look for similarities among the concepts and possibilities of implementation in our context. In this order of ideas, the theoretical framework is going to contain five primordial theoretical constructs; (1) Language acquisition, (2) Communicative approach, (3) whole language approach, (4) integrated skills, and (5) creative drama. The following diagram displays the relations between the main constructs that support our research.



(Theoretical constructs diagram) designed by Luisa Castiblanco and Ana María Cuervo.

4.1. Language acquisition

For starters Stephen Krashen (1982) describes second language acquisition as a procedure which children undergo and that is very similar to when they learn their mother language. That is to say that the process requires meaningful interaction with the target language, not linking a conscious learning of rules and grammar, but directly involving the child in a communicative act in which the rules are implied, yet any variations to normal – the exceptions, do have to be monitored by the teachers. ‘Acquiring’ is said to be a subconscious process in which children make use of the language according not to rubrics or structures, but to the context and situations presented.

This differs from the theory of learning Krashen (1982) proposes, in which he says that language is taught in an instructional, organized way where grammar and rules are taught first, and the use of those rules in a real context is relegated to a second place. Learning a language entails a conscious process of internalizing rules, structuring sentences in your mind and trying to make use of the language according to those same rules.

And that is the reason why he says that acquiring the language is much more important than learning it, considering that when learning you know about the language, while with acquiring you know the language itself.

Now, for how acquiring a language takes place, Krashen (1982) proposes the input hypothesis. He argues that the learner improves along a natural order as long as he/she is given input one step beyond their knowledge, one step beyond their linguistic competence. That is to say, if they're level A, the input given should be A+1, in which they have enough elements to comprehend the whole meaning.

On the other hand, Rod Ellis (1989) explains how the SLA process works in the book *Second Language Learning and Second Language Learners: Growth and Diversity*. First of all, he mentions two characteristics that give shape to this particular field; Linguistic and psychological. The latter tradition focuses merely on the learner and the former tradition focuses on the learning process. He mentions that at first it may seem that there is a contradiction between the two, while the linguistic tradition says that all learners have the same innate mechanism that allows human beings to learn the language, thus making the learning process structural and regular based on a Universal Grammar. The psychological tradition refers to the human being as a unique individual that has its own way of learning. However, Ellis later explains that this contradiction in fact does not exist because, and as mentioned by Seliger (as cited in Ellis, 1989), this can be overcome when we refer to these traditions as strategies and tactics respectively. Strategies are concerned with the setting and planning of parameters that are available for a particular learner, and that are part of the Universal Grammar, while tactics are the devices that learners use while following the strategy in order to learn.

From our point of view we can relate the integrated skills learning process to this because while working with different skills to learn the language, the learners have to inevitably use different strategies for each skill, for example they use brainstorming for writing, yet working through different tactics, for instance, one student brainstorms clue words while the other writes complete sentences, while seeing the language as a whole, thus merging different strategies and tactics together in order to learn. Concerning drama, the different drama techniques that have been shown in some researches could help the student determine more and more varied strategies and could help them modify the tactics to make the language more accessible.

Also, these strategies and tactics give rise to talk about learner-centered and learning-centered approaches. An important approach that fulfills these characteristics is the one of 'doing' with the language. Unavoidably, we have to talk about the communicative approach, as it

can be seen as a facilitator of language acquisition thanks to its several strategies and principles, and whose principal objective is to make the students an active part of the learning process so that they ‘do’ with the language, have authentic contents and are involved in real life situations.

4.2 Communicative Approach

During the second half of the 20th century, different beliefs about language teaching/learning and acquisition gave way to the surging of new theories and therefore, approach (Richards and Rodgers, 2001). Drawn from Noam Chomsky’s theory, in which he affirms that every human being is endowed with an innate device that allows the acquisition of a language; the communicative approach rises up taking the Universal Grammar as a basis. In addition, this approach sees the language from a more social and interactive perspective.

Communicative Language Teaching (CLT) is based on the theory that the main purpose of language is communication and hence it seeks the development of the communicative competence to use in real-life situations. In this approach, language learning or acquisition does not mean the memorization of grammar rules, as it is in grammar based methods like grammar translation and audio-lingual, it is also important to know the cultures and its social factors. Furthermore, its main function is to allow the students to ‘do’ with the language, in a way that they can communicate effectively and their intentions are understood.

What is more, CLT is an approach which makes use of diverse materials and techniques that are pertinent to a given objective and context. Plus, it takes into account more than one learning theory, drawing them from “areas such as cognitive science, educational psychology, and second language acquisition (SLA)” (Brandl, 2007, p. 6). In addition, the activities used require constant interaction to solve problems and exchange information related to student’s lives, background and needs and the real life through authentic material.

As with every approach, the CLT has some teaching principles, as it is exposed by Brandl, (2007). For starters, the tasks are understood by Long (as cited in Brandl, 2007) as “the hundred and one things people do in everyday life, at work, at play, and in between” (p.8). These are the central units of the syllabus’ organization in order to develop communicative skills that

involve social interaction, whereas grammar is treated when needed, the objective is to provide a reason to use the language in meaningful contexts. Norris et al (as cited in Brandl, 2007) explain that these interactions are beneficial because they “allow students to work toward a clear goal, share information and opinions, negotiate meaning, get the interlocutor’s help in comprehending input, and receive feedback on their language production. In the process, learners not only use their interlanguage, but also modify it, which in turn promotes acquisition” (p.8).

Another principle is about learning by doing, given that hands-on activities promote cognitive involvement and storage in long-term memory. There are more opportunities for students to produce and ‘play’ with language rules to say what they want to in different speech acts, it also helps to make use of the linguistic knowledge automatically. As with drama, different techniques and activities can be drawn from it since students are asked to be involved in expressing themselves and creating, so the procedures are as beneficial as possible for the students to reach their fullest potential. We believe that there is not an emphasis on linguistic structures, yet their automaticity is promoted because students get to experience them in real-life simulated situations in which the main goal is to convey a message and even, work with speech acts.

Moreover, another principle is exposure to a rich input, understood by Doughty and Long (as cited in Brandl, 2007) as “realistic samples of discourse use surrounding native speaker and non-native speaker accomplishments of targeted tasks” (p.12). This is possible when authentic or simplified materials are taken and reflect real-life demands. As a principle, this input should be meaningful, useful and comprehensive so the new information can be related to previous knowledge and therefore, more easily assimilated. This principle is strongly connected to the theory of creative drama that is founded in the meaningful learning notion (McCastlin, 2006), the use of drama techniques in order to achieve certain goal, as it is the development of interactional and communicative skills, is significant for the student whether it leaves a mark or whether it helps the student familiarize with the language. Drama gives us the opportunity to simulate real-life situations, in which bringing as many samples of it can be beneficial to create an experience that is meaningful and fulfilling for students so they see the use of the target language in their lives.

Besides, the promotion of cooperative and collaborative learning is also a principle that can be applied to the communicative approach and drama-based learning equally. Tasks need to promote active interaction among learners and with the teacher; these interactions with more knowledgeable people are facilitators for students to excel their current level of development while making creative, more student-centered activities. Therefore, “students work cooperatively on a language-learning task or collaboratively by achieving the goal through communicative use of the target language” (Brandl, 2007, p.18). This can be illustrated when students work together in groups or pairs, in which there is true and active communication among participants who negotiate the type of production and input involved, help each other and build social relationships.

In addition, the communicative approach sees the importance of positive feedback, such as praising or agreeing on correct production, and of negative feedback or error correction. Both types of feedback are tools of support for the learning process given that they help students by pointing out aspects and opportunities to improve language use, as they can encourage them to do things better. We think this principle can also be applied in drama-based instruction. For example, students are actors and those who create with the language while the teacher assumes the role of a director who guides the process through a certain path and looks for aspects that can be enhanced in each individual case or as a group.

Finally, Brandl (2007) states one last principle: the recognition and respect of affective factors in learning a language such as anxiety, motivation, attitudes and sense of achievement; aspects that cannot be pushed into the background, especially when taking into account their effect on the perception of success. For instance, a high affective filter, particularly, high levels of anxiety can become obstacles for knowledge. Therefore, “anxiety as a personal trait must be recognized and kept at a minimal level for learning to be maximized” (Brandl, 2007, p.21). When looking at the repertoire of drama techniques, we believe that this principle is strongly connected with drama because firstly, it provides a set of techniques meant to create a trusting and healthy environment among participants in which students do not feel ashamed or threatened, and attitudes towards the class and the language remain positive. And secondly, drama can bring to the table subjects which offer the opportunity to explore human emotions in the enhancement of a greater sense of empathy.

Going back to a previously stated idea, communication is the main goal of learning a language and through the communicative approach learner's communicative competence is developed. This competence can be understood as a series of elements that are required for effective and appropriate communication, interpretation of messages and intentions and enactment of speech acts in real-life situations, as it will be explored next.

4.2.1. Communicative competence

The idea of the communicative competence was shaped after the concept of the ideal native speaker by Noam Chomsky (1965). However, the contributions of Dell Hymes (as cited in Kamiya, 2006) allowed its expansion by including a sociolinguistic perspective into the outlook of competence: it is the ability to understand and participate in appropriate social circumstances that requires active involvement. Now, elements such as place, participants and purposes are relevant in the effective communicative act within discursive contexts of interaction. Regarding drama, and according to some authors that have been previously mentioned, we see it can be a supportive theory in the communicative competence to the extent that with it, it is impossible to separate place, participants and purposes, that is to say; without stage, actors and plot it is impossible to make a play. In other words, in the language learning process through drama it is unthinkable to separate the sociolinguistic competence from the communicative one, as Hymes affirms.

From the SLA perspective, Canale and Swain (as cited in Bagaric & Djigunovic, 2007) define the communicative competence as a system of knowledge and abilities that allow communication through the active use of learning strategies and learner tactics. They propose a framework about its areas: the grammatical competence is the command of phonetics, vocabulary and grammar of the target language to express literal meanings; the sociolinguistic competence is the knowledge of sociocultural rules to use the language appropriately; the discursive competence is the understanding of cohesion and coherence rules of different types of discourses characteristic of the language; and the strategic competence is the appreciation of verbal and non-verbal strategies to compensate lack of knowledge or to promote a more effective communicative act. This model is pertinent because it encompasses the points of view like Hymes's and Saville-Troike's that will be explained shortly.

The communicative approach is often used to foster this same competence through activities and techniques that implicate real language use and specific purposes. Furthermore, this approach is characterized for being open to the incorporation of diverse techniques and being centered on the learner, contents and tasks. It is also collaborative, integrated and interactive, as mentioned by Ellis (1989).

Furthermore, this competence can be evident when working with integrated skills since its components are put to use in comprehension and productive tasks. In order to understand a written or oral speech, one should have some notions about grammar, sociolinguistic rules, discourse structure and strategies within the context where the speech is being produced. Also, all these factors should be taken into account when responding or producing a speech of one's own in order to have adequate communication and significant conversations; plus, a greater understanding of the context where the interaction is occurring.

It is also essential to mention the importance of the theory of the social interactionism in this approach. This theory tells us that human beings create physical and symbolic tools in order to mediate and modify the social relationships, given that the person is immersed in a social world in which learning is possible thanks to interactions and meanings. Lev Vygotsky (as cited in Williams & Burden, 1999, p.49) affirms that “any study subject should be presented within all its complexity, instead of being presented by its skills and knowledge in an isolated way.” In addition, he proposed that social interaction opens a door to the cognitive and linguistic development inside the Zone of Proximal Development (ZPD): the distance between the current level determined for independent skills and the potential level of development determined by the abilities guided by an adult or companions.

Another important point is the one in which the author Saville-Troike (as cited in Kamiya, 2006) divides this competence in three types of knowledge: linguistic, interactive and cultural. The former makes reference to the linguistic elements; the second are the social norms and conventions; and the latter are discursive structures and their values within a community. This view can be correlated to an approach introduced to us by a group of US educators (1980) as it is the whole language, which was later reshaped by Riggs (1991, p. 522), where these three types of knowledge should be taught at the same time and in an equal way, thus giving each aspect the same degree of importance and allowing the student to learn the language in its whole

form and not by portions. This perspective implies that the improvement in learning a language should be approached from all areas of the language.

As it has been stated numerous times before, although grammar is an important part of the language, there are many factors involved that do not necessarily require it, yet they are still essential in order to acquire and/or learn it. This means that a language should not be approached only based on aspects such as tense, orthography, structure, etc., but it also should be seen from outside the school. That is to say, taking into account pragmatic features; context, culture, situation. Having understood that all of these traits are what make up a language, we are going to explain now an approach that takes into account all of these as a whole.

4.3 Whole Language

Initially, *Whole Language* was an instruction that was born as an opposition to the theory that claimed that the teaching of a language, especially the teaching of reading and writing, should be done by separate components such as grammar, vocabulary and phonics, because it was easier for the students to acquire the language. However, Rigg (as cited in Richards and Rodgers, 2001), argued that “if a language isn’t kept whole, it is not language anymore” (p.108). Even if it started as a movement that sought to teach reading and writing as a whole, it was later transformed into a complete approach for teaching a language. It claims that reading and writing skills need their counterparts: speaking and listening, by arguing that language should be taught the same way children learn their native language; which means using the four skills naturally and fluently in certain context or situations, instead of learning each skill one by one.

What is more, whole language also integrates the competences founded in the communicative competence: linguistic, sociolinguistic, discursive and strategic. When we talk about whole language, we are not only referring to only the linguistic or ‘verbal’ part of the language. As Canale & Swain (as cited in Bagaric & Djigunovic, 2007) stated, communicating in a foreign language implies going beyond knowing language and its rules; it is more about integrating the four aforementioned competences – to communicate, it is imperative to know how to use the language, how to express it, you have to know about the context and have to count with any resources in case of need (whether verbal or non-verbal).

Now, we think that this integrative view can be perfectly associated with drama based approaches, because drama seeks to make students use the language in real life contexts and through authentic contents, and this can be done much more easily if the student sees the language as an integration of linguistic, sociolinguistic, discursive and strategic competences. However, it is worth mentioning that given its nature, drama tends to favor more those competences such as sociolinguistic and strategic, and in fact, these competences can be strongly enhanced through cooperation and improvisations exercises respectively, which are strong fortes in this approach.

Also, we consider that this methodology is relevant to our research project because it can be easily linked or associated with what we think is the necessary tool to develop an effective communicative competence: integrated skills. This, because when we integrate skills we create what some authors call interaction, which means the communication between interlocutors that constantly change roles; through writing or speaking, when one assumes the role of a sender, and through reading and listening when one assumes the role of receiver, which means that in reality the communicative competence is founded in a continuous cycle of knowing when to talk, when to listen, how to comprehend and how to make the other understand, always thinking of language as a whole unit. In the context of our research we see the importance of integrating skills and competences so language learning is not fractured; we deem that creative drama provides techniques that create an environment in which it is necessary to comprehend and produce in communicative acts that promote interaction among participants.

4.4. Integrated Skills

After the 1990s, integrated skills was discussed as methodological model derivative from the communicative approach and it went hand in hand with the whole language approach, rendering to which learning is structured “according to communicative goals or to real contents, through tasks or projects in which learners integrate realistically and resourcefully the four language skills with a primordial emphasis on the creation and negotiation of meaning” (Mayora, 2009, p.102). Like this, it was expected to leave behind a separatist perspective, so called by Kern (as cited in Mayora, 2009) that prevailed throughout the beginning of the approach, when the four skills received equal time of preparation but separately. Soon, it was perceived that it

could generate an artificial language use, limited command and little communication, that is to say language stopped being language, as mentioned before, because being taught separately stole some of its essence. In real-life one does not use each skill in an isolated way. It is imperative to use the four skills together naturally to communicate in an efficient way.

It is also worth mentioning that, within practice, it is important the creation of opportunities to receive and give messages in the target language in order to negotiate meanings. By the same token, because this method fits into cognitive constructivist models (Mayora, 2013), there are some pedagogical fundamentals oriented towards cognitive and affective processes. Plus, it seeks the teaching of genuine uses of language, reason for Hinkel (as cited in Mayora, 2013) to argue that instruction in a needed range of skills should be simultaneous to benefit communication. It is essential that these activities are fit for the level and the interest of the learner, so they can allow an authentic use of the language in essays, summaries, presentations, debates and dramatizations.

Correspondingly, as explained by Mayora (2009), oral and written language processing are neither separated nor independent from each other in the mind. Actually, the author claims that the instruction and the practice of a skill favor the development of the others. Through integrated skills, Beke (as cited by Mayora, 2009) believes that “the complexity of the language produced is increased and promotes the exercise of cognitive functions” (p. 107). What is more, the use of the language in a simultaneous way is stated in one of the principles of a holistic approach, which focuses on what the learner needs to know in order to communicate effectively. Now, following this particular notion, we still stick to the idea that four basic skills are needed, plus a mixed one that some authors called ‘interaction’, when understanding skills as manifestations of language use. The four skills can be divided in productive skills like writing and speaking; which imply an active use of the language, and receptive skills such as reading and listening, which imply a slightly passive use of the language. The holistic approach seeks to insist that the student not rely on one particular skill, but on the four of them in order to use the language naturally and to guarantee its complete comprehension and understanding.

Now, taking into account we are speaking about integrated skills, we still need to define each of them separately given the tremendous difference between their characteristics, yet we are also going to focus on the reason why they can be integrated as a whole.

Put this way, the first two skills we will talk about are the receptive skills; listening and reading, and in this order of ideas, if we consider that the first step to learn a language is to receive any kind of input, we are going to start defining these two abilities first. We will be starting up with reading seeing as it is considering the very first ability you learn, and it is considered the first input to be received.

4.4.1. Reading Comprehension

Reading comprehension, as established by Organización para la Cooperación y Desarrollo Económico (OCDE, 2009), is defined as “the individual capacity to understand, use and analyze written texts with the purpose of achieving personal objectives, developing knowledge and possibilities, and fully participating in the society.” As it was already mentioned, it is a reception ability whose process is internal, private, dynamic, variable and different for each person since it does not only imply ‘looking’ at a code and figuring out its meaning, but also internalizing, analyzing and understanding it; that is to say, reading is a process in which we can obtain, construct, interpret and make suitable meanings for the reader. Equally, the product of comprehension –like summaries and answers- will be done differently by every student because their knowledge and experiences change their understanding of the source material what Halliday and Widdowson (as cited in Alderson, 2000) call meaning potential.

In addition, Berbin (as cited in Mendoza, 2008) explains three levels of understanding; literal comprehension of words and meanings, interpretation of implicit meanings through inferences and deductions, and critical reading in order to evaluate and express personal judgment about the text. For which other processes are necessary such as word recognition, understanding of discourse structure, retrieval of background or previous information and strategies.

Plus, reading requires some subskills in order to move through the different levels of understanding; many authors have studied and listed them thanks to empirical observation. Some other scholars like Alderson (2000) argue that reading is a process that should be considered as a whole and integrated ability, especially in practice because those subskills are not put to use separately, one helps another’s development and the reader uses more than one while reading, reason for them to overlap. Nonetheless, we believe it is pertinent to take those subskills into

account as they allow us to see the scope of what the reading process implies. One of the more known taxonomies of subskills is the one made by Munby (as cited in Alderson, 2000), some of which are:

- Deducing the meaning and use of unfamiliar lexical items.
- Understanding explicit stated information.
- Understanding information when not explicitly stated.
- Understanding the communicative value of sentences.
- Understanding relations within the sentence.
- Understanding relations between parts of the text through lexical cohesion devices.
- Skimming.
- Scanning to locate specifically required information.

Even more important, we can point out the components proposed by Grabe (as cited in Alderson, 2000) that take part in the reading process because they encompass diverse elements that are involved in the different levels of understanding and they help the reading process to become more fluent and natural for communicative purposes such as vocabulary, discursive structure, background knowledge, synthesis and skills monitoring.

From our perspective, seeing reading as a social practice can help us understand what Hill and Parry (as cited in Alderson, 2000) call a pragmatic model of literacy, according to which, texts are not an autonomous item, but are bounded into a social context in relations with other texts and believes that affect the meanings drawn from it, not everyone will have the same opinions and interpretations of a source material, and not everyone values reading the same way. Thus, it is relevant to identify some individual factors that can influence the outcome and process of reading such as background knowledge, skills, purposes, motivation, strategies and characteristics of the person, as explained by Alderson (2000).

As far as the relation with drama techniques is concerned, literary material such as stories, poems, or even songs, are essential to the drama process given that they can provide a plot, story lines, characters, emotions and context. They also have hidden messages and new linguistic expressions that learners should comprehend and explore. Plus, as stated by Leech (as cited in Mendoza, 2009) literary works have three particular characteristics: they can bend

grammar rules for aesthetic purposes, the author is free to use as many communicative resources to express ideas and diverse real uses of the language can be seen as well.

In order to tackle a text, a pertinent view of reading by Cassany, Luna and Sanz (as cited in Mendoza, 2009) understands the reading process integrated to a communication approach, in which “literature is seen as another medium of expression where the student can dance, draw, act” (Mendoza, 2009, p.74). We believe this is relevant because there is an act of communication between the source text or the author and the students that leads to interaction and an exchange of ideas with others.

The act of reading transmits messages and ideas that can change the current perspective students have about a given topic, so they are presented with the chance of interpreting, producing, responding and interacting, while making the reading process and experience much more active within a communicative context. Therefore, dramatization can be seen as a creative learning tool for reading because “students have the opportunity to experiment with the language they are learning, explore new ideas to develop a communication process in a real-life situation placing themselves in a defined context” (Mendoza, 2009, p.74).

Now then, we would like to take into account the previously mentioned idea of meaning potential, according to which the reading process leads to different meanings to each person; therefore, there will be a variety of products of comprehension that can be oral like expositions and speeches or written such as summaries, essays and scripts. We can point out that many times a reading exercise is followed by writing tasks in order to portray, express or capture in a visual code those individual interpretations of the source material. Consequently, we would like to explain what a written production implies next.

4.4.2. Writing production

Next to reading comprehension, comes the writing production that is also related to the oral skill given the fact that both are productive skills. Concerning reading, it is said that writing is strongly related to it because they share a visual code. Regarding oral production, writing relates to it to the extent that the objective of these two abilities, as communication exercises, is for the user to express his or her point of view about certain topic, as described by Villa and Poblete (2007), who affirm that writing involves transforming our feelings and thoughts in a

graphic through a resource called words. In spite of this, writing needs different and complicated processes because, compared to speaking, it is more formally taught, standardized, and requires some protocols depending on the type of writing that is done. In fact some of its characteristics, as listed by Brown (as cited in Weigle, 2002) are its permanence, more time for preparation, the distance between the writer and the reader, the importance of orthography, complex structures and vocabulary.

Moreover, as explain by Weigle (2002), writing tasks change depending on setting and purposes. For example, the author identifies groups of people and their needs such as a group of children learning a second language in order to enhance their education in time or a group of immigrant adults who need the language for survival in the work place. If we apply this to our context, we can identify that the basic English learners from the Major in Modern Languages at Javeriana University could belong to “a majority language group members who are learning a second language for personal interest and/or career or educational enhancement” (Weigle, 2002, p.6). This group might need to either reproduce information with determined linguistic tools like quotations and dictations, or producing texts like essays, reports and personal projects while organizing information of their previous knowledge, type of writing in which they can experiment more with the language like when creating personal stories, summaries or letters.

In addition to this, Villa and Poblete (2007) propose that an ideal structure for writing should take into account at least four principal stages: conception of content which includes topic, ideas and hypothesis, moment when an activation process begins, usually through brainstorming. Next, the stage of organization and clarity takes place; this is when the type of text, the organization of ideas and the development of the topic are chosen. Then, the writing stage comes, when the writer must use cohesion elements: lexical and grammatical, such as syntaxes, vocabulary, connectors, etc. Lastly, the writer, or even a colleague, does a text revision or proofreading in order to check and improve understanding and language. It is important to take into account that for writing there are needed some of the so called sub-skills, like for example vast knowledge of vocabulary, spelling and grammar, because without that it might happen that what we want to express does not get completely captured in the paper.

Now, in relation to drama techniques, we have found that the writing production has many ways in which it can be exploited, whether writing an opinion, a summary or describing a

story in your own words. Within the communicative approach, the activities are more personalized, like writing a critic for a restaurant, an opinion about a recent movie, etc. With drama, we think there are numerous writing activities that can be listed. The most common one in researches is the creation of scripts. They represent for the student a dynamic, involving and meaningful practice that can include critical and creative thinking.

We have already described how writing works, and have compared it to speaking and reading and have mentioned how it can be used, nonetheless, we have yet to define what it is. Given the nature of the skill, a complete and clear meaning cannot be given right away. As expressed by Weigle (2002) it is not possible to define writing because the definition depends on the purpose or intention of the writer and on the written text itself, so there is not a concept that could cover all of those intentions and uses of writing. Drama is something that can, however, take advantage on how varied writing can be and can exploit all of those resources given the fact that drama allows a certain freedom, thus the products, even if they are about the same topic, can end up being different. This is related to a view we will later see, in which the important thing is not the product itself, but how it was made. This refers to the difference between drama as an end and drama as a mean. That is to say, the written text is not the main objective, but how drama was used in order to write that text.

As it was stated beforehand, in order to produce the language, we first need to comprehend it. We have already seen reading and writing as opposite counterparts, and now is time to analyze an ability that is even more required in social situations: listening. Like the reading ability, listening requires less use of the language; in fact, unlike when we write, when we listen we use the language in a passive way, though we have to bear in mind that using the language passively does not mean that it is easier, as it will be explained next.

4.4.3. Listening Comprehension

Listening comprehension means “finding the sense of the oral language, normally accompanied by other sounds and visual information, through relevant knowledge previously acquired, and the context in which it is listened” (Lynch & Mendelsohn, 2002, p.195). Traditionally, listening was considered as a passive skill, but now, as described by Lynch and Mendelsohn (2002), two types of simultaneous processes concerning an oral message are

acknowledged, even if there is not language production the mind is still active. In the first place, the authors pinpoint a bottom-up process, in which the linguistic signs are decoded and the sequence of produced sounds is identified in the speaker's locution. On the second place, there is a top-down process where the interpretation of meanings and the inference of the illocutive act are related to the intention of the speaker within a context.

To make an interpretation, different types of informational sources are used. On one side, Lynch and Mendelsohn (2002) divide them in content and rhetorical schemes: the knowledge acquired through experience or experience sources, and the knowledge about the structures and the organization of the genres of the discourse, respectively. On the other side, Gil and Berges (2004) classify these informational sources in the information of the world, the information of the language, and the specific characteristics of the context such as the talkers, the place and the topic.

The listener can have different positions or purposes. Among these we can find the interlocutor, who shares the discourse with another, the particular addressee of a speaker, the indeterminate public member that is in an audience and the accidental listener, to whom the message is not for. Likewise, Gil and Berges (2004) present the types of oral comprehension: receptive, constructive, collaborative and transformative. The receptive listening connotes catching what the speaker really says and decode the message; the constructive means interpreting implicit meanings, the collaborative has to do with the negotiation of meanings and responding to the speaker, and finally, the transformative listening involves creating meanings through implication, imagination or empathy.

Now, as we did with reading and writing, it is necessary to mention that listening is regularly linked with speaking, being that these two are opposite abilities because to talk, you first have to listen, and to listen the other has to talk. These two abilities often go hand in hand in communicative processes particularly, interaction, and here we find one of the principles founded in the communicative competence, the sociolinguistic component of language because each culture has some parameters when it comes to taking turns and register of the language, that is to say, knowing when to talk and when to listen, and even how, when and where to talk to someone else. Taking this into account, we will explain next the counterpart to the oral comprehension: oral production.

4.4.4. Oral production

Oral production is the emission of segments of the language and a negotiation process of meanings between speakers, which seeks to be coherent and fluid. Burns and Seidhofer (2002) identify two types of oral production: the transactional communication motivated by the exchange of goods and services, and the interactional communication to create and keep interpersonal relationships. In the same way, these authors identify the ‘chats’ as sequences of conversations between many people, and the ‘chunks’ in which someone is the principal interlocutor. All these types of oral production can be simulated through drama activities that resemble real-life situations, for example, a role-play in which we complain about the food of a restaurant, or when we are involved in a discussion about opposite opinions about the latest movie, etc.

According to applied linguistics, however, the view of speaking is slightly different. In his paper, Luoma (2004) also identifies various types of speaking, though he divides them in spoken language, interaction, and social and situation based-activity”. He argues that these views take speaking as an integrative part of people’s lives, meaning that without speaking, we cannot be called social individuals because we will always have the urge and the need to communicate. Now, spoken language not only refers to the sound of speech, that is to say, we focus not on what the speaker is saying, but also we focus on how it is said. We make judgments such as the personality of the person, attitudes, traditions, etc. Speaking as an interaction refers to what Burns and Seidhofer (2002) call the interactional communication, whose main objective is to establish social relationships, there is not a ‘linguistic’ goal per se; the important thing is to talk with someone, the topic, however, does not matter. Finally, speaking as social and situation-based activity has to do with the acronym SPEAKING that Hymes (as cited in Luoma, 2004) proposes: Situation (setting), participants (interlocutors), ends (outcomes), act sequences (what and how we speak), key (tone, manner), instrumentalities (mode; written or spoken), norms (social conventions), and genre (Categories: Joke, explanation, lecture, etc.). This perspective fits perfectly into the drama-based approach, given that its techniques can be varied and can be sorted out into the different types of speaking.

In this ability’s development, as stated before, it is necessary the knowledge about discursive and sociocultural marks, and interactional abilities. For example, Sinclair & Coulthard

(as cited in Burns & Seidlhofer, 2002) point out the management of turns that normally follows the discursive structure of initiation, response and follow up taking into account the adequate moments for each intervention according to cultural costumes and linguistic expressions. Equally, the negotiation of topics, discursive strategies and speech acts are taken into account. It is not a secret that speaking is one of the most important abilities while communicating or expressing ideas, and which in turn is relevant to the communicative approach because it is inside all its components, such as the sociolinguistic and the pragmatic ones.

Likewise, pronunciation management, and prosody in the transition of wished messages for individual words or sentences are very important. The prosody and its elements, like intonation, rhythm and accent, can be modified depending on the degree of emotional involvement, attitudes and intentions. Actually, “pronunciation does not work if it is isolated from other factors; in addition to the use of the voice, we use mimic, gestures and eye movements” (Burns & Seidlhofer, 2002, p.219). From the drama perspective, we have found that the speaking ability, as seen from a prosodic and pronunciation view, is the one that counts with more investigations because drama techniques and components give rise so that this skill can be easily improved. For example, exercises that training actors make such as practicing facial expressions and articulation movements can be used to enhance the speaking ability and also help prepare the student to be ready to ‘speak in society’.

As we have seen the relationship between the communicative approach and integrated skills with the component of drama based education and creative drama, it is pertinent to explore this concept itself, as it is our proposal of innovation for language teaching and learning.

4.5. Creative Drama

Historically, theater has always been an educative tool. McCastlin (2006) speaks about its role in the educative field in the Western world. In ancient Greece, the education was based on music, literature and dance inside the theater. After all, the word drama is derived from the Greek verb *δράω* that means acting. Throughout history, drama has taken part of the culture of many places, though McCastlin centers her attention in the United States of the 20th century where theater normally has the status of an extracurricular discipline. Gradually, it has become

more prominent, as well as an end as a mean, partially thanks to programs such as ‘theater in education’ (TIE) in England, and ‘drama in education’ (DIE) in the 1970’s United States. In contrast, Fleming (1994) talks about the debate concerning the division of theater and drama dominant in England, where drama was more prominent between the 1950s and 1990s, an essential difference described by Way (as cited in Fleming, 1994) is that ‘theater’ is largely concerned with communication between actors and an audience, viewing a performance; ‘drama’ is largely concerned with doing and the experience by the participants, irrespective of any function of communication to an audience” (p.12).

Likewise, McCastlin (2006) makes a differentiation between drama as an end and drama as a mean in terms of objectives, not techniques. Drama as an end refers to education in drama, the process and production of elaborated theater plays, a product for a public, while drama as a mean argues that any topic in the curriculum can be taught through drama and centers itself on the process for the benefit of cognitive, social and personal development of the learner. Hoetker (as cited in Dervishaj, 2009) considers that “drama increments the creativity, the originality, the sensibility, the fluency, the flexibility, the emotional stability, the cooperation, the moral attitudes, the communicative skills and literary appreciation” (p. 54). Not only that, drama activities have potential to impact students’ lives and social relationships because they foster identity, sensitivity to human. In fact, there are multiple objectives and reasons for drama teaching that go from different natures like communicative and social to developmental, expressive and aesthetic. They might even blend in some activities but they keep their benefits for the individuals as shown by Fleming (1994):

- To provide future artists and audiences;
- To help pupils to think;
- To develop personal qualities;
- To develop imagination and creativity;
- To provide insight into human situations;
- To improve teaching of other subjects;
- To educate the emotion;
- To develop confidence;
- To provide entertainment and relaxation;

- To develop appreciation of the cultural heritage;
- To develop understanding of how drama works as a genre. (p.7)

Moreover, drama “ranges from children’s structured play, through classroom performances to performances of Shakespeare” (DES, as cited in Fleming, 1994, p. 17). Nonetheless, it is worth noting that there is not a single definition of drama because it can be difficult to reach an agreement and settle for one that determines its boundaries adequately and allows evolution of the art. Therefore, Fleming (1994) deems appropriate to list characteristics of drama rather than focus on various definitions. Now, we address some of those which are more relevant to a language teaching setting. For instance, drama is not real, instead it portrays real life, creates a fictional and a make-believe context. This can be helpful when learning a language since this type of context allows the opportunity to practice and play with the language for various situations that reflect real-life to cover students’ necessities. Equally, another feature is that people can be either participant or observer, so they have the alternative of engaging actively in an exercise or watching and responding to someone else’s performance. Either can help the student foster their skills and initiate imagination and thinking related to the situation. Plus, they can learn from feedback given to them directly or to somebody else. Also, drama brings new elements like stories, exercises and settings to the language classroom while being rooted in a familiar knowledge; social rules and behavior known to students. That way, students explore new challenges while creating new meanings for their learning process and their lives.

Drama in education has its origins in the 20th century. For example, Harriet Finlay-Johnson, in her interdisciplinary approach, implemented drama to teach diverse subjects by focusing on the process while Cardwell Cook preferred the practice of English texts on stage (Ronke, 2005). Through different ways of implementation, drama was involved in the development of various types of skills and native language performance in the curriculum. Plus, it enhanced a humanistic approach by helping students develop their whole personalities. For example, Brian Way implemented pair work in order to make room for individual uniqueness. “Way’s approach introduced various techniques, such as relaxation, warm-up and interactive games to the language lesson” (Ronke, 2005, p.28).

Furthermore, Ronke (2005) tells us that Dorothy Heathcote used topic-based activities for problem solving experiences through improvisation and drama techniques; it opened the door for

more emotional experiences and group reflection. She and Gavin Bolton looked for ways in which learning through drama would leave an impact on students' lives. They introduced 'drama for understanding' that allowed "to examine the creative, cognitive, emotional, social, aesthetic and (senso-) motoric aspects of learning through theatre that went far beyond the approaches that had been used in the classroom prior to that time" (Ronke, 2005, p. 30).

Within this view, during the 1970s and the 1980s, authors explored the implementation of drama in the language classroom, through activity manuals like games, articulation exercises, and small role-plays and also "used the communicative method to analyze and demonstrate the potential of the art forms 'drama' and 'theatre' for Second Language Education" (Ronke, 2005, p.39). This field was later expanded with the publication of Kao and O'Neill (1998), *Words into Worlds: Learning a Second Language Through Process Drama* that unleashed a series of investigation in the Pacific region of Asia, which would be later replicated all around the world. Nonetheless, according to Ronke (2005), even if there are advocates, manuals, and a history of drama methodology for the past years, the list of publications concerning the topic is not extensively long.

As the communicative approach surged in the 1970's, language learning became more action and context-oriented for which pragmatics, interaction and spontaneous speech gained more importance over grammatical correctness. This progression happened as drama was starting to be used for education and its characteristics were explored. Moreover, Kao and O'Neill (as cited in Stinson & Winston, 2011) recognize similarities between language learning and drama, such as the context influence, the nature of the social construction and the importance of active participation, topics also treated by learning theorists such as Piaget, Vygotski and Garner.

As for learning theories that can support the implementation of drama, Baraldi (2009) considers some notions in order to understand the relationship between creative drama and language, because drama-based education is interested in students' development in certain areas that create an understanding of the world around them for the construction of knowledge. In this research project we are going to take into account three perspectives: constructivist cognitivism, social interactionism and multiple intelligences.

Firstly, constructivist cognitivism is a theory that cares for the development of mental processes that influence learning; it is considered that the learner participates actively in the construction of a personal sense of the world around them given that they are able to make interpretations of actions, behaviors and relations, this is due to the strategies used through the process and experiences lived inside and outside the classroom. Therefore, knowledge can be found within the learner himself. According to Palacios (2000) the goal of learning and teaching is adaptation, he explains Jean Piaget's view of knowledge construction, as each person is changed by the environment in which new experiences are taking place, so there is certain imbalance. Consequently, "the process of finding new answers tries to restore the balance, and improve the adaptation according to the exigencies and requirements of the environment." (p.45) This maturation process is possible thanks to the assimilation and accommodation of mental schemes. Once the schemes are dominated, new experiences and objects are assimilated through it, and when people cannot understand the current diagram, it should rearrange the structure.

When we analyze how this theory is reflected in drama-based education, we see that every learner has previous knowledge about the language, the culture, the sources and the context, and each task should represent an opportunity to integrate that previous knowledge with new one, leading to the creation of more complex cognitive structures that give rise to better, more effective and enhanced management of the target language. It also helps heighten the cognitive processes of the student in the target language, allowing him or her not only to think what and when to say something, but allowing the student to make that mere process in the target language itself. Also, aside from doing mental processes in the foreign language, they are free to interpret and construct knowledge themselves enabling better assimilation and accommodation, and therefore, guaranteeing comprehension, as well as helping the student use the language actively even if is not spoken or written, it is still thought. In the same way, Moffet (as cited in Camelo, Sánchez & Yanes, 2008) point out that drama activities foster self-realization by involving experiences, thoughts and emotions which in turn facilitates retaining knowledge because that acquisitions is strongly related to them.

Secondly, the theory of the social interactionism tells us that human beings create physic and symbolic tools in order to mediate and modify the social relationships, given that the person is immersed in a social world in which the learning is possible thanks to interactions and

meanings. Lev Vygotski affirms that “any study subject should be presented within all its complexity, instead of being presented by its skills and knowledge in an isolated way” (Williams & Burden, 1999, p.49). Following the same line of thoughts, he proposed that social interaction opens a door to the cognitive and linguistic development inside the Zone of Proximal Development (ZPD): the distance between the current level determined for independent skills and the potential level of development determined by the abilities guided by an adult or companions. This way, it is essential the concept of mediation in order to reference the meaningful people for the students “that improve their learning by selecting and configuring the learning experiences they find” (Williams & Burden, 1999, p.49).

By looking at the drama perspective, we can see the link between social interactionism and cooperative and collaborative learning that characterize drama based education and the communicative approach. There is an interaction among students and with the teacher, who can be more knowledgeable than them; this interaction helps students to do better each time they encounter a new learning experience. As well, the participants can create knowledge together by confronting their ideas and discussing about the language, the topic and the task. Drama provides many techniques that imply working as a group, in a non competitive manner, in which everybody participates actively in the construction of ideas, knowledge and perspectives of the world and culture around them, and proceedings of the activities they are engaged in.

Thirdly, there is the multiple intelligences theory. As mentioned beforehand in the integrated skills section, aside from being linked to the different linguistic skills, this theory can also be applied as a fundamental support when talking from a drama in the classroom perspective. It is worth mentioning again that we do not possess only an intelligence that wraps up other intelligences, but we possess different kinds that make us unique individuals that learn differently. The dramatic arts count with many resources that can be easily divided in the eight types of intelligences proposed by Gardner (1983). For example, when writing the outline for a script, you are appealing to the logical-mathematical and even the linguistic intelligences, being that the former refers to mental processes that require calculations and numbers such as the time of the play, the number of characters, the number of scenes, while the latter refers to the writing of the beginning, middle and end of the outline itself. Another example could be when listening to a song; the musical intelligence is the one that is going to stand out over the others, and etc.

These and more examples can be given thanks to all the techniques that can be found in the creative drama perception.

When looking at how drama is implemented in the classroom students “use drama to expand their understanding of life experiences, to reflect on a particular circumstance, and to make sense of their world in a deeper way” (McCastlin, 2006, p.262) in virtue of literature material, improvisations, group discussions, character studies, mimic, pantomime, movement and rhythms. Plus, they work together in a comfortable environment; students are free to interpret material and the world since arts create a sense of involvement with the subjects at hand; and the imagination is a key in the process.

4.3.2. Drama techniques

We find that there are numerous drama techniques that can be used as resources in the language classroom. According to Maley and Duff (as cited in Adebisi & Adelabu, 2013), drama activities "are activities which give the students an opportunity to use his own personality in creating the material in which part of the language class is to be based" (p.3). In the research made by Billíková and Kiššová (2013), the authors expose diverse techniques and activities for different moments of a lesson.

In the first place, for the beginning of a class, there are activities for relaxation and concentration (games like Simon says, sound games), mimic (follow the leader and imitate), trust activities (the blind game: close your eyes and allow a partner to lead you), and more; activities that create a healthy and safe environment for the students and that also allow moments of interaction among them and through a safe and motivating contact with the target language, aspects that encourage its use.

In the second place, there are activities that make use of books, textbooks and materials. Billíková and Kiššová (2013) list different techniques which recreate and dramatize situations from books in a way that the teacher becomes the director, the book is the script and the students are the actors. These techniques cover improvisation, prediction, simulation and role-plays. Also, they manage to generate interaction and involvement with the class and the language: the students make the class and the teachers are guides that help and evaluate the learning processes

if the learners. Equally, literature about a certain topic can be used, whether it is short stories, novels, poetry, and even songs, given that they are real and authentic pieces of the target language; plus, they can lead to writing texts, plays and debates drawn from the original material.

For one thing, along this whole paper we have mentioned the idea of integrated skills in order to develop the communicative competence, and all of this founded in creative drama. In fact, to exemplify that integration by means of drama, Maley (as cited in Zyoud, n.d.) believes that “careful listening is a key feature. Spontaneous verbal expression is integral to most of the activities; and many of them require reading and writing, both as part of the input and the output” (p.1). However, it is also important that drama has several resources that allow the user to use or to enhance each skill individually, so we think it is imperative to list all of the techniques in order to have a little inventory of each skill with techniques that can be later combined to teach language as a whole.

For receptive skills, the following are a series of activities used to foster essentially reading skills: visualization of characters, analysis of texts, explanation of the meaning, reading aloud, evaluating how the setting affects the play's mood and identifying conflicts. Next, these are the ones for listening: watching videos or plays, following instructions, sculpting and listening to songs, dialogues and poems.

Now, as for productive skills, these activities are especially designed to develop writing through drama: scripts, creating characters and scenarios, writing-in-role, production of letters, news, reports, journals, poems, songs and posters. Finally, the inventory that focuses on oral production skills are tongue twisters, improvisation, hot-seating, story-telling, show and tell, singing, and role-plays. For another thing, in the following sections, the drama techniques that were chosen for the lesson plans will be explain to understand their characteristics and objectives.

4.3.2.1. Relaxation exercises

As the name suggests, and as explained by Goleman (1986), a relaxation exercise is any type of physical activity that helps the individual relax, managing to get the body and mind into a

state of calmness. And not only that, but it has been proved that these types of workouts, if implemented correctly, could help reduce pain, anxiety and stress levels. Viewing it from a much more educational point of view, we find that, essentially, this is a technique that works as a warm-up activity before starting the class.

As stated before, it helps the student relax before starting with the topic, and also works as an ice-breaker. It is the only drama technique that does not actually require use of the target language, based only in imitation and following of instructions. It is recommendable to start moving the body from bottom to top, starting with the feet until reaching the head. While in a classroom, it is important to take into account aspects such as size and space so, most of the recommended exercises are simple movements that do not require the student to move greatly. Besides, it does not require much time to be carried out, and it can help students to further concentrate before the lesson.

4.3.2.2. Scripts

Scripts are useful for language learning because they can be regarded as an opportunity to practice their reading, writing and linguistic competence and to produce a natural speech at the same that it can lead to other activities, particularly role-plays. Moreover, there are reasons why it is hold to that regard, as explained by Dougill (as cited in Ortiz, 2014). Firstly, there is their language value as they provide a rich source of comprehensible input in language that is natural and spoken. Secondly, they offer psychological security to the student. Scripts answer the child's desire for structure, for a secure starting point.

Therefore, it can be said that script writing is a tool that allows students to produce written texts, which later can be performed and, since students are the creators, the scripts are a tool for self-confidence in their abilities and further activities can become less threatening. In the classroom, Dougill (as cited in Torrico, 2015) advises that the length, topics, roles and challenges be pertinent for students' needs and proficiency. Plus, it is important to keep the students involved in the activities and the collaborative work among them in order to solve doubts, have more ideas and challenge their knowledge more.

In the same way, we can draw similarities between this technique, storytelling and creative writing. This is because the three elements require understanding and use of the language and creative thinking, all for the making up of stories, characters and dialogues. Moreover, writing does not have to be limited to just scripts, learners can also write-in-role or create articles, journals, poems, profiles, news, letters, etc. (Billíková & Kiššová, 2013).

4.3.2.3. Improvisation

Improvisation is defined by Landy (as cited in Adebisi & Adedun, 2013) “as an unscripted, unrehearsed, spontaneous set of actions in response to minimal directions from a teacher” (p.3) that when implemented in a classroom can help improve communicational skills at the same time that it stimulates confidence, risk-taking, creativity, cooperative learning and creation of meaning by assuming an active role in the development of the activities. According to Berk and Trieber (2009), there are seven principles of improvisation: trust among the participants, acceptance of new ideas, attentive listening, spontaneity, creation of storytelling, nonverbal communication, and warm-ups for preparation. All of this for the main purpose of enhancing communicational skills, particularly speaking. Therefore, improvisation uses authentic needs as inspirations for topics and “can also help to bridge a similar gap between the classroom and real life situations by providing insights into how to handle tricky situations” (Adebisi & Adedun, 2013, p.12).

Also, Berk and Trieber (2009) explain some advantages of using improvisation. For instance, it takes into account face-to-face interaction for which they can express emotional openness to others' lives and collaborate with them, even forming respectful bonds based on trust. Plus, it does not leave behind other aspects of communicative experiences such as body movements, problem solving and construction of meanings as students explore and augment the communicative resources they use. Also, not all improvisations are the same, so “it taps into students' multiple and emotional intelligences, particularly verbal/linguistic, visual/spatial, bodily/ kinesthetic, interpersonal, and intrapersonal” (Berk & Trieber, 2009, p.33). By respecting students' individuality and giving them the chance of relying in their strengths, they can become more active in the process, make decisions and feel more comfortable with their production,

without closing the door to the exploration of their weaknesses as well by posing reasonable challenges.

4.3.2.4. Role-play

By the definition taken from the Oxford English Dictionary, role-playing means changing our own behavior in favor of assuming someone else's. In other words, it is changing who we are in reality in order to interpret a given role. In educational contexts the definition does not vary. However, we have found that role-playing implies much more than just being someone else. It brings many benefits when teaching and learning, especially if it involves a language.

Blatner (1995) for his explanation of the importance of role-plays in the classroom referred to Jean Piaget, and his theory of two modes of learning; assimilation and accommodation. The former is explained as the view of the world the individual has, while the latter is described as adapting that view of the world in order to 'fit in'. However in order to fit in, the individual must learn how to, according to his social role. This is when role-playing enters. Blatner describes it as a simulation of situations in certain contexts. That is to say, role-playing implies practice, rehearsal and getting into a different character. In real life, it means practicing who you want to be. For example, when pilots use a fly simulator, when salesmen are taught how to sell, or when soldiers practice before getting out to the field. It is nothing a text book or many papers can teach, and the only way to learn is through experimenting – through experience.

The importance of this technique, then, is that it takes students out of the typical classroom, placing them in real-life situations they have to face, and in order to face them they need to live them. That is why he explains role-play is important when learning, because not only does it help with making students familiarize with future situations they might face, but because they are also gaining experience.

4.3.2.5. Reflection

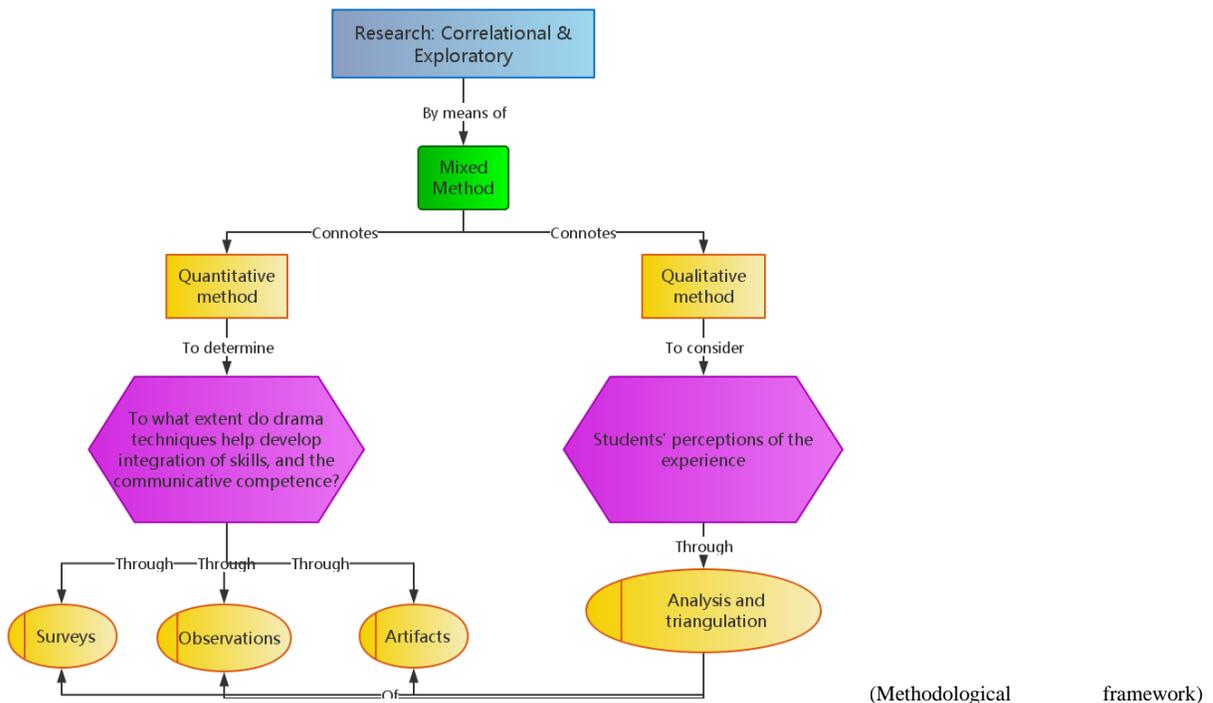
According to Billíková and Kiššová (2013), at the end of a lesson, reflections are a necessary evaluative technique that allows for a clearer comprehension of the learning process because everyone involved in the course can think retrospective and critically concerning their perception of the lesson, the significance of their experience, strengths, difficulties and the impact of the techniques in learning. Moreover, reflections can either be a class discussion or an individual writing exercise related to three types; a guided reflection through questions of the sort of *How did you feel? How do you evaluate your work? What do you like about the lesson?* Etc.; a semi guided reflection with sentence starters such as *I felt embarrassed when..., I learnt or I especially liked...*; and a free reflection that is spontaneous and guided by the learners.

5. METHODOLOGICAL FRAMEWORK

This section describes the methodological parameters followed throughout the development of this research project. Next, we will explore the design of the research, the type, the data collection instruments and the population that will be pertinent to answer our question of research and reach our objectives. Therefore it is necessary to remember what those are. Firstly, the question we aim to answer is to what extent creative drama techniques are able to integrate language skills within the communicative competence among students of the Major in Modern Languages of Javeriana University. For which we have some specific objectives:

- To identify appropriate drama techniques for this particular population.
- To identify the advantages of using creative drama techniques in the language classroom.
- To determine which drama techniques can integrate language skills.
- To determine what type of competences can be developed through drama techniques.

The following diagram illustrates the main categories that summarize our methodological framework, beginning with the type of research this project is, followed by the design and the data collection instruments that are pertinent for our project.



designed by Luisa Castiblanco and Ana María Cuervo.

5.1. Design of the research

To begin with, in the light of our research question and the nature of the objectives, we believe that it implies following a quantitative method in order to analyze to what extent creative drama techniques are able to integrate language skills in favor of components of the communicative competence, yet this analysis also implies a qualitative method because for our purposes it is important to consider students' perception and opinion of their experience with the proposed drama techniques which will be regarded in relation to what we observe in the lessons and what they do and produce during them. Thus, the work at hand heeds a mixed method which connotes a process of data collection, analysis and a link between quantitative and qualitative data into a single study, so it uses techniques, instruments, approaches and concepts of both types of design which results in a research design that is pluralistic and complementary. We say this because we are not only using quantitative variables, which we took into account in our first and last survey (See annexes 1 and 2) in which we analyzed variables such as frequency and quantity of drama activities used in the second language classroom by teachers, to analyze and develop our research question; although the qualitative factor is more prominent than the quantitative one, it does not mean that we only use it as a means of support, we are using both methods in order to have a more shaped, better explained framework.

As mentioned before the mixed method is, as the name suggests, a mixture between quantitative and qualitative data. While the quantitative method seeks objectivity and replication of the research project and also seeks some predictions following a hypothesis, ours being that drama-based activities can help develop students' communicative competence through the integration of skills, using instruments of data collection like surveys and tests, the qualitative method is the exploration of the topic through ethnographic work and interviews. This method explores reality in terms of interactions between environments and subjects from a humanistic perspective. There are certain advantages of using this design, according to Hernandez et al. (2006) the perception of the phenomenon is more complete and holistic by exploring its diverse layers; it helps to formulate the appropriate way to study the problem; it takes into a count more kinds of data to explore and analyze which can enrich the research; and the understanding of the phenomenon is greater.

What is more, according to Byrne and Humble (2007), it is important to use a mixed method because, in the first place, “all methods of data collection have limitations, the use of multiple methods can neutralize or cancel out some of the disadvantages” (p.1). If we pay close attention to our research, we find that in fact, it is more inclined towards a quantitative method given the clue words ‘to what extent’, which implies the analysis of certain variables, however, when we take into account the specific objectives we find that the project could use some qualitative data as well, which can complement the variables more accordingly. Another characteristic of the mixed method is that the researcher is not only able to construct, but is also able to affirm theory in the same study. This characteristic is seen in our project to the extent that aside from constructing theory that involves drama, communicative competence and integrated skills regarding language acquisition, it also allows us to affirm that same theory whether the results be positive or not.

Besides, a mixed method is based on the triangulation of sources like surveys, polls, archives observation; from the qualitative perspective it “refers to the triangulation of sources to verify the data, and also the concept of power of multimodal measure that emerged in order to boost data collection for the quantitative perspective” (Hernadéz et al., 2006 p.789). Moreover, triangulation provides a holistic and enriching perspective of the phenomenon from multiple data given that a hypothesis or the results can be more valid after passing through various methods. Plus, it allows more creativity, interpretation and innovation.

5.2. Type of research

Now, taking into account the proposed types of research (exploratory, descriptive, correlational and explanatory), where a descriptive research refers to the observation and description of certain factors such as context, activities, objects and people, and the explanatory type, which is a type of research that concentrates in finding the causes to the studied events or situations, we do not find that our research fits into these types. Nonetheless, the current project follows the other two; on the one hand the exploratory type because as explained by Hernandez et al. (2006), an exploratory research seeks to “examine a topic or research problem rarely studied or that has never been explored before” (p.100). In our case, as previously mentioned in the statement of problem and taking into account the analyzed antecedents we can affirm that in fact, a thematic including drama, integrated skills and communicative competence has not been

much discussed so far. There are many investigations that do include drama, and at some point indirectly relate it to the communicative competence or linguistic skills, but there are not many, if any, projects that take into account the three main aspects this research highlights. Plus, creative drama is a field that has been around since the 1950's, and in our context the very first research was done in 2008, most papers come from other part of the world. There are decades of distance between them and, even though opportunities of analyzing this learning tool are more and more, we can see a gap in terms of time and space in which the topic was not researched or published as it could have.

On the other hand, this project is also going to follow the correlational method that, as explained by Hernandez et al. (2006), allows us to "know the relations that exist between two or more concepts, categories and variables in a particular context" (p.105). In the same way, this research aims to measure how much the concepts are related and then analyze the correlation, most on the time, based on a hypothesis that later on will be put to a test. This type of research has certain explicative value since it explores the relations between the concepts. Besides, the utility of a correlational type of research is that when we know how concepts behave we can also understand the behavior of others and even predict it. In the case of the research project at hand, we part from the hypothesis about exposure to drama based techniques that integrate the linguistic skills and can foster the communicative competence. Being this the reason why we take the concepts of drama techniques, integrated skills and communicative competence as the main variables of our project to see how these relate and affect each other regarding language learning. According to our general objective; drama techniques can help develop the communicative competence through integration of skills, we expect to explore a way in which the four skills can be integrated through drama techniques fluent and naturally, so components of the communicative competence of the particular population can also be observed when working with drama techniques.

As we have a correlational hypothesis in order to see how the relation between multiple variables is and as it is necessary to put them to test in certain context for an experimental procedure, it is important to bear in mind the nature of our variables. The interest of the researcher relies on the independent variable because hypothetically it is a possible cause of a believed impact, as seen by Christensen (as cited in Hernández et al., 2006). Therefore, in order

to analyze that relation and obtain evidence the researcher manipulates or alters the independent variable and observes the manifestation of the other ones. For our case, we modified the drama techniques in the sense that we chose some accordingly to the needs, taking into account collaborative work we did with the teachers in which they helped us identify and analyze the needs of their students, of the target population and the possibility of integrating skills. Later, we analyzed how that integration of skills was handled and how the communicative competence was shown. The concepts of integrated skills and of communicative competence are very broad and we acknowledge that the chosen drama techniques might not cover all the aspects and characteristics of these concepts. Nonetheless, that is not the focus of the research, given that we work with drama techniques as an independent variable to see its impact on an approach on integrated skills and on the development of the communicative competence, both dependent variables.

5.3. Context

The present research took place at Javeriana University of Bogota, Colombia. It is a private university from a catholic tradition. The institution is concerned with integral education in human values and the development of science and culture for the construction of society. One of its undergraduate programs is the Major in Modern Languages which aims to prepare students in the field of applied linguistics for language teaching, primarily English and French.

5.3.1. Population

The population was two courses of the Basic English level (second level out of seven) of the Major at Javeriana University, whose purpose is to develop listening, reading, writing and speaking at a basic level in bicultural, simulated, communicational contexts. The syllabus of this course aims to make the student understand frequent used sentences related to areas of relevant experience, communicate when doing simple tasks that require non-complicated exchanges about habits or quotidian life, describe in simple words aspects about their past and environment as well as describe aspects related to their immediate needs, and understand short texts about daily life routines.

We choose this population because they are students starting their process as English speakers and as pre-service teachers in development. Therefore, they can have an introduction to

drama-based education as a means and experience the possibility of drama activities in the language classroom as students in the hope that they can appreciate drama and, even, explore it themselves in the next stages of their education. Also, we believe choosing a beginner level can help us see that lots of knowledge in the target language is not a requirement when implementing drama, it can be done on any level. As explained by some studies before, which were mainly focused on the use of drama in the classroom, results showed that a high language level is not required to develop a nurturing and useful class; as researches show, drama allows this to happen thanks to its vast resources; non-verbal language, environmental aids, images, etc.

Now, concerning the structure of the courses, the participants are students of Javeriana University in Bogotá, Colombia. There were two main groups participating in this research project. Each course counts with 19 and 18 courses respectively. They are between 17 and 22 years old and come from middle class. Some are in their first semester at the university and others were in the elementary level of English last semester. They have studied the language in their schools, either bilingual schools or as an isolated subject, as they exposed in some open questions we asked during our first day with them.

5.4. Data collection instruments

For one thing, we parted from a quantitative perspective in which we wanted to approach the research with a pre-experimental procedure, a survey was made in which students had the opportunity to describe and give their opinion about their English courses at the Major. This, aiming to get to know the students and their perspective about the communicative method used to teach and learn English in their language courses, the development of the activities and their variety. In the same way, this instrument allowed us to explore the general idea that students have about the use of drama techniques in the language classroom and about their current language performance, so we get to know them as English users. The survey was conducted by the end of the semester in 2015 with two groups of the elementary level, so we could work with them the next semester in the second level. Following, we made an analysis of the drama techniques in the light of how they can contribute to the development of the communicative competence through the four linguistic skills in order to determine their potential so we could design a set of activities based on drama techniques, adapted especially for the target group. We based this activities not only in the answers they gave to our first survey, but we also had a

collaborative work with the teachers in which they helped us choose activities appropriate for their students and according to their needs.

Through a second stage of the project this set of activities was executed with two groups of Basic English courses at the university, the next level. During the implementation the second instrument of data collection was an observation through field notes (see annex 3) that encompassed the concepts that guided the research during the experimental period, in which different lessons that included drama were planned and we observed how these activities were done in this context. By reason of the field notes we collected data that helped us support and affirm our hypothesis. Finally, these experimental classes were analyzed in order to determine how they impacted their production in those lessons.

During the next stage of the project we took into account artifacts made by the students as results of the implementation of the drama-based techniques in order to analyze how their language performance and the outcome of the activities were, as well as the impact those techniques had in their language development. In order to do this, we planned three different lesson plans (see annexes 5,6,7), in which they had to come up with a small final product during the lessons depending on what the topic was or how the class went. The final product varied from a little paragraph of what they thought of the class; reflection exercises, to simple tasks in which they had to put in practice what they learned in that day's lesson. Those artifacts helped us see their English performance and analyze, through comparison between the performances of the two courses, whether drama techniques were useful or not for their learning processes. We compared the two given the difference between the population, given their learning styles and the different kind of intelligences that were more prominent in each course.

5.4.1. Surveys

According to Hernandez et al. (2006), a survey refers to a set of questions intended to measure one or more variables. The questions may vary from closed-ended to open-ended questions. The former cover questions which give participants limited and already define possibilities, either dichotomous with just two options, with multiple choice or with hierarchical organization, and the latter encompasses questions that do not present defined limits and, thus, bring diverse categories among the answers. It is important to bear in mind that no matter the

nature of the questions they must be subtle, clear, precise, and understandable for the participants, so the vocabulary and language are used accordingly to their context and background. Therefore, a survey is a data collection instrument whose objective is to gather information about certain individual or individuals regarding specific topics.

What is more, according to Wyse (2012), there are a few reasons as to why a survey is important and relevant to a research project. This author names four main purposes that a survey has: uncover the answers, evoke discussion, base decisions in objective information and compare results.

The first item refers to the fact that surveys are a friendly instrument in which respondents are able to provide feedback, their opinions, and comments on that certain topic because of the design of the questions. Normally, there are open questions in which people responds according to what they have lived. There is not a 'wrong' answer, and they are free to write whatever they want that fits into the questions, not being biased by any type of different input other than their own experience.

The second main reason is that a survey can eventually lead to a discussion. Taking into account that a survey is much more personal than a poll or interview, the results presented are all based on different points of views and therefore can be further discussed depending several variables.

Base decisions in objective information, the third item, refers to the fact that this type of data collection instrument does not bias the respondent to answer one way or another, but rather guides them throughout the questions in a way in which they can answer freely yet following the instructions given and providing the information needed for researchers.

Finally, and perhaps the most important reason for using this instrument is that it allows the results to be compared. Given the questions are the same for each respondent, it means it is clearly visible when there is a difference, or a similarity between answers, allowing the researchers to make triangulations and reach conclusions, as explained before, regarding that certain topic.

5.4.2. Observation

For starters, to observe is different than to look given that it requires a higher level of attention and perception through all the senses. Therefore, “qualitative observation is not a mere contemplation (sit down to see the world and take notes). It implies to go deep into social situations and keep an active role, as well as constant reflection. Be aware of details, happenings, events and interactions” (Hernández et al., 2006, p.587). The observation is a data collection instrument whose purposes are to explore social contexts, describe the actions that take place, understand processes or patterns, identify problems and generate hypothesis. For this, some relevant aspects to take into account, according to the objectives and concepts of a research, are the physical spaces, social organizations, interactions, individual characteristics, activities, actions and artifacts. Later, these can be considered as units of analysis at the light of the concepts.

Moreover, Hernández et al. (2006) recommends that the observers pay attention as much as they can, but it is necessary to have some topics or concepts as the main aspects to focus the attention and avoid judgements and generalizations. It is important to observe the events of the environment whether they are daily or unusual in that context, to describe the situations, to establish a rapport with the participants, to take notes, to recollect data, to reflect about the experience and to use visual aids such as maps, photographs or videos, if possible.

For this case, the researchers used a particular form of observation; field notes. As suggested by Millán and Schumacher (2005) there are a few recommendations that need to be taken into account when using them as a method to collect data.

In the first place, it is important to be organized in the sense that it is easier to analyze the notes that way. And as explained before, these notes should be purely objective. In other words; they should be written descriptions of what is said and done by the students, without making personal interpretations. Millán and Schumacher (2005) also explains that it is important to not make students feel observed, and therefore recommends that the researcher takes into account the place where he will be taking the notes, preferably with it being in the back of the class where students will not be distracted by his presence.

Concerning note-taking matters, field diary have to contain items that are directly connected with the objective or main question of the research project in order to guarantee that this instrument will be effective. Also, taking accurate notes of what happens into the classroom is a clue for having a better analyses in order to help reinforce the hypothesis proposed or to answer the research question. It is useful to save and classify the notes by concept, subject, date or events. There are different types of notes; direct description of what is seen, interpretative comments about the events, preliminary conclusions, personal feelings and notes about participants' reactions.

5.4.3. Artifacts

For defining this instrument, two main sources were looked at. The first was *Webster's Third New International Dictionary*, where an artifact is classified as “a usually simple object (as a tool or an ornament) showing human workmanship and modification as distinguished from a natural object.” While The Oxford English Dictionary states than an artifact is “anything made by human art and workmanship; an artificial product.” When seeing these two definitions together, we can get to the conclusion that an artifact is a physical product; something tangible that connotes skill through knowledge and practice and that can be studied, made by someone with and for certain purposes. A characteristic of experiences is their immediacy, not permanence. Nonetheless, it can be portrayed in physical products.

In educational settings, student-made artifacts can account as means to assess their production and as physical evidence of their understating and use of topics and concepts. Therefore, students work samples such as assignments, tasks and projects can show how they have assimilated the learning process in different way for the individuals. According to this, we can say that it is an important tool when analyzing certain variables or behaviors of an individual or a group of individuals. In this case the artifacts worked in order to analyze the language level; grammar and writing while also getting an idea on how the performance during the lesson went. As mentioned, all the artifacts are written papers made by all students during the lesson, ranging from simple sentences of list of ideas, to the writing of a structured paragraph.

5.6. Ethical Reflection

Concerning the researcher, we find that this project aims to help in the development of a class that allows supporting the hypothesis previously planned. Based on the principle of beneficence and nonmaleficence, this research does not aim to harm or damage anybody in any way, let alone attack any institution nor its constituents. This paper seeks to help improve a study plan with complementary elements such as dramatic arts and a holistic approach in order to contribute for a better education.

In terms of autonomy from the limits, the rights of the researchers do not go beyond the rights of those who decide to participate in this project (including teachers and students) and with whom they interact; participants, other researchers and society. Regarding participants, concerning their autonomy, their rights to know relevant information of secondary effects, privacy, etc., they will be informed in advance about the experimentation period that the course is going to hold. Likewise, the teachers will have total autonomy to manage their classes how they see pertinent. Also, any person is free to leave the research if he so desires, and privacy and its derivatives will always be taken into account. What is more, the observation is not going to invade anyone's privacy and the information used will be previously approved for those who participate in the study. Participants will sign a consent form (See annex 4) in which they make accept to be part of the interventions willingly and declare that they are informed about the nature of the research, the possibilities or withdrawing their participation, the anonymity of the information provided and their right to access the results once the research is concluded.

6. PEDAGOGICAL INTERVENTION

Now then, we are going to consider the drama techniques that were part of the implementation stage of the project. As previously mentioned, drama is a great tool when developing the communicative competence and language skills. Also, it helps to acquire and use elements of the language such as vocabulary, grammar, functions, pronunciation and intonation. Therefore, the design of lessons plans that are holistic, learner-centered and humanistic demands preparation, creativity and a lot of attention to all the possibilities that can be exploited.

According to Billíková and Kiššová (2013), each step of a lesson plan must lead to the next one in order to create a cohesive “unity of action”, as called in theatre terminology. “The basic structural component of a drama-based lesson plan that secures the unity of action has been defined as a dramatic frame” (Billíková & Kiššová 2013, pg.85). This component can be seen as the determining element of the human purpose of the lesson since it is the situation or context in which the dramatic activity occurs (Bacová and Phillips, as cited in Billíková & Kiššová, 2013) and it follows social, cultural and personal cues when applied in the classroom

Therefore, we took into account the structure of a drama-based lesson plan exposed by Billíková, & Kiššová (2013), along with the drama techniques that they propose. These guidelines helped us with the design of three lesson plans (see annexes 5,6,7,) for the implementation stage of our own research project, deciding which drama techniques were appropriate for the particular population and the ones that promoted integration of language skills.

The structure of the lesson plan is divided in four stages: *warm-up*, *pre-drama*, *drama* and *calming down*. Firstly, the warm-up is the stage in which students get prepared to participate and raises trust and attention. The drama techniques that can be used are non-verbal activities such as miming, silent signals, walking in space, handshakes, mirror hands, claps and relaxation exercises. Secondly, during the pre-drama stage the various topics of the lesson are introduced. Students’ imagination and engagement is increased as well and from this point on drama techniques that integrate skills can be implemented. In this stage we can work with techniques like creating contexts and characters, stories elicitation, voice exercises, songs, identifying

conflicts, evaluate characters' words, and actions, and determine what motivates them and its effects on mood, write poems, dialogues or scripts.

Thirdly, drama is the more productive stage, speaking wise, since it is when students have the opportunity to work with techniques such as improvisation, rehearsals, still images and role plays. Lastly, during the calming down stage students can go back to their normal state and, most importantly, there are reflections in which they express their opinions and feelings about the experience. It can be complemented with techniques like relaxation activities, writing-in-role, writing journals, endings or news and jigsaw reading.

For the implementation of drama techniques based activities, three lessons plans were designed for two groups of Basic English courses. Taking into account issues such as time, topic, and level, all lessons plans were designed with the help of the teacher in charge in order to fit into the program. They were conducted between the weeks 13 and 15 of the semester. Each lesson was made to last approximately forty five minutes, counting with the structure of a drama-based lesson plan of warm-up, pre-drama, drama and calming-down. All of the interventions started with a routine of relaxation exercises and finished with a reflection about the class.

Three main topics were worked during the lesson plans. The first one was the 'crime laboratory' vocabulary, where students had to remember and know the meaning of numerous words concerning the crime scene. The first lesson plan used four main techniques. The first one was the relaxation exercise, where they followed the instructor's directions and moved their bodies from feet to head, in order to wake up and de-stress. The first drama technique related to the topic was an improvisation exercise, where one student was given one word, and the other had to guess it. Students could start conversations, give examples or explain it with verbal and non-verbal cues. Then it came creative writing, where students had to imagine they were journalists, and had to create a piece of news while using the vocabulary worked in class. This artifact has been previously talked about in the previous section. Lastly, the last activity required students' spoken opinion about how they felt, and how they saw the class.

For the second lesson plan, the main focus was the structure of imperative while using a verb in infinitive to give an order or instructions. To achieve this, a topic was used; sleep paralysis, where students learnt new vocabulary and found out about what sleep paralysis is. The

first activity was a relaxation exercise to, as previously stated; help them become more comfortable and willing for the class. The second exercise was a guided fantasy where students had to listen and imagine a situation proposed by the instructor, and then had to talk about their experiences concerning that situation. The next exercise was script writing, where they were given a text with ten steps to prevent sleep paralyses, and they had to use them to write a script while using the imperative in infinitive form. Next, it was continued with a role-play, where they had to perform what they wrote on the scripts. Finally, the last exercise consisted on a written reflection about something they liked and something they disliked from the class.

The last lesson plan, equally executed in both groups as the first and second, had as objective to practice the 'Going to' structure for future plans, and to a lesser extent *-ed* and *-ing* adjectives. The first exercise, following the other two plans, was a relaxation exercise where they had to move and stretch. The second exercise was creative writing in groups where they had to invent a character and create a profile taking into account three aspects: personality, hobbies and future plans. Later they exchanged papers with other groups, read the profile and with that new character they improvised a Q&A session in which they asked details about the future plans. At last, the class was finished with a written reflection about that lesson and the second survey concerning the three interventions.

7. RESULTS ANALYSIS

According to what has been stated, this research project follows two types of research; correlational and exploratory. Exploratory, because as previously seen in the problem, the topic that is researched is not one that has been deeply explored, therefore although it is not new; there is not much information about it. And it is also correlational to the extent that there are some variables that depend on each other and have to be triangulated in order to see whether we can answer the research question or not, the question being to what extent are creative drama techniques able to integrate language skills within the communicative competence among students of the Major in Modern Languages of Javeriana University?

Now then, what we did for the application was: the first step consisted in a survey where we asked students of the Elementary course, given they would be the ones to later on be on the basic course where we would apply the previously designed lesson plans, of English their thoughts, beliefs, and opinions on their English classes at the major, the atmosphere, and finally their points of view of drama in the classroom. The next steps, during the experimental stage, we created three lesson plans (see annexes 5, 6, 7) where we integrated drama techniques with the grammatical topic they were studying during the time. For the three lesson plans, we also did three observations in which we described how the classes went, and we also gathered some artifacts they wrote during the lessons. Lastly, we applied a second survey in which we asked similar questions to the first, where we asked how they liked their English classes, how the atmosphere was, and finally, their opinion of drama in the classroom after they had experienced it.

For the results' analyses, we first are going to explain the findings of the first survey. In second place, we are going to analyze the observations taking into account our three variables; drama techniques, integrated skills, and communicative competence, using their artifacts and their thoughts about the class in order to support the ideas. And finally, we are going to consider their thoughts of drama for their process or learning/acquiring a language.

In the first place, the first survey consisted of ten questions divided in three main groups with the purpose of getting to know students' thoughts and perceptions of their English classes regarding affective factors; whether they liked or disliked the class, and finally they were asked

if they had experienced drama in the classroom or if they would like to. The second and last survey was applied to all students belonging to the basic English courses of the degree after the application of the designed lesson plans, with a set of nine questions that worked the same groups the first survey did in order to compare them once finished the application, but in this case, the drama part more oriented to what they thought of the activities based on certain drama based techniques. In the following paragraphs, we will explain the results obtained during the surveys; the student's thoughts and opinions.

Throughout the first stage of the pre-experimental procedure, we applied the first survey to 24 students from the first level of English at Javeriana University, the elementary course, at the end of the second semester of 2015. The questions of the survey can be clustered in three groups: information about their English classes and perceived performance in the language, use and frequency of drama activities, and opinion about drama in the classroom.

Firstly, students expressed why they liked learning English. Four interests were identified through the survey; instrumental, affective, cognitive-communicative and interactional. The instrumental interest was the one that was the most protruding throughout the inquiry, as they justified correspondingly that it was useful for their work prospects in a globalized world, and that the language was necessary for their professional development. . The second most expressed interest was the affective one, where they justified they liked the language itself or they had a special connection with it by attributing adjectives like interesting and beautiful. They also had cognitive-communicative and interactional interests, as they mentioned that the target language was another form of communication with other people, leading to interaction and to the knowledge of other cultures apart from one's own. Even though this is not the concern of our research, it raises questions for further research about motivations and interest for learning a language, what factors influence the decision and how these factors are perceived in terms of relevance and believes.

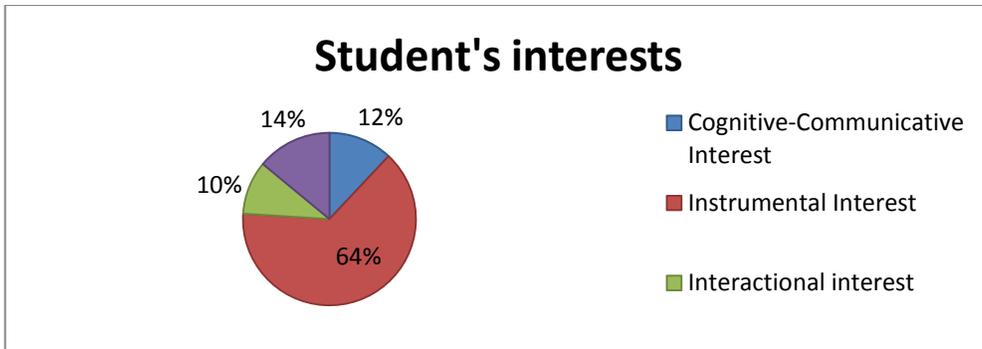


Table 1 (Taken from survey 1, November 2015)

Also, on the one hand, students mentioned that, in affective matters related to how they felt in their classes, they generally felt good, comfortable and happy in their course because of the methodology and strategies applied that helped their learning process. Nonetheless, some others shared a different perspective, they believed that the textbook and the guides could turn boring, aspect that they did not particularly like, which leads us to their suggestions for varying their lessons in terms of organization and materials. For example, they suggested having only one in-room teacher, not focusing solemnly on the textbook and having more speaking activities that involved the whole group. For instance, they are interested in activities such as debates, movies, analyzing videos, mimic, listening exercises, reading novels, etc., activities they labeled as ‘didactic’. Equally, when asked about the abilities they wanted to improve, they expressed concern in developing all four language skills: productive skills, especially speaking, as much as receptive skills; plus they cared about subskills like pronunciation and grammar as well.

Now, having to do with the use and frequency of drama activities in the classroom, we found that out of the 24 surveyed students, thirteen of them said they had experimented drama at least once during their learning process, while the remaining students expressed having never ever taken part in a drama activity. However, when asked which activities based on drama they had experienced in their classes, there was not a single blank answer. In fact, the minority of activities selected was three, while the majority, out of thirteen listed items, was eleven. We had students who listed role-play and reading out loud the most. This led us to believe that even though they had actually had drama-based exercises, they did not know this. When asked about the frequency of use of this activities, based on how often they had experienced these techniques, ranging from never to usually, we found that between the most frequent exercises, as said by

them, were the read aloud activities, analyze words and actions, watch movies, and write dialogues and/or scripts, while the less frequent activities were the ones such as singing, writing poems, and mimic. This information shows that the ‘arts’ are not really considered that much by teachers as potential activities to enhance the language learning process because they simply believe that it is hard to apply. Some other reason can be that teachers might consider the need to have experience in the drama field in order to be able to have a fruitful class, and when they do use them, the ‘arts’ are not always considered as the source for the activities, but rather some extra aid.

Activity/Frequency	Always	Often	Usually	Sometimes	Never
Sing					X
Listen to a song					X
Tell a story				X	
Role Plays		X			
Mimic	X				
Relaxation exercises					X
Watch Movies				X	
Write scripts/dialogues				X	
Write a poem					X
Read aloud	X				
Analyze words and actions	X				
Other	X				

(Taken from survey 1, question 7, November the 21st, 2015)

Activity/Frequency	Always	Often	Usually	Sometimes	Never
Sing				X	
Listen to a song				X	
Tell a story			X		
Role Plays		X			
Mimic					X
Relaxation exercises		X			
Watch Movies			X		
Write scripts/dialogues		X			
Write a poem					X
Read aloud		X			
Analyze words and actions		X			
Other		X			

(Taken from survey 1, question 7, November the 21st, 2015)

Last but not least, we analyzed their opinions about using drama in the classroom. Some of their thoughts were mostly positive and mentioned the importance of drama for abilities enhancement as well as a means to vary activities and to make the class less boring and more didactic for them. When asked about how drama could help them learn a language, the majority of the answers were oriented towards the thought that drama helped them to the extent that they could practice some of their abilities, especially speaking, and could earn some advantages of using it such as losing scenic panic, projecting the voice and gaining trust in themselves, advantages that later on they could apply in different spaces. Finally, they expressed why they would like or not, to use drama as a means to teach a language. As told by them, most of the students were willing to try drama as a method for an English course, considering that it offered various advantages; it was more entertaining than a normal class, it can help students relax and feel more at ease, and because all in all, drama was a great tool for learning. Even though it is not a focus of our research, this can open a future discussion about the relationship between learning and fun and how those are perceived by students and pre-service teachers. On the other hand, some students answered in the survey that, as future teachers, they were reluctant to agree to use drama in the classroom, arguing that it could make the students and even themselves nervous and uncomfortable, or that it was simply too complicated to bring into the classroom, or that they had no idea how to manage it.

10. Would you consider using drama in your teaching process? Why would you like to use it?

Yes, because that help me in my process and because maybe is a different method.

(Taken from survey 1, question 10, November the 21st, 2015)

10. Would you consider using drama in your teaching process? Why would you like to use it?

No, porque aun no se como manejarlo, pero cuando lo sepa, si.

(Taken from survey 1, question 10, November the 21st, 2015)

After that first survey, which was applied not to basic but elementary courses of English given that the implementation would not occur until the next semester, and that we wanted to work with the same population, we surveyed students that potentially, later on would form part of the basic courses, and as explained before, three lesson plans (see annexes 5, 6, 7,) were

designed based on the responses of the students, the topics of the course and suggestions of the in-room teacher. The lesson plans were conducted on two basic courses of English at Javeriana University with 45 students counting both groups.

The first lesson plan (see annex 5) consisted on the use of drama techniques such as relaxation exercises, improvisation, mimic, creative writing and reflection. The relaxation exercise, as explained within the lesson plan, is a pre-drama activity that does not require use of the language from the students at all. It consists of following instructions and imitating what the instructor does. In the observation we could see that at first, a few students were reluctant to even stand up, and some others didn't start doing the exercises until the others joined in and they were sure everybody was doing it. In fact, during the reflection and surveys, we also noticed this same attitude with a few students. When they were asked what activities they disliked, they answered;

2. What activities did you disliked? Why?

When we have stand up

(Taken from survey 2, question 2 May the 5th, 2016)

However there were also positive attitudes towards these types of exercises, and some students were really eager to participate and follow instructions in order to wake up the body, as seen in the following extracts:

1. What activities did you like? Why?

I liked the relaxation exercises, is good to relax before beginning a class

(Taken from survey 2, question 1 May the 5th, 2016)

What activities did you like? Why?

I liked doing the exercise on the beginning because I feel relaxed, and also I liked imitate different scenes with my friends

(Taken from survey 2, question 1, May the 5th, 2016)

This tells us that for starters there can be mixed reactions to drama techniques for the classroom; even the simpler ones that usually are implemented for the warm-up and do not always require extensive language production can create an impact on the student depending on whether he liked the activity or not. This can lead to different perceptions about the exercises,

whereas some may diminish its effects due to the organization needed, others may prefer to see them as an opportunity to find acceptance and comfort before starting the classes.

The second activity was an improvisation, where one student was shown a word, and had to give clues, or do mimic, or describe it for the other students to guess it. In terms of the development of the activity, students did not volunteer right away, some took more time than others to decide to go in front of the class. Also, in some occasions, students tried to encourage their classmates to participate by making suggestions and cheering. With this attitude shown by students we can make connections between the principle of the communicative approach, which can be extended to drama-based education, related to the recognition and respect of affective factors such as anxiety and motivation (Brandl, 2007). When applying a drama technique that requires speaking in front of everyone, some students might feel nervous but in this opportunity they proved the importance of establishing a trusting and healthy environment among them so they would not feel ashamed or threatened, and could assume the challenge.

In this activity the focus was mainly on speaking and listening. With this exercise, we could see students perform two types of oral comprehension previously described by Gil and Berges (2004): receptive and collaborative. The former means to understand the message that the speaker really says, task necessary to guess the word and its meaning. The latter one deals with negotiation of meanings by answering to the speaker, that is to say, by establishing a conversation. Therefore, learners could practice both skills at the same time, since they did not stick with just one role in the activity, they shifted in different moments: they are members of the public when listening to the others' production, and interlocutors when doing the exercise. Many of the students expressed that the improvisation and general activities where they had to speak were the ones they liked the most because not only did they speak, but also because those activities made them resort to using the language in order to make themselves understood, as exposed by some students in the following text:

1. What activities did you like? Why?

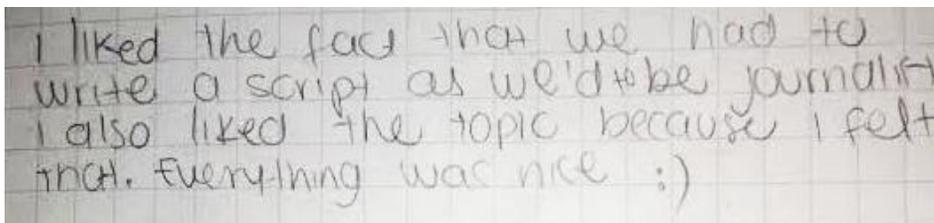
I liked activities where we could speak, because I think that we can improve our English in this way.

(Taken from survey 2, question 1, May the 5th, 2016)

With the improvisation technique, described as a drama technique that does not require script, preparation or structure, so learners should act based on their first ideas, people interact spontaneously and explore language and relationships thanks to actions. As previously seen, according to Berk (2009), improvisation has principles, some of which could be seen in this first exercise. For example, despite not having chances to check for correctness, the principle of spontaneity is necessary to create in the moment, keep the dialogue going and shape the principle of trust between classmates. Just like the use of nonverbal communication and attentive listening, so the message can come across and there is communication between the actors.

Furthermore, in language teaching, improvisation has a diagnostic potential for determining fluency or proficiency at the moment of speaking to examine what their strengths and weaknesses are. We noticed that they resorted to their communicative competence by not only trying to speak correctly, but trying to get into context and using synonyms while also using many hand and facial gestures to help the others guess the word. Students were free to explain the word or use examples related to it, whatever they felt comfortable with. The improvisation exercise was an occasion to showcase two particular components of the communicative competence: the grammatical competence in their oral production and the strategic competence to compensate lack of knowledge (Canale and Swain, as cited in Bagaric & Djigunovic, 2007) both contribute a more natural and effective communicative act. For example, during this improvisation, we observed that they used rather elaborated sentences for their level to help the other guess the word. And even used some vocabulary related to it. They used sentences such as ‘I could DO a crime...’ where the other had to guess ‘commit’, so they resorted to different verbs, as when one explained the word ‘murder’, he said ‘kill’ and ‘take a life’ while also even using mimic and hand gestures. Having to do with the strategic competence, it was seen that during various performances of the improvisation, students resorted not only to using the language, but also imitated the action they were describing; while pretending to be an investigator, some students made the mimic of taking pictures of the floor with a camera, simulating that he was taking a picture of the crime scene. The audience immediately caught up on this, and even though it took a little time for her partner to guess the word, she still could guess it.

Continuing the class, the third activity was writing a piece of news about a crime. Firstly, while writing it was seen that the students worked individually, but still asked questions related to vocabulary to the instructor and each other. Short instances when cooperative and collaborative learning can take place, an element that as we explored in our theoretical framework can be applied equally to the Communicative Language Teaching approach and drama based education given that participants have an active role and “make changes in their language as they interact or “negotiate meaning” with each other” (Brandl, 2007, p. 6). Secondly, they followed the instruction for the most part and reached the objective of writing the article; the paragraphs keep a journalistic tone in which they described what happened before and after the events of the crime. Although a couple of them were not about crimes, they still seemed to be written like when you do a piece of news. Students also expressed their liking to having to write a paragraph as if they were journalists:



I liked the fact that we had to write a script as we'd be journalists I also liked the topic because I felt that everything was nice :)

(Written reflection, April the 21st, 2016)

What is more, the paragraphs varied in length and number of grammar and spelling mistakes, yet most paragraphs can be understood and are easy to read, signs of coherence within the text. But most importantly, a factor in common among all of them was the creation of stories and the use of vocabulary of the lesson, they incorporated details to enrich the story from how the events happened to characters, clues, places and motivations, they could portray creativeness with the different stories. As shown as follows with some examples.

The principal news in Colombia today said "Woman who killed her sister was found in a village in Arauca". The news said the murderer is 25 years old and the victim was her sister ~~than~~ ~~just~~ was ~~had~~ just 18 years old. The scene crime was the bathroom of a factory in Medellin. She use a special gun, but a witness heard the scream of the victim. The murderer's boyfriend said in the investigation of the police that he was in love with the victim, for that reason, his girlfriend decided to attacked the girl. The crime was resolved and the woman ~~is~~ ~~in~~ will be in prison between 20 and 23 years.

(Taken from the activity 3 first lesson Plan, April the 21st, 2016)

Horrible murder in Hilton Hotel. This morning the police officers found a woman with multiple injuries in all her body. She was wearing a white dress and was in a pool of blood. Her injuries were made by a knife, and she has a bullet in her head. One police officer found a fingerprint in the wall, it is not so clear but is the only clue that can help them to solve the terrible crime.

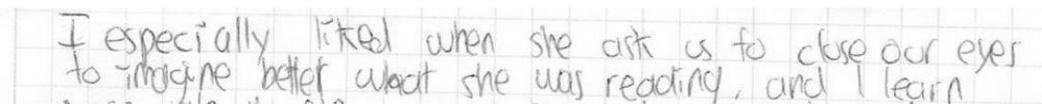
(Taken from the activity 3 first lesson Plan, April the 21st, 2016)

The last activity for day one was a spoken reflection on how students felt during the class. As expected, majority expressed mostly positive sensations such as comfortableness and easiness due to the class being 'different' from any other. Some others agreed that it was a good way to improve their skills, especially speaking, and, at some degree, also listening.

The second lesson plan consisted on the use of guided fantasy, relaxation exercises, script writing after a reading, presentation of the role-play and the reflection (See annex 6). For this particular activity, we could observe students were aware that they were not only studying the

topic of following steps and instructions through imperative, but as they said in the surveys, they realized they had to use, besides grammar, all four linguistic skills, whether implicitly or explicitly. They had to read a paper, write a script, act the script, and also listen to the other's presentations.

We started off with the guided fantasy to introduce the topic of the lesson: sleep paralysis. It is receptive listening activity where students keep the role of the public. Students were told to close their eyes and listen to the description of physical sensations caused by the condition, some students close their eyes immediately while others looked around to their classmates first. One student expressed in the final reflection that:



I especially liked when she ask us to close our eyes to imagine better what she was reading, and I learn

(Written reflection, April the 28th, 2016)

But not many students told their perception of the exercise. Next, we continued with the same routine for the relaxation exercises, just like last time not everyone seemed eager to stand up and some waited for the others to start before following themselves the commands.

Later, students received a text about ten ways to prevent sleep paralysis in order to write a script in which they had to give suggestions to a classmate. It is important to bear in mind that Halliday and Widdowson (as cited in Alderson, 2000) explain that the product of comprehension, in this case the script, will be done differently by every student, from the writing process to the language use because they follow diverse learning styles and their experiences change the way they see the source text and how they regard new information. Therefore, they choose what they want to take from the source material, how to do it and how to express it. Students read the text in groups they formed, either aloud for the other group members to hear, or each one of them read it mentally, some asked questions about vocabulary or clarification about the instruction. It can be seen that they follow to some extent the structure for writing proposed by Villa and Poblete (2007); they started off an activation process through reading and brainstorming. Next, they planned the script and organized the ideas. Then, they started writing

and using the language. Also, they spoke English among them for brainstorming ideas, sharing similar experiences and creating sentences, they switched to the first language in some moments and even looked distracted. It is evident that some groups preferred to write while they were still thinking about how to make the script and others thought everything first and wrote later.

2. What activities did you disliked? Why?

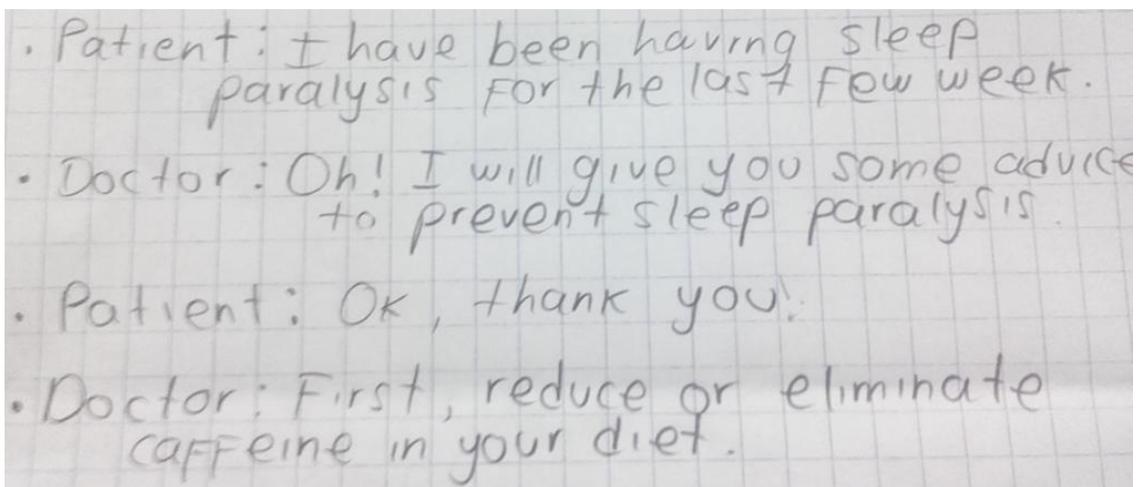
Actividades de escribir no son lo suficientemente interesantes respecto al tema.

(Taken from survey 2, question 2 May the 5th, 2016)

As expressed in some of the surveys, we could evidence that a few students were particularly distant to having to write, as they favored improvising and speaking, instead of having to make a script, while as we saw before, others preferred activities where they did not have to speak nor go to the front of the class. This behavior can be explained by the theories of learning styles and multiple intelligences (Gardner, 1983) that tell us that not everyone learns the same way, at the same pace, and that is why we also tried not to focus only on certain abilities, although some students recognized having chosen one ability over the other. This tells us that there is always going to be a course with variety of styles, and in order for the class to be successful it is important to take into account this principle. However, we think that it does not mean that the student should not be taken out of its comfort zone, because that also helps him face real-life situations where whether he likes it or not, he will have to resort to something he is not particularly comfortable with. Plus, drama techniques can provide language practice with simulated situations in a friendly atmosphere before handling real challenges.

After fifteen minutes we moved on to the presentation of the scripts, nonetheless some people had not finished or had not started writing. Therefore, when the presentation of scripts happened, some groups read and others improvised the dialogues. With either choice, we could observe that, just like the last time, they keep the receptive and collaborative types of listening exposed by Gil and Berges (2004). This time around even more since they kept longer conversations that were established in a more concrete context and situation. Learners could practice listening and speaking skills as they would in real life. In the same way, Kamiya (2006) argues that an effective communicative act takes place within discursive contexts of interaction that include a place, participants and purposes, which in turn change the type of discourse and

the manner of communication, this was seen in the production of every group because they chose different roles and tried to speak accordingly to them. Regarding this activity, Blatner (1995) describes the role-play as a simulation of situations in certain contexts for which learner can practice the language and explore the communication that fits a given contexts. In other words, students portrayed different scenarios and roles such as doctors, patients, friends and TV hosts at the same time that they used the given text as reference, either for their spoken or written production. They tried to say funny things and to keep the conversation going even though not all of them had a script. They used grammar structures to express suggestion with modal verbs. For this particular lesson plan, elaborated with the help of the room teacher, they used the imperative structure, using the verb in infinitive to express what they wanted to say. It was noticeable that almost all groups tried using this structure, as seen in some of the artifacts they wrote.

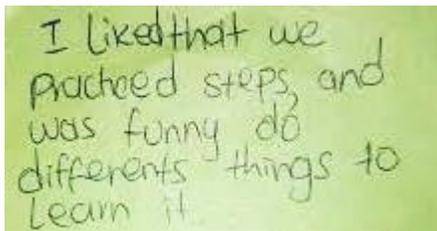


(Taken from activity 3, lesson plan 2, May the 21st, 2016)

It means that this class does not differ much from the regular schedule of these courses, given the fact that the lesson plans were previously revised and approved by the main teachers, and they were actually the ones to suggest the topics for the lessons. That is to say, it was not an external class and out of the planned themes, but rather we tried to keep it in topic as much as possible. This also serves to prove that drama is very versatile and can be used for every topic, no matter neither the level nor the difficulty.

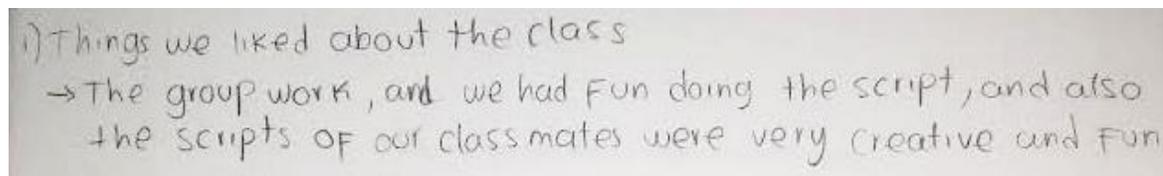
Speaking of the improvisations of this class, the previously stated principles like spontaneity, trust, nonverbal communication and attentive listening were still present. Moreover, this time around storytelling was also seen, with the characters and scenarios, students created situations that resembled real life and could “develop the ability to create a collaborative narrative that connects their dialogue through a story” (Berk, 2009, p.32).

And the final activity for this day was to write two sentences; one using an ‘I liked...’ expression, while the other used an ‘I didn’t like...’ expression so students could reflect about the activities and how they carried them out. This was with the aim to identify appropriate drama techniques for this particular population, as exposed in one of our specific objectives, in order to determine and find out what students felt comfortable with or felt anxious about. When reading what they wrote, we found out that majority of them had mostly positive opinions about the lesson, arguing that the topic and the way it was approached caught their immediate attention. Some of them mentioned that:



I liked that we practiced steps, and was funny do different things to learn it.

(Written reflection, April the 28th, 2016)



1) Things we liked about the class
→ The group work, and we had fun doing the script, and also the scripts of our classmates were very creative and fun

(Written reflection, April the 28th, 2016)

This steered us to believe that they were eager to learn new things in dynamic ways. And not only that, but they were also able to apply the studied topic which was imperative form while using infinitive. As for the things they did not like, some students wrote down they were not comfortable with going to the front of the class and improvising, arguing they were not good at speaking, as it was seen when some groups even remained in their seats during the performance. Some others expressed the activity was boring because a few people did not like it, so they did not take it seriously. This can be seen because both groups of students did not follow

instructions, and as we observed, some of them did not bother with writing the script, as many other groups did, and at the time of the improvisation they were having some sort of trouble, yet managed to keep going with the conversation. Seeing this, we can say that for drama techniques it is important to give clear, precise instructions given that if a misunderstanding happens, the activity may take longer to be carried out or it will not be completed at all. Also, this can generate negative feelings within the students towards that particular activity so it might happen, as we observed, that they do not take it seriously nor follow all the instructions as expected.

Concerning the topic, many students expressed having found it interesting given the fact that they could relate to it because it had happened to them, or because they knew someone who had suffered from sleep paralysis. We can conclude then, that it is important to reach out to students with topics they feel familiar with whether they are interesting or whether it is something they could relate to, as expressed by some of them in the second survey. “I liked sleep paralysis because I learn many things about this feno,” (Taken from Survey 2, question 1 May the 5th, 2016) or “I liked the last two activities because it helps to us for know about more topics for example: paralysis of dream, it was great because I knew few of this and the explanation was excellent and the activity.” (Taken from survey 2, question 1 May the 5th, 2016.)

The third and last day the main grammar topic studied was future plans with forms such as, ‘I am hoping to...’, “he wants to...” and going to, while making emphasis in studying adjectives ending with *-ed* and *-ing* (See annex 7, lesson plan 3 activity 2). For this lesson, three activities were held. The first one, as used to, consisted on a series of relaxation exercises in order to wake up the body. The second activity involved creating an imaginary character. The third activity comprised exchanging the profiles. Once they have a different profile, they had to make questions about that character, and the others had to guess whether that was their character or not.

For this last activity, the relaxation exercises went by smoothly. Students had a greater sense of familiarity and were already accustomed to them so they were quick to stand and follow instructions. Even the teacher moved with them. This particular behavior lead us to believe that by the last class, they already knew what was going to happen, thus were much more willing and

less reluctant to follow instructions. They were already used to it, so one can say they already expected these types of activities to happen. From our point of view, we can say that they had already interiorized that warm-up exercise and recognized, at some level, that it was helpful for them one way or the other, whether at least to only stand up and move, or because it helped them reduce anxiety levels and helped them wake up before the class started. It is also important to mention that relaxation exercises was the only activity repeated during the three lesson plans, so students got used to it by the time the last lesson came.

The second activity, creating a profile was one many of them enjoyed because they were free to create whatever they wanted. It was seen that one course was more oriented to create a character by profession. This means, they created teachers, astronauts, travelers, etc., while the other course went for a more fantastic approach where they created; vampires, wizards, princesses, Vikings, animals, and etc. We think that this activity was liked by them to the extent they got to use the language in a really creative and interesting way, and they got to attribute certain characteristics to a certain character. It was an out of the ordinary activity where they practiced grammar and writing while also having fun. This time around it was more evident the collaborative and cooperative work (Brandl, 2007) because in their groups they discussed not only the information to include in the written production but also the language. For example, they argued if they should use an *-ed* or an *-ing* adjective, the tense of the sentences and the structure of the same. They even used their notes or tried to infer the grammar rules.

When we revealed that they had to exchange profiles, some students were reluctant to do it, although later on they still did it. Then it came the improvisation, where one of the researchers asked them to create a dialogue based on the profile while the others tried to guess what or which character it was. The first group followed instructions to the verbatim and made dialogues asking questions about the character. While the other course, although given the same instructions, used mimic to help the others guess the character. From our point of view, we find this really interesting, because although they did not follow instructions, what they did was much more interesting for their classmates and for themselves, given they did not have to use the language, and rather made the ‘audience’ use it while they imitated their characters traits. After the activity was finished, and as said before, even when instructions were not followed to the verbatim,

students could guess who the character was, thus being able to complete the objective of the lesson which was using adjectives to describe certain traits of a character. As seen in some of their written reflections, some students do not like speaking because they are shy, so we believed mimic was something they resorted to in order to make the activity suitable for them yet reaching the objective proposed of guessing the character. We could observe that when mimic was used, students paid much more attention than the ones who were just listening to the dialogues. Based on what we observed that last time, we noticed that there are certain drama techniques that for them – and the level they are at, are much more interesting and they get really involved in them. For example, they favored improvisation, mimic and even role-play, in which they had to act or do with the language, plus they had the help of external aids such as the place, gestures, the use of the board, etc.

Last but not least, we asked students to write, once again, what they liked or disliked about the activity. As expected, and from what we could read and observe before, some of them were not okay with having to go to the front of the class, while some others did not like the fact that they had to share their profile with their class mates. Concerning this, we think that this might happen because students might consider they do not have a good level of vocabulary and/or writing and thus were hesitant when asked to exchange their papers and let others see their production, though of course there could be other reasons such as shyness, or simple lack of interest. Therefore, we believe that this is evidence of their reticence to some aspects of the procedure of the activities that can affect their perceptions about the techniques due to affective factors. Nonetheless, students can still be open to some aspects that at first might make them uncomfortable, in a way that it does not stop their opportunities to practice and develop of the activities.

On the other hand, most reviews of the class were positive, where they found the activity interesting, funny and dynamic. Some expressed they found it very useful because not only did they have to speak and improvise and use the language, but also because they applied the studied topic to an activity they really liked.

Now, and regarding the last part of the analyses, we studied their answers concerning drama techniques and whether they found them useful, the reasons why, and if they were open to use them in their own teaching practice. As seen in the first survey, that they answered while they were in the elemental course, although they expressed never having experimented drama, at least not consciously, now aware of it, their point of view of drama was somewhat changed.

According to one of our specific objectives: to determine which drama techniques can integrate language skills, we wanted to know which skills out of speaking, listening, writing, reading and grammar they felt they had made improvements and how. There were diverse responses, some believed they had made progress in just one skill, particularly speaking or listening. Others thought that they practiced two or three skills throughout the sessions, they provided multiple combinations like speaking and writing; writing and grammar; listening and grammar; speaking, writing and grammar; writing, reading and grammar; etc. while some others even thought about having practiced all the five skills. This can be attributed to the fact that firstly, they valued the extra practice concerning the skills with more interest or difficulty for them and secondly, that at some point they were aware that not only speaking, as said, was the only ability used. Although we did not strictly told them we were going to use all skills, they still realized that they were implicit in all the exercises and in order for certain task to be carried out, it was necessary the use more than one skill.

What is more, when asked if they thought that drama could help them practice skills and how it was possible, the majority of students answered positively. They argued that they could practice their skills and grammar topics seen from their regular classes in diverse moments of the sessions. Moreover, they recognized that the procedure of different techniques required them to practice a skill in certain moments; and next, they practiced another or even more at the same time; plus, they deem that drama could make remembering grammar structures, common sentences and vocabulary, easier. They even brought examples taken from the sessions such as their writing process in which they discussed in groups and talked about how to do the activity or the grammar structures they should use, then they performed what they had prepared and listened to their classmates. This tells us that they could see a connection between the activities and the skills and how an activity leads to another. It is also important to remark that some students

mentioned affective factors as well because they felt more confident with being in front of the class and with their speaking. Nonetheless, a couple of students did not think that drama could be helpful for skills development either because they could practice one skill or the other, not more than one or because they did not believe there was a link between drama-based education and language teaching, even if drama were a didactic tool.

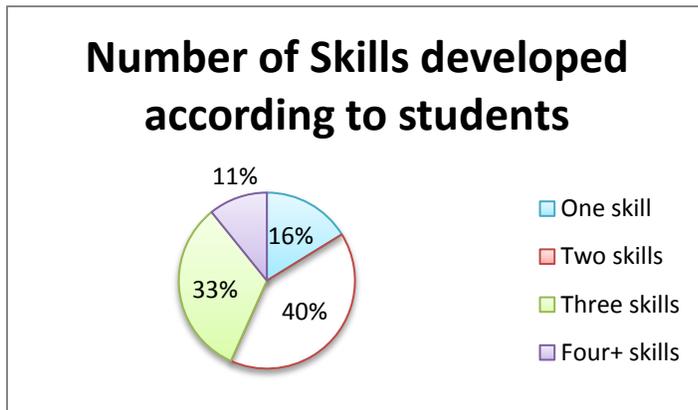


Table 2 (Taken from survey 2, question 3, May 5th.)

Now, when analyzing their emotions during all the lesson plans, we saw that, out of the thirty-seven surveyed people, majority of them expressed only positive emotions regarding the activities and the techniques. A common reason we established was that they found the activities nor only easy to follow, but they were also creative and the topic was interesting, and on top of that they could practice the grammar topic studied in class by the main teacher. Some others had more positive emotions, although they still expressed feeling nervous or uncomfortable with certain activities. Arguing sometimes when they had to improvise they felt edgy because they worried whether they were going to do good or not, or plain simply because they did not understand quite well the instructions and thus did not know what to do so they felt lost. On the contrary, a few others told us they felt mostly anxious and uneasy, although they still liked some of the activities, especially those in which they did not have to speak nor go to the front of the class, they did not particularly enjoy having to speak or working with others because they were shy and felt embarrassed. And as we hoped, none of the students had only negative emotions towards the activities, which can lead us to believe that taking into account their learning styles and their personality, more accurate classes for all of them can be created.

Excited
 Relaxed
 Interested
 Comfortable
 Concentrated
 Nervous
 Uncomfortable
 Anxious

In the activity of the exercise that we can relay = liked and I feel nervous and uncomfortable in activities of groups because I'm shy

(Taken from survey 2, question 8, May the 5th, 2016.)

8. How did you feel during the activities? Why? You can mark one or more

Excited
 Relaxed
 Interested
 Comfortable
 Concentrated
 Nervous
 Uncomfortable
 Anxious

Relaxed during the exercise part, interested during the activity about dreams, nervous during the part of acting and comfortable in the whole project.

(Taken from survey 2, question 8, May 5th, 2016.)

Excited
 Relaxed
 Interested
 Comfortable
 Concentrated
 Nervous
 Uncomfortable
 Anxious

It was a really good activity but some times when we had to improvise I felt nervous.

(Taken from survey 2, question 8, may the 5th, 2016.)

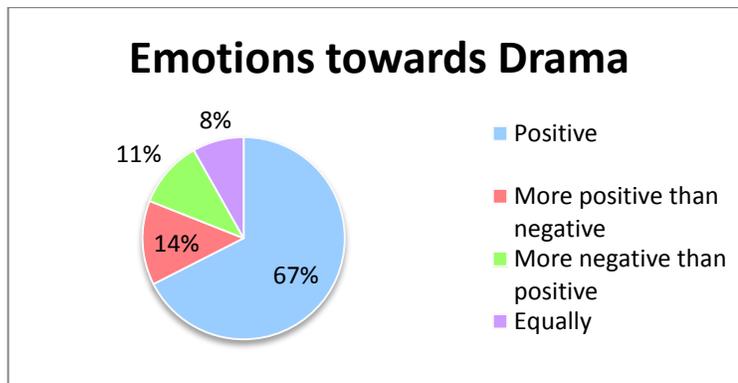
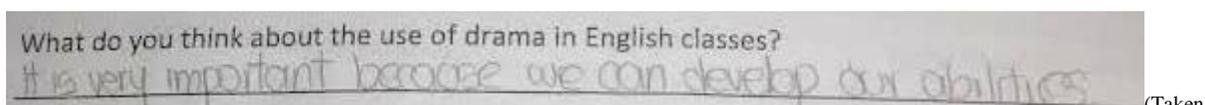


Table 3 (Taken from survey 2, question 8, May the 5th, 2016.)

Equally, they described the atmosphere among their classmates mostly with positive attitudes and they labeled it as trusting, fun, comfortable, cheerful and peaceful. Nonetheless, some students felt bored in activities such as writing and nervous during improvisations and role-plays. Other pointed out that their classmates seemed shy and there were not many eager volunteers in terms of participation, especially in the first sessions and they hoped to see them more willing to participate. This tells us that students see the importance of being involved in the sessions given that it is up to them to create a trusting and comfortable environment. This implies

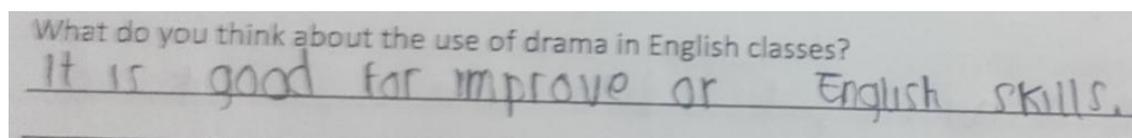
that they should recognize and respect the moments of listening and speaking during the lessons, since they are working together to reach a common goal. Also, this involvement has an influence in the affective dimension of students and how they perceive the class in a way that the implementation of drama techniques can be better assimilated and students feel more at ease, confident and respected, particularly for those that are still afraid of speaking in the target language or of being in front of the class.

Next, relating to what they think about the use of Drama in their English classes, we found five items in common they listed. In the first place, majority of the students has positive opinions. Amongst all these positive views of drama, we found a common factor we consider really relevant. They mentioned that the reason why drama was important is because it helped develop English abilities and skills. Of course this brings us to the idea that we proposed before, and that drama helps them develop both productive and receptive skills whether they are aware or not if they are using them. Here, we can remark that they were, effectively, aware that the activities implied the integration of skills, as shown in the following extract.



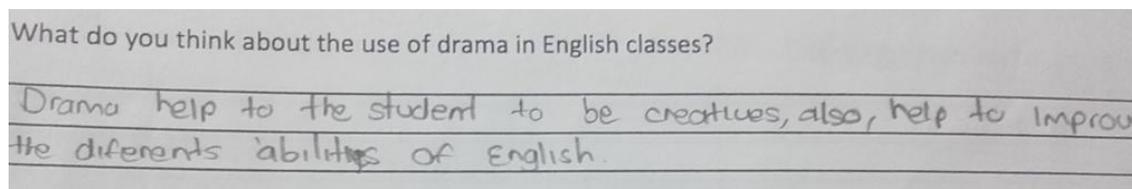
What do you think about the use of drama in English classes?
It is very important because we can develop our abilities.

(Taken from survey 2, question 9. May the 5th, 2016.)



What do you think about the use of drama in English classes?
It is good for improve or English skills.

(Taken from survey 2, question 9. May the 5th, 2016.)



What do you think about the use of drama in English classes?
Drama help to the student to be creatives, also, help to improve the diferents abilities of English.

(Taken from survey 2, question 9. May the 5th, 2016.)

A second item we found was that they thought this type of techniques was interesting and funny. It was different from anything they do in a normal class, and many thought it was a dynamic and important way to learn the language because they ‘act’, they ‘do’ with it, instead of simply listening to the teacher. For example during the role-plays, where we would set a specific

context and instead of telling them how to do it, we just told them the what, the scene, and they had to make use of what they have learnt in order to reach the proposed goal. Next we encountered that although they found drama a good way to learn, they believe it is wise not to use it all the time, expressing that it should be used only for certain topics and times of the week, while some others said it could be combined with their textbook to get a much more fruitful class. We consider that students are willing to try drama-based education progressively, but not make of them the focus of every class, which is understandable given that the techniques might be new for students, there might be reticence, students might want to try another type of resources or the techniques might not fit with the approach they are looking for. Lastly, a couple students expressed that drama was not a good way to teach, arguing, in the first place that it is not necessary, or that it should be applied but on higher level courses. Here, we can see one of the negative beliefs we addressed on our statement of the problem, in which it is thought that for using drama it is necessary to have a high level of the language, though as seen in the surveys, and watching the statistics in which many students felt good in the class, we can affirm that although it requires them using the language and it is actually demanding, it does not necessarily have to be an advanced English course to obtain good results. See table 1.3.

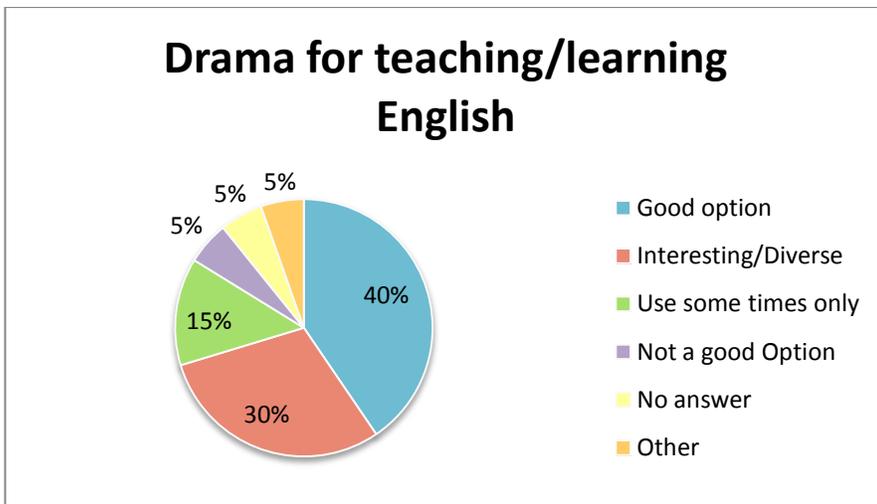


Table 4 (Taken from survey 2 question 10)

And last but not least, we asked whether they would be willing to use drama in their own teaching practice. As it has been recurrent, during this last question, the majority of answers were positive. Students argued they were willing to try using drama in their classes because, and as also explained by them in the previous question; it can help to the development of the skills. Some of them also mentioned that for them it was an easy and interesting way to learn, so it

could be very useful when applied to kids. Some others expressed that it is good, but not for using all the time given that they expressed it works for certain activities and topics. They said that it also depends on the context in which they use it. But also, we had some students that are not really comfortable with using drama in the classroom because either they did not feel comfortable during the activities, or because they do not really know how they could use it once they start teaching. See table 1.4

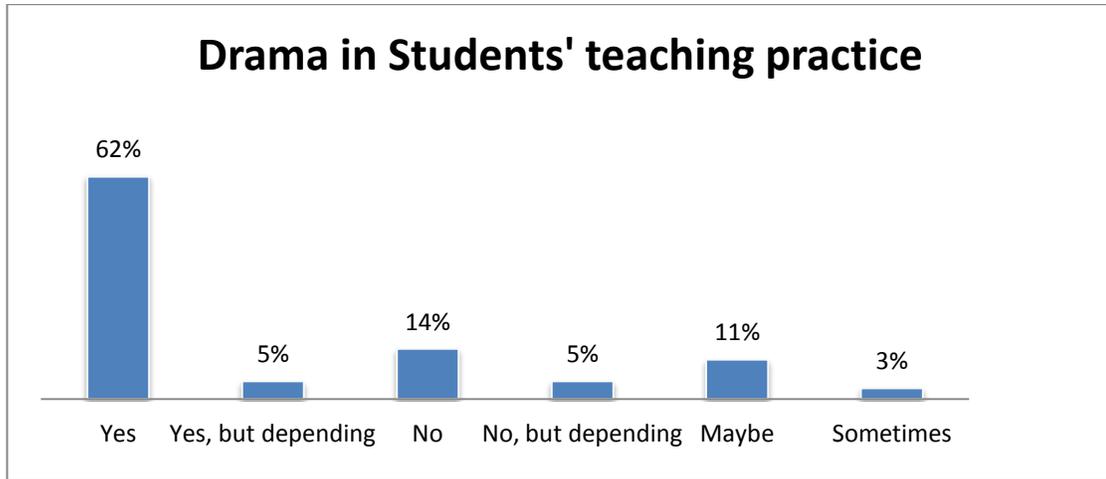


Table 5 (Taken from survey 2, question 10.)

8. CONCLUSIONS

In this next section, we would gather the most important aspects of the project. Also, we will draw connections between the results and the objectives we formulated in the beginning of the process in order to find the correlation among the concepts of drama techniques, integrated skills and the communicative competence. With this research project, we sought to answer the question; to what extent are creative drama techniques able to integrate language skills within the communicative competence among students of the Major in Modern Languages of Javeriana University? And we also sought to respond to the following objectives:

- To identify appropriate drama techniques for this particular population.
- To identify the advantages of using creative drama activities in the language classroom.
- To determine which drama techniques can integrate language skills.
- To determine what type of competences can be developed through drama techniques.

In the first place, it is worth mentioning we chose a Basic English course at the Major because as explained before by some authors we studied, drama techniques do not require a high level of the language, thus we wanted to prove this point by using a lower English course. In fact, we realized that most techniques can work for any class and level if adapted properly. In this case, we worked with improvisation techniques, guided fantasy, creative writing, role-plays, mimic, relaxation exercises, and written and spoken reflections. All activities based on these techniques were carried out completely, and every objective of the lessons was reached.

Overall, the techniques were well received by the students, therefore in general the chosen activities proved to be appropriate for the group. They valued activities that either gave them opportunities to practice the language or that they deemed dynamic and fun such as the improvisation, the role-plays and the creative writing. We believed that the reasons why these techniques were accepted by the population were that they involved the students, not only cognitively but affectively as well by promoting more practice to develop and assimilate the

topics from the syllabus with challenges in an environment that was not threatening for them. However, even though, none of the techniques was entirely disliked, it does not mean that they were suitable for each one of the individuals. For example, some students preferred not to perform in front of the class for affective matters while others did not enjoy some writing activities because they did not find the topics or the procedure of the class that interesting. Thus, when making decisions about what techniques are appropriate for a group, it is important to take into account that every student has a different learning style and preferences and some might even show reluctance in participating or volunteering. Accordingly, students can be introduced to drama techniques step by step as they grow more familiar and comfortable to them.

Concerning the advantages for using these types of activities, we found out that students thought of the activities as interesting, funny, and overall a good way to learn because the class was much more interactive this way. However, saying a technique is fun or interesting for them does not mean that it is useful in the sense that what is the most important objective is that they learn something, whether developing skills, the topic, or general experience for their communicative competence. And although students' attitudes were favoring for majority of the techniques, the reasons they gave were due to the techniques being funny and dynamic, but they did not relate right away these techniques with having learnt something or not, however they expressed in most cases that they could improve some of their skills, which results in the conclusion that some of them could visualize how drama could help them develop these abilities. And not only did they practice the grammatical topic studied in class, but they did it in a way they labelled as dynamic and entertaining, as mentioned before.

In relation to this, one advantage is that drama techniques involve numerous tasks that need different types of skills to be completed, thus it does not only focus on certain type of exercise but rather one technique and one skill leads and supports another. Although speaking was a skill required for most activities, we also took into account the other skills, based on the principle of learning styles, because we knew we would encounter students reluctant to go to the front of the class and speak. This was later on confirmed when they expressed not liking it for one reason or the other; either because they were shy or because they did not feel comfortable with speaking with others. However, students demonstrated that they established a trusting and

supportive atmosphere that could make easier the development of the sessions and their outcome. Also, they still enjoyed activities such as reading and creative writing, where they could be themselves, knowing they were not going to be judged. We say this because these activities do not imply going to the front of the class nor speaking in front of others, and some students feel much more comfortable with these activities where they do not need to expose themselves to a public, and instead can write whatever they want on paper.

Another advantage we found is that these techniques can be very flexible and adaptable, thus they can work not only in lower English levels, but if adapted correctly, can also be used with advanced levels. Also, we found out that within one activity, more than one technique can be used, allowing versatility and variety when presenting a task to reach certain objective or when exploring any given topic. For example, during role-playing many students resorted not only to strictly act what happened, but also used mimic – hand and facial gestures, in order to make it easier for the others to understand the situation. This indicates that in order to accomplish a task, students can use different resources to communicate and make themselves understood, as they would do in real life situations where verbal and nonverbal cues shape effective communicative acts in a given context. Drama techniques have the advantage of using real life as inspiration for how they are applied in the classroom in a way that learners can make connections between their communicative needs and what they study in their courses. We saw during the interventions how students could improve, or at least reinforce certain points regarding the communicative competence while doing the activities with the proposed techniques. For example in terms of their sociolinguistic competence they were always aware of contextual facts such as the where, the who, with whom, the culture and some other aspects. Now, their strategic competence was also evidenced when more than once, they used paralinguistic resources for getting the message across.

And lastly, drama techniques should be used for the reason that they allow the student to ‘do’ with the language. That because all the activities encourage them to create, imagine and invent, thus the only way for them to do that is by using the language, experimenting with it and applying everything they have learnt in order to create a good final product.

For meeting the objective of determining which drama techniques help integrate abilities, we created activities that required the use of at least three skills each one. It was noted that students remarked they were using more than one ability, and when asked why drama could be used on language classes, a common reason we encountered was that they answered it was useful because it helped them develop and improve their abilities in the language. This shows that although some of them were not aware that for completing the objectives we gave them they had to purposely use more than one ability, they still knew that drama is a good way to develop them and valued the extra practice, particularly when it appealed to their interests, needs and difficulties regarding the improvement of some skills. They realized progressively the possibility of integration of skills through drama, even beyond the idea of having fun while doing it and with more exposure to the techniques it was clearer and more noticeable the integration. Thus, in order to incorporate drama technique that integrate skills naturally, the most important aspect is planning in a way that the techniques are related to one another and that require students to practice more than one activity in the different moments of execution of the lessons.

For the last general objective; to determine what type of competences can be developed through drama techniques, we can conclude that they could develop much more their communicative competence because not only did they have to create scripts and/or dialogues that resembled a real life situation, for example writing a paragraph as if they were journalists or writing a script for characters such as doctors and patients, but they also had to get in the papers and make simulations, taking into account the context, culture, place, etc. Therefore, more than one component of the communicative competence was developed, particularly the grammatical, sociolinguistic and strategic components that made the activities more successful. For example within the grammatical competence, during the improvisations or the artifacts they handed, we could see that they had already interiorized some basic grammar rules such as tense and conjugation, all the while also using the grammatical topic being taught that particular lesson. Analyzing their sociolinguistic competence, we realized they enhanced it to the extent that they always kept in mind the context and ‘variety’ of language they used. That is to say, if they were acting as television hosts, they tried to assume the role by speaking as a real host would do. We could also perceive this when reading the first artifact, when many of them wrote a piece of news as if they were journalists, trying to use the language a journalist would use. In the light of the

strategic competence, it was seen during their performances how even if they did not have time to rehearse or a script to guide themselves, they improvised and all the groups still managed to keep the conversations going despite this by means of verbal and nonverbal communication. Moreover, the techniques proved to be extra practice for them to use what they study and to be resourceful when interacting with classmates and completing the task in order to make effective communication possible in the imaginary situations they portrayed and in the relationships in the classroom.

Now, concerning our main objective and research question; to what extent are creative drama techniques able to integrate language skills within the communicative competence among students of the Major in Modern Languages of Javeriana. We can say that, in the first place, drama techniques are effectively able to integrate skills in the sense that as flexible as they are, they also require work thus more than one ability per technique is necessary, whether is speaking with listening, or writing and reading, these type of procedures normally require a few steps that drive the student to practice the language while using two or more skills. In the second place, we believe that these type of techniques are able to integrate skills to the extent in which they are applied in the classroom and incorporated in the syllabus since the techniques have proven to constitute themselves as extra practice for students to explore the language, which in turn bring benefits to their communicative competence and all the components it includes. That is to say that there exists a proportional relationship between the three concepts: the more drama techniques designed to require linguistic skills in different tasks are used; the more opportunities to practice students have for the sake of the language learning process and of effective communication. For example, in the case of creative writing, not only do they write what they invent, but implicitly, they are making use of grammatical structures already learnt, and in order to make sure it is a good writing, it also needs to be read, so here we are talking about the use of up to three abilities with just one technique. However, it should be noted that they can also be combined in order to use all abilities, but there are certain techniques, such as role-playing, that require the use of all skills in order to be completed and carried out.

Now regarding the communicative competence, the topics we studied were real life phenomena, such as sleep paralysis and vocabulary concerning crime lab. What is more, we also

proposed situations that could be contextualized and developed for them according to certain parameters such as culture, society, place and people. Throughout our literary review we saw that the communicative competence is the knowledge and ability to comprehend and take part actively in appropriate real social circumstances. That participation is made possible through the command of language structures, sociolinguistic rules, compensation strategies, discursive cohesion and coherence. By means of the drama techniques that aimed to integrate skills, we encountered that students could work on various aspects of their communicative competence. For instance, the grammatical, sociolinguistic and strategic components were seen during the stages of the sessions. Bearing in mind the objective of recreating effective communications, students were able to express their ideas and keep conversations going by using different resources. For example, they used incorporated different grammar structures to communicate and, even though they still made mistakes, they could convey a message that was understood by others. Regarding sociolinguistic competence, they changed their production according to the roles and contexts portrayed, including the interactions in the classroom. And in terms of the strategic competence, they tried to keep the communication thanks to verbal and nonverbal elements and despite any lack of knowledge.

As a consequence, we can conclude that drama techniques implicate real language use within simulated situations that draw inspiration in real-life. Therefore, learners can explore the possibilities of communication, production and comprehension regarding the communicative competence and the development of skills within a safe environment in order to complete tasks that are related and support each other. Plus, the techniques are learner-centered and allow collaborative work, interaction and positive affective responses for language learning. Given that the person is immersed in a social world, drama-based education for language learning can constitute an opportunity for developing communicational abilities and the different resources that would be useful in and out of the classroom.

9. FURTHER RESEARCH

Within this research project, we analyzed the question of; to what extent are creative drama techniques able to integrate language skills within the communicative competence among students of the Major in Modern Languages of Javeriana University. Although for the most part we were able to answer this question, it is still impossible to generalize given some factors. In the first place, we selected a few drama techniques for each lesson plan, which means there are still some other techniques that can be explored further aside from the already mentioned. In the second place we have to take into account the issue of time. Given the tight schedule of the English courses, we could only give three classes, thus it is not possible to really affirm whether drama will help the students really learn throughout a whole process. Therefore, the impact of drama techniques can be further explored with more resources and for a longer period of time.

Another point to take into account is the language. Although our focus was solely in English, it does not mean that drama cannot be used for any other language classes at the Major, such as French, or the elective courses of the other languages.

Besides, it is possible to further explore the conception students have regarding the use of drama in the classroom as a valid method. One common opinion they had about drama is that it is fun, but for research purposes and our own experience as teachers, the most important aspect of drama should not be whether it is fun or not. We agree that it is an added perk if the classes are dynamic, interesting and fun for students, but the main purpose for using drama is for them to learn, develop and enhance their abilities in the target language.

Another point to take into account does not precisely involve students, but mainly focuses on the teachers. Given we were not really and utterly experienced in drama arts or drama-based activities regarding having firsthand experience using drama, we believe a much more fruitful research can be made if the teacher had some kind of previous training regarding this 'methodology'. As expressed verbally by some students, they believed we could have approached things differently in the sense of being much more spontaneous and less shy, having a bit more of an 'attitude', and willingness to use such techniques.

In the same way, we believe we left some open questions regarding different topics such as what is the relationship between learning and fun? How do learners perceive the two concepts? How does this relationship influence students' decisions concerning their learning process?

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ANNEXES

ANNEX 1

First Survey

With this survey we want to know why you like learning English and what you think about using drama techniques in your English classroom.

Instruction: Answer the following questions according to your ideas.

1. Do you like learning English? Why?

2. How do you feel in your English classes?

3. Would you like to change something in your class?

4. What do you want to do in your English classes?

5. What abilities do you want to improve? Why?

Speaking listening writing reading grammar

6. Have your teachers ever used 'DRAMA' in the classroom?

Yes

No

7. Which of these activities are used in your classes?

sing

listen to a song

listen to a dialogue

tell a story

Role plays

mimic

Relaxation exercises

Watch movies

write scripts/dialogues

write a poem

read aloud

analyze words and actions

Other_____

How often do teachers apply each of these activities?

Activity/Frequency	Always	Often	Usually	Sometimes	Never
Sing					
Listen to a song					
Tell a story					
Role Plays					
Mimic					
Relaxation exercises					
Watch Movies					
Write scripts/dialogues					
Write a poem					
Read aloud					
Analyze words and actions					
Other					

8. What do you think about the use of drama in English classes?

9. Do you think drama will help you improve those abilities? How?

10. Would you consider using drama in your teaching process? Why would you like to use it?

Thank you for your time 😊

ANNEX 2

Second Survey

With this survey we want to know what you liked about the sessions involving drama techniques in which you participated, how you felt with the activities and what you think about using them in your English classroom.

Instruction: Answer the following questions according to your ideas.

1. What activities did you like? Why?

2. What activities did you disliked? Why?

3. What abilities did you think you have made improvements? Why?

Speaking listening writing reading grammar

4. Do you think drama will help you improve those abilities? How?

5. How do you think drama helped you practice more than one ability per activity?

6. Do you think that one ability helps develop the other? For example, reading helps with writing, etc.

7. How do you describe the atmosphere of the lessons among your classmates?

8. How did you feel during the activities? Why? You can mark one or more

- Excited
- Relaxed
- Interested
- Comfortable
- Concentrated
- Nervous
- Uncomfortable
- Anxious

9. What do you think about the use of drama in English classes?

10. Would you consider using drama in your teaching practice in the future? Why would you like to use it?

Thank you for your time ☺

ANNEX 3

Title: Creative drama in the developing of the communicative competence and integrated skills.
Researchers: Ana María Cuervo and Luisa Castiblanco
Objective: to analyze to what extent are creative drama techniques able to integrate language skills within the communicative competence among students of the major in Modern Languages of Javeriana University.
Level: Basic English

 <p>Pontificia Universidad JAVERIANA Colombia</p>	Technique's Impact
<p>Communicative Competence</p> <ul style="list-style-type: none"> • Language Use • Vocabulary • Communicative strategies • Coherence of the discourse • Cohesion of the discourse 	
<p>Integrated skills</p> <ul style="list-style-type: none"> • Pace between activities • Integration of receptive and productive skills • Main ability used 	
<p>Activities:</p> <ul style="list-style-type: none"> • Presentation of technique • Procedure • Development • Reached objective 	
<p>Students' interest and engagement</p> <ul style="list-style-type: none"> • Participation • Enjoyment • Creativeness 	

ANNEX 4



PONTIFICIA UNIVERSIDAD JAVERIANA
FACULTAD DE COMUNICACIÓN Y LENGUAJE
LICENCIATURA EN LENGUAS MODERNAS

CONSENTIMIENTO INFORMADO

Estimado estudiante de Inglés Básico:

Como futuros profesores de lengua extranjera, nos interesa una mayor implementación del drama dentro de la planeación y ejecución de clases de lengua. Por lo cual, nosotras, Ana María Cuervo Fonseca y Luisa Fernanda Castiblanco Amoroch, junto con nuestro asesor Carlos Rico, estamos trabajando en una investigación sobre la medida en que las técnicas del drama creativo pueden ayudar al desarrollo de las destrezas integradas para mejorar la competencia comunicativa y usted ha sido elegido para participar en tres lecciones que incorporen estas técnicas.

Las lecciones se llevarán a cabo en 45 minutos aproximadamente por tres días durante las sesiones de su clase de inglés básico en las cuales podrán intervenir en actividades basadas en técnicas del drama creativo. Las intervenciones serán observadas. Su participación es totalmente voluntaria. Usted puede negarse a participar o retirarse de la investigación cuando lo desee.

Es importante recalcar que los productos realizados en las actividades se utilizarán solamente en esta investigación y no tendrán ninguna consecuencia negativa o repercusión en sus clases cotidianas como estudiante. De manera que su identidad se mantendrá confidencial. Por otra parte, cuando la investigación se dé por concluida, los participantes tendrán derecho a conocer los resultados y conclusiones.

El objetivo del presente formato es informarle la naturaleza de la investigación y solicitar su autorización para participar. Para lo cual podrá llenar y firmar este consentimiento informado.

Agradecemos su colaboración.

Yo _____ identificado con C.C/ T.I. _____ y estudiante de _____ semestre en el nivel inglés básico de la Licenciatura en Lenguas Modernas, acepto voluntariamente participar en la investigación realizada por Ana María Cuervo Fonseca y Luisa Fernanda Castiblanco Amorocho sobre la medida en que las técnicas del drama creativo pueden ayudar al desarrollo de las destrezas integradas para mejorar la competencia comunicativa.

Manifiesto que se me informó la naturaleza de la investigación junto con los objetivos, el procedimiento y el tipo de participación. Con respecto a esto, acepto participar en las intervenciones que se realizarán durante las clases y reconozco la posibilidad de negarme a participar o de retirarme del estudio en cualquier momento que desee.

Igualmente, manifiesto que la información recolectada será confidencial y anónima. Por lo cual, su uso será exclusivo para las investigadoras durante esta investigación y no tendrán repercusiones personales. Además, podré solicitar acceso a los resultados una vez concluida la investigación.

Nombre del participante

Nombre y firma investigador

Firma

Nombre y firma investigador

Fecha: _____

ANNEX 5

Lesson Plans day one

Name of the activity: Relax!	<p>Technique: The technique used is a Relaxation exercise. It aims to prepare students' bodies and minds while establishing a trusting atmosphere for creativeness between the students and the teacher, it also works as an ice-breaker and it is the first interaction the students have with each other.</p> <p>Activity: Relaxation exercises can vary depending on the situation; they can include breathing exercises, stretches in order to 'wake-up' the body, trust exercises and activities that imply creativity, like closing your eyes and imagining something. In this especial case, the teacher gives instruction to the students on what to do to stretch and activate their senses.</p> <p>Objective: To create a comfortable atmosphere and to activate students' bodies.</p> <p>Procedure: Students stand in a circle. The teacher gives commands so students can stretch and move their feet, knees, hips, shoulders, arms and head in circular movements. They focus in their bodies and the sensations.</p> <p>NOTE: This technique is used before starting the topic.</p>
Time	5 Minutes

<p>Name of the activity: What's the word?</p>	<p>Technique: Improvisation. It is a drama technique that does not require script, preparation or structure, so learners should act based on their first ideas. People interact spontaneously and explore language and relationships thanks to actions. In language teaching, improvisation has a diagnostic potential for determining fluency or proficiency at the moment of speaking. For this first occasion the technique can be implemented through the following activities.</p> <p>Activity: Activities for improvisation techniques can depend on the perspective of the teacher. They can range from an interpretation of a word, sentence, etc., to make the student describe it without using it, or to use it while creating a dialogue or a sentence. In this case, students are going to improvise a dialogue concerning a given word.</p> <p>Objective: to practice vocabulary about crime lab and to use new words in context.</p> <p>Procedure: In couples, one student is given sentence with a new word about the crime lab taken from unit 7 of the textbook, tells the partner what category of speech the new word is, and improvises the beginning of a dialogue related to the word but without saying it.</p> <p>The other student keeps up the conversation until guessing the word or after two minutes are over.</p> <p>Then, the rest of the students can guess the word as well.</p>
<p>Time</p>	<p>15 Minutes</p>
<p>Skills</p>	<p>Speaking – reading</p>
<p>Name of the activity: The press conference.</p>	<p>Technique: creative writing. This written technique allows students to imagine and create stories, plus those can be fiction or nonfiction. It makes an emphasis on narratives, poetry, literary resources and characters often taking someone else's perspective and point of view. It can be useful to express thoughts and emotions.</p> <p>Activity: creative writing can vary from writing letters, news, reports, journals, diaries and dialogues to changing part of a story such as the ending or the beginning. Also, students can narrate from the perspective of a</p>

	<p>character</p> <p>Objective: to write a piece of news about a situation, a crime or a case based on their classmates dialogues.</p> <p>Procedure: parting from the previous activity. Each student chooses one of the dialogues and imagines the context and more information about the situation, the crime or the case. Then, the student assumes the role of a journalist and writes a piece of news concerning the situation in which they explain the main events.</p>
Time	15 Minutes
Skills	Writing, listening.
Name of the activity: Reflection	<p>Technique: reflection. As a natural part of drama exercises, the reflection is an opportunity at the end of the lesson to express the experience of working with a certain set of drama activities. In a guided reflection, students answer the questions of the instructor like how do you feel during the lesson? Why did we use this activity? Etc.</p> <p>Activity: the instructor helps the students express their opinions about the activities of the day and how they felt with them. In this opportunity the reflections would be carried out orally.</p> <p>Objective: to express how they felt during the workshop and what activities they liked or disliked.</p> <p>Procedure: Students remain in the circle. In a group discussion they talk about their experience and answer the questions during the activities and what aspects they liked or disliked</p>
Time	8 Minutes
Skills	Speaking

ANNEX 6

Lesson Plans day two

Name of the activity: Fantasy	<p>Activity: in the guided fantasy activity, students close their eyes, regulate their breathing and listen to the teacher who tells them a story or the description of places and people, he can take pauses when consider necessary. They create a mental image about what they hear.</p> <p>Objective: to create a mental image from an oral input.</p> <p>Procedure: Students sit in a circle. Students are told to control their breathing with the diaphragm. Students listen to a small story and create a mental image related to it. The instructor asks how they felt in the exercise.</p> <p><i>“Imagine the following scenario: you’ve fallen asleep as usual after a long day. You hope you’ll have pleasant dreams and wake up the next morning feeling refreshed. But instead of waking up peacefully in the morning ready to hit the snooze button, you awaken at an unknown time in the middle of the night. Two things immediately spring to mind: you can’t move – at all; and you’re not alone. You feel a weight on your chest, pressing you down and preventing you from sitting up. But it’s worse than that – you can’t move your arms or legs. You can’t even move your lips to call out for help. You’re not sure who or what is pushing on your chest. It’s too dark to see. But you just know there’s a presence there. Something strange. Something uninvited. Something frightening.”</i></p>
Time	2 minutes
skills	listening
Name of the activity: Relax!	<p>Activity: Relaxation exercises can vary depending on the situation; they can include breathing exercises, stretches in order to ‘wake-up’ the body, trust exercises and activities that imply creativity, like closing your eyes and imagining something. In this especial case, the teacher gives instruction to the students on what to do to stretch and activate their senses.</p> <p>Objective: To create a comfortable atmosphere and to activate students’ bodies.</p> <p>Procedure: Students stand in a circle. The teacher gives commands so students can stretch and move their feet, knees, hips, shoulders, arms and head in circular movements. Students focus in their bodies and the sensations.</p> <p>NOTE: This technique is used before starting the topic.</p>
Time	5 Minutes

<p>Name of the activity: How to..?</p>	<p>Activity: script writing</p> <p>Objective: To promote and encourage script-writing into the classroom, and help students familiarize with this type of technique.</p> <p>Procedure: Students form groups of three people. The instructor gives students a text titled “10 ways to prevent sleep paralysis” taken from the following source http://dreamstudies.org/2011/04/12/10-ways-to-prevent-sleep-paralysis/</p> <p>Then, students read the text and choose three advises. They write the script for a “how to” section of a TV show in which they explain them by focusing on the instruction, the method and the purpose.</p>
<p>Time</p>	<p>15 Minutes</p>
<p>Skills</p>	<p>Reading and writing</p>
<p>Name of the activity: Sleep paralysis</p>	<p>Activity: role-play</p> <p>Objective: To encourage the practice of role-plays in the classroom, allowing students to be someone ‘else’ (a character, TV journalists.), and to allow students to express themselves more freely.</p> <p>Procedure: Students present their scripts. They can add body movements or change their voices.</p>
<p>Time</p>	<p>20 Minutes</p>
<p>Skills</p>	<p>Listening, Speaking, Reading.</p>
<p>Name of the activity: Reflection two</p>	<p>Activity: the instructor provides the students with incomplete sentences like <i>I especially liked...</i> or <i>I felt confident when...</i> so they express their opinions about the activities done and how they felt with them. In this opportunity the reflections would be written down.</p> <p>Objective: to express how they felt during the workshop.</p> <p>Procedure: Students write down how they feel during and after the warm up</p>

	stage of the lesson by finishing given sentences with their opinions.
Time	5 minutes

ANNEX 7

Lesson Plans day three

Name of the activity: Relax!	<p>Activity: Relaxation exercises can vary depending on the situation; they can include breathing exercises, stretches in order to ‘wake-up’ the body, trust exercises and activities that imply creativity, like closing your eyes and imagining something. In this especial case, the teacher gives instruction to the students on what to do to stretch and activate their senses.</p> <p>Objective: To create a comfortable atmosphere and to activate students’ bodies.</p> <p>Procedure: Students stand in a circle. The teacher gives commands so students can stretch and move their feet, knees, hips, shoulders, arms and head in circular movements. Students focus in their bodies and the sensations.</p>
Time	2 Minutes

<p>Name of the activity: How to..?</p>	<p>Activity: creating writing</p> <p>Objective: To create a personal profile for an imaginary character.</p> <p>Procedure: in couples, students write down the profile of an imaginary character, including general aspects about their personality, their favorite activities and their plans for the future. Later students exchange papers with other groups.</p>
<p>Time</p>	<p>10 Minutes</p>
<p>Skills</p>	<p>Writing</p>
<p>Name of the activity: Sleep paralysis</p>	<p>Activity: improvisation</p> <p>Objective: To encourage the practice of role-plays in the classroom, allowing students to be someone 'else' (a character, TV journalists.), and to allow students to express themselves more freely.</p> <p>Procedure: in the same couples, students read a profile written by someone else and they improvise a dialogue in which they talk about the plans for the future with more details. They can add more information.</p>
<p>Time</p>	<p>20 Minutes</p>
<p>Skills</p>	<p>Listening, Speaking</p>
<p>Name of the activity: Reflection</p>	<p>Activity: Reflection</p> <p>Objective: to express how they felt during the workshop.</p> <p>Procedure: Students write down how they feel during and after the warm up stage of the lesson by finishing given sentences with their opinions. Students fill out a survey.</p>

