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IMPROVISATION AND DRAMATIZATION OF REAL  
LIFE EVENTS AS TECHNIQUES TO LOSE FEAR OF  
SPOKEN ENGLISH

La improvisación y la dramatización de eventos de la vida real como  
técnicas para perder el miedo de hablar en inglés

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## DEDICATED TO ....

My sister, who has been my friend and life mate. You will always be in my heart. Your love is endless.

My parents, who have been the best example to be followed. Thank you for educating me, loving me and being always on my side. I love you so much.

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## **Abstract**

The study's aim was to investigate the effects of drama techniques as an alternative teaching strategy for EFL (English as a foreign language) students' oral proficiency and how they perceived the strategy; for example, role-play, improvisation and characterization exercises used in class with the final goal of lowering the oral production anxiety level of university students. Motivational aspects such as students' attitudes, society, and learning awareness (just to mention a few) are investigated in this scientific paper. It also includes several videos published on the Internet promoting the use of drama in the English classroom, motivating students' participation and creating an effective learning environment. Results from previously collected data of an attitude survey during a pilot study, carried out on 25 students from a basic to intermediate English level of the Pontifical Catholic University Language Department in Quito – Ecuador, showed that they would like to improve their performance of spoken English, as well as getting more motivational feedback from their language instructors. According to their statements from the survey, they were bored and not very motivated, going through the same learning routine over and over again during each level.

Participants in this research were 10 students with an age range from 19 to 28 years old from different faculties and different English backgrounds of the Catholic University of Quito, Ecuador. In order to graduate, each faculty demands certain English levels for the student to be approved. Data were collected from students through pre- and post surveys, oral pre-, mid and post self-evaluations, perception questionnaires and perception interviews regarding oral performance and motivation. In order to provide feedback for the students, an audiovisual recording of all activities was conducted which can be seen on the following blog: <http://actandspeak.blogspot.com/>

The results showed that dramatization as a learning strategy had positive effects on students' oral performance as well as on motivational factors. Nevertheless, not all students demonstrated stability and constancy during their oral performances throughout this project, due to factors such as personality, experience, and attitude differences. Based upon the insights gained from this study, pedagogical implications, especially for the speaking section of the student's book face2face (fifth level), were developed, and suggestions for future research have been recommended.

## **Abstracto**

El objetivo del estudio fue investigar y constatar la efectividad del uso de las técnicas de teatro como estrategia alternativa, a los métodos que habitualmente se utilizan en la enseñanza del inglés oral como lengua extranjera, a los estudiantes universitarios.

Dichas técnicas abarcan, por ejemplo el juego de roles, la improvisación y la caracterización de los ejercicios utilizados en clase; cuyo objetivo final, es el de reducir el nivel de ansiedad, que produce el aprendizaje de una lengua extranjera. Aspectos motivacionales, tales como la actitud, la cultura y la conciencia de aprendizaje (sólo por mencionar algunos), son investigados en este trabajo científico. También incluye varios videos publicados en Internet, en los que se promueve el uso del teatro en las clases de Inglés, para motivar la participación de los estudiantes y crear un ambiente de aprendizaje efectivo.

Los resultados de los datos recogidos en una encuesta de actitudes, realizado en un estudio piloto a 25 estudiantes, de los niveles básico e intermedio de Inglés, de la Universidad Católica, Departamento de Idiomas en Quito – Ecuador; puso de manifiesto la falta de motivación que impera en los alumnos, expresando que les gustaría mejorar su rendimiento oral, la retroalimentación y la motivación de sus profesores de idiomas; ya que consideran, que las clases de inglés son aburridas y repetitivas, pasando por la misma rutina de aprendizaje en cada nivel. Los participantes de esta investigación, fueron 10 estudiantes de la Universidad Católica de Quito con un rango de edad comprendido entre 19 y 28 años, de distintas facultades y diferentes antecedentes en el aprendizaje del idioma de Inglés.

Teniendo en cuenta que para poder graduarse, cada facultad exige ciertos niveles de inglés a los alumnos, se recogieron datos de los estudiantes, a través de encuestas de motivación y entrevistas orales, antes, durante y después de las sesiones. Con el fin de proporcionar información a los estudiantes, se realizó una grabación audiovisual de todas las actividades realizadas. Que puede verse en el siguiente blog: <http://actandspeak.blogspot.com/>

Los resultados mostraron que la dramatización, como estrategia de aprendizaje, ha tenido efectos positivos, sobre el desenvolvimiento oral de los estudiantes, así como en la motivación. Sin embargo, no todos los estudiantes mostraron la misma estabilidad y constancia durante sus presentaciones orales, debido a factores como la personalidad, la experiencia y las diferencias de actitud. Sobre la base de los conocimientos adquiridos a

partir de este estudio, se han desarrollado aplicaciones pedagógicas, especialmente para la sección de habla de Face2Face (libro del alumno quinto nivel) y se ha realizado sugerencias para futuras investigaciones.

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## INTRODUCTION

“I pretend, therefore I am. I pretend, therefore I know. I pretend, therefore I am not afraid.”

Paley (1988:8)

A lot of research has been done on improvisation and dramatization as part of creating an authentic learning environment, which has been within the field of EFL teaching for many years, with the aim of students' speaking skills improvement.

In this introductory part statement of the problem, justification, hypothesis and objectives of this research study will be stated.

### Statement of the problem

“I have had 12 years of school English...but I don't speak.” This affirmation is very common among students from 4<sup>th</sup> level English of the University “PUCE” Quito, Ecuador. Now they are interested in graduating as professionals and, as a complementary subject, they are required to finish all 8 levels of English as a foreign language. They usually get placed in 1<sup>st</sup> or 2<sup>nd</sup> level after studying English for so many years at school.

*What is it that holds students back from oral speech in their English class?*

This is a question which probably goes through a lot of teachers' minds. As a practicing teacher, teaching English as a foreign language (EFL) in Ecuador, I have always thought of what would be the best strategy for students to improve their oral production. With so many teaching methods and approaches to language learning, it is definitely not an easy job to first recognize and then apply an appropriate method for every individual. Another question I am asking myself is “How can we as teachers teach language skills, (especially oral production) to students to make them more interested in learning the language? Also, how can we keep the students' interest in language learning when English is not considered as very important for their immediate needs, other than to pass examinations?”

Since English is a foreign language in Ecuador and is rarely used outside the classroom, a strategy for effectively teaching spoken English is critical in current Ecuador.

## Justification

As a result of my observation studies at PUCE the following problems are being stated:

- Students arrive tired from studying their already fully-packed degree courses and consider learning English as a relaxing subject
- Students complain about their teachers back in high school
- Classrooms don't provide motivational input for EFL learners
- Students tend to study English without being aware of its importance
- There is little motivation other than passing the exam
- Teachers tend to be too strict and focus too much on correct speech
- Students are afraid of making errors and don't take risks
- Students have low self confidence during oral production
- Students prefer not to talk in front of their classmates
- Competition, like an environment, destroys the motivation of weaker students before and during oral production
- Outgoing and lively students take initiative over the shyer ones during speaking activities
- Students' sarcasm hinder students' oral production
- Students don't "feel" this special sensation of recognizing some kind of success after having fulfilled an oral task (reward sensation)
- Students can't track back their oral performances in order to improve due to a lack of monitoring
- Students have wrong expectations of teachers' roles
- Students don't "live" the language during classroom activities

Speaking of the last mentioned point, a major problem in teaching a new language is to match the content of the lessons to the intellectual and cognitive skills of the students. Too often, students at elementary or intermediate levels are not stimulated or excited by the content of their lessons.

## Hypothesis

*-Simulation of real life situations projecting real life size images will be an effective language teaching strategy to enhance student's individual autonomy, self confidence and motivation, with the final goal of lowering speaking anxiety.-*

## General Objectives

The purpose of this study is to investigate to what extent dramatization activities influence in motivational improvement and oral production (especially lowering speaking anxiety) of PUCE university students, by preparing students for the real world by creating an immersion-like environment (motivational input) and the increase of student motivation and learning awareness. It is hoped that the results of this study will have positive implications for ESL teaching strategies.

## Proposal of "How to lower speaking anxiety"

1. to create an urgent need for real communication through the simulation of authentic life situations
2. to encourage interpersonal relationships among students
3. to encourage cooperative learning during student's activities
4. to stimulate students' imagination and creativity
5. to stimulate spoken interaction
6. to stimulate improvisation skills
7. to encourage to "living the language"
8. to enhance speech freedom
9. to evolve reward sensation
10. to stimulate awareness of student's learning ownership
11. to enhance self confidence
12. to develop student's autonomy
13. to decrease student's speaking anxiety

Specific objectives:

1. to monitor the student's learning processes of student produced interactions through audio-visual recordings twice a week.
2. to analyze the student's motivational and speaking skill progress at the end of the level. With this activity, students will have the opportunity to become aware of their success, mistakes and possible ways to solve them.
3. to expand the "Get It Right" activities located in units 1-6 of student's book Face2Face Intermediate Level through simulations of real-life drama with specific tasks and appropriate educational materials for communication situations.
4. to develop a teacher's guide with indications of how to use drama activities in the EFL class.

## **CHAPTER ONE- THEORETICAL FRAMEWORK**

### 1.1 Introduction

*"We speak with our vocal organs, but we converse with our entire bodies; conversation consists of more than a single interchange of spoken words."*

(David Abercrombie, 1972)

Of all the four skills in Language learning, speaking is one of the most significant. Ur (1996) says that people who know a language are considered as "speakers" of that language. Ulas (2008) points out that the speaking skill is the most common and important means of providing communication among human beings. The key to successful communication is speaking appropriately, efficiently, and articulately, as well as using effective voice projection. Speaking is linked to success in life, as it occupies an important position both individually and socially. Wagner (2002) suggests that it is not enough for students to hear the target language spoken. Students need to talk themselves to facilitate learning of a foreign language. However, speaking seems to be the weakest skill in learning English as a foreign language in Ecuadorian Universities at all levels. Students usually score high on reading and writing in English, but when it comes to listening and speaking, the result are not as good, compared with the other skills. Below are presented theories of

language acquisition, approaches and methods relevant to the development of speaking skills and confidence-building in speaking.

## 1.2 Language as Communicative Competence (CC)

Oral proficiency can be defined in terms of CC which is listed in the Common European Framework, established in 2001. What is the “Common European Framework”?

Cambridge University Press (2009) defines CEF as the following:

Since the early 1970s, a series of Council of Europe initiatives has developed a description of the language knowledge and skills that people need to live, work and survive in any European country. Waystage 1990, Threshold 1990, and Vantage detail the knowledge and skills required at different levels of ability. In 2001, the contents of these documents were further developed into sets of ‘can do’ statements or ‘**competencies**’, and officially launched as the *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEF). Oral proficiency of an Intermediate Student can be measured through spoken interaction and spoken production competences. (See table below) An extract from the FACE2FACE Intermediate (Unit 1-6) CEF Skill Map, which describes the general degree of B1 skills required, can be seen as follows:

U N D E R S T A N D I N G	Listening	I can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc. I can understand the main point of many radio or TV programmes on current affairs or topics of personal or professional interest when the delivery is relatively slow and clear.
	Reading	I can understand texts that consist mainly of high frequency everyday or job-related language. I can understand the description of events, feelings and wishes in personal letters.
S P E A K I N G	Spoken interaction	I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events).
	Spoken Production	I can connect phrases in a simple way in order to describe experiences and events, my dreams, hopes and ambitions. I can briefly give reasons and explanations for opinions and plans. I can narrate a story or relate the plot of a book or film and describe my reactions.
W R I T I N G	Writing	I can write simple connected texts on topics which are familiar or of personal interest. I can write personal letters describing experiences and impressions.

Today, most textbooks adopt a communicative approach. (For more details, see further below) Their aim is for the speaker to acquire communicative competence in that language, that is, the ability to apply the rules of grammar appropriately in the correct situation.

A definition from an educational glossary (2010) says CC is the ability to converse or correspond with a native speaker of the target language in a real-life situation, with emphasis on the communication of ideas, rather than on correctness of language form.

For Finch (2005), CC is concerned with our use of this internalized knowledge to communicate effectively. He states that if you asked someone the way to the station and received the reply *It looks like rain today*, the fact that the reply was grammatically competent and a well formed sentence would be of no use whatever in deciding which route to take. CC involves knowing what counts as an appropriate reply.

Richards and Schmidt (2002) define CC as the knowledge of not only if something is formally possible in a language, but also the knowledge of whether it is feasible, appropriate, or done in a particular speech community. Furthermore, they say that CC consists of four parts:

1. Grammatical competence - that is the knowledge of grammar, vocabulary, phonology, and semantics of a language;
2. Sociolinguistic competence - that is knowledge of the relationship between language and its nonlinguistic context, knowing how to use and respond appropriately to different types of speech acts, such as requests, apologies, thanks, and invitations, knowing which address forms should be used with different persons one speaks to and in different situations, and so forth.
3. Discourse competence - that is, knowing how to begin and end a conversation.
4. Strategic competence - that is, knowledge of communication strategies that can compensate for weakness in other areas.

Brown (2001: 69), talking about the studies on CC being perhaps the most important linguistic principle of learning and teaching, states: “Given that communicative competence is the goal of a language classroom, instruction needs to point toward all its components: organizational, pragmatic, strategic, and psychomotor. Communicative goals are best

achieved by giving due attention to language use, and not just usage, to fluency, and not just accuracy, to authentic language and contexts, and to students' eventual need to apply classroom learning to previously unrehearsed context in the real world."

Bachman (1990) and divides CC into the following categories:

- Organizational competence (grammatical and discourse)
- Pragmatic competence (functional and sociolinguistic)
- Strategic competence
- Psychomotor skills

**Organizational competence** is divided into two categories:

1. *Grammatical competence*: knowledge of vocabulary, morphology, syntax and phonology / graphology
2. *Textual competence*: knowledge of conventions for joining utterances together to form a text, which is essentially a unit of language – spoken or written – consisting of two or more utterances or sentences that are structured according to rules of cohesion and rhetorical organization

**Pragmatic competence** deals with the speakers' or writers ability to achieve his purpose through his utterances. It consists of:

- 1- *Illocutionary competence*; the ability to express and interpret the function performed in saying something. For example the statement "It's cold in here" may function as an ascertain, in warning, or a request, to turn the heater on. The theory of speech acts makes a distinction between an utterance act (just saying something), a propositional act (referring to something), and an illocutionary act. The meaning of an utterance can thus be described in terms of its propositional content and its illocutionary force.
- 2- *Sociolinguistic competence*; sensitivity to, or control of, the conventions of language use that are determined by the features of the specific language use context; it enables us to perform language function in ways that are appropriate to that context.

**Strategic competence** consists of three components:

1. *Assessment component*: enables us to identify the information needed for a communicative goal, decide what resources to use, evaluate our interlocutor, and evaluate the outcome.
2. *Planning component*: enables us to marshal the necessary items from language competence
3. *Execution component*: Draws on the relevant psycho physiological mechanisms to implement the plan

**Psychomotor skills** involve the receptive and productive mode in which competence is handled through a particular channel type: oral or visual, in the case of receptive language, use in aural or visual in the case of productive language use.

In this research, I will focus more on psychomotor skills, as my aim is to produce oral language.

### 1.3 Theories, methods and techniques and the learning of EFL

#### 1.3.1 An overview of important learning theories

##### Introduction

Richards & Rogers (1992) emphasize that regarding the learning of languages, three main theories have been approached, from different perspectives, regarding the question of how language is learned. Thus, **behaviorism** emphasizes the essential role of the **environment in the process of language learning**, whereas **mentalist theories** give priority to the learners' innate characteristics from a **cognitive and psychological approach**. The advances in cognitive science and educational psychology made by **Jean Piaget** and **Lev Semenovitch Vygotsky**, in the first half of the century, strongly influenced language teaching theory in the 1960s and 1970s. Their theories were intended to explain the ineffectiveness of traditional prescriptive and mechanistic approaches to language teaching, and later serve as a basis for the new natural-communicative approaches. A third approach claims for relevant concepts such as a **comprehensible input** and a **native speaker interaction** in conversations for students to acquire the new language. Chomsky (1965) emphasized the role of mental processes

rather than the contribution of the environment in the language acquisition process. This "Chomskian revolution" initially gave rise to **eclecticism** in teaching, but it has more recently led to two main branches of teaching approaches: the humanistic approaches, based on the charismatic teaching of one person, and **content-based communicative approaches** (see **below**), which tries to incorporate what has been learned in recent years about the need for **active learner participation**, about appropriate language input, and about communication as a human activity. In the following section, these learning theories will be analyzed briefly.

### Behaviorism

The behaviorist perspective regards learning in terms of what can be **objectively observed** and measured. Skinner said that behavior is the basic subject matter of psychology, and Watson believed that psychology should concern itself only with objectively observable data (Driscoll, 1994)

### Cognitivism

The cognitivist assumes that learning occurs within the learner, at a cognitive level, and may or may not involve behavior. Driscoll (1994) assumes that something else is going on in what is called the information processing system. **The mind** is the locale of the learning process, and that is the major area of interest.

### Social Learning

As in the behaviorism perspective, reinforcement and the shaping of responses are important factors in social learning and, like cognitivism, the learner actively adds something to the process. To the social learning theorist, this "something" is hypothesized to be the existence of a "mediating response" (Glover & Bruning, 1990:303). Gagne's nine events of instruction illustrate the mix of behavior and cognition found in social learning. Gaining attention, providing stimulus and feedback, and assessing performance provide examples of the behavioral side of social learning theory, but over-viewing, prior learning, retention and transfer show indications to social learning's cognitive ties. In addition, social

learning includes **observation and imitation** (guidance in Gagne's list) in the learning process.

### Humanism

Even though humanism is more an approach than a theory, the positions and implications of this perspective are pervasive, and have a definite impact on learning. As far as respecting the individual and empowering the learner, it is a long way from the behaviorist's "learner as laboratory-subject" approach. The work of Knowles, Rogers and Maslow recognize and respect the learner as a self-directed, self-actualizes and active participant who learns through a series of interpersonal relationships, and will not learn if she / he does not want to. (Jackson, 1996)

### Constructivism

“Constructivism takes the idea of interconnectedness between learner and environment to its logical limits. Here, the idea is that the environment influences internal processes but, at the same time, those same internal processes influence the environment. As a result, we create knowledge in our own heads and that created knowledge may be interpreted differently by each of us. Although Piaget called his view genetic epistemology, he also called his view Constructivism, because he firmly believed that knowledge acquisition is a process of continuous self-construction” (Driscoll 1994:171).

#### 1.3.2 Constructivism and adult learning (Vygotsky and Piaget)

Vygotsky has influenced learning theories in the twentieth century significantly. He places considerable **emphasis on social factors** contributing to **cognitive development**. Wertsch (1985) talks about Vygotsky's theories stressing the fundamental role of **social interaction** in the development of cognition, as he believed strongly that **community** plays a central role in the process of "making meaning". This is often referred to as social constructivism.

Savery & Duffy (2001) say that according to Jean Piaget, John Dewey, and Lev Vygotsky, constructivism is a theory of learning, where learners formulate or construct their own knowledge and understanding **based on their experiences**.

As Merriam and Caffarella (1998:262) pointed out, constructivism is compatible with **“adult learning theory.”** So called *constructs*, like schemata, help the learner understand what to expect as well as how to select and process incoming information” (Carlson & Maxa, 1998:52). Through the theory of constructivism, individuals learn through exploration on their own, as well as through interactions with others (Carlson & Maxa, 1998). “Constructivism acknowledges the learner’s active role in the personal creation of knowledge, the importance of experience in this knowledge creation process, and the realization that the knowledge created will vary in its degree of validity as an accurate representation of reality” (Doolittle & Camp, 1999:15). Constructivism is used for teaching in vocational, agricultural, and career and technical education, as well as other disciplines.

Piaget’s theories of learning have continued to make a significant impact on instructional practices in the education of **adult education** until today.

Here are some other statements of the applications of constructivism to adult education (Huang, 2002; Knowles, Holton, & Swanson, 1998).

- Adults want to learn about relevant topics.
- Adults utilize previous knowledge to create understandings.
- Adult education settings need a flexible curriculum to adapt to the audience.
- Adults are mostly self-directed learners.
- Constructivism allows adults to develop their own understanding and meaning of information which can make it more useable.
- Adults don't want to be lectured to, for they tend to prefer problem-solving type situations
- Adults want to be in control of their learning experiences.

Livingston (2010) states that Piaget was able to ascertain certain patterns and strategies of thought. He was labeled as a constructivist and as an interactionist. Learning and thinking

require participation of the learner. To construct knowledge, the child must “act on objects”. This **interaction** provides knowledge of the objects. Piaget believed that knowledge is, not merely transmitted verbally, but constructed and re-constructed by the learner by **interacting with objects**. Additionally, Livingston talks about Piaget’s respect for children’s creativity, considering that their perceptions were limited by their lack of experiences. Further, he believed that teachers, or other adults, who taught in a condescending manner, could damage the child’s natural curiosity, causing them to abandon their natural desire to solve problems for themselves to discover creative solutions and ideas. **Piaget did not see learning as the memorization of facts or procedures**. He emphasized that true learning depends on an understanding of how things and ideas fit together creating a mental model that allows the child to accurately assimilate new information and make useful conclusions and predictions.

In conclusion, Livingston (2010) says that Piaget’s pedagogical learning theory about children can be expanded and applied to adult learning theory. Adults continue to develop cognitively and maintain their intelligence throughout their lives if they maintain their curiosity, remain active and stay healthy. As Piaget’s theory also impacts adult learning, teachers must emphasize the critical role that **experiences, or interactions with the environment** play in student learning.

Gleitman (1987) talks about Piaget’s *accommodation* and *assimilation* terms describing the interplay of mind and environment in the learning process. He states that according to Piaget, learners use their **cognitive structures** to interpret the environment. In doing so, they assimilate new information into their existing cognitive schemas, understanding information only to the extent allowed by existing schemas. At the same time, the cognitive structures of learners change as they interact with the environment. The new information assimilated into the cognitive structures leads to modification of these structures. Piaget views **cognitive structures** as accommodating to the environment. Thus, learning is an ongoing process involving continual interaction between the **mind and the environment**, an interaction which is never completed. In Piaget’s words (as quoted in Fosnot 1996:18), cognitive structures are continuously “under construction.”

### 1.3.2.1 Types of constructivism

Doolittle & Camp (1999) define three types of constructivism

1. Cognitive Constructivism – constructing knowledge internally; learners learn through their past experiences and new knowledge

2. Radical Constructivism – “is concerned with the construction of mental structures, the position of cognitive constructivists, and the construction of personal meaning” (Doolittle & Camp, 1999:23).

3. Social Constructivism – emphasizes how meanings and understandings grow out of social encounters (Vygotsky, 1962) - knowledge is developed as a result of social interaction with others via talking and problem solving activities (Merriam & Caffarella, 1999).

### 1.3.2.2 Constructivism in the Classroom

Teaching students to learn based on constructivism requires consideration by the teacher. Teachers should serve as guides or facilitators of knowledge, learning environments should be authentic, lessons should be relevant to students, students should be encouraged to reflect upon what they learn, and students should be evaluated to discover their future educational needs (Doolittle & Camp, 1999).

Lebow (1993:5) developed eight instructional principles derived from constructivism:

1. Anchor all learning activities to a larger task or problem.
2. Support the learner in developing ownership for the overall problem or task.
3. **Design an authentic task.**
4. Design the task and the learning to reflect the complexity of the environment they should be able to function in at the end of learning.
5. **Give the learner ownership of the process used to develop a solution.**
6. **Design the learning environment to support and challenge the learner's thinking.**
7. Encourage testing ideas against alternative views and alternative contexts.

8. Provide opportunity for and support reflection on both the content learned and the learning process.

### 1.3.3 Mentalist theory and language learning

According to Chomsky, language learning is of an inborn nature for the most part, and therefore "language is not a habit structure" (N. Chomsky, 1966: 412)

Beginning in the 1950s, **Noam Chomsky** and his followers challenged previous assumptions about language structure and language learning, taking the position that language is creative (not memorized), and rule governed (not based on habit), and that universal phenomena of the human mind underlie all language.

Chomsky argues that the underlying logic, or deep structure, of all languages is the same and that human mastery of it is genetically determined, not learned. Those aspects of language that humans have to study are termed surface structures.

The mentalistic language acquisition theory, advanced by Noam Chomsky in the 1960s, supported through such concepts like the Nativist Position (Nativism), Innateness Position, and Rationalist Position, claims for the basic structure of language and how it is mastered, and how human language develops; it is not the environment but language structures, processes, and ideas that dwell in mind at birth, that serve for the acquisition of languages. According to this theory then, the speaker's inborn knowledge (Innateness Position) of language, not the consequences of behavior, can be held responsible for the acquisition of language. (Demirezen, 1989)

### 1.3.4 Second Language Acquisition (SLA)

Richards & Rodgers (1992) mention prominent figures in this field, such as Stephen Krashen, Tracy D. Terrell, and Noam Chomsky, who developed the language learning theories which are the source of principles in language teaching nowadays. Psychologist Charles Curran's Community Language Learning and Krashen's and Terrell's Natural Approach (in the 1980s) are very representative of this latest trend in language teaching. Stephen Krashen and Tracy D.

Terrell have proposed ideas that have influenced language teaching. Thus, Krashen studied the way that children learn language, and applied it to adult language learning.

He proposed the **Input Hypothesis**, which states that language is acquired by using comprehensible input (the language that one hears in the environment) which is slightly beyond the learner's present proficiency. Learners use comprehensible input to infer rules. **Krashen's views on language teaching have given rise to a number of changes in language teaching, including a de-emphasis on the teaching of grammatical rules, and a greater emphasis on trying to teach language to adults in the way that children learn language.** Later, we will analyze more details of Krashen's Monitor Model.

#### 1.3.4.1 Other theories on SLA

According to Ellis (1985), second language acquisition is a complex process, involving many interrelated factors. The term 'Second Language Acquisition' (SLA) refers to the subconscious or conscious processes by which a language other than the mother tongue is learnt in a natural or a tutored setting. It covers the development of phonology, lexis, grammar, and pragmatic knowledge, but has been largely confined to morph syntax. Furthermore, Ellis (1985) states that according to research in this field, it is thought that **acquisition can take place only when people understand messages in the target language**, focusing on what, rather than how, it is said. There are affective prerequisites to acquisition such as a positive orientation towards speakers of the language, and at least some degree of self-confidence, as well as a silent period before any real spoken fluency develops. The amount of skills and knowledge, called *competence*, (see 1.2) will be acquired through input, and certainly, the initial production will not be very accurate. The study of SLA is directed at accounting for the learner's competence, but in order to do so, has set out to investigate empirically how a learner performs when he or she uses a second language.

In the following section, a brief overlook of important SLA Theories will be presented.

### 1.3.4.2 Six Theories of Second Language Acquisition (SLA)

#### 1. The Acculturation Model

The term “acculturation” is defined as ‘the process of becoming adapted to a new **culture**’ (Ellis 1985). This is an important aspect of Second Language Acquisition, since language is one of the most observable expressions of culture, and because in second language settings, acquisition of a new language is seen as tied to the way in which the learner’s community and the target language community view each other. A central premise of this model is that a learner will control the degree to which he acquires the second language.

#### 2. Accommodation Theory

This theory derives from the research of Giles (1991), and focuses on the uses of language in **multilingual communities** such as Britain. It operates within a socio-psychological framework, and its primary concern is to investigate how intergroup use of language reflects basic social and psychological attitudes in interethnic communication.

#### 3. Discourse Theory

This theory is proposed by Halliday (1975) and his view of first language acquisition. It derives from Hymes’s (1971) description of communicative competence in which communication is treated as the matrix of linguistic knowledge. Hence, language development should be considered in terms of how the **learner discovers the meaning potential of language** by participating in communication. Halliday shows in a study how his own child acquired language, and puts forward that development of the formal linguistic devices for basic language grows out of the interpersonal uses to which language is put. One of its main principles is that there is a ‘**natural**’ route in syntactical development.

#### 4. The Monitor Model

Krashen’s Monitor Model (1981) is one of the most prominent and comprehensive of existing theories in second language acquisition. It is an account of language-learner variability within

the framework of the Monitor Model. It consists of five central hypotheses, and related to them, a number of factors which influence second language acquisition. (*See paragraph below*)

#### 5. The variable competence model

This model is proposed by Ellis (1985) and extends on the work of Tarone (1977) and Bialystok (1983). It claims that the way a language is learned is a reflection of the way it is used. Therefore, two distinctions form the basis for this model; one refers to the process of language use, and the other to the product. The product of language use deals with unplanned and planned discourse. Unplanned discourse is related to the lack of preparation or forethought, and also to **spontaneous communication**. On the other hand, planned discourse requires conscious thought, and gives priority to expression, rather than thought. The process of language use is to be understood in terms of rules and procedures, that is, linguistic knowledge and the ability to make use of this knowledge. (Ellis 1985)

#### 6. The Universal Hypothesis

In the words of Ellis (1985), this hypothesis states that second language acquisition is determined by certain **linguistic universals**. Those working on this tradition argue that there is a **Universal Grammar** that constrains the kind of hypotheses that the learner can form, and that it is innate. The relationship between Universal Grammar and acquisition of the first language is, in fact, a necessary one, as Chomsky's primary justification for Universal Grammar is that it provides the only way of accounting for how children are able to learn their mother tongue.

#### 1.3.4.3 Krashen and his Monitor Model

##### Introduction

(Ellis, 1985) talks about five hypotheses developed by Krashen, the **acquisition-learning hypothesis**, where the terms 'acquisition' and 'learning' are defined as the subconscious and conscious absorption of language; secondly, the **natural order hypothesis**, which affirms that grammatical structures are 'acquired' in a predictable order; thirdly, the **monitor hypothesis**, where the monitor is the device that learners use to edit their language performance; fourth, the **input hypothesis**, by which 'acquisition' takes place as a result of

the learner having understood 'comprehensible input', i.e. input a little beyond the current level of his competence; and finally, the **affective filter hypothesis**, where the filter controls how much input the learner comes into contact with, and how much is converted into intake. The term "affective" deals with motivation, self-confidence, or anxiety state factors.

Krashen, (1981:6-7) defines SLA as the following: "What theory implies, quite simply, is that language acquisition, first or second, occurs when comprehension of real messages occurs, and when the acquirer is not 'on the defensive'. Language acquisition does not require extensive use of conscious grammatical rules, and does not require tedious drill. It does not occur overnight, however. Real language acquisition develops slowly, and speaking skills emerge significantly later than listening skills, even when conditions are perfect. The best methods are therefore those that supply 'comprehensible input' in low anxiety situations, containing messages that students really want to hear. These methods do not force early production in the second language, but allow students to produce when they are 'ready', recognizing that improvement comes from supplying communicative and comprehensible input, and not from forcing and correcting production."

#### Acquisition vs. Learning

According to Krashen, it is very important to keep in mind, as it will be discussed, that acquisition is an unconscious process, and learning is a conscious one. The term "learning", by contrast, means having a conscious knowledge about grammar, and conscious rules about a language are developed. **In this context, formal teaching and correction of errors are necessary for "learning" to occur.** We refer to conscious grammar rules only to make changes when correcting. It is important to bear in mind that learning, according to the theory, cannot lead to acquisition. (Krashen, S. D., and T. D. Terrell, 1983)

#### 1.4 Teaching-Approaches, - Methods and- Techniques

Since the objective of this dissertation is to help students to lose fear of speaking during oral activities, this chapter will explain the different methods and approaches to teach the oral skill in English as a Foreign Language (EFL), but first, definitions of approach, method and technique will be clarified.

#### 1.4.1 Methods, approaches, and techniques

##### *Approach*

Richards and Rodgers (1986:16) define approach as “Theories about the nature of language and language learning that serve as the source of practices and principles in language teaching” Furthermore they affirm that an approach describes how language is used and how its constituent parts interlock.

##### *Method*

Harmer (2001) defines method as a practical realization of an approach. The originators of a method have arrived at decisions about types of activities, roles of teachers and learners, the kind of material which will be helpful, and some model of syllabus organization.

Richards & Rodgers (2001: 19) state “Method is the level at which theory is put into practice and at which choices are made about the particular skills to be taught, the concept to be taught, and the order in which the content will be presented”

##### *Technique*

Technique is defined as a specific activity that is done in the classroom. One of its goals is to accomplish an immediate objective. Rogers and Richards (2001) mention examples used in particular methods such as drills, dialogues, role-plays, sentence completion, etc.

#### 1.4.2 General methods to language teaching

Traditional language teaching methods include audio-lingualism, cognitive code, the direct method, total physical response, suggestopedia and the silent way.

##### 1.4.2.1 AUDIO-LINGUALISM

An audio-lingual lesson usually begins with a dialogue which contains the grammar and vocabulary to be focused on in the lesson. **The students mimic the dialogue** and eventually **memorize** it. After the dialogue comes pattern drills, in which the grammatical structure introduced in the dialogue is reinforced, with these drills focusing on **simple repetition**, substitution, transformation, and translation.

Here is a summary of the key features of the Audiolingual Method, taken from Brown (1994), and adapted from Prator and Celce-Murcia (1979).

- New material is presented in dialog form.
- There is dependence on mimicry, memorization of set phrases, and overlearning.
- Structures are sequenced by means of contrastive analysis and taught one at a time.
- Structural patterns are taught using **repetitive drills**.
- There is little or no grammatical explanation. Grammar is taught by inductive analogy rather than deductive explanation.
- Vocabulary is strictly limited and learned in context.
- There is much use of tapes, language labs, and visual aids.
- Great importance is attached to pronunciation.

#### 1.4.2.2 COGNITIVE-CODE

Cognitive-code focuses on developing **all four skills of language**: speaking, listening, reading, and writing. As in grammar-translation, the lesson begins with an explanation of the rule, and this is often done in foreign language situations, in the students' first language. Exercises follow, and these are meant to help the student practice the rule consciously. In other words, Monitor use is actively promoted. Exercises are followed by activities labeled "**communicative competence**". This term has been used in the literature in several ways; in cognitive-code literature, it appears to be synonymous with "fluency". These activities provide practice in meaningful situations referred to in the quote from Carroll above, and include dialogues, games, role playing activities, etc.

#### 1.4.2.3 THE DIRECT METHOD

Several approaches have been called the "direct method"; the approach evaluated here involves all discussion in the target language. The teacher uses examples of language in order to inductively teach grammar; **students are to try to guess the rules of the language** by the examples provided. **Teachers interact with the students** a lot, asking them questions about relevant topics, and trying to use the grammatical structure of the day in the conversation. Accuracy is sought and errors are corrected.

Richards and Rodgers (1986) summarize the key features of the Direct Method thus:

- Classroom instruction is conducted exclusively in the target language.
- **Oral communication skills** are built up in a carefully graded progression organized around **question-and-answer exchanges** between teachers and students in small, intensive classes.
- Only everyday vocabulary and sentences are taught.
- Grammar is taught inductively.
- **Correct pronunciation and grammar are emphasized.**

#### 1.4.2.4 TOTAL PHYSICAL RESPONSE

According to Asher (1977) Total Physical Response, or TPR, involves the students listening and responding to **commands given by the teacher** such as "sit down" and "walk," with the complexity of the commands growing over time as the class acquires more language. **Student speech is delayed**, and once students indicate a willingness to talk, they initially give commands to other students.

Here are some of the key features of the Total Physical Response method:

- The teacher directs and students "act" in response - "The instructor is the director of a stage play in which the students are the actors"
- Listening and physical response skills are emphasized over oral production.
- Whenever possible, humor is injected into the lessons to make them more enjoyable for learners.
- **Students are not required to speak until they feel naturally ready or confident enough to do so.**

The last mentioned point is a key element of the drama activities to be described later.

#### 1.4.2.5 SUGGESTOPEDIA

Suggestopedia classes are small and intensive, and focus on providing a very **low-stress, attractive environment** (partly involving active and passive "seances" complete with

music and meditation) in which acquisition can occur. Some of the students' first language is used at the beginning, but mostly in the target language. The role of the teacher is very important in creating the right atmosphere and in acting out the dialogues that form the core of the content. Here are some of the key features of Suggestopedia:

- "Peripheral" learning is encouraged through the presence in the learning environment of posters and decorations featuring the target language and different grammatical information.
- The teacher assumes a role of complete authority and control in the classroom.
- Baroque **music is played softly in the background** to increase mental relaxation and the potential to take in and retain new material during the lesson.
- Errors are tolerated, the emphasis being on content, and not structure. Grammar and vocabulary are presented and given treatment from the teacher, but not dwelt on.
- **Music, drama and "the Arts" are integrated into the learning process** as often as possible.

#### 1.4.2.6 THE SILENT WAY

Richards and Rodgers (1986:99) describe the key theories underlying the Silent Way:

- Learning is facilitated if the **learner discovers or creates** rather than remembers and repeats what is to be learned.
- Learning is facilitated by accompanying (mediating) physical objects.
- Learning is facilitated by **problem-solving** involving the material to be learned.

#### 1.4.3 Communicative Language Teaching (CLT)

“We are equipping our students with tools for generating unrehearsed language performance –out there- when they leave the womb of our classroom.” (Brown, 2001:42)

Communicative language teaching (CLT) is generally regarded as an **approach to language teaching** (Richards and Rodgers 2001). As such, CLT reflects a certain model or research paradigm, or a theory (Celce-Murcia 2001). It is based on the theory that the

primary function of language use is communication. Its primary goal is for learners to develop communicative competence (Hymes 1971), or simply put, communicative ability. In other words, its goal is to make use of real-life situations that necessitate communication.

Its origins are many, insofar as one teaching methodology tends to influence the next. The communicative approach could be said to be the product of educators and linguists who had grown dissatisfied with the audio-lingual and grammar-translation methods of foreign language instruction. They felt that students were not learning enough realistic, whole language. They did not know how to communicate using appropriate social language, gestures, or expressions; in brief, they were at a loss to communicate in the culture of the language studied. (Galloway, 1993:1)

#### Objectives

This method aims at developing procedures for the teaching of the four skills that acknowledge the interdependence of language and communication. It aims at having **students become communicatively competent**. Communicative competence requires being able to use the language appropriately in a given social context. This requires knowledge of the linguistic forms, meanings and function. Students must be able to manage the process of negotiating with their classmates.

Orellana (1997) states that communicative language teaching makes **use of real-life situations that necessitate communication**. The teacher sets up a situation that students are likely to encounter in real life. Unlike the audio-lingual method of language teaching, which relies on repetition and drills, the communicative approach can leave students in suspense as to the outcome of a class exercise, which will vary according to their reactions and responses.

Al-Noori (2009) talks about helping the students to be involved in activities in order to achieve a better learning by giving them the **freedom to negotiate with their interlocutors**. There are certain techniques which can be useful for encouraging students to negotiate, expressing their needs and use the language communicatively. Such techniques can be found in the communicative language teaching method.

Doughty and Long (2003) define methodological principles as a list of design features that can be generally regarded as being facilitative to second language acquisition. The following list, adapted from Doughty and Long (2003), serves as a guideline for implementing communicative language teaching (CLT) practices.

1. Language as it is used in **real context** should be introduced.
2. Students should be able to figure out the **speaker's intentions**.
3. The **target language** is the vehicle for classroom communication.
4. Opportunities should be given to **students to express their ideas and opinions**.
5. **Errors** are seen as the **natural outcome** where **language is created by the individual**.
6. **Fluency** is much more important than accuracy.
7. **Creating authentic situations or tasks** to promote “**Learn by doing**” communication is one of the teacher's responsibilities.
8. **Social communicative events** context is essential in giving meaning to the utterances.
10. The **teacher acts as an advisor** during communicative activity, a facilitator of students' learning, a manager of classroom activity, a **provider of error corrective feedback**, a **recognizer of affective factors of learning among learners** or a co-communicator.
11. When communicating, a **speaker has a choice** about what to say and how to say it (speech - freedom)
12. **Students** should be given opportunities to **develop strategies** for interpreting language as it is actually seen by native speakers.
13. **Students are** communicators and are actively **engaged in negotiating meaning**.
14. Language is used a great deal through communicative activities such as games, **role-play, problem solving**.
15. **Learners interact** with each other in pairs or groups (**cooperative learning**) , to encourage a flow of language and maximize the percentage of talking time

Nunan (1991:279) establishes five features of CLT:

1. An emphasis on learning to communicate through interaction in the target language.
2. The introduction of authentic texts in the learning situation.

3. The provision of opportunities for learners to focus, not only on language but also on the Learning Management process.
4. An enhancement of the learner's own personal experiences as important contributing elements to classroom learning.
5. An attempt to link classroom language learning with language activities outside the classroom.

The techniques that are derived from the principles of this method are:

1. Before presenting the material, a discussion of the function and situation is made between students and teacher.
2. The teacher asks students to reorder sentences within a dialogue or a passage.
3. Students are involved in language games and **role-play**.
4. The class **works in groups**.
5. The teacher gives instructions in the target language.
6. A **problem solving task** is used as a communicative technique.
7. Questions and answers are of two types: those which are based on the material given, and those which are related to the **student's personal experiences**, and are centered on the material theme.

Larsen-Freeman (1986) emphasized that CLT-Teachers in communicative classrooms will find themselves talking less and listening more-becoming active facilitators of their students' learning. The teacher sets up the exercise, but because the students' performance is the goal, the teacher must step back and observe, sometimes acting as referee or monitor. A classroom during a communicative activity is far from quiet, however. The students do most of the speaking, and frequently the scene of a classroom during a communicative exercise is active, with students leaving their seats to complete a task.

Additionally, Larsen and Freeman (1986) say that because of the increased responsibility to participate, students may find they gain confidence in using the target language in general. Students are more responsible managers of their own learning.

#### 1.4.3.1 THE NATURAL APPROACH

Stephen Krashen and Tracy Terrell developed the Natural Approach in the early eighties (Krashen and Terrell, 1983), based on Krashen's theories about second language acquisition. The teacher speaks only in the target language and class time is committed to providing input for acquisition. Students may use either the language being taught or their first language. Errors in speech are not corrected as the teacher is focusing on meaning rather than form; however, homework may include grammar exercises that will be corrected. Goals for the class emphasize the students being able use the language as a vehicle for communicating meanings and messages **to talk about ideas, perform tasks, and solve problems. “Acquisition can take place only when people understand messages in their target language”**, according to Krashen and Terrell (1983:19)

Communicative activities focus on a wide range of activities including games, roleplays, dialogs, group work, and discussions. There are three generic stages identified in the approach:

1. Preproduction - developing listening skills
2. Early Production - students struggle with the language and make many errors which are corrected based on content and not structure
3. Extending Production - promoting fluency through a variety of more challenging activities

#### 1.4.3.2 TOTAL IMMERSION

**Total immersion** in language learning is the situation where the learner spends time in an environment **operating solely in the target language**. In this way, the learner is completely surrounded by the target language facing everyday situations like shopping or taking a bus.

#### 1.4.3.3 SIMULATED IMMERSION

Hayton (2009) mentions “Simulated immersion”, which is based on the idea that the best way to improve your listening is to be immersed in the target language in a native speaker

environment. In the absence of such an opportunity, we try to simulate the conditions that make immersion favorable. Those conditions are:

- Large amounts of time spent simply hearing the language - several hours per week rather than mere minutes spent in a typical class
- Maximum exposure to authentic texts
- Exposure to a wide range of situations and language forms
- Emphasis on bottom-up processing to aid in **real-life scenarios**

This is possible now due to the existence of the Internet and its multiple forms of free, cheap forms of communication. So, right in the comfort of the students' own environment, he/she can create his/her own simulated immersion environment or environments. For instance, the student may decide to declare his/her car a '**simulated language immersion zone**' where she/he listens to a foreign language audio, CDs or iPod. There are many situations that can be declared as Total Immersion ZONES, in students' homes. Students can surround themselves with their target foreign language materials, sounds, DVDs, movies, radio, CD's, books, scripts, etc.

The longer the periods of this **inundation**, and the **more regular and frequent**, the **more powerful** it will be.

Hayton (2009) introduces ways of creating a **simulated immersion program**:

- Foreign language Radio, Television in the target language, Foreign Films, DVDs, Foreign Language Television, Films, DVDs, Recordings, Music, Podcasts, etc.
- Reading the Newspaper, books, magazines, advertisements, Internet chat - Skype and MSN, Google Talk etc, Online teachers and partners with whom to converse.

#### 1.4.3.4 COOPERATIVE BASED LEARNING

“Cooperative learning is group learning activity organized so that learning is dependent on the socially structured exchange of information between learners in groups and in which each learner is held accountable for his or her own learning and is motivated to increase the learning of others. “ Olsen and Kagan (1992:8)

Byrd (2009) discusses the importance of cooperative learning which became very popular with the appearance of the communicative method. This approach stimulates or benefits the student by working in groups, improving their critical thinking skills and ability of oral production and reception. According to Byrd, **self-esteem and motivation** can also be increased. Cooperative learning creates a very natural environment where the student develops in a social sense, making projects such as the **creation of dramatic skits or sketches**. Boothe (2000) sees cooperative learning as a means to promote interaction among students. This will allow students time for social interaction and enable them to develop confidence in their language skills.

Egbert & Simich-Dudgeon (2001) indicate that through participation in cooperative learning, they will have a chance to speak and listen. Verbal activities promote collaboration among students. **Verbal interaction** is fundamental to learning both language and content. ESL students need the opportunity to use language in interaction with both peers and teachers who are competent in the language, and serve as models.

Johnson, Johnson and Holubec (1994:2) developed some important features of CBL, as can be seen in the following:

- raise the achievement of all students, including those who are gifted or academically handicapped
- help the teacher build positive relationships among students
- give students the experiences they need for healthy social, psychological, and cognitive development
- replace the competitive organizational structure of most classrooms and schools with a team-based, high performance organizational structure

#### 1.4.3.5 INTERACTIVE LEARNING

Today, with the focus on “process” in the path of language acquisition, it is believed that language emerges through interaction and negotiation for meaning. The theoretical basis of interactive learning lies in what Michael Long (1996, 1985) described as the interaction hypothesis of second language acquisition.

Brown (2001:48) says:

“Going beyond Stephen Krashen’s (1997, 1985) concept of comprehensible input, Long and others have pointed out the importance of input and output in the development of language. As learners interact with each other through oral and written discourse, their communicative abilities are enhanced.”

Brown’s characterizes interactive learning as the following:

- Pair and group work
- **Authentic language input reception in real world concepts**
- **Language production** for genuine, meaningful communication
- Performances of classroom tasks that prepare students for actual language use “out there”
- Oral communication practice through the give and take and **spontaneity of actual conversations**

Ellis (1994) defines interaction as when the participants of equal status that share a similar need, make an effort to understand each other.

Englander (2002) talks in her research paper about interaction which not just involves expressing one’s own ideas, but comprehending those of others. She uses real life problems from her students in order to discuss and solve in class in order to make it more interactive. **Learners’ lives become the focus** which awakes interest in students and therefore natural speech can be developed.

#### 1.4.3.6 CONTENT BASED LEARNING (CBL)

Shang (2006) cites Brinton (1989:2) who defines CBL as "the integration of a particular content [e.g., math, science, social studies] with second language aims .... It refers to the concurrent teaching of academic subject matter and second language skills"

According to Brinton (1989) in a content based approach, class room activities are specific to the subject being taught, and are geared to **stimulate students to think** and learn through the target language.

Krashen (1982) emphasizes in content-based instruction that students can acquire the content area of the subject matter with comprehensible input, and **simultaneously increase their language skills**. To achieve the goal of language skills improvement, Krashen states that the focus of the teaching is on authentic and meaningful input, not on grammatical form.

Two types of content-based instruction models exist. The first type is a theme-based model in which selected topics or themes provide content for students to learn. From these topics, EFL teachers should extract language activities which follow naturally from the content material. Shang (2006) gives an example, where teachers can select the topic of "advertising" and have students engage in a variety of activities, such as designing and administering a marketing survey, comparing and contrasting consumer attitudes, etc.

Under such circumstances, CBL employs English at a comprehensible level so as to increase students' understanding of the subject matter and build language skills simultaneously.

The other type of the CBL approach is called the adjunct model. This model pays more attention to concurrently teaching the academic subject matter and foreign language skills. Brinton (1989) suggested that EFL teachers design various teaching activities that combine four modes (i.e., speaking, listening, reading, and writing) in order to enhance students' literacy, oral development, and thinking skills positively. Lin (2004) also proves that through reading stories, students not only get involved when they are reading, but also link their personal experiences to the contents, which are positive to their reading development.

#### 1.4.3.7 TASK BASED LEARNING

“Using communicative tasks in the classroom is preferred because they involve the learners in comprehending, manipulating, producing, or interacting in the target language, while attention is principally focused on meaning rather than form”. (Nunan 1989:10)

Back in 1977, a famous English linguist Dick Allwright (1977:5) said, “If the language activities involve the learners in solving communicative problems in the target language, language learning will take care of itself.” (Bastola, 2006 cites Allwright) Students sometimes concern themselves too much about correct speech, focusing on grammar and

sentence structure. I agree with Allwright, when doing a specific task, in class the brain focuses more on the task, and therefore language **learning takes place unconsciously**.

Jarrín and Cruz (PUCE, 1994) mention real world tasks which are the type of activities carried out in the classroom that resembles real life situations. Those tasks are promoting speaking skills, because it provides contexts in which students will use language naturally and purposefully. They found that **meaningful language was produced** due to the fact that tasks provide students with opportunities to interact and negotiate meaning, because they engage in conversations that are significant to them. They also concluded that when applying tasks in the EFL classroom, students are not passive recipients of knowledge, but rather protagonists of their own learning. Another important point Jarrín and Cruz discovered is that the **quality of language produced had an intimate relation with the classroom atmosphere**. They also stated that tasks **enhance social relations and diminish fear and embarrassment** in students, as they felt more motivated to communicate by expressing their ideas, opinions and feelings, enriching their own and their classmates communication. Through tasks, students become aware of their own learning and potential, benefits of group work, learning from each other's mistakes, creating something together, and learning can be fun.

Wang (2006) claims that by applying the TBL model, the social constructivist model of teaching-learning is being followed. It emphasizes the dynamic nature of the **interplay between teachers, learners and tasks**, and provides a view of learning as arising from **interactions with others**. In this model, a learner is an active meaning-maker and problem-solver, and tasks involve input in the form of a piece of text or language. They involve activities which are what the learners are required to do; they involve cognitive operations, which are the cognitive process needed in order to carry out the activities. Together with the other two key factors, teachers and context, they interact as part of a dynamic, ongoing process.

According to Krashen, we acquire language subconsciously. Wang (2006) states that through TBL teaching, language learning becomes very natural, and therefore **acquisition takes place at a higher rate. Learners get provided with clear communication goals, interaction is needed to reach the goal, and input can occur**.

Task-types and definitions:

There are two types of tasks; learning or enabling, and the communicative task. Nunan (1989:10) defines a **communicative task** as:

“A piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form.”

Lambert (2004:18-27) says that “Communication tasks are pedagogic tasks which operate through a planned diversion in the information held by learners, and which usually approximate to some degree a real- world task which learners may have to complete outside class. The need to share information requires learners to communicate functionally in a second language, and the real-world connection allows them to acquire task-specific language and skills. When they are well planned, they communicate actively on topics of interest and relevance to them.”

Candlin (1987) suggests that tasks should contain **input, roles, settings, actions, monitoring, outcomes and feedback**.

- Input refers to the data presented for learners to work on.
- Roles specify the relationship between participants in a task.
- Setting refers to the classroom and out-of-class arrangements entailed in the task.
- Actions are the procedures and sub-tasks to be performed by the learners.
- Monitoring refers to the supervision of the task in progress.
- Outcomes are the goals of the task
- Feedback refers to the evaluation of the task.

#### 1.4.3.8 THE SITUATIONAL APPROACH

Ramos (1985) describes the approach as a method to **encourage creativity among students** in class rather than imitating the teacher. Exercises are constructed to maximize interaction between students. Conversations frequently used in textbooks can be used as

**role-plays** or other communicative activities such as dialogue modification, rather than structural drills. Furthermore Ramos points out that the usage of **illustration** benefits **students' imagination as a stimulus for eliciting specific functional skills**. Texts provided with pictures are not always applicable to certain classroom situations, so teachers should use their own set of illustrations to use with the material.

Shehadeh (2005) describes a situational approach as a situational syllabus where the content of language teaching is formed by a range of **real or imaginary behavioral or experiential situations** in which a foreign language is used, providing concrete contexts within which to learn language structures, thus making it easier for most learners to visualize, and this, in turn, helps in promoting students' motivation.

The designer of a situational syllabus attempts to **predict those situations** in which the learner will find him/herself, and uses these situations (e.g., a restaurant, an airplane, a post office, etc.) as a basis for selecting and presenting language content. The underlying assumption is that language is related to the situational contexts in which it occurs.

According to Shehadeh, the situational syllabus includes the following essential elements:

1. The physical context in which the language event occurs (such as finding a room, ordering a meal, buying stamps, or getting around town)
2. The channel of communication. Is it spoken or written?
3. The language activity. Is it productive or receptive?
4. The number and the character of the participants.
5. The relationships between the participants and the type of activity.

There are three types of situational syllabi:

1. Concrete: Situations are **acted out** to specific settings using specific patterns.
2. Mythical: Situations depend on **fictional characters in a fictional place**.
3. Limbo: Specific setting of the situation is of little or no importance. What is important is the particular language involved

In sum, I would say that there are a lot of similarities between the mentioned theories and approaches, which can be applied to drama and language learning.

## 1.4.4 Drama and Language Learning

### 1.4.4.1 Definition and Purpose of Drama

*Drama* is the specific mode of fiction represented in performance. The term comes from a Greek word meaning "action", which is derived from "to do". And this is exactly what students have to do when learning a language. "*Perform or do an action*".

As drama usage in the EFL classroom is not a new field, it has been explored and interpreted by many teachers, researchers and scientists in different ways and in different environments. The following definition I found the most appropriate within the field of language learning.

"Drama is applied to classroom activities where the focus is on the doing rather than on the presentation. It is an activity which asks the participant to portray himself in an imaginary situation; or to portray another person in an imaginary situation. In other words, the students work on dramatic themes, and it is this exploration of the ideas and characters of their target language which is important, for it entails interacting in English and making full use of the various features of oral communication. The students have the opportunity to experiment with the language they have learnt, and the teacher has a chance to see how each person operates in a relatively unguided piece of interaction."(Holden 1981:5)

For Lambert and O'Neill (1982), drama-oriented activities in particular require the involvement of learners in the dynamic and interactive process of communication. They define drama as:

"Build up from the contributions of individuals...and these contributions must be monitored, understood, accepted and responded by the rest of the group"

Lambert and O'Neill (1982:13)

Holden (1981) says the purpose of using drama in the EFL class is to bridge the gap between the classroom and the outside world. "They (students) have learnt English in the overprotected world of the classroom, and are unprepared for the 'coughs and hesitations' of the outside world. It is up to the teacher to prepare them for this element of the unexpected and, as we shall see, this can often be done through drama...The teacher can provide situations in which his students can experience the emotions and impulses from which communication develops. "Holden (1982:2, 3)

#### 1.4.4.2 Drama as a Form of Play

##### Introduction

Very early in life, children show us that they have an amazing ability to use their imaginations in "let's pretend" play. Children often use objects as symbols from past experiences. For instance, a child may use a block of wood to represent a loaf of bread. When children pretend to be someone or something else, we call their activities "dramatic play". (J. Birckmayer, 2005) But not only children use dramatic play in order to pretend to be somebody else. In everyday situations, we can observe that adults use **dramatic play** as well in order to get through certain life situations. (For example: "That definitely was not my fault.") Even if the person knows it was his/her fault, he or she would try to prove with very natural gestures the opposite. There is an actor in every human. So why not use this great human ability in the ESL/EFL classroom?

As dramatization is a form of play, Phillips (2003) suggests that drama activities can promote interesting ways of motivating language learners and teachers. He emphasizes that **with drama, students can play, move, act and learn, all at the same time. Children learn when they play, so why not adults?** Desialova (2009) claims that one of many benefits of using drama in the EFL classroom is that through play, make-believe and meaningful interaction, students naturally acquire language.

Baptiste (1995) makes a very important point by saying: "Play is the way people of all ages and cultures discover, create and communicate...play is the essence of life and learning" The same happens in a role-play. Students pretend to be somebody by putting them into someone's character.

Ellyatt (2005) writes: "**Play can be described as a mode of acting out our experiences of the world.** It relies on our ability to make connections and associations. It also relies on the ability of others to understand our own actions and intentions. **Play is not only the business of childhood; it is something common to humans throughout all their lifetime.** Human playfulness is seen in culture, art, poetry, science, sport and humor. In order to be fully human, therefore, it seems that we need to be able to play. Fun and laughter add great meaning and fulfillment into our lives. Play is an attitude, a spirit, a way

of doing things. In play, the act is its own destination. The focus is on process, not product, and the joy of process is its own reward."

#### 1.4.4.3 Drama and Second Language Acquisition

Arroyo (PUCE, 1993) speaks about the idea of communicating rather than producing precise sentences with "perfect" grammatical patterns that sound in a real communication basis as totally artificial. Furthermore, she says that if the students are given the tool of communicating meaningful messages in real life situations, they feel they know the language which makes them more motivated to learn and perfect the other skills. **During drama activities students actually forget that they are in a typical classroom situation where "they have to speak". Therefore, language acquisition can take place.** It just happens; they begin to talk without inhibitions in a kind of social intervention which cannot be precisely measured, though it can be monitored, and it happens unconsciously.

#### 1.4.4.4 Drama and Constructivism

Lambert and O'Neill (1982) agree with Vygotsky (1978) in that drama activities can facilitate the learner's **cognitive development in creative thinking, problem solving, questioning and negotiation.** Group works are sources of creativity that foster new ideas and provide solutions to the problem. According to Vygotsky (1978), individual learners develop thinking processes through dialogues with other individuals. As a group process, it **involves learners in a spontaneous situation** which enables them to project themselves into imagined roles, as a way of exploring and expressing ideas.

Drama is essentially **social**, and involves contact and communication of meanings. Fleming (2006) explains that drama is doubtlessly **learner-centered**, because it can only operate through **active cooperation**. It is therefore a social activity, and thus embodies much of the theory that has emphasized the social and communal, as opposed to the purely individual, aspects of learning.

#### 1.4.4.5 Drama and Communicative Competences

Drama activities involve more than just language, such as movement, acting, pictures, sounds or anything which can be used to make the situation more real, and therefore should give more meaning to the language involved. Drama is thus concerned with the world of 'let's pretend'. It provides an opportunity for a person to express himself through verbal expressions and gestures using his imagination and memory.

There are several positions that support dramatized teaching of languages for effective learning. According to Kiraly (2005), when learning a language **students must increase their language skills step by step through phrase repetition during real life situations**. He states that drama usage in class is the most natural way to learn a language.

Canale and Swain (1980) argue that, only through **active interaction with the teacher** or other learners in the target language within meaningful contexts, learners can build up **communicative competence**, and therefore use language spontaneously and communicatively.

Dramatizing or acting out, according to Zhang (2009), helps students to recognize the gaps between what is said and what they mean by the result of focusing more on the meaning rather than form of oral production. A component of drama makes a reading task much more interesting for students. In this way students can integrate the four components in an activity as "class action." **First, the students must read than write and last, interact the lines by dramatizing the situation.**

As the classroom is fairly fixed in its setting, it does not provide much opportunity for learners to fully use their language. To give learners the opportunity to use language, **we need to increase spatial, temporal, hypothetical and social distance**. (Thornbury 2001) Using drama can provide the opportunity for students to give more meaning to their utterances in different contexts than the usual classroom environment allows. Maley and Duff (Maley & Duff 1978) highlight this in four areas under the broad heading of situation:

**Setting:** refers to the physical environment, e.g. setting up a scene "*At the restaurant*".

**Role and status:** refers to our ever changing roles, relations with the roles and status of people around us and their influence in the way we communicate.

**Mood, attitude and feeling:** refers to our feelings and attitudes and those of our interlocutors which interpret what we say and how we say it.

**Shared knowledge:** refers to unspoken assumptions and unconscious prejudices.

Shared knowledge, especially, ties in with recent theories about **language acquisition** (Skehan 1994), (Batstone 1994), (Thornbury 2001) that when shared knowledge is high or there is no context gap, learners can rely on their communication, or top down, strategies to process meaning and **rely on ungrammatical language or only lexis and gestures to produce utterances, thus improving their communicative competence.** Bygate (1987) also discusses the usage of language in situations. He clarifies that by practicing language in a situation, we provide **practice in the specific features of spoken language in real time**, such as: shorter sentences; mistakes and rephrasing; repetition and clarification; and reciprocity conditions of adapting the message according to the interlocutor's response. These features give rise to the practice of facilitation skills, such as less complex syntax, parataxis (or adding things linearly through lexis such as 'and'), ellipses, fixed phrases and fillers to gain time when speaking, and compensation skills, such as the reformulation of the message.

Maley and Duff (1978:12) say: “A situation is a totality, and by extracting the verbal content to study it in isolation, we risk losing or deforming the meaning. Drama can help us to restore this totality by reversing the learning process, that is by beginning with meaning and moving to language from there.”

The opportunity to look at the **language used as a whole** is another important fact according to Smith (2009) of putting language into a situation. He states that drama can complement the classroom in 2 ways: Firstly, through the setting up of situations designed in the classroom and, following from this, the opportunities it provides to look at a **fuller concept of communication**, involving the nature of speech and other paralinguistic clues to meaning; and secondly, through the way it can motivate students.

Michael McCarthy (1991) points out that by looking at the **discourse as a whole**, we can better understand the function of each utterance in an exchange, i.e. a greeting, or

acknowledgement, etc. We can help learners become better listeners by looking at active listening devices such as asking questions, showing interest, and using paralinguistic devices such as **facial expressions and eye contact**, to encourage the speaker to continue and provide more input.

#### 1.4.4.6 Drama and Critical Thinking

Snarski (2007) talks about critical thinking skills which are usually unseen by teachers, having students memorize verb forms, vocabulary and grammar rules, even whole full length dialogues. She says that this memorized information is not sufficient for real sustained communication outside the classroom. Memorized dialogues will only function to a certain point in real life situations. One must be able to use critical thinking skills to respond to situations with creative combinations of language and an understanding of appropriateness.

Moreover, she states that critical thinking skills are most commonly talked about with reference to Bloom's Taxonomy, which was first developed over 50 years ago. In Bloom's Taxonomy, thinking is categorized into levels: from the easiest (knowledge which is often memorized facts or information) to the most difficult (evaluation of a situation using subjectivity and justifying support). In between these two extreme thinking skills are *comprehension*, *application*, *analysis*, and *synthesis*, in that order. As mentioned above, many language classes focus on the lowest levels of thinking: *knowledge* and *comprehension*. While that is the place to start, the reality is that students who will use the language in a target culture, outside the classroom, will need the more advanced skills in their repertoire. Higher order thinking skills are necessary for this activity to succeed. In my opinion, of course, students need to be familiar with, or know the topic, and comprehend the role-play, in order to employ the more advanced thinking skills such as application, analysis, synthesis, and evaluation; but with the visuals and audio of the role-play, the knowledge and comprehension part comes quite easily.

For the Replacement Performance activity (for definition, see p.68, third paragraph), students use the application skill by working to solve a problem, to change or communicate part of the role-play, in a way that suits their intended outcome. In analyzing, students

separate out the parts from the whole, or identify the different characters, and see the patterns of their behavior. Analyzing in this way helps students devise new dialogue for a character in the scene.

*Synthesizing* will be a natural progression after students have analyzed the characters in the role-play. Students need to predict what characters might do, based on how they revise the dialogue. They will draw conclusions of how their new dialogue may affect a scene, based on what they know about the characters of the scene up to that point.

*Evaluation* is the most advanced thinking skill in Bloom's Taxonomy. This step will also be automatic because as students observe the role-plays, they will inevitably discern the effect fresh dialogues have on the outcome of the role-play.

In such an interactive activity where students join in, most of these thinking skills occur instantly with little prompting. It becomes great practice in problem solving in general and choosing appropriate, specific language that can be applied in real situations.

#### 1.4.4.7 Drama, Motivation and Autonomy

Motivation is always a difficult task for the teacher as it is not easy to get attention from all the students at the same time, as they come from different backgrounds and have different interests. Everybody is different. If the teacher is interacting with the group and controlling the communication, the students not involved in the communication are not participating. The solution proposed by Maley and Duff and by Susan Holden is having students working in small groups on an idea to be practiced and performed, and therefore allowing them to direct **their own participation**.

As Maley and Duff say: "In a sense, motivation is not needed when working through drama, because the enjoyment comes from imaginative personal involvement, not from the sense of having successfully carried out someone else's instructions." (Maley & Duff 1978, 13) Modern theories on language learning (Thornbury 2001, Batstone 1994) place great importance on giving the learners the opportunity to produce the language in a less controlled context, but in all modern approaches, **free practice** or actually "doing the task stage" is present. Dramatization is a motivating activity because it is fun, and learners get actively involved and work in pairs or groups; if learners are motivated, their affective filter

(**degree of anxiety**) is low (Krashen, 1984); they are relaxed and will acquire the language almost without effort. Krashen (1993) confirms that by saying through **created imaginary worlds**, learners can experience how language functions in different situations. In group scenarios, learners are allowed to **react in their own ways** to an event or a set of circumstances that involves them. It facilitates the pooling of resources by the learners and enables them to become powerful generators of knowledge.

Herbert Puchta (2007) proposes a new model of language learning, transforming the PPP (Presentation – Practice – Production) Approach into an IPA (Imitating – Controlled Practice – Autonomy) Approach.

- Imitation stands for multisensory activation
- Controlled Practice represents taking over the ownership of something
- Autonomy connotes “Say what you want”

This can directly be applied with drama techniques such as autonomy, and quick decision making is essential while performing.

According to Stewart (PUCE, 2004), in teaching spoken communication skills, drama **stimulates the desire of all students to actually speak** in concentrating on problem-solving, role play, dialogue or drama itself. Here, production is more important than reception. In order to achieve success, he suggests the class atmosphere has to reflect feelings of trust, relaxation and co-operation among all participants. **One of the most important features of the social aspect of oral communication skills is the ability to deliver a speech comfortably, freely, with self confidence.**

Pietro (1987) states that shy students who are not naturally talkative are often the ones with more will to participate in discourse when they realize that can **act freely** without being dominated by an authoritarian teacher. In this regard, drama appears to be the ideal method for students to **develop self confidence.**

Chaunan V. (2004) argues that the use of theater and drama to teach English turns into real communication, involving ideas, emotions and feelings. It is an opportunity to get engaged

with real language without the conventions of the traditional classroom, which ultimately results in an increase in language skills and developing speaking confidence.

To summarize all the above statements, I would say that using drama in class stimulates a student's awareness of his/her real potential. Now they are able to "blossom". They will experience a positive outcome of all their studies, which makes them independent learners. They will feel they are capable of achieving anything they want.

#### 1.4.4.8 Drama application models in the EFL classroom

In the following section, two demonstration models of "How to apply drama in the classroom" will be presented:

Susan Holden (1982:22) suggests 4 stages to a drama exercise:

- Presentation of exercise.
- Discussion
- Experiment (showing to rest of group).
- Discussion.

**The presentation** can be done through pictures, sounds or words, and should set the atmosphere, the mood, and relationships between the people and the setting, thus creating the context and meaning of the language to be used. Gillian Porter Ladousse also suggests role-cards for the characters in the scene, to further enable the learners to visualize their character's feelings, role and status. (Porter Ladousse 1987) However done, the presentation or cueing should go a long way to creating the meaning of what the learners will be doing.

**The discussion** will allow the learners to plan what they will do or say in the activity. Language can be put in by the teacher or not. It is up to the teacher how obvious he/she wants to be in showing the learners that they are practicing a part of functional language or not. The discussion itself will also supply the learners with good language practice, using persuasive language, agreeing, disagreeing etc.

**The Experiment stage** is where the learners try out their scene, maybe miming first, maybe practicing on their own or in pairs or small groups, before showing their performance to another group, if required.

**The second discussion** provides an opportunity for analysis of how it went, again providing further spoken practice of suggesting, criticizing, praising, etc. The analysis should be based on both linguistic and paralinguistic features and should bring the activity back to the learners' real selves, allowing them to put their own personal thoughts and feelings into their analysis, comparing with themselves, and hopefully making the activity more personal and memorable.

Maley and Duff (2005:3) demonstrate another very nice model of Drama Application in the EFL classroom:

These comments apply to the standard activities in this series: Aims, Focus, Level, Time, Preparation, Procedure, Following on Variations, and Notes.

**1. Aims** – This indicates the broad reason for doing the activity.

**2. Focus** – This relates to the narrower, linguistic objectives. These are sometimes expressed in terms of syntax, lexis or phonology; sometimes in terms of language functions, and sometimes in terms of spoken discourse over longer stretches of language. It is important to remember that, in drama work, it is not totally possible to predict what language feature will occur, so the focus can only be indicative of what we think will happen; it cannot predict what will happen.

**3. Level** – The important thing to remember here is that the same activity can often be done at many different levels, drawing on whatever language may be able to be used. Even in cases where we have prescribed an activity for Elementary, for instance, it may well be possible to exploit it at the Advanced level, too.

**4. Time** - similarly, it is difficult to set accurate timings. Many of the timings are based on the assumption that you will prepare an activity for a whole class hour, so we need to give some guidance on how much time should be devoted to each stage. But sometimes, you may feel an activity is going so well that you want to let it run. Ultimately, it is up to you to exercise your professional judgments, based on your intuition.

**5. Preparation** - most of the activities require little or no special equipment or material. All you really need is a roomful of human beings. Nonetheless, you still sometimes need some basic materials for the activity, such as cards, OHTs, objects, or pictures. Sometimes, you will also need to ask students to bring materials or objects to class.

**6. Procedure**- this specifies the steps you should go through to implement the activity. You may need to be flexible here too. With large classes, you may need to vary group size. With small classes, the group is already very small, so you may need to vary the instructions accordingly.

**7. Follow-on**- this suggests ways, in which the activity can be extended, either in class or as homework.

**8. Variation(s)** - this suggests alternative ways of doing the activity, or slightly different yet related activities.

**9. Note(s)** - this provides comments on the activity. Some activities include a reference to other published sources.

#### 1.4.4.9 Advantages and Disadvantages of Drama Use in the EFL Classroom

Summarizing all the important facts of all authors and researchers from above, Maley and Duff (2005) listed many points supporting the use of drama in the classroom:

Advantages:

1. It integrates language skills in a natural way. Careful listening is a key feature. **Spontaneous verbal expression** is integral to most of the activities; many of them require reading and writing, both as part of the input and the output.
2. It integrates verbal and **non verbal aspects of communication**, thus bringing together both mind and body, and restoring the balance between physical and intellectual aspects of learning.
3. It draws upon both **cognitive and affective domains**, thus restoring the importance of feeling as well as thinking.
4. By fully contextualizing the language, it brings **classroom interaction** to life through an intensive focus on meaning.

5. The emphasis on whole-person learning and **multi-sensory inputs** helps learners to capitalize on their strengths and to extend their range. In doing so, it offers unequalled opportunities for catering to learner differences.
6. It fosters self-awareness (and awareness of others), **self-esteem and confidence**; and through this, motivation is developed.
7. **Motivation is likewise fostered** and sustained through the variety and sense of expectancy generated by the activities.
8. There is a transfer of responsibility for learning from teacher to learners, which is where it belongs.
9. It encourages an open, exploratory style of learning where **creativity** and **imagination** are given scope to develop. This, in turn, promotes risk-taking, which is an essential element in effective language learning.
10. It has a positive effect on classroom dynamics and atmosphere, thus facilitating the **formation of a bonded group**, which learns together.
11. It is an enjoyable experience.
12. It is **low-resource**. For most of the time, all you need is a 'roomful of human beings'.

In addition to Maleys' advantages of drama usage in the EFL classroom, Desiatova (2009) discovers some more beneficial learning characteristics, as listed below:

- Through language use of real life situations, drama **generates a need to speak**.
- Drama is an ideal way to encourage learners to **guess the meaning** of unknown language in a context which stimulates **critical thinking**.
- Learners will need to **use** a mixture of language structures and functions ("**chunks**") if they want to communicate successfully.
- By taking a role, students can escape from their everyday identity and "hide behind" another character. When you give students special roles, it encourages them to be that character and **abandon their shyness**.
- **To bring the real world into the classroom** (problem solving, research, consulting dictionaries, real time and space, cross-curricular content).

Sam (1990) claims that there are also disadvantages when using drama in the EFL classroom:

#### Disadvantages

- 1. Activity is artificial** - Richards (1985) observed that although role-play is supposed to provide authentic situations for students to use language, the situations sometimes created were artificial, and not relevant to needs of the students.
- 2. Activities are difficult to monitor** - With so much activity, both physical and verbal going on, it is sometimes difficult for the teacher to monitor a student's performance. There is the fear among teachers that the students are having too much fun, and that no learning is taking place.
- 3. Causes embarrassment** - In some situations, especially among adult learners, role-play and simulation activities cause a lot of embarrassment, awkwardness and very little spontaneous language use. The choice of appropriate roles for different students is thus very important.
- 4. Encourages incorrect forms** - Since the teacher is not encouraged to correct mistakes immediately, so as not to discourage students, this provides opportunities for learners to produce and practice ungrammatical and inappropriate forms.
- 5. Has cultural bias** - According to Richards (1985), these activities are more suited for learners from cultures where drama activities and learner directed activities in teaching are more common. In cultures where the teacher-dominated classroom is still the norm, the learners may not respond willingly to the activities.
- 6. Teachers' fear of losing control** - Since the activities require full participation of the students and minimum participation from the teacher, the teacher may fear that he may lose control of the class. Furthermore, the students may get carried away and become disruptive.
- 7. Spontaneity is lost** - Very often, the students get too caught up with WHAT to say. They hesitate to choose their words and do not interact spontaneously.
- 8. Timing lessons is difficult** - The teacher has to spend a lot of time in preparation work, especially for simulations. He is not able to predict the amount of class time that will be taken to carry out the activity, since the ability of each class varies.

- 9. Activities may not be suitable for all levels** – Drama activities involve a lot of conversation and discussion. Thus, it may not be very suitable for low proficiency students who do not have the necessary communicative competence to carry out the activity. These activities would be more suitable for intermediate and advanced learners.
- 10.** Since a drama activity is planned, students do not get a chance to improvise. They are afraid of making mistakes by not memorizing the script correctly.

The above disadvantages, however, can be solved if careful thought and planning could be given before the activities are used in the classroom. The teacher himself must be convinced of the effective use of these activities if he wants to encourage students to have a positive attitude towards these innovative ideas in language learning.

How I dealt with those aspects during my research will be analyzed and stated in the next chapter, *Methodology*.

#### 1.4.5 Drama Techniques

##### Introduction

According to Maley and Duff (2005), drama techniques are activities which are based on techniques used by actors in their training.

“Through them students are given opportunities to use their own personality in creating the material on which part of the language class is based. They draw on the natural ability of everyone to imitate, mimic and express themselves through gesture and facial expression. They draw, too, on students’ imagination and memory, and their natural capacity to bring to life parts of their past experience that might never otherwise emerge. They are dramatic because they arouse our interest, which they do in part by drawing upon the unpredictable power generated when one person is brought together with others. Every student brings a different life with a different background, a different set of memories and association into the class. It is this we seek to tap into, and in doing so, we inevitably restore some of the neglected emotional content to language, along with a renewed attention to what is physical about language.” (Maley and Duff, 2005:2)

According to Scrivener (2005:362), there are six common drama activities found in English language classrooms:

- *Simulation* – This is really a large-scale role-play. Role Cards are normally used, and there is often other background information as well. The intention is to create a much more complete, complex “world”; for example, of a business company, television studio, government body, etc.
- *Role-Play* – Students act out small scenes using their own ideas, or forming ideas and information on Role-Cards.
- *Drama games* - Short games that usually involve movement and imagination.
- *Guided improvisation* – You improvise a scene and the students join in one by one in character, until the whole scene (story) takes on a life of its own.
- *Acting play scripts* – Short written sketches or scenes are acted by the students.
- *Prepared improvised drama* – Students in small groups invent and rehearse a short scene or story that they then perform in front of the others.

In the following section I will discuss the above-mentioned drama techniques a bit more in detail, and add some of my own.

#### 1.4.5.1 SIMULATION

##### Introduction

Kiraly (2005) states that dramatization is a very helpful method to organize classes and recreate specific everyday situations that could be beneficial for the students to manage real life situations later on. For example, **instead of requiring them to learn memorized dialogues, the teacher encourages students to simulate possible communicative scenarios to express their feelings and emotions** as they would in real life circumstances. In this way, everyone is involved in communication, which is the real objective.

##### a. Definition and Purpose

Jones (1982) calls a simulation as a case study, where learners become participants in an event, and shape the course of the event. The learners have roles, functions, duties, and

responsibilities within a structured situation involving problem solving. Simulations are generally held to be a structured set of circumstances that mirror real life and in which participants act as instructed.

Jones (1982) defined simulations as: "...a reality of functions in a simulated and structured environment".

Crockall & Saunders (1989:13) claim that Simulation is often defined as real by participants, and it may thus be conceived as a real world in its own right.

"In brief, simulation is taken as a general category, which may contain elements of games and/or role-play. Role-play is seen as simply one aspect of simulation; it may not always incorporate role-play, but a role-play is always a simulation."

One of the purposes of a simulation is to broaden and expand a participant's perceptions and interpretations of the real world, while another is to improve their skills; both cases constitute learning. A simulation, like any social situation, is socially constructed, and thus opens to varying interpretation through negotiation. A real situation, whether simulation or any other, is one in which participants are personally involved, and in which they may live through its dynamics-its social relations, issues, and problems.

"Indeed, during a performance, participants may not be explicitly aware of simulating; they do not continually ask themselves what does this represent? ... in terms of the real world. This is precisely because they get involved, and the performance becomes very real in its own terms; it is the paramount, taken-for-granted reality. If Simulation is regarded and treated as a reality taken for granted in its own right, then the experiences of participants become real, and they are able to live through and live out one of the fundamental aspects of social life-that of the reality-defining process." (Crockall & Saunders, 1989:17)

For simulation to work, Jones (1982:4-7) established the following characteristics:

- *Reality of function*: The students must not think of themselves as students, but as real participants in the situation.
- *A simulated environment*: The teacher says that the classroom is an airport check-in area, for example.

- *Structure*: Students must see how the activity is constructed, and they must be given the necessary information to carry out the simulation effectively.

Scrivener (2005) describes simulation as a really large-scale role-play. Role cards are normally used, and there is often other background information as well, like newspapers articles, graphs or memos. The intention is to create a much more complete, complex “world”; for example, an airport, a hot-dog stand or a doctor’s office.

Venugopal (1986) confirms this by that in role-simulation the participant remains the same individual while reacting to a task that has been simulated on the basis of his own personal experience or professional training.

#### b. Simulation and Language Acquisition

Scarcella and Crookall (1990) review research to show how simulation facilitates second language acquisition. Three learning theories which they discuss are that learners acquire language when:

- They are exposed to large quantities of comprehensible input
- They are actively involved
- They have positive affects (desires, feelings and attitudes)

**Tompkins (1998) claims that simulation is related to language acquisition, due to its providing comprehensible input** through students who engage in genuine communication in playing their roles. **Active involvement** stems from participation in worthwhile, absorbing interaction, which tends to make students forget they are learning a new language. Students have the opportunity to try out new behaviors in a safe environment, which helps them develop long term motivation to master an additional language.

#### c. Benefits

As I already mentioned the benefits of drama usage in the EFL class in the previous section, here are some additional beneficial aspects specifically related to simulation:

The most common view of simulations is that they provide a way of creating a rich communicative environment (a representation of reality) where students actively become a part of some real-world system and function, according to predetermined roles as members of that group. More important, however, is the notion that a simulation *becomes* reality, and the "feeling of representivity fades" (Crookall & Oxford, 1990:15), so much so that the world *outside* the simulation becomes paradoxical and imaginary.

The innate benefits of simulations include:

1. Fulfillment of students' need for realism
2. Awakes desire to "relate to life 'out there' beyond the classroom's box-like walls" (McArthur, 1983:101)
3. Dismantling of the normal teacher-student relationship so that students take control of their **own destiny** within the simulation
4. Leading towards "declassrooming" the classroom (Sharrock & Watson, 1985)
5. Help the learner confront and identify with the target culture (Oxford & Crookall, 1990)
6. Reduction of anxiety levels, which is essential to language development (Dulay, Burt, & Krashen, 1982; Krashen, 1982)
7. Possibility of teachers to monitor the participant's progress unobtrusively.

#### 1.4.5.2 ROLE-PLAY

##### a. Definition and Purpose

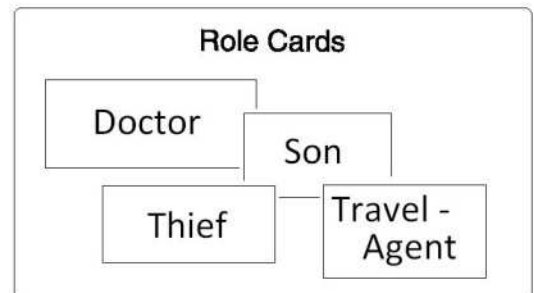
In a role play, the students play a part they do not play in real life (e.g., Prime Minister, Managing Director of a Multinational Company, or a famous singer). Other authors consider role play as one component or element of simulation (Greenblat, 1988; Crookall & Oxford, 1990). Thus, in a role play, participants assign roles which they act out within a scenario.

Cohen and Manion (1989) describe Role-Play as a “Participation in simulated social situations that are intended to throw light upon the role/rule contexts governing real life social episodes.”

For Ments (1999:9), the purpose of Role-Play according to him is “...to give students the opportunity to practice interacting with others in certain roles.” Van Ments (1999:9) also talks about the Role-Players goal: “Their aim is to feel, react and behave as closely as possible to the way someone placed in that particular situation would do.”

Thus, the acting out in role-playing is just the same as most of us do in the course of their everyday lives. As Shakespeare says: “We are all part of a big scenario.”

Scrivener (2005) writes that in a role play, learners are usually given some information about a role, for example, a person or a job title. Learners take some time to prepare and then meet up with the other students to act out small scenes using their own ideas, as well as given ideas from the teacher, written on so called “Role Cards”.



A simple role-card has only little information written on such, as *pop-star*, *detective* or *19 year old son*. As an alternative, they could offer some guidance as to what to do rather than the role itself for example: *Buy a train ticket*, *Get information about music events* or *Find out the opening times of the shopping mall*.

A complex role card often contains more information, for example: name, job, sex, age, personal appearance, character, interests, and designed tasks. Scrivener (2005:156) mentions some important facts which should be included in a role- play card task:

- Pieces of information you know
- (that maybe others don't)

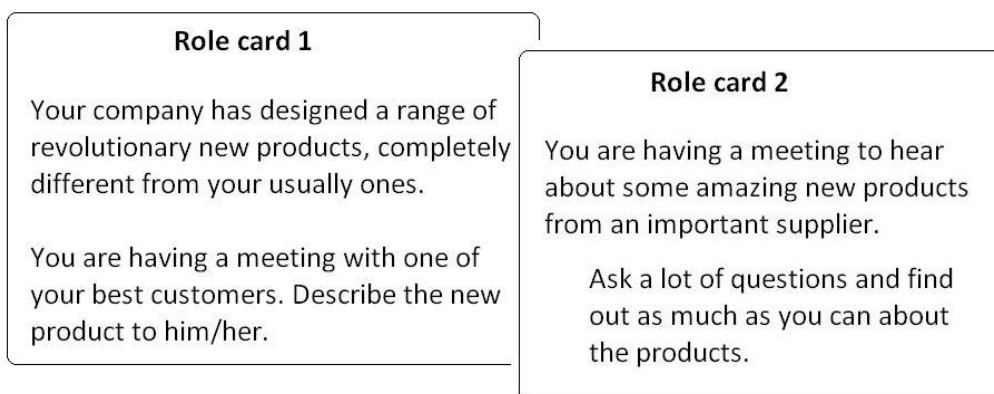


- Your opinion about the issue/problem/situation/people/etc.
- What you want to happen, be decided etc.
- Items of language you may need.

A good set of role-cards is often designed so that the participants will have distinctly different points of view and natural disagreements. They can lead to excellent discussions and arguments without anyone having to feel bad at the end because they got angry.

One example:

The following set of cards is designed to give pairs of in-company business students a chance to practice using modifiers with adjectives (e.g. quite big, rather fast, and extremely intelligent), Students will certainly need a good amount of time to prepare both ideas and language before tackling a role-play like this.



#### b. Application Model

Scrivener (2005:158) lists some important points to remember before starting a Role-Play in class.

- Make sure the students understand the idea of a role-play.
- Do they know what's going to happen?
- Do they know what is required of them?
- Are they comfortable doing that or not?
- Make sure the context or situation is clear.
- Do they understand the information on their own card?

Allow reading/dictionary/thinking time (during which you go around and help if necessary). Give them time to prepare their ideas before they start-maybe encourage note-making-but when the activity starts, encourage them to improvise, rather than rely on prepared speeches and notes. The preparation work they have done will inform their role-play, but could simply get in the way if they over-rely on it. (It may help to take away the cards when the role-play starts.)

A nice Step to Step guide model developed by Kodotchigova (2002) of how to make a Role-Play work will be presented as follows:

### **Step 1 – Creating a Situation**

To begin with, choose a situation for a role play, keeping in mind students' needs and interests (Livingstone, 1983). Teachers should select role plays that will give students an opportunity to practice what they have learned. Let the students choose the situation themselves. They might either suggest themes that intrigue them or select a topic from a list of given situations.

### **Step 2 - Role Play Design**

The students' level of language proficiency should be taken into consideration (Livingstone, 1983). At low intermediate and more advanced levels, role plays with problems or conflicts in them work very well, because they motivate the characters to talk (Shaw, Corsini, Blake & Mouton, 1980; Horner & McGinley, 1990).

### **Step 3 - Linguistic Preparation**

Once you have selected a suitable role play, predict the language needed for it. At the beginning level, the language needed is almost completely predictable. The higher the level of students, the more difficult it is to prefigure accurately what language students will need, but some prediction is possible anyway (Livingstone, 1983). It is recommended to introduce any new vocabulary before the role play (Sciartilli, 1983).

#### Step 4 - Factual Preparation

This step implies providing the students with concrete information and clear role descriptions so that they could play their roles with confidence. For example, in the situation at a railway station, the person giving the information should have relevant information: the times and destination of the trains, prices of tickets, etc. In a more advanced class and in a more elaborate situation, include on a cue card a fictitious name, status, age, personality, and fictitious interests and desires.

Describe each role in a manner that will let the students identify with the characters. Use the second person 'you' rather than the third person 'he' or 'she.' If your role presents a problem, just state the problem without giving any solutions.

At the beginning level, cue cards might contain detailed instructions (Byrne, 1983). For example:

YOU ARE A TAXI-DRIVER

1. Greet the passenger and ask him where he wants to go.
2. Say the price. Make some comments on the weather. Ask the passenger if he likes this weather.
3. Answer the passenger's question. Boast that your son has won the school swimming competition. Ask if the passenger likes swimming.

YOU ARE A PASSENGER IN A TAXI

1. Greet the taxi driver and say where you want to go. Ask what the price will be.
2. Answer the taxi-driver's question and ask what kind of weather he likes.
3. Say that you like swimming a lot and that you learned to swim 10 years ago when you went to Spain with your family.

#### Step 5 - Assigning the Roles

Some instructors ask for volunteers to act out a role play in front of the class (Matwiejczuk, 1997), though it might be a good idea to plan in advance what roles to assign to which students. At the beginning level, the teacher can take one of the roles and act it out as a model. There can be one or several role play groups. If the whole class represents one role play group, it is necessary to keep some minor roles which can be taken away if there are fewer people in class than expected (Horner & McGinley, 1990). If the teacher runs out of roles, he/she can assign one role to two students, in which one speaks secret thoughts of the other (Shaw, Corsini, Blake & Mouton, 1980). **With several role play groups, when**

**deciding on their composition, both the abilities and personalities of the students should be taken into consideration.** For example, a group consisting only of the shyest students will not be a success. Very often, optimum interaction can be reached by letting the students work in one group with their friends (Horner & McGinley, 1990).

### **Step 6 - Follow-up**

Once the role play is finished, spend some time on debriefing. This does not mean pointing out and correcting mistakes. After the role play, the students are satisfied with themselves; they feel that they have used their knowledge of the language for something concrete and useful. This feeling of satisfaction will disappear if every mistake is analyzed. It might also make the students less confident and less willing to do the other role plays.

(Livingstone, 1983).

Follow-up means asking every student's opinion about the role play and welcoming their comments (Milroy, 1982; Horner & McGinley, 1990). The aim is to discuss what has happened in the role play and what they have learned. In addition to group discussion, an evaluation questionnaire can be used.

#### c. Types of Role-Play

##### - Real-play

A powerful variation of role-play is real-play. (Scrivener, 2005:158) In this case, situations and one or more of the characters are drawn not from cards, but from a participant's own life and the world. Typically, one of the learners plays him/herself, but in a context other than the classroom. This person explains a context (e.g. from his/her work life) to other learners, and then together they recreate the situation in class. The real-play technique allows learners to practice language they need in their own life. It is particularly useful for business and professional people.

Rather than a set of role cards, the most useful tool for real-play is a blank framework-in effect, a card that allows learners to create their own real-play role card. Students can choose a problem or situation that they might want to work on, and then the teacher guides

them on how to fill in their cards. Some frameworks will need to be worked on individually, some (if they are mutually dependent) in pairs or groups.

- Dramatic Play

Davis (2009) describes a play as a situation where participants are given a context: place, problem, and character. However, in plays, the script (what they say) is partially or totally pre-determined. In plays, students are assigned a character, and they must plan or read the lines of the character and dramatize the actions. In plays, students must listen to their partners in order to know when it is their turn. Although listening is not as necessary in a play as it is in improvisation, students still must know when it is their turn to speak. However, the advantage of working with a script is that it provides vocabulary, and also helps students explore multiple viewpoints of the narrative.

The written text helps boost students' confidence by providing a basis from which to develop oral skills. This is a great advantage for shy or inhibited students who find participating in a role play too threatening.

Nevertheless, Willis (1990) and Guida (1995) disagree with the use of memorized role-play, because they see it as not using genuine / authentic language, since the learners are simply reciting and not creating language.

#### d. Activities Samples

- Acting out reading activities and dialogues from learners text books

Lynch (2010) suggests "acting out" dialogues from students' text books such as *New Interchange*. Additional scenes to cover what happened before and after the dialogue can be created and added for even more dimension.

- Acting out video scenes from learners' text book

If there is a video from the same course book series, learners can act these out too. In this case also, additional before and after scenes can be created and added to expand and deepen the role play context. Lynch (2010) points out the use of *realia* and *props* in the scene dramatizations to help the learners get "into character". He urges the teachers to be creative

by recording students' performances using video and audio. Therefore improvement in technique, speech, language use, fluency, etc. can be demonstrated to the students later on.

- Acting out scenes from movies or commercials

Lynch (2010) mentions also "Acting out" of dramatic scenes from movies and films as a basis for drama / dialogue and as a source to practice. Famous, popular or memorable movie scenes work best. Learners could take over the roles of characters in the movie scene and do the same lines as the original actors, imitating accent, gestures, discourse, etc. Students can also put their own personal "spin" or "interpretation" on the scene and dialogue for added interest.

- Story dramatization

This is the most simple and straightforward technique. The story can be read or told orally. After reading or telling a personal adventure or love story to the class, students can act it out. Another possibility could be making gestures and mimes while telling the story to the audience in order to make the story more livable and believable. This requires both careful planning and flexibility.

- Interview a famous person

Lynch (2010) mentions another example in his article, saying that the teacher or the students could create a scene where famous people or historical figures are interviewed. Students can choose their characters from an extensive list of famous people or historical figures they are familiar with, and use these as a basis for constructing scenes and dialogues. You can even have famous people "talk" to each other who couldn't literally have done so. What would Jesus say to Bill Gates? What would George Washington say to Marilyn Monroe, Pamela Anderson or JFK? How about a chat between Princess Diana and Cleopatra? The possibilities are endless. Some wonderful ideas, dialogues, scenes and scripts could come out of a little swapping and brainstorming in this manner.

### 1.4.5.3 DRAMA GAMES

#### a. Definition and Purpose

“In contrast to a simulation, a game (in our technical sense) is not always intended to represent any real-world systems (although it may have been inspired by one), and cost of game errors can be high for the real world (as, for example, in losing money at poker). A game in the strictest sense, therefore, does not purport to represent any part of another system; it has no real-life referent, and it is a real-world system in its own right. A game is a formalized system in its own right, while a simulation is a formalized representation of another system; a game is a real system, and a simulation a meta-system, but both are separated from the ‘other external reality’ by what Goffman (1972) terms a ‘membrane’.”  
(Crookall & Saunders 1989:15)

#### b. Activities Samples

##### Miming

“When words are kinesthetically presented through gestures, and contextualized through story and drama, students learn how to feel the language. “ (Liu, 2006)

John Dougill (1987) defines mime as "a non-verbal representation of an idea or story through gesture, bodily movement and expression". To the language teacher, one could generally say that mime is acting out an idea or story through gesture, bodily movement and expression, without using words. Its strength lies in that although no language is used during the mime, the mime itself can act as a catalyst to generate and elicit language before, during, and after the activity.

That mime can generate language will be shown in the following **example**:

Davies (1990) proposes an idea where the teacher places a box in front of the class and starts to mime as if he would take something out of it, and asks students to take a guess at what it could be. The teacher then invites a student to approach the box and whispers the name of the object to the student, who in turn mimes taking the object out of the box while the rest of the class guesses.

This game can also be played in a different version and used as an icebreaker to start the class. It is also good to review grammar from past classes. The teacher enters the class and

starts miming things he did the night before. Then students can guess the action and shout into the class. After that, students can work in groups of two, and after they have guessed the meaning, they can start formulating sentences.

- Making a picture

Call out a subject; the students must agree and make a frozen tableau of that scene. For example, call out “airport”; the students take different positions. Some are check-in clerks, some become planes taking off, and some become tourists, until the whole room becomes an airport. Now unfreeze the tableau and bring it to life for a host scene with improvised dialogue. Everyone can talk and play their part-even the desks and planes!

- Telling and dramatizing stories with pictures

Students are divided in groups and are being given a picture. Then, they have to start inventing a story according to the content or action of that picture. The story has to be short so that every group gets its turn. Each group has a different picture with different contents. Each time a group finishes with their story, the other group has to make a connection between the last story and their upcoming story. First stories can be told without dramatization, but after students gain confidence, they can act them out.

#### 1.4.5.4 IMPROVISATION

##### Introduction

In immersion learning situations, the person who is new to language is constantly bombarded with sound. In groups, people are noisy. They talk and talk ...they mix participles with metaphors, jump tenses and are generally inconsistent in speech....In the chaos of daily life, people in immersion situations learn quickly and well, regardless of age, be they children or adults.” (Dugdale 1996:4)

Some language researchers (Long, 1996, Swain 1995) suggest that the interaction of language use in an improvised way could modify and develop their language system, even when there is no intervention or instruction.

Some other language researchers also suggest that people learn language by being exposed to talking, which often has little regard for grammatical correctness. Dugdale (1996) suggests that people learn language by talking and listening a lot.

Very interesting is the statement from Nakagawa (2000) who found out that the accuracy-oriented approach is rather neglected among the current ESL pedagogues.

#### a. Definition and Purpose

Maria Guida (1995) talks about improvisation as a development which evolves in front of the audience and should surprise the actors themselves; improvisation is a journey into the unknown, a natural outgrowth of theater games in which students speak and interact in the persona of a given character. Students "become" a doctor who cares deeply about her patients, a teenager who is angry with the world, or a soldier who is tired of fighting.

Davis (2009) defines improvisation as a kind of activity done **without preparation**. She says that much of the speaking done in ESL/EFL students' classes is done with preparation -even if it's just a couple of minutes. Davis points out that when improvising students must create a scene, speak, act, react, and move without preparing. The decisions for what to say or do are made on the spot. In improvisation, students do not necessarily know what comes next. The scene is created as they go. Participants must pay attention to their partners in order to react appropriately. This forces them to listen carefully, to speak clearly, and to use language in an authentic (i.e., unplanned) way. Improvisation is a great way to get students communicating as they would outside of the classroom. Outside of the classroom, students must be able to speak and act without preparing (planning what to say, looking in the dictionary, writing words, etc.). Improvisation gives students the skills and confidence to be successful when communicating outside of the classroom. Because language outside the classroom is generally unplanned, students should practice speaking in unplanned language situations. They should practice taking risks in language. Improvisation is a great way to do this. Liu (2006) makes an important point of saying "Improvisation activities mean those in which students, after receiving teacher input on lexis, sentence, structure, and grammatical rules, are called upon to improvise conversational chunks or descriptions in given settings, without previous memorization."

## b. Improvisation techniques

### - Unscripted Improvisation (also named Guided Improvisation)

Zyoud (2010) makes an important contribution to unscripted improvisation as a drama technique. He states that before beginning the improvisation session, the teacher or the facilitator has to involve the **(1) Establishment of a context**, which serves to inform the participants where they are and what they are expected to portray in their inter-relationships with other characters. Since this is an unscripted, unrehearsed drama exercise, the participants are at liberty to make their own **(2) spontaneous contribution** as the play unfolds. This entails that they have the *freedom* to add their own words and **(3) develop their characters** in the ways that they would like to. Thus, one of the advantages of improvisation is the level of freedom that the participants are able to exercise during the execution of the creative session. Furthermore, he states that improvisation exercises could involve an entire class of learners or smaller groups. Once the context has been provided, the learners will participate spontaneously in the exercise. A whole class improvisation exercise could involve the participants at a market where some are the buyers and others the sellers. The teachers' role is to provide the context, and the participants act out their roles spontaneously without any planning. It is important to keep in mind that much of the content for the improvisation activities could come from the participants' own background and experiences. Spontaneous improvisation gives learners practice in language and communication skills, and they have the opportunity to develop their emotional range by playing roles unfamiliar to them and outside their own experience.

Scrivener (2005:364) provides an example: "Select a scene-say, a winter landscape with a frozen lake. The idea is to turn the classroom into the scene, and then to let story unfold in any way it can, by the group improvising together. You might start by describing the scene and getting students to become people in the landscape, slowly building up a living, moving scene, or you might jump in the deep end by adopting a character yourself and encouraging others to join you in the improvisation as and when they are ready. The skill of running this kind of complex improvisation is to find a balance between allowing a free-flowing, growing, alive improvisation and the necessity of keeping some control over it, to ensure that it keeps momentum and avoids silliness or trite solutions."

Another great example of unscripted improvisation was established by Snarsky (2007). She calls this technique “*Replacement Performance Role-Plays*”, which contains a problem to solve in an authentic real life set and is fully improvised. Students view a scene (acted out by persons in the classroom) that has provoked an incident, while other students witness the situation, react to the outcome delivered in the performance, and are aroused to offer their version of a character’s dialogue to show how those lines might affect the outcome. The teacher gives each character set a scenario in which to work, like a son with bad grades who wants to borrow Dad’s car, or a mother who needs help around the house with a daughter giving excuses so she can talk on the phone with her friends.

In this way they are engaged in the activity. Perhaps because they are so involved, **shyer students tend to suspend their stage fright** in order to participate and offer their contribution. This technique is an excellent way to **create a need** where students have to react or respond immediately. If the improvisation becomes too demanding for the “jump in” character, another member of the group could step in and continue the story instead. However, the teacher should note at what point the replacement character got stuck.

- Script-based Improvisation or prepared improvised drama

According to Berlinger (2000), creating and performing a **Script-based improvisation** can be a highly successful learning experience for ESL students. While it motivates them to generate imaginative and detailed ideas, greatly expand their vocabulary, actively practice language skills and attain far greater fluency, it also provides a setting in which they can explore the social values of a different culture. Finally, participating in this kind of activity strengthens students’ confidence in their academic ability, an essential component of successful language acquisition.

### c. Application model

Here are the steps (summarized) of how to apply a Script-based Improvisation proposed by Berlinger:

- Students create an original dramatic production starting with a "kernel" situation
- Students script the opening lines of each scene
- Students start improvising a plot that adds characters until every student is included.

While rehearsals reinforce the correct scripted language, the improvisation encourages students to mobilize their vocabulary, respond to grammatical and syntactical cues, develop cultural and social awareness, and gain confidence and fluency.

Maria Guida (1995) a former Broadway actress describes an excellent example of how to perform a dramatic play (*see Role-Play Types*) in the EFL classroom.

- The Rehearsal Process

Guida (1995) makes a very important point saying that the rehearsal process during the acting of a play script is very important for students to learn the language. She emphasizes that all great acting, no matter who is doing it, creates the feeling of improvisation--the feeling that everything the audience is seeing is happening right now, for the very first time ever. Guida (1995) states: "This is why many actors improvise frequently when rehearsing a script, even when doing films. The rehearsal process for my ESL students is daily improvisation on an assigned scene from our play. The process I have devised is designed to discourage rote memorization of dialogue."

She states that students are required to improvise and paraphrase daily, so that their imaginations and creativity as characters in a specific situation can flourish. At the same time, they are exploring and practicing language functions, speech levels, body language, and everything else we do in conversation. In pairs, students read their scene aloud and then divide it into "beats" (topics of conversation), identifying in only a few words what each beat is about. Students then write a Beat List; under the identification of each beat, the student writes four or five key words or phrases (not dialogue from the script!) which will "trigger" her own actions inside that beat.

- The Teacher

The teacher circulates to assist each pair. This work provides students with continued practice of negotiating and interpreting meanings, summarizing, paraphrasing, sequencing, and prioritizing. Students now see the framework of the scene, and it is this framework which allows them to improvise in a way which is faithful to the play. The brief *Beat Notes* that evolve from this process are now the working script. Whenever students get "stuck" improvising, they only consult their *Beat Notes* for guidance. The teacher begins to work privately with each individual scene, while the rest of the class rehearses in pairs by directing the students as little as possible. The main function of the teacher is to point out

things which move the scene along truthfully, and those things which steer the action too far from the playwright's original intention. Students are making choices about the ways that character, situation, and motivation affect their body language and speech level. In the final stages of rehearsal, the teacher gives notes on grammar and pronunciation.

- The Performance

Usually, by the time performance week arrives, the feeling in the class is similar to that of a little acting company. Guida (1995) explains that she is always moved by the students' generosity toward each other. If a costume, prop, or set piece is important to one scene, but those actors cannot supply it, another student invariably offers help. It becomes a group effort, and everyone works for the good of the presentation as a whole. She usually videotapes the performances, and the class then views the tape and discusses the work. According to Guida, these performances have been consistently outstanding, and the students usually marvel at their progress.

d. Activity Sample

Scrivener (2005:364) provides an example of SB- Improvisation called "*Strange meetings*"  
Prepare three sets of cards (each set should have one card for each student):

1. A set with character names (alive or dead, fictional or real), e.g. Mel Gibson, Einstein, Madonna, etc.
2. A set with locations (e.g. in the kitchen, on the bus);
3. A set with unusual problems (e.g. you have lost your cow; you are desperate for a strong coffee).

Hand out one card from each set to each student (so that every person has a person, place and problem) and then allow them a few minutes to work out their story (i.e. what explains the incident). Students then stand up and walk around the room, meeting each other and having short conversations (e.g. Britney Spears meeting Shakespeare; Nelson Mandela meeting Batman) where they try to explain their problem and get help and suggestions. When you tap on the table (or ring a bell, etc.), students must move on to a new meeting with another person. It is quite possible that bigger meetings will naturally start to form

after a few turns, as one character suggests another who might be able to help a particular problem. Afterwards, ask learners to recall interesting things they heard.

### 1.5 Individual Differences in Foreign Language Learning

This section offers a brief but broad overview of the field of individual differences in language learning, especially as they are reflected in *motivation, learning strategies and learning style*.

#### 1.5.1 Motivation and L2

##### Introduction

Motivation is one of the most important aspects that can affect learners' success in L2 language learning. It determines the extent of active, personal involvement in foreign or second language learning.”(Oxford; Shearin, 1996:121) As earlier investigations have proved, there are many factors that can influence students' motivation, such as interests, attitudes, expectations, beliefs, self concepts, anxiety and gender (Gardner, 1985; Williams and Burden,1997; Pintrich and Schunk, 1996; Dörnyei, 2001). Parents, peers, school norms and, of course, the teacher, can also exert positive or negative influence on students' level of effort and persistence in the learning tasks.

Teachers' personalities, self-concepts, confidence, beliefs, teaching styles, enthusiasm, and relationship with learners can increase or decrease students' motivation. Students' behavior and involvement can also affect teachers' motivation. If students are interested in the activities and pay attention to the teachers' explanations, teachers will feel energized and enthusiastic about their teaching. On the other hand, students' lack of involvement and disruptive behavior can affect the way teachers behave, manage interactions and power, as well as their motivation.

Cooperation as the principle strength of motivation is very important for EFL learners, as stated by Aguinaga (PUCE, 2008:17,18,31,75) in her research paper. She mentions “significant learning”, which is vital for students. They must know why they are learning a new language and that it has significance for their future.

Furthermore, she talks about protecting and maintaining each student's motivation through a variation of exercises. In order to motivate students, enthusiasm also plays an important role in class. She suggests that teachers should always transmit positive energy to their students. This helps students to obtain more confidence and trust in order to succeed with their learning. Autonomy is another fundamental issue to discuss. Aguinaga says that teachers should make students aware of their own potential by not always depending on their teachers. As a result, students develop learning autonomy towards language learning. A very important fact she points out is freedom of speech: students should feel free to talk any way they want without interruption. Teachers should not correct students all the time. They should let students express themselves and rather help them to protect their self-esteem.

Urgiles (PUCE, 2005) mentions extrinsic and intrinsic motivation. (*see Dörnyei's Self Determination Theory further below*) Intrinsic learners are motivated by an inner drive of interest, self satisfaction and enjoyment in the task itself. Usually, those types of persons are very autonomous and do not need any external pressure. Extrinsic learners are driven by external rewards such as parents, teachers, money, and grades. A student's motivation naturally has to do with a desire to participate in the learning process. A student who is intrinsically motivated undertakes an activity for its own sake, for the enjoyment it provides, the learning it permits, or the feelings of accomplishments it evokes. Furthermore, she points out the learner's environment. Students benefit from parents who nurture a learner's natural curiosity, welcoming questions and encouraging exploration, giving them the message that learning is worthwhile and satisfactory.

With regard to a student's motivation, Zhang (2009) explains that the primary motivation in learning a second language for students is the ability to speak with native speakers of this language.

#### 1.5.1.1 Definitions

Concerning L2 motivation, there are several definitions proposed by L2 motivation scholars. For instance, Gardner, Tremblay, and Masgoret (1997:345), defined motivation as that which "refers to the individual's attitudes, desires, and effort to learn the L2 and is measured by three scales:

- (a) Attitudes toward Learning the Language
- (b) Desire to Learn the Language
- (c) Motivational Intensity

Dörnyei and Ottó (1998) proposed that L2 motivation can be defined as:

“The dynamically changing cumulative arousal in a person that initiates, directs, coordinates, amplifies, terminates, and evaluates the cognitive and motor processes whereby initial wishes and desires are selected, prioritized operationalized and (successfully or unsuccessfully) acted out”.

#### 1.5.1.2 Classical Second Language Motivational Theories

##### 1- The social psychological period (Gardner, 1959-1960)

*(Integrative and instrumental motivation)*

##### Integrative and instrumental motivation

Second language learning is not only learning new information, as with other subjects, but also involves integrating a new culture into the learner's own language culture. Therefore, social influences must be considered as the central part of L2 learning. Based on this assumption, Gardner's motivation model focused on the motivational influence of the social situation. (as cited in Dörnyei, 2001a)

**Integrative motivation** is the stimulus for learners' further language studies from their desire to communicate or interact with L2 people or culture (Gardner, Tremblay, & Masgoret, 1997). **Instrumental motivation** comprises the external influences that make learners study more, such as studying English to pass an entrance examination, or having adequate English ability to progress in one's career (Dörnyei, 2001b).

##### 1. The cognitive-situated period (Deci, Ryan 1985)

*(Self-determination theory)*

**Self-determination theory** is known to be one of the most influential motivational theories in motivational psychology (Dörnyei, 2001a). This theory focuses on *intrinsic motivation* and *extrinsic motivation*.

1. **Intrinsic motivation** describes a type of motivation in which one takes action for his or her own sake.
2. **Extrinsic motivation** indicates external stimuli as the motivation to do something. (Dörnyei, 2001a; Noels, Pelletier, Clément, & Vallerand, 2003)

It is very important to consider that students are usually extrinsically motivated but through drama and improvisational activities, this could transfer them into intrinsic motivation.

#### *Learner autonomy and teacher control*

It appeared that students who received autonomy and adequate informative feedback from the teacher improved in IM. That is, if students feel autonomous in their language learning and use, they feel enjoyment that leads them to further effort, resulting in the students improving their ability to lessen anxiety in the classroom. On the other hand, motivation through expectation of rewards or pressure will not last long; students will stop their study temporarily to achieve short-term goals. In terms of motivation (*Learner feel helpless in their actions*), it decreased students' efforts and, as a result, increased students' classroom anxiety.

On the other hand, motivation through expectation of rewards or pressure will not last long; students will stop their study temporarily to achieve short-term goals. In terms of amotivation, it decreased students' efforts and as a result increased students' classroom anxiety.

#### 1.5.1.3 Current Second Language Motivational Theories

An expansion or adaptations of previous motivational theories have been developed by Zoltan Dörnyei, who has become a very important figure in this field.

1. Three-level framework of motivation (Dörnyei, 1994)
2. Process model of L2 motivation (Dörnyei, 2001)
3. L2 Motivational Self System (Dörnyei, 2001a)

- Three-level framework of motivation (Dörnyei, 1994:280)

(1) Language level involves factors related to the L2, such as the culture, the community, as well as the practical values and benefits connected with learning L2.

(2) Learner level encompasses the personal characteristics that learners bring into the process of L2 learning. These characteristics include self-efficacy, self-confidence, need for achievements, causal attributions, the perceived L2 competences, and goal orientations.

(3) Learning situation level is associated with situation-specific motives of L2 learning within a classroom, and it can be divided into three aspects: (a) course-specific motivational components are related to the syllabus, the teaching materials, the teaching methods and the learning tasks; (b) teacher-specific motivational components concern the motivational effects of the teacher's personalities, behaviors and teaching style, and (c) group-specific motivational components are related to the group dynamics of the learner group.

**FIGURE 1**  
Components of Foreign Language Learning Motivation

<b>LANGUAGE LEVEL</b>	Integrative Motivational Subsystem Instrumental Motivational Subsystem
<b>LEARNER LEVEL</b>	Need for Achievement Self-Confidence * Language Use Anxiety * Perceived L2 Competence * Causal Attributions * Self-Efficacy
<b>LEARNING SITUATION LEVEL</b>	
<i>Course-Specific Motivational Components</i>	Interest Relevance Expectancy Satisfaction
<i>Teacher-Specific Motivational Components</i>	Affiliative Drive Authority Type Direct Socialization of Motivation * Modelling * Task Presentation * Feedback
<i>Group-Specific Motivational Components</i>	Goal-orientedness Norm & Reward System Group Cohesion Classroom Goal Structure

According to his Three Level Framework of Motivation, Dörnyei (1994:281) develops a list of how to motivate L2 Learners.

*- Language Level*

1. Include a socio-cultural component in the L2 syllabus by sharing positive L2-related experiences in class, showing films or TV recordings, playing relevant music, and **inviting interesting native speaking guests**.
2. Develop learners' cross-cultural awareness systematically by focusing on cross-cultural similarities and not just differences, using analogies to make the strange familiar, and using "culture teaching" ideas and activities.
3. Promote student contact with L2 speakers by **arranging meetings with L2 speakers in your country**; or, if possible, organizing school trips or exchange programs to the L2 community; or finding pen-friends for your students.
4. Develop learners' instrumental motivation by discussing the role L2 plays in the world and its potential usefulness both for themselves and their community.

This is one of my suggestions (see chapter four), to invite native speakers to the class to participate and interact with the students, speaking of point four.

*- Learner Level*

1. Develop students' self-confidence by trusting them and projecting the belief that they will achieve their goal; regularly providing praise, encouragement, and reinforcement; making sure that students regularly **experience success** and a **sense of achievement**; helping remove uncertainties about their competence and self-efficacy by giving relevant positive examples and analogies of accomplishment; counterbalancing experiences of frustration by **involving students in more favorable, "easier" activities**; and using confidence-building tasks.
2. Promote the students' self-efficacy with regard to **achieving learning goals** by teaching students learning and communication strategies, as well as strategies for information processing and problem-solving, helping them to develop realistic

expectations of what can be achieved in a given period, and telling them about your own difficulties in language learning.

3. **Promote favorable self-perceptions of competence in L2** by highlighting what students can do in the L2 rather than what they cannot do, encouraging the view that mistakes are a part of learning, pointing out that there is more to communication than not making mistakes or always finding the right word, and talking openly about your own shortcomings in L2 (if you are a non-native teacher) or in a L3.
4. Decrease student anxiety by creating a supportive and accepting learning environment in the L2 classroom, avoiding hypercritical or punitive treatment, and applying special **anxiety- reducing activities and techniques**.
5. Promote motivation-enhancing attributions by helping students recognize links between effort and outcome; and attribute past failures to controllable factors such as insufficient effort (if this has been the case), confusion about what to do, or the use of inappropriate strategies, rather than to lack of ability, as this may lead to learned helplessness.
6. Encourage students to set attainable **sub goals** for themselves that are proximal and specific (e.g., learning 200 new words every week). Ideally, these sub goals can be integrated into a personalized learning plan for each student.

- *Learning Situation Level (Course-specific motivational component)*

1. Make the syllabus of the course relevant by basing it on **needs analysis**, and involving the students in the actual planning of the course-program.
2. Increase the attractiveness of the course content by **using authentic materials** that are within students' grasp and unusual and exotic supplementary materials, recordings, and **visual aids**.
3. Discuss with the students the choice of teaching materials for the course (both textbooks and supplementary materials), pointing out their strong and weak points (in terms of utility, attractiveness, and interest).

4. Arouse and sustain curiosity and attention by introducing unexpected, novel, unfamiliar, and even paradoxical events; **not allowing lessons to settle into too regular a routine**; periodically breaking the static character of the classes by changing the interaction pattern and the seating formation, and by **making students get up and move from time to time**.
5. Increase students' interest and involvement in the tasks by designing or selecting varied and challenging activities; **adapting tasks to the students' interests**; making sure that something about each activity is new or different; including game-like features, such as puzzles, **problem-solving**, avoiding traps, overcoming obstacles, elements of suspense, hidden information, etc.; **including imaginative elements that will engage students' emotions; leaving activities open-ended and the actual conclusion uncertain**; personalizing tasks by encouraging students to engage in meaningful exchanges, such as sharing personal information; and **making peer interaction** (e.g., pair work and group work) an important teaching component.
6. Match difficulty of tasks with students' abilities so that students can expect to succeed if they put in a reasonable effort.
7. **Increase student expectancy of task fulfillment by familiarizing students with the task type**, sufficiently preparing them for coping with the task content, giving them detailed guidance about the procedures and strategies that the task requires, making the criteria for success (or grading) clear and "transparent," and offering students ongoing assistance.
8. **Facilitate student satisfaction** by allowing students to create finished products that they can perform or display, encouraging them to be proud of themselves after accomplishing a task, taking stock from time to time of their general progress, making a wall chart of what the group has learned, and **celebrating success**.

- *Learning Situation Level (Teacher-specific motivational component)*

1. Try to be empathic, congruent, and accepting; according to the principles of person-centered education, these are the three basic teacher characteristics that enhance

learning. **Empathy** refers to being sensitive to students' needs, feelings, and perspectives. **Congruence** refers to the ability to behave according to your true self, that is, to be real and authentic without hiding behind facades or roles. **Acceptance** refers to a nonjudgmental, positive regard, acknowledging each student as a complex human being with both virtues and faults.

2. Adopt the role of a facilitator rather than an authority figure or a "drill sergeant", developing a warm rapport with the students.
3. Promote **learner autonomy** by allowing real choices about alternative ways to goal attainment; minimizing external pressure and control (e.g., threats, punishments); sharing responsibility with the students for organizing their time, effort, and the learning process; inviting them to design and prepare activities themselves, and promoting peer-teaching; including project work where students are in charge; and giving students positions of genuine authority.
4. **Model student interest** in L2 learning by showing students that you value L2 learning as a meaningful experience that produces satisfaction and enriches your life, sharing your personal interest in L2 and L2 learning with the students, and taking the students' learning process and achievement very seriously (since showing insufficient commitment yourself is the fastest way to undermine student motivation).
5. Introduce tasks in such a way as to **stimulate intrinsic motivation** and help internalize extrinsic motivation by presenting tasks as learning opportunities to be valued, rather than imposed demands to be resisted, projecting intensity and enthusiasm, raising task interest by connecting the task with things that students already find interesting or hold in esteem, pointing out challenging or exotic aspects of the L2), calling attention to unexpected or paradoxical aspects of routine topics, and stating the purpose and utility of the task.
6. Use motivating feedback by making your feedback informational rather than controlling; giving positive competence feedback, pointing out the value of the accomplishment; and not overreacting to errors in order. This helps to **decrease students' anxiety**.

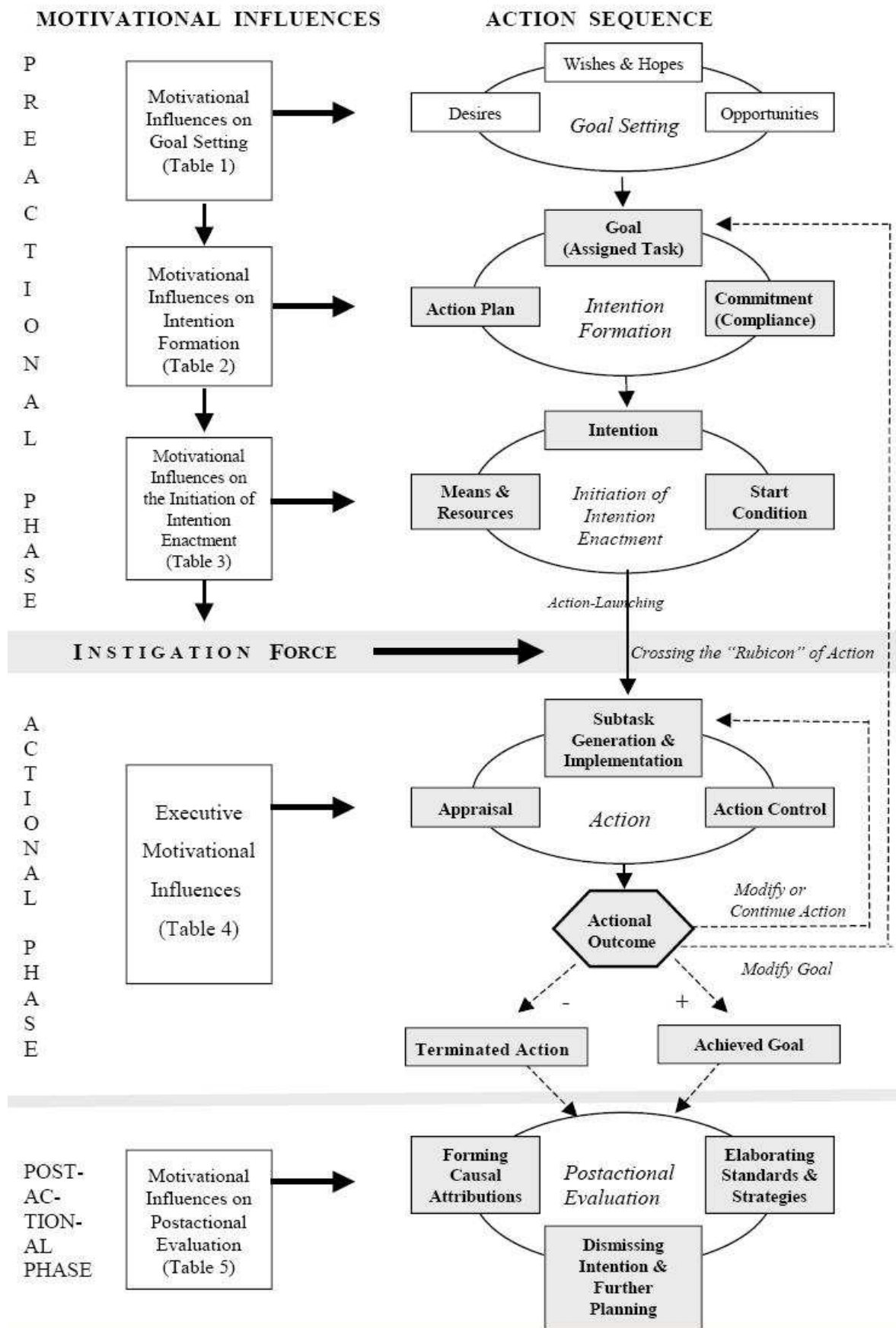
- *Learning Situation Level (Group-specific motivational components.)*

1. Increase the **group's goal-orientedness** by initiating discussions with students about the group goal(s), and asking them from time to time to evaluate the extent to which they are approaching their goal.
2. Promote the **internalization of classroom norms** by establishing the norms explicitly right from the start, explaining their importance and how they enhance learning, asking for the students' agreement, and even involving students in formulating norms.
3. Help maintain internalized classroom norms by observing them consistently yourself, and not letting any violations go unnoticed.
4. Minimize the detrimental effect of evaluation on intrinsic motivation by focusing on individual improvement and progress, avoiding any explicit or implicit comparison of students to each other, making evaluation private rather than public, not encouraging student competition, and making the final (end of term/year/ course) grading the product of two-way negotiation with the students, by asking them to express their opinion of their achievement in a personal interview.
5. Promote the **development of group cohesion** and enhance **intermember relations** by creating classroom situations in which students can get to know each other and share genuine personal information (feelings, fears, desires, etc.), organizing outings and extracurricular activities, and including **game-like intergroup competitions** in the course.
6. Use cooperative learning techniques by frequently including group work in the classes in which the group's-rather than the individual's-achievement is evaluated.

After a profound analysis of the Three Level Framework Model, a short summery of the Process Model of L2 Motivation and the L2 Motivational Self System will be presented.

- Process model of L2 motivation (Dörnyei, 2001)

Figure 1. Schematic representation of the Process Model of L2 Motivation



The above figure presents the schematic representation of the Process Model of L2 Motivation. As can be seen in the model, it contains two dimensions: Action Sequence and Motivational Influences. The first dimension represents the behavioral process whereby initial wishes, hopes, and desires are first transformed into goals, and then into intentions, leading eventually to action and, hopefully, to the accomplishment of the goals, after which the process is submitted to a final evaluation. The second dimension of the model, motivational Influences, includes all the energy sources and motivational forces that underlie and fuel the behavioral process.

In sum, the Process model describes how various action control mechanisms can consciously be applied in order to maintain, enhance, and protect ongoing action. (Zoltán Dörnyei & István Ottó, 1998:65)

- L2 Motivational Self System (Dörnyei, 2003:23, 24, 25)

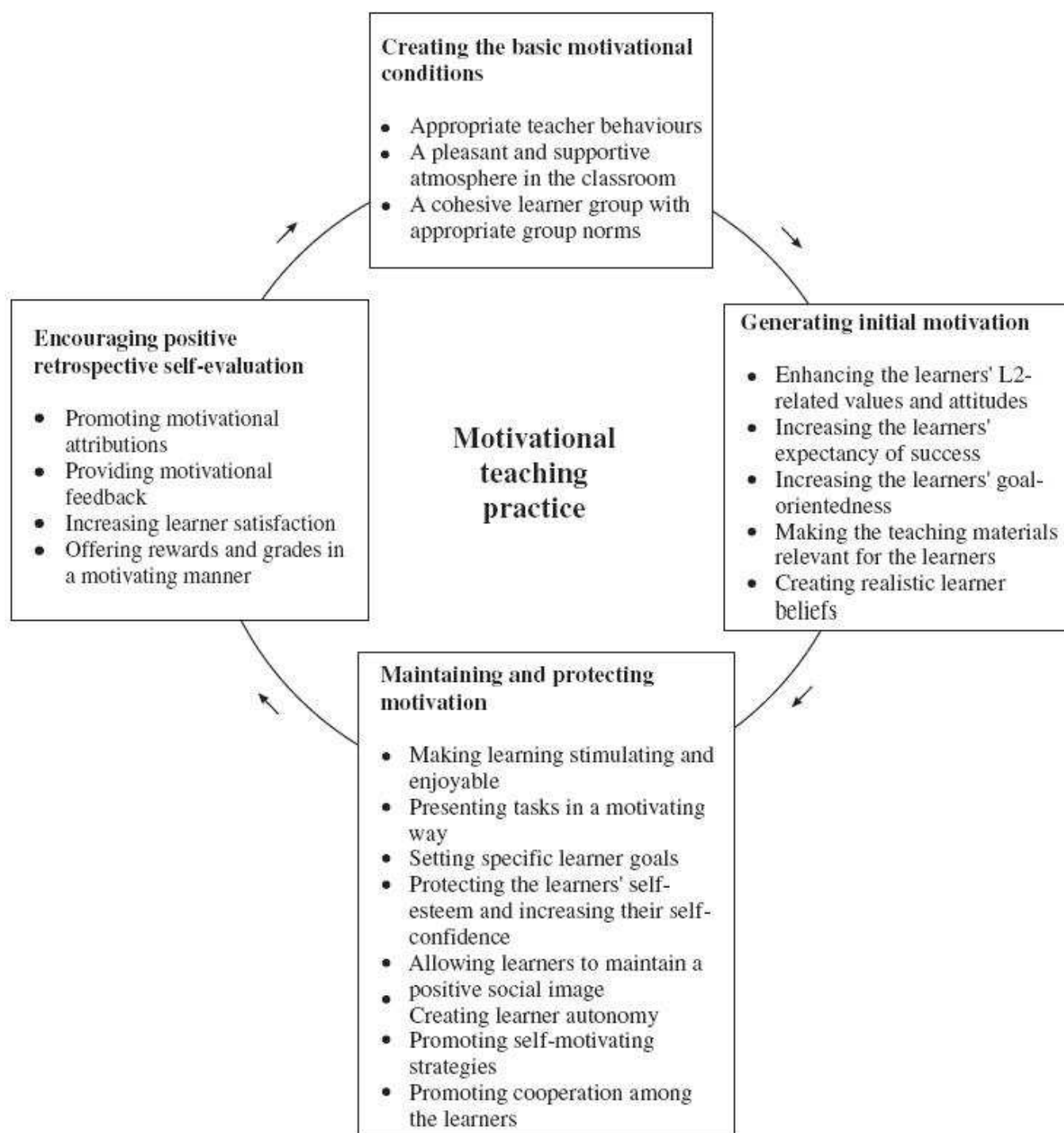
Research on L2 motivation that is grounded in concrete classroom situations and focuses on actual learning processes has considerable educational potential, particularly in two areas: (a) the systematic development of motivational strategies that can be applied to generate and maintain motivation in learners, and (b) the formulation of self-motivating strategies that enables L2 learners themselves to take personal control of the affective conditions and experiences that shape their subject involving learning.

The growing awareness of motivational issues in language classrooms has highlighted the need to translate research results into practical terms: Language instructors are less interested in *what* motivation is, than in *how* they can motivate their students.

In the following figure, four main dimensions designed by Dörnyei will be analyzed:

- Creating the basic motivational conditions
- Generating initial student's motivation
- Maintaining and protecting motivation
- Encouraging positive retrospective self-evaluation

## *Attitudes, Orientations, and Motivations*



These motivational facets, which are a logical extension of the process model outlined in the figure below, are further broken down into concrete motivational strategies and techniques, covering a wide range of areas from “making the teaching materials relevant to the learners” through “ setting specific learner goals” to “increase learner satisfaction”.

Self motivating strategies are divided into five main classes:

- 1. - Commitment control strategies:** for helping to preserve or increase a learner’s original goal commitment.
- 2. - Metacognitive control strategies:** for monitoring and controlling concentration, and for curtailing unnecessary procrastination.
- 3. - Satiation control strategies:** for eliminating boredom and adding extra attraction or interest to the task.
- 4. - Emotion control strategies:** for managing disruptive emotional states or moods, and for generating emotions that will be conducive to implementing one’s intentions.
- 5. - Environmental control strategies:** for eliminating negative environmental influences and exploiting positive environmental influences, by making the environment an ally in the pursuit of a difficult goal.

#### 1.5.2 Learning Strategies

The key issue with strategies seems to be the operation of metacognitive strategies - what distinguishes good learners is their capacity to use appropriate strategies, and to select the most effective strategy for a particular learning problem.

Oxford (1990) identified six major groups of L2 learning strategies:

1. Cognitive strategies enable the learner to manipulate the language material in direct ways, e.g., through reasoning, analysis, note-taking, and synthesizing.
2. Metacognitive strategies (e.g., identifying one’s own preferences and needs, planning, monitoring mistakes, and evaluating task success) are used to manage the learning process overall.

3. Memory-related strategies (e.g., acronyms, sound similarities, images, key words) help learners link one L2 item or concept with another, but do not necessarily involve deep understanding.
4. Compensatory strategies (e.g., guessing from the context; circumlocution; and gestures and pause words) help make up for missing knowledge.
5. Affective strategies, such as identifying one's mood and anxiety level, talking about feelings, rewarding oneself, and using deep breathing or positive self talk, help learners manage their emotions and motivation level.
6. Social strategies (e.g., asking questions, asking for clarification, asking for help, talking with a native-speaking conversation partner, and exploring cultural and social norms) enable the learner to learn via interaction with others and understand the target culture.

### 1.5.3 Learning Styles

*Visual learners* prefer seeing words or ideas in writing, e.g. reading handouts or the whiteboard. "I learn better by reading than by listening to someone".

*Auditory learners* prefer listening, e.g. oral explanations, discussions, or debates. "I learn better in class when I listen to someone".

*Kinesthetic learners* prefer active participation/experiences, e.g. drama, roleplay, or moving around. "I prefer to learn by doing something in class".

*Tactile learners* prefer hands-on work, e.g. handling materials or taking notes. "I learn more when I make something for a class project".

*Group learners* prefer studying with others; group interactions help them learn. "In class, I learn best when I work with others".

*Individual learners* prefer studying alone, e.g. self-directed study or independent reading and study. "In class, I work better when I work alone".

### 1.5.4 Multiple Intelligences

Students possess an array of skills and can be highly talented in at least seven distinct areas of mental activity. Such observations have been consolidated into Howard Gardner's (1983) "Multiple Intelligences" theory, displayed below in a pie chart:

**Linguistic Intelligence** is the capacity to effectively employ words, either orally (e.g., politician, public speaker, storyteller, talk show host) or in writing (e.g., journalist, playwright, poet, editor)

**Logical-Mathematical Intelligence** is the capacity to effectively employ numbers (e.g., mathematician, statistician, tax accountant) and to reason soundly (e.g., computer programmer, logician,

scientist).

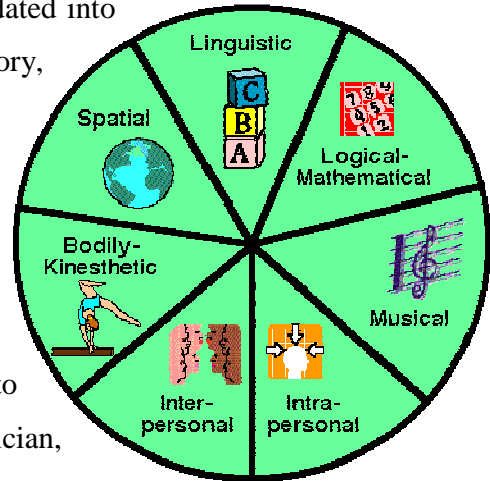
**Musical Intelligence** is the capacity with musical forms to perceive (e.g., music lover), discriminate and judge (e.g., music critic), transform (e.g., composer), and express (instrument player/performer).

**Intrapersonal Intelligence** is the capacity to understand yourself and to subsequently act adaptively.

**Interpersonal Intelligence** is the capacity to quickly grasp and evaluate the moods, intentions, motivations, and feelings of other people.

**Bodily-Kinesthetic Intelligence** is the capacity to use your complete body in expressing ideas and feelings (e.g., actor, athlete, dancer, mime), including the facility to use your hands to create or transform things (e.g., artistic painter, mechanic, sculptor, surgeon).

**Spatial Intelligence** is the capacity to perceive the visual-spatial world accurately (e.g., guide, hunter, scout) and to perform transformations upon those perceptions.



Gill Chesney-Green (2002) gives a great model of how drama utilizes these various intelligences mentioned above in the following types of ways:

<b>Intelligence type</b>	<b>Type of drama activity</b>	<b>Example</b>
<b>Linguistic</b>	Thought-tracking and monologue, extended dialogue, script-writing, explaining ideas to the group, using different language registers	Creating a monologue or thought-track for the character who has to report on an incident to audience or a silent partner. Scripting a scene. Speaking as the Chief or King using high status register.
<b>Logical-Mathematical</b>	Thinking and planning the use of space, sequencing of scenes, implications of the actions of characters, dividing into groups for working, using and planning lighting for scenes	Problem solving: how many people will be needed for this scene? How can we show the two families when they get the bad news? What is likely to happen after the boy returns home late? What is likely to happen if this character tells a lie to his friend? How can we organise the lighting for these three scenes?
<b>Musical</b>	Responding to music to create atmosphere for a scene, keeping up a tempo/rhythm in synchronised work, awareness of vocal pitch and tone	Working on a sequence of movements to keep time with the music/rhythm for a synchronised sequence. Recognising (and using) a variety of vocal tones, pitches, and pace for a particular character eg the minister conducting a burial service.
<b>Intrapersonal</b>	In groups being able to point out how they respond to a stimulus prior to working with it, as individuals expressing the inner motivations of themselves in relation to a character	Responding to the reflective aspects of a session in being able to apply a feeling or situation to themselves eg Who has felt like this character at any time in their life? During planning – ‘I think the character might be feeling... because I would feel...’
<b>Interpersonal</b>	Recognising and responding to the situations and stimulus of drama through awareness of moods, atmospheres, feelings, and with an awareness of facial expression, body language in both the actuality of the group and	Show how this character would enter the situation if s/he knows that s/he will be accused of stealing the money. Seeing the signals of the character when asked - How did you know that the character was scared even though he was smiling? In group planning – We need to show the woman flirting with the

	in the drama process	man without other people knowing.
<b>Bodily –Kinaesthetic</b>	Physical abilities – holding postures, creating a variety of gestures, balancing, moving in a variety of sequences and styles, using mime	Mime work with attention to detail, eg showing the weight of the suitcase when lifted Still-image work holding a posture/gesture, Walking and moving in the manner of an old person answering the door.
<b>Spatial</b>	Using space, creating groupings, diagrams of set designs, use of colour for costumes and sets, use of lighting effects for the space, using a variety of levels/rostra blocks	How can we show that the General is of a higher status than the ordinary soldiers? (using levels and proxemics) Draw the set from above showing the exits and where the chairs need to be placed for the character to remain important to the audience. Decide on which elements of the set need to be in the spotlight to show the character’s monologue.

In sum, drama games, activities, and productions develop all of Gardner's intelligences, but are particularly strong in Spatial, Bodily/Kinesthetic, Interpersonal, Linguistic, and Intrapersonal Intelligences. Using drama as a teaching tool activates many of the innate human intelligences often neglected by traditional methods of teaching.

#### 1.5.5 Foreign Language Anxiety

Feelings of anxiety, apprehension and nervousness are commonly expressed by second/foreign language learners in learning to speak a second/foreign language. These feelings are considered to exert a potentially negative and detrimental effect on communication in the target language. The use of modern communicative language teaching approaches in the language classrooms and the wide-spread use of the English Language have increased the demand to learn good communication skills, but existence of such feelings in the learners may prevent them from achieving the desired goal.

#### 1.5.5.1 Definition:

“Anxiety is a psychological construct, commonly described by psychologists as a state of apprehension, a vague fear that is only indirectly associated with an object” (Hilgard, Atkinson, & Atkinson, 1971 cited in Scovel, 1991: 18).

It is a complex and multidimensional phenomenon (Young, 1991: cited in Onwuegbuzie et al., 1999: 217) and can be defined as “a subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the automatic nervous system” (McIntyre & Gardner, 1994: cited in 1999: 217).

#### 1.5.5.2 How to reduce Speaking Anxiety

**Dramatization** is a motivating activity because it is fun, and learners get actively involved and work in pairs or groups; if learners are motivated, their affective filter (**degree of anxiety**) is low (Krashen, 1984). They are relaxed and will acquire the language almost without effort.

**Humor** is the characteristic that makes something laughable or amusing, but humor in the English classroom has more than just the 'effect to induce laughter'; it brings together a chain-reaction by increasing the learner's motivation and self-confidence which creates a positive classroom atmosphere for smooth acquisition of the language.

"Humor can help the shy and/or timid students to feel that they are a part of the class and to allow them to contribute or participate without feeling humiliated or vulnerable" (Chiasson 2002). This can act as a means of enhancing student motivation to learn English as well as stimulating recall of the materials taught. (Vadillo 1998)

Jarrín and Cruz (PUCE, 1994) discovered that in **Task Based Learning**, the quality language produced had an intimate relation with the classroom atmosphere. They also stated that tasks enhance social relations and diminish fear and embarrassment in students, as they felt more motivated to communicate expressing their ideas, opinions and feelings, enriching their own and their compatriots' communication.

Savignon (1983) says that **mime** helps learners become comfortable with the idea of performing in front of peers without concern for language, and that although no language is used during a mime, it can be a spur to use language.

## CHAPTER TWO - RESEARCH METHODOLOGY

As discussed in the introduction of the present research, the aim of this study was to investigate how drama activities influence speaking anxiety and motivational issues among students of fifth level of EFL at the Pontifical Catholic University, Quito, Ecuador. The research methodology used in development of this project is pre-experimental supported with qualitative data applied to simulation, role play, and improvisation. To achieve the aims of the proposal of this study, various interactive and motivating drama activities (mostly group work) were created and applied to expand the "Get It Right" section of units 1-6 of fifth level *Face2Face* student's book. There was also a space designed for reflection through display of a video recording of each student's interactions, dialogues and simulations of real life situations according to the units of book for later development of error awareness. All this was done with staging equipment tools of each communicative situation in order to provide a simulated setting for the dialogues.

Furthermore, a blog <http://actandspeak.blogspot.com/> was designed for the students in which they can watch the recorded videos, compare, and analyze their progress later on. This applied experimental and evolutionary research study was carried out during the regular trimester of the student syllabus program of the English Department from March 23rd until May 19<sup>th</sup> 2010. Students were exposed to drama activities twice a week in the second hour of their regular two-hour class, in agreement with the assigned teacher, in order to apply recent studied theory and new vocabulary orally.

Students were the creators of specific situations and dialogues most of the time. The teacher's role was to guide students, providing them with authentic tasks to equip them for everyday situations, according to contexts covered in the student's book.

To keep track of student progress, an oral and motivational self evaluation survey was conducted at the beginning of the research study in order to determine the capacity of students' oral expression, and to see how motivated they were to learn English.

To measure oral skills, an audiovisual recording of the students' performances was arranged as well as a mid and final oral self-evaluation survey. Motivational issues were measured through a questionnaire after all activities were completed. In sum, the recordings were made and self-evaluation sheets completed, both at the beginning and the end of the research study, together with a questionnaire on their level of motivation.

## 2.1 Setting

This study was conducted in the English Department of the Pontifical Catholic University in Quito, Ecuador during regular studying hours between four and six o'clock, in agreement with the then present teacher of the class, over a period of eight weeks.

## 2.2 Participants

The participants in this study were 10 students from different faculties of the university. Their goal was to pass fifth level due to requirements in the degree courses. There were 5 female and 5 male students ranging from 17 to 28 years of age. They had all studied English in high school or other institutions, some with great effort, some with less. Therefore, it could be noticed from the first class on that there were differences among students' knowledge, behavior, and motivation.

## 2.3 Materials

Authentic life images were projected on the classroom wall with the help of a laptop in connection with a projector. In order to simulate real characters, costumes and additional background decoration were provided, as well as a digital video camera, to record students' performances. In order to create as authentic an atmosphere as real as possible, **sound** was added according to each situation as well.

## 2.4 Procedure

Drama sessions with 28 drama scenes including different techniques, surveys, questionnaires, and observations will be presented below:

### 2.4.1 **Role Model Presentation:** 25.03.2010

I presented a drama- role-model from a previous pilot study to the class and explained what the whole project was about.

Then, I let them fill out the first **Oral Production Self Evaluation** form. (See appendix 1) Due to time problems and better communication, this OSE 1 was conducted in Spanish.

A: Excuse me ...where are the restrooms ? B: The restrooms...? Go straight ahead and then turn right...You will see a sign on your left. A: Thank you. B: You are welcome.

Excuse me ... I am looking for a trash can.

Yeah, this one here is full..., but there is another one right over there...Do you see the sign?

Drama Role-Model designed by Patrick Ziliac, 2010

Grabación de la escena 1.

Reproducción de la escena 2.

Auto corrección 3.

Corrección Profesor 4.

#### 2.4.2 Session 1: 29.03.2010

After students finished their units A and B of the regular course, I let them deal with an invented real life situations projected on a big screen in their second hour of class. I started the class with some warm up talking about each student's favorite music artists. Then, I pointed out the steps of the procedure for each scene (including time limits) during this class as shown in the following:

1. Situation, grammar and task analysis – 1'
2. Group / Partner formation– 1'
3. Situation set up-3'
4. **Script- Creation 5' (incl. grammar application)**
5. Rehearsal -10'
6. Performance- 5'
7. Teachers' Observation and Analysis- 3'
8. Discussion and comments-2'

*Total Time: 30 minutes*

### Contents

**1 How do you feel?**

**1A Be happy!**

- Vocabulary weekend activities
- Grammar question forms
- Help with Listening questions with *you*

**1B Love it or hate it**

- Vocabulary likes and dislikes
- Grammar positive and negative verb forms, words and phrases
- Help with Listening sentence stress (1)

Scene 1: At the discotheque (Script-based Improvisation)

**Task 1:** You just made new friends  
 Simple Present – likes – dislikes - types of music / bands / drinks / dance / girls / boys  
 Present Continuous – have fun / disco music - moment  
 Simple Past – when - go clubbing / nice drink / girlfriend / boyfriend

I think .....great / wonderful / brilliant  
 I think .....boring / annoying  
 .....drives me crazy  
 I don't mind  
 I'm quite interested in.....  
 I can't stand.....  
 I really love.....



**Task 2:** You don't like the music and want to change it.  
 DJ / Simple Present / Do you have ....?  
 DJ / Present Perfect / Have you ever heard of ...?



Scene from Video Recordings

Scene 2: The date (Script-based Improvisation)

Family  
 Friends  
 Money  
 Religion  
 Intelligence  
 Boyfriend  
 Marriage  
 Communication  
 Clothing  
 Beauty

What makes you happy ?

Family  
 Friends  
 Girlfriend  
 Attraction  
 Travelling  
 Sports  
 Work



**Task 3:** You are meeting a nice girl. (ECU-USA)  
 In some points you agree, but in others not. You want to get a date. What do you do?



Scene from Video Recordings

### Scene 3: The annoying train ride (Script-based Improvisation)



#### Observations:

During the preparation time, students had a lot of fun practicing their created role-plays. They did not feel observed at all. I took turns going from scene to scene, and corrected possible student errors. Some students were shyer than others; some students applied previous learned grammar. Students felt free. They loved improvising.

While performing their Role-Plays, the language anxiety of some students was expressed due to this fear of making grammatical mistakes. They felt observed and some did not speak much. When forgetting their lines, students looked up at the screen and tried to improvise something from given expressions. Some students made me participate in their Role-Play acting as the DJ. I found this very creative and students had lots of fun.

At the end of the class, students had to fill out their first **Motivation Survey**. (See appendix 2) Due to time problems and better communication, this MS 1 was conducted in Spanish.

### 2.4.3 Session 2: 06.04.2010

This time, students had to **act out jokes** developed by the project leader Patrick Ziliax. As usual, after students finished their unit of the regular course, I gave them the scripts of the joke. Two groups were formed, each with a different joke. The content of the joke was similar to treated topics and grammar from previous classes. I started the class with some warm up, letting the students guess what the situation was going to be though sound hearing. Then, I pointed out to the steps of the procedure (including time limits) during this class, as shown in the following:

1. Situation, grammar and task analysis – 1’
2. Group / Partner formation– 1’
3. **Script Reading**
4. Situation set up-3’
5. Script- Creation 5’ (incl. grammar application)
6. Rehearsal -10’
7. Performance- 5’
8. Teachers' Observation and Analysis- 3’
9. Discussion and comments-2’

*Total Time: 30 minutes*

**Contents**

- 1 How do you feel?**
- 1C The best medicine**
  - Vocabulary** adjectives to describe feelings; prepositions with adjectives
  - Skills** Listening: How we relax; Reading: Laugh? I feel better already!
  - Help with Listening** sentence stress (2)
- 1D At a barbecue**
  - Real World** question tags

#### Scene 4: Happy marriage (Script-based Improvisation)

**Task 4:**  
Act out the plot. (on paper)  
You may add your own ideas.

**Question Tags**  
Present progressive

**The situation:**  
Two couples are having a barbecue and talking about marriage...

Scene from Video Recordings

Scene 5: This isn't fair is it? – Naughty school kids (Script-based Improvisation)

**Task 3:**  
Act out the plot. (on paper)  
You may add your own ideas.

**Question Tags / Present progressive  
Present Perfect**



**The situation:** Two young school boys are not behaving at school. The teacher is getting very a.....a.. them and tells them to stay



Scene from Video Recordings

**Observations:**

This time, students immediately chose their partner according to their oral performances from the first day. The more confident ones formed one group and the shyer ones formed the other group. During preparation time, again, students had a very good time, especially the more confident students, as I shortly interviewed the married couples. In the beginning, I let them read their scripts, and then, after a couple of times, they knew their lines. I let them have freedom, and the performance became a great success during rehearsal. Students started to improvise and lost fear of free speaking. The other group held strictly to their scripts as they were very insecure and unmotivated. I mostly spent time with the shyer group, in order to assist and motivate them. Therefore, results were different.

Again, performances were not carried out very creatively from both groups due to insecurity and speaking anxiety.

**Note:** This time, students spent more time rehearsing (more than planned) as I noticed it was then when they felt more comfortable, and therefore language production could take place.

2.4.4 Session 3: 08.04.2010

On their third day of performing drama in the EFL classroom, students had to **act out situations given in the students' book**. The procedure was done as the following:

1. Situation, grammar and task analysis – 1'
2. Group / Partner formation– 1'
3. Situation set up-3'
4. Script- Creation 5' (incl. grammar application)
5. Rehearsal -10'
6. Performance- 5'
7. Teachers' Observation and Analysis- 3'
8. Discussion and comments-2'

*Total Time: 30 minutes*

**2 We haven't got time**

**2A Slow down!**  
Vocabulary work collocations  
Grammar modal verbs (1); *be able to, be allowed to, be supposed to*

**2B Ready, steady, eat**  
Vocabulary in the kitchen  
Grammar Present Continuous and Present Simple

face2face

Scene 6: Angry wife (Script-based Improvisation)

Kids  
Fun  
Activities  
Health

Acting out dialogues from Student's book.

should  
able to  
supposed to  
don't have  
mustn't  
can  
allowed to  
ought to  
have to

Rules  
Money  
Deadlines  
Pressure  
Overtime  
Shopping

**Task 1:** Your husband is never home. And when he is, he is tired and wants to sleep. You are not very happy about that. First you decide to talk to him ...



Scene from Video Recordings

Scene 7: Angry wife – At the boss’ office (Script-based Improvisation)

**Task 2:** Your wife is still very unhappy with you and talks to your Boss at work.... How can she convinces him to change rules...?

**Change rules**  
 Less working hours  
 More relaxing time  
 More time with family  
 More breaks  
 Relaxing - Area  
 Illness  
 Stress

**Boss**      **Wife complaining...**

Scene from Video Recordings:

Observations:

I chose couples this time. I put a strong student together with a weaker student to see the outcome. During preparation, the stronger student tried to motivate the weaker one. And during performance, WTC (willingness to communicate) was developed from the weaker students’ side, which is very important. Students became more self confident. Another positive point was **participation from the teacher**. She played the manager, trying to keep her worker from resigning.

**Note 1:** Surprisingly, **students started to interact** very naturally during the role-play of Boss-Employee. Therefore, I designed an “Interacting Role Model” as can be seen in Figure 1 where one person’s action transforms into a two-person action and so on.

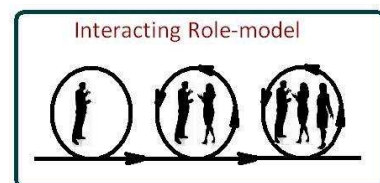


Figure 1

## 2.4.5 Session 4: 13.04.2010

1. Situation, grammar and task analysis – 1'
2. Group / Partner formation– 1'
3. Situation set up-3'
4. **Rehearsal -20'**
5. Performance- 5'
6. Teachers' Observation and Analysis- 3'
7. Discussion and comments-2'

*Total Time: 35 minutes*

### Scene 8: At the doctors' office (**Unscripted Improvisation**)

I just can't sleep ...  
What should I do ?

Role- Play  
Doctor-Patient

Have you tried ...  
You should....  
Why don't you....  
You ought to....

Massage  
Meditation  
Laughing  
Sports  
Dancing  
Diet

Frightened  
Tired  
Difficult  
Surprised  
Terrified  
Really long  
Very frustrating

Scene from Video Recordings

### 2C It's a nightmare

**Vocabulary** sleep; gradable and strong adjectives; adverbs

**Skills** Listening: A sleep scientist; Reading: I just can't sleep!

**Help with Listening** weak forms (1)

### 2D What's the matter?

**Real World** showing concern, giving and responding to advice

**Help with Listening** intonation (1); showing concern



### Observations:

On the fourth day, some students showed very creative action. They used different clothing appropriate to the situation. Again, the **rehearsal time was very long**, as students enjoyed talking a lot. They also got used to each other and started to support one another through **cooperative learning**. Dialogues just came up spontaneously, so **FREE Improvisation** took place. While I walked around, I did not feel much anxiety anymore from the students' side. Students felt free.

## 2.4.6 Session 5: 15.04.2010

1. Situation, grammar and task analysis – 1'
2. Group / Partner formation– 1'
3. Situation set up-3'
4. Rehearsal -20'
5. Performance- 5'
6. Teachers' Observation and Analysis- 3'
7. Discussion and comments-2'

*Total Time: 35 minutes*

<b>3A Your holiday, my job</b>	
<b>Vocabulary</b>	phrasal verbs (1): travel
<b>Grammar</b>	Present Perfect Simple: experience, unfinished past and recent events
<b>Help with Listening</b>	Present Perfect Simple or Past Simple
<b>3B Lonely Planet</b>	
<b>Vocabulary</b>	phrases with <i>travel, get and go on</i>
<b>Grammar</b>	Present Perfect Continuous and Present Perfect Simple



### Scene 9: Finding your way (Unscripted Improvisation)

Scene from Video Recordings



**Task:** A backpacker-girl wants to know how to get around in Quito....Help her!  
Use the present perfect.

**New: No lexical help!!!**

Students had to figure out expressions and vocabulary themselves.

Scene 10: At the travel agency (Unscripted Improvisation)



Observations:

Students became more confident to speak in front of a camera. Even the weaker students found a way to improvise through **body language (survival strategies)**. After the **teacher interacted** without any preparation, students reacted pretty well.

**Problem:**

Grammar and vocabulary application was a difficult task for the students. Only the very confident ones applied it once in a while. Nevertheless, I was not very worried about this, as the objective of this project was to learn how to survive in a given authentic situation.

(Note: The current teacher agreed to use drama-based activities as part of her oral examination of the regular course)

Scene 11: **Script based Improvisation**

7 minutes speaking time for each pair!!!

**Procedure**

1. Students choose a partner
2. Students chose a situation from previous drama activities
3. Students create their own Role-Play
4. Students perform their Role-Play

reacting to unexpected interaction from an anonymous participant. (Teacher)

**Objective:**

Improvement of students' improvisation skills

**Task 3:**  
Act out the plot. (on paper)  
You may add your own ideas.

Question Tags / Present progressive  
Present Perfect

The situation: Two young school boys are not behaving at school.  
The teacher is getting very a.....a. them and tells them to stay

Scene from Video Recordings

Observations:

**Problem:** Some students learned their dialogue by **memory**, which is a disadvantage. When it came to interaction with a different character that was not planned, they could not react very quickly. At the end of the class, students had to fill out their second OSE form (in Spanish). (See appendix 3) OSE= Oral-Production Self-Evaluation- Form

2.4.8 Session 7: 29.04.2010 **Storytelling**

Storytelling is an excellent teaching strategy, because stories ignite a student's interest, stimulate listening-speaking interaction, and activate the thinking process by guessing the next possible picture / action. Furthermore, while telling stories, students can use gestures and body language, they even can act out the story afterwards.



First, I acted as a role-model, telling the students a travel story. To make it more interesting, I visualized the story by projecting pictures.

Now it was the students' turn. I presented them with some pictures and they had to think of a real life story which they had lived through and could be told to the audience. The idea was to use verb tenses and apply free speaking without preparation.

Procedure:

1. Story election-2'
  2. Grammar Analysis + Application-3'
  3. Storytelling-15' (including interaction of classmates)
  4. Discussion and comments-5'
- Total Time: 25 minutes*

**4A Riders**

**Vocabulary** music collocations

**Grammar** Past Simple and Past Continuous; used to

**4B Adventurers**

**Vocabulary** character adjectives

**Grammar** Past Perfect

**Help with Listening** Past Perfect or Past Simple



Scene from Video Recordings

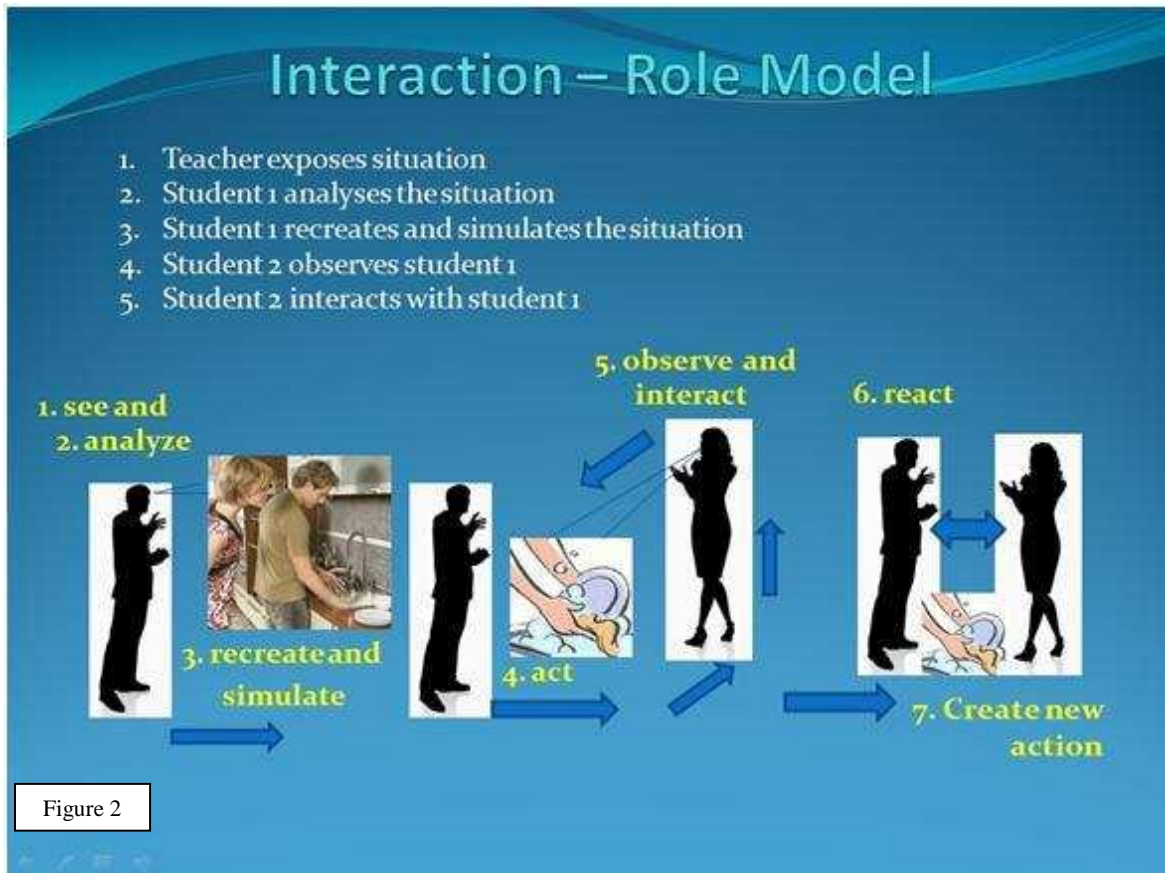
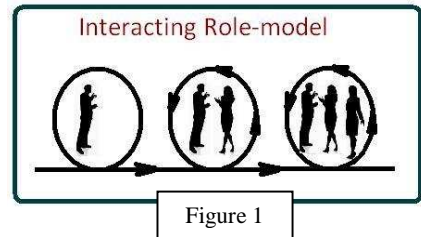
*Telling a Picture Story*

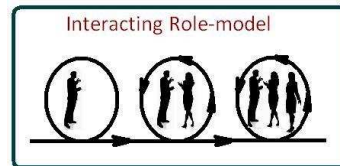


Observations:

At the beginning, students were very shy. Nobody wanted to start telling a story, but then after I told them a nice story, they felt comfortable, and one student started to tell us a story. He got stimulated and “remembered” through the picture I presented as seen above. While he was telling us the story, students actually listened very carefully and eventually started asking questions. Interaction took place. While telling the story, the students used body language and facial expressions to get the story more alive. In general this student started off very shy but after seven acting sessions he really opened up a lot. There were no more signs of speaking anxiety.

**Note:** In order to get the students’ attention more in interaction I extended the Interacting Role Model from Figure 1 and designed a second more detailed version as can be seen in Figure 2. This helped students to understand the process of interacting better.





2.4.9 Session 8: 04.05.2010

“Replacement Performance Role-Plays” (see Snarsky 2007)

Free Improvisation – Task Based Learning - Interaction

I called this activity “**Come – participate and leave**”. Students were given little tasks on paper individually. Every student just knows his/her own task and cannot share the task with other classmates, as in previous drama activities.

The objective of this Improvisation Game was **Interaction**: There is a scene played by students and then another student enters the scene, interacts, and creates a new scene. This open-ended as anybody could enter the scene and participate freely.

Scene12: The soccer game

**Student 1:** You are a soccer player trying to score a goal. Somebody fouls you and you really get mad. You are a violent and aggressive person.

**Student 2:** You are a soccer player trying to get the ball from your rival player. While you are trying to do this, you commit a foul. First, you try to apologize, and then you get a bit violent.

**Student 3:** You are the referee observing the players. They are really arguing. You are trying to calm them down.



Why did you do it? You fouled me. Sorry referee, but he tends to get quite rude sometimes... aggressive violent stupid You are so bad-tempered! I did not do anything.



Why did you do it? You fouled me. Sorry referee, but he tends to get quite rude sometimes... aggressive violent stupid You are so bad-tempered! I did not do anything.



Scene from Video Recordings



Scene from Video Recordings

Scene 13: At the party 1



**Student 1:** There are cookies at the party. You loove them, so you are eating them all. You are being very selfish. You don't want to share them with your friends.

**Student 2:** You want to get some cookies which are on the table, but somebody is eating them all alone. You really get upset.



Scene from Video Recordings

Scene 14: At the party 2



**Student 1:** You are giving a Party. Everybody is dancing. You are having fun and you are very noisy.

**Student 2:** Your neighbors are having a party. They are very noisy. You want to sleep. You are really getting mad.



Scene from Video Recordings

Scene 15: At the party 3



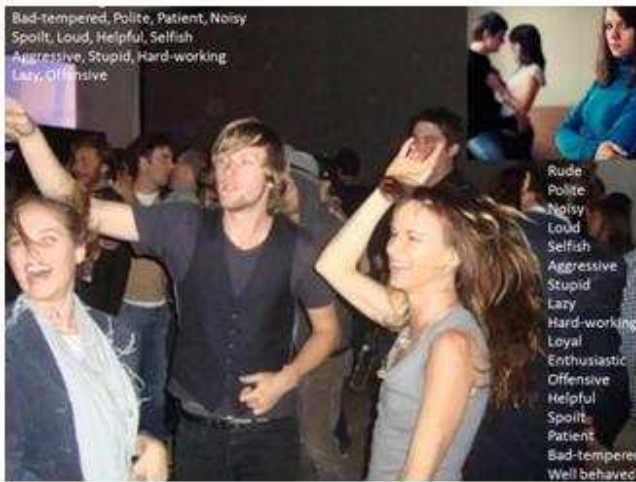
**Student 1:** You are at a party and it's very boring. Bad music and you are tired. You fall asleep.

**Student 2:** You see a really nice boy at a party. You are interested in him, but he is asleep. What do you do?



Scene from Video Recordings

### Scene 16: At the party 4



**Student 1:** You are at a party with your date. You are talking and dancing.

**Student 2:** You like the guy over there standing with another girl. You want to get his attention.



Scene from Video Recordings

#### Procedure:

1. Situation, grammar and task analysis – 2'
2. Situation set up-3'
3. Performance- 10'
4. Teachers' Observation and Analysis- 3'
5. Discussion and comments-2'

*Total Time: 20 minutes*

**4C Natural medicines**

**Vocabulary** guessing meaning from context

**Skills** Reading: Nature's little helpers; Listening: Life in the jungle

**Help with Listening** linking (2): /w/, /j/ and /r/ sounds

**4D It's just a game!**

**Real World** softening opinions and making generalisations

**Vocabulary** adjectives to describe behaviour

**New: No preparation / No rehearsals!!!**

#### Observation:

This is a nice example of good improvisation. Students forgot about “correct language”. They were just happy having fun. They literally loosened up a lot.

**Problem:** There was only one student who did not participate very much due to shyness. I do not think after so many drama scenes the speaking anxiety level is still quite high.

2.4.10 **Session 9:** 06.05.2010

Improvisation strategies were being continued during session 9. This time, the situation was at an apartment / housing rental office where students had to learn how to make decisions. Due to the situation, they had to choose a location, types of homes and finally parts of the house. Once they made their decision students had to fill out real application forms as seen in the illustration further below. Students were faced with a problem to solve and had no preparation time. Some hints such as vocabulary were given in life size images, projected on the classroom wall.

Procedure:

**Situation/Problem**, grammar and task analysis-1'

Group / Partner formation-1'

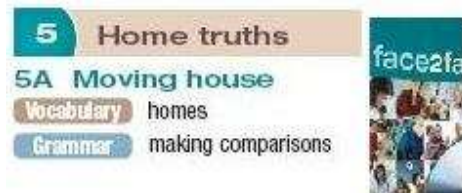
Situation set up-3'

Performance-15'

Teachers' Observation and Analysis-3'

Discussion and comments-2'

*Total: 25 minutes*



Scene 17: At the apartment / housing rental office (Unscripted Improvisation)



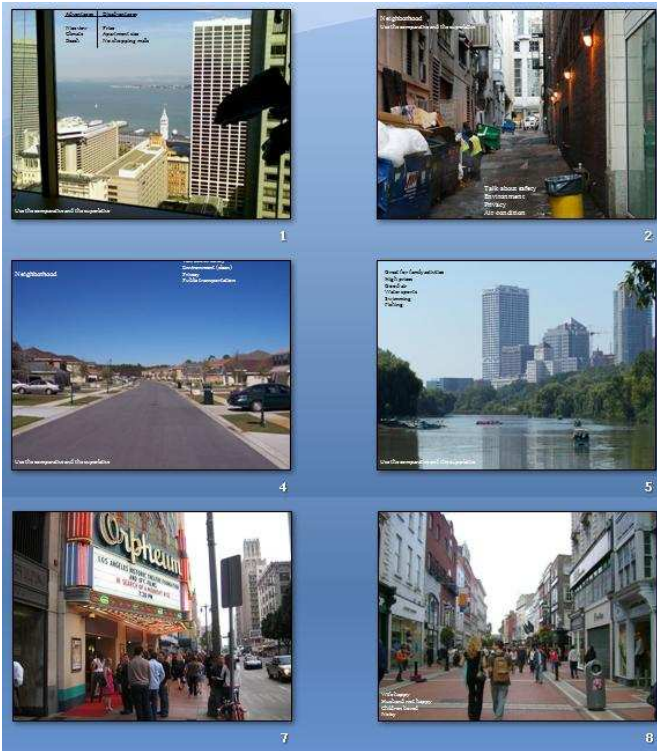
**Student 1:** You (Anna Paula / Diego) are new in town looking for a nice apartment/house for rent. You are married and have 2 children (Andres and Andres)  
**Problems:**  
 You forgot your credit card. / You think the guaranty is too much. You actually don't like / don't trust the landlord / you don't know what a semi-detached house is. Your children are very noisy. They want a play yard. Your wife wants a swimming pool.

**Student 2:** You are the landlord (Pablo) who advises people in order to get the right home they are looking for. First you present them different options like **location, house types and parts of the houses**. Tell them to make notes about things they like. Talk about contract and conditions. (see paper)  
**Problems:** You are not very friendly. You are smoking in the office. You ask for a high guaranty. No dogs allowed.



Scene from Video Recordings

Scene 18: At the apartment / housing rental office (Unscripted Improvisation)



**Student 1 and 2:** You are models. You are just travelling through town. (Laura, Steffi) You are looking for a furnished apartment in downtown for just a month. It has to be close to a subway station and shopping centre.

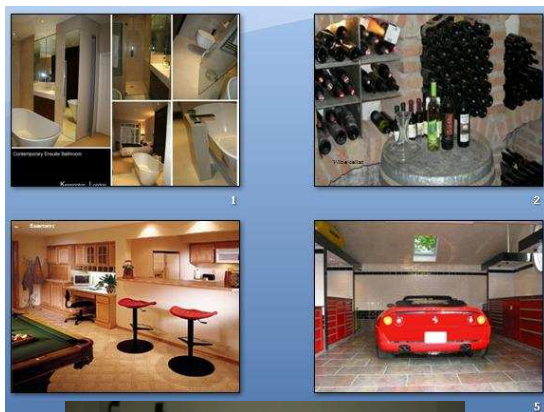
**Problems:** You have to go to a photo shooting, so you don't have much time. You want to leave your stuff right now at the apartment. The landlord offers you an apartment in a bad neighborhood. You want to pay the deposit later.

**Student 3:** You are the landlord (Sergio) who advises people in order to get the right home they are looking for. **Problems:** You start flirting with the woman. Then you realize she is superficial. You dump her.



Scene from Video Recordings

Scene 19: At the apartment / housing rental office (Unscripted Improvisation)



**Student 1, 2, 3, 4:** You are a group of students (girls and boys) who want to share a house. It has to be close to the university campus, soccer-stadium and some nice bars. **Problems:** You are all different...some of you are real study freaks, others are laid back students who want to party. Who wants to share a room? Who wants a single room? One of your room mates wants to bring his own furniture. You think there won't be enough space for it. Some of you don't like the colors of the walls. You don't behave very well.



Scene from Video Recordings

**Student 5:** you are the landlord (Martha) who advises people in order to get the right home they are looking for. **Problems:** You realize they don't have enough money to pay. They want extra favors. They are noisy.

Observations:

---

Those performances were great to watch. Students had so much fun as real rental applications were used. (See appendix 4. They did a pretty good job on improvisation skills following all the instructions, plus adding their own input to the scene. They were so creative and got into their roles so much that I thought sometimes this was for real. Students even got into a discussion with the landlord, played by the teacher. Students forgot that they were being filmed, due to its informal situation. As everybody was acting, even the shyest ones tried to express themselves. Motivation rose tremendously. The only problem was that when a shy, not so secure student tried to speak, other students cut him/her off, due to impatience, so sometimes shy, slower students couldn't finish saying what they wanted to say.

Overall performance: I can say that there was no more fear of speaking.

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#### 2.4.11 Session 10: 11.05.2010

Because of very good results, I decided to let students prepare their role-plays again, which is usually better for shy students.

Procedure:

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1. Situation, grammar and task analysis – 1'
2. Group / Partner formation– 1'
3. Situation set up-3'
4. Rehearsal -20'
5. Performance- 5'
6. Teachers' Observation and Analysis- 3'
7. Discussion and comments-2'

*Total time: 35 Minutes*

5B A load of old junk  
Vocabulary phrasal verbs (2)  
Grammar the future: *will, be going to,*  
Present Continuous  
Help with Listening the future



Scene 20: What to do with all that junk? (Script based Improvisation)



Scene from Video Recordings

Scene 21: Hi honey, I am home... (Script based Improvisation)



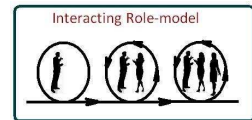
Scene from Video Recordings

Scene 22: Why are you so disorganized? (Script based Improvisation)



Observations:

In scenes 20, 21 and 22, I had the impression that students were a bit exhausted, so I started to integrate them into the scene before they actually fell asleep. Some students are just “off the scene” while others perform. This is normal as first they study their degree courses, and then come tired to the English Class. Also **humor** can be a great “ingredient” during acting performances. Especially when improvising, you never know what’s going to happen next. Therefore, humor is a great complement in order to reduce stress. **Re-motivation** is very important too. Dörnyei (2003) calls this "Maintaining and protecting motivation". I realized when varying activities, students get out of their routine, and consequently, learning is more effective. Students love to get entertained.



## 2.4.12 Session 11: 13.05.2010

The last session was actually a great success. Students did not rehearse at all. (Guided Improvisation 100 %) That's why they could play so many scenes (6 in just one hour). Students gave their best and showed enthusiasm. The shy ones also played a great part and pointed out that through good motivation and student – teacher confidence, speaking can be done easily without any pressure.

Procedure:

1. Situation, grammar and task analysis–2'
  2. Group / Partner formation– 1'
  3. Situation set up–3'
  4. Performance- 15'
  5. Teachers' Observation and Analysis- 3'
  6. Discussion and comments–2'
- Total: 25 minutes*

**6 Decisions and choices** CD-ROM

**6A Make up your mind**  
Vocabulary: *make and do*  
Grammar: first conditional and future time clauses

**6B Protective parents**  
Vocabulary: reflexive pronouns  
Grammar: zero conditional; conditionals with *in case*  
Imperatives and modal verbs;



Scene 23: Wanna help doing the dishes? (Unscripted based Improvisation)



Scene from Video Recordings

Observations: This was great to watch as one student started acting out the projected task scene, and several students joined him/her one by one. In the end, an interesting, interacting, cooperative, and very creative improvisation developed.

Scene 24: The noisy neighbor (Unscripted based Improvisation)



Scene from Video Recordings

Scene 25: Making friends (Unscripted based Improvisation)



Scene from Video Recordings

Scene 26: Doing business (Unscripted based Improvisation)



Scene from Video Recordings



Scene 27: Let's go shopping



Scene 28: Rude Husband



Scene from Video Recordings



Scene from Video Recordings

#### Observations:

The last day of action was the best. Even if students were tired and a bit stressed due to examination preparations, they took advantage of the situation. I felt that they acted in a relaxed way and got used to the drama lessons. There was no more need for much preparation, as they learned how to improvise during the last 10 lessons. Also, mentally, students were not afraid anymore of speaking.

#### 2.4.13 - Video Presentation / Final Day- 19.05.2010

On the final day, I showed students the results of the recordings. Students were surprised seeing themselves on the screen.

#### Procedure:

1. Demonstration of Video – Recordings
2. Students comments
3. Teachers' comments
4. Oral Production Self Evaluation Form 3 (See appendix 5)
5. Motivation – Survey 2 (See appendix 6)
6. Announcement of videos publishing



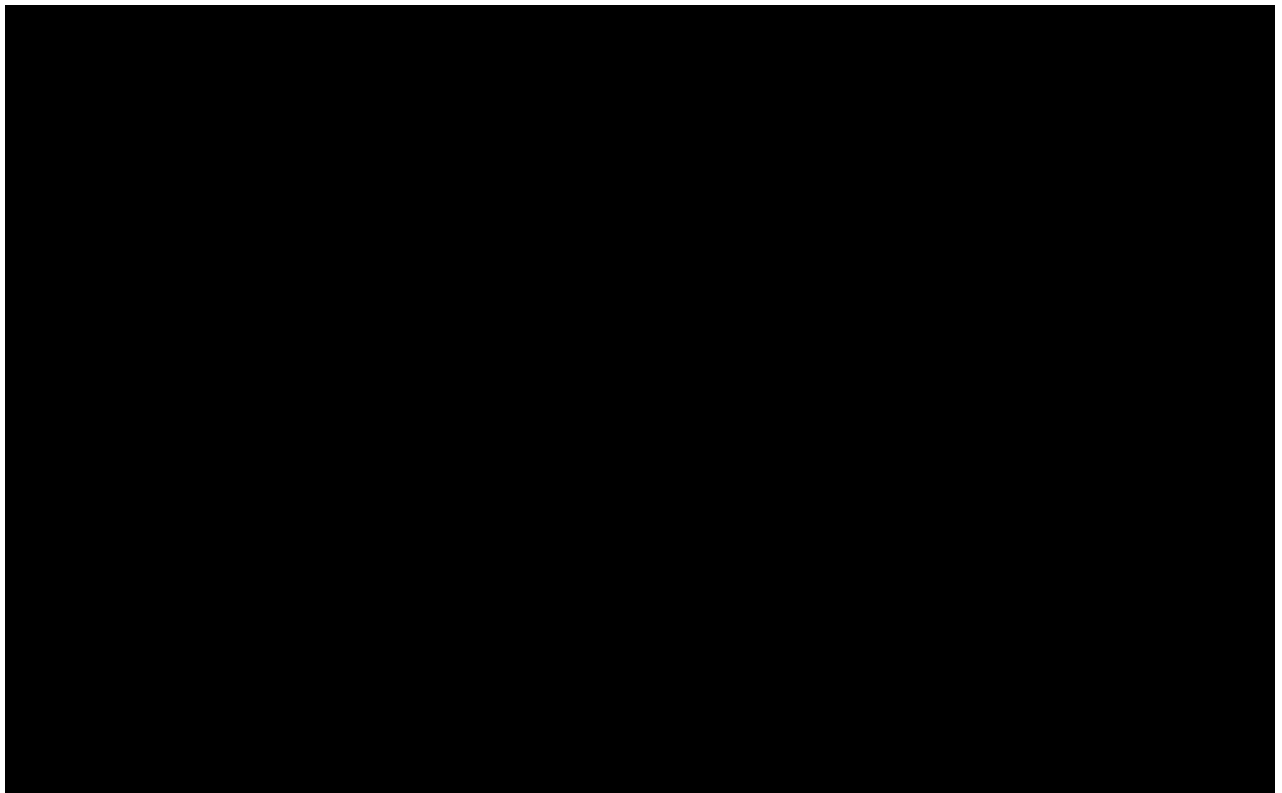
Teachers' analysis

## CHAPTER THREE - DATA ANALYSIS AND RESEARCH FINDINGS

Two motivational surveys and three oral self-evaluation forms were applied to ten students (five female and five male) between the ages of 18 and 28 years, who were studying English as a Foreign Language of fifth level of PUCE University in Quito, Ecuador. The data collected will be analyzed and compared below. Additionally, a teacher motivation survey was conducted and two videos of motivational feedback were recorded, one from the students', and one from the teachers' point of view, which will be cited and analyzed as well in this analysis.

### 3.1 Results of MS 1 (Motivation Survey) before the drama project (See appendix 2)

Two students' motivation surveys were done, one at the beginning (29/03/2010) and one at the end (19/05/2010). A comparison between the two surveys can be seen further below. The MS1 has 11 perception questions framed within a scale of one to five. There is also a section of statements; one section explains the reasons why students study English, and finally, a part in which people are asked supplementary things about learning English. The MS2 performed at the end of the course consists of a choice section made the scale of one to five that includes seven items of survey one (MS1) and adds five more, as can be seen in Figure 1 below.



Question 1: It can be seen that the average is not very high. There are some students who don't like English.

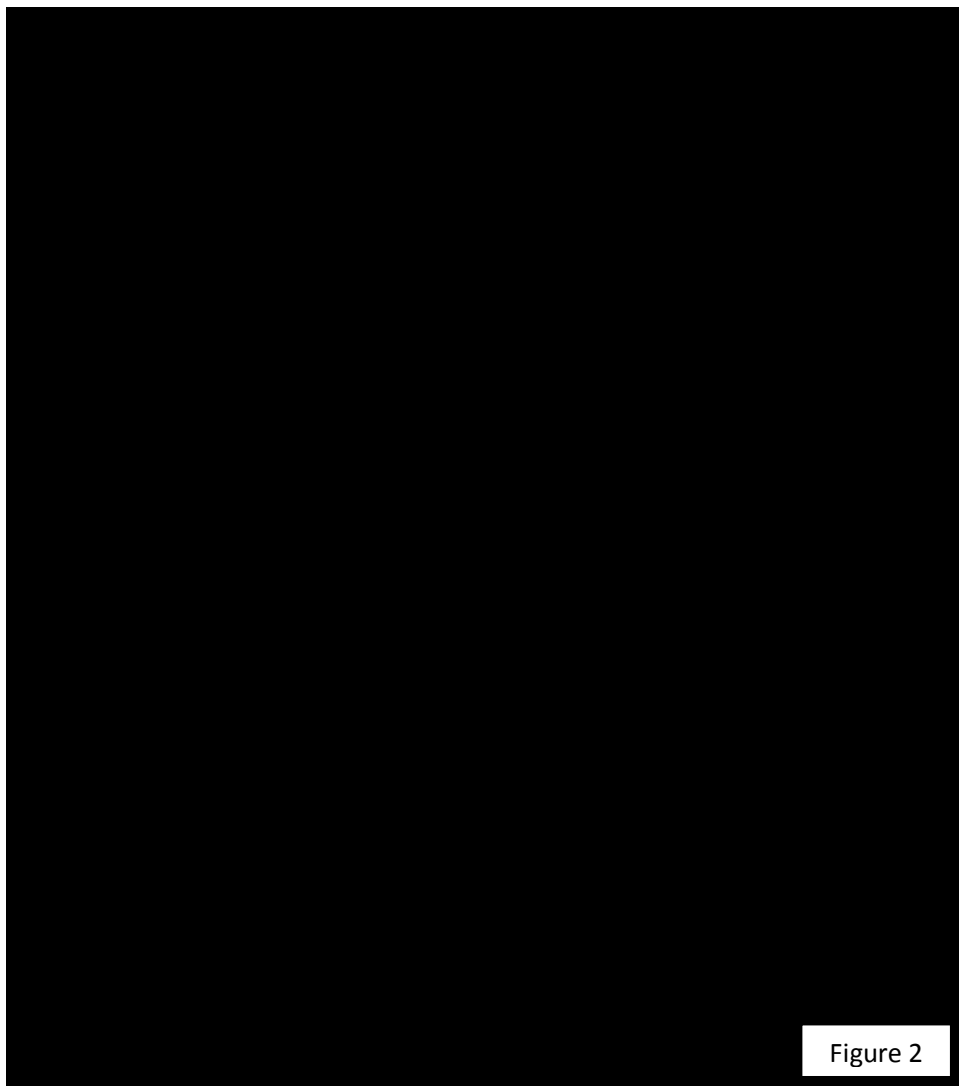
Question 4: Only six students would like to interact with native speakers, which is not a highly motivating factor.

Question 6: Only three students don't feel anxious.

Question 7: There are only four students who think that English is an easy task.

Question 15: There are four students who think that English is not very important.

On analyzing the first part of the motivational survey in Figure 1, we can conclude that students are not very motivated.



Comments:

On analyzing Figure 2, it can be noticed that all students study English because of requirements for graduating, 70 % study because of own interest, and 50 % because of future work.

According to this data, we can say that most of the students are motivated to a certain extent to study English, but there are 30 % of students who just study English because of graduation requirements.

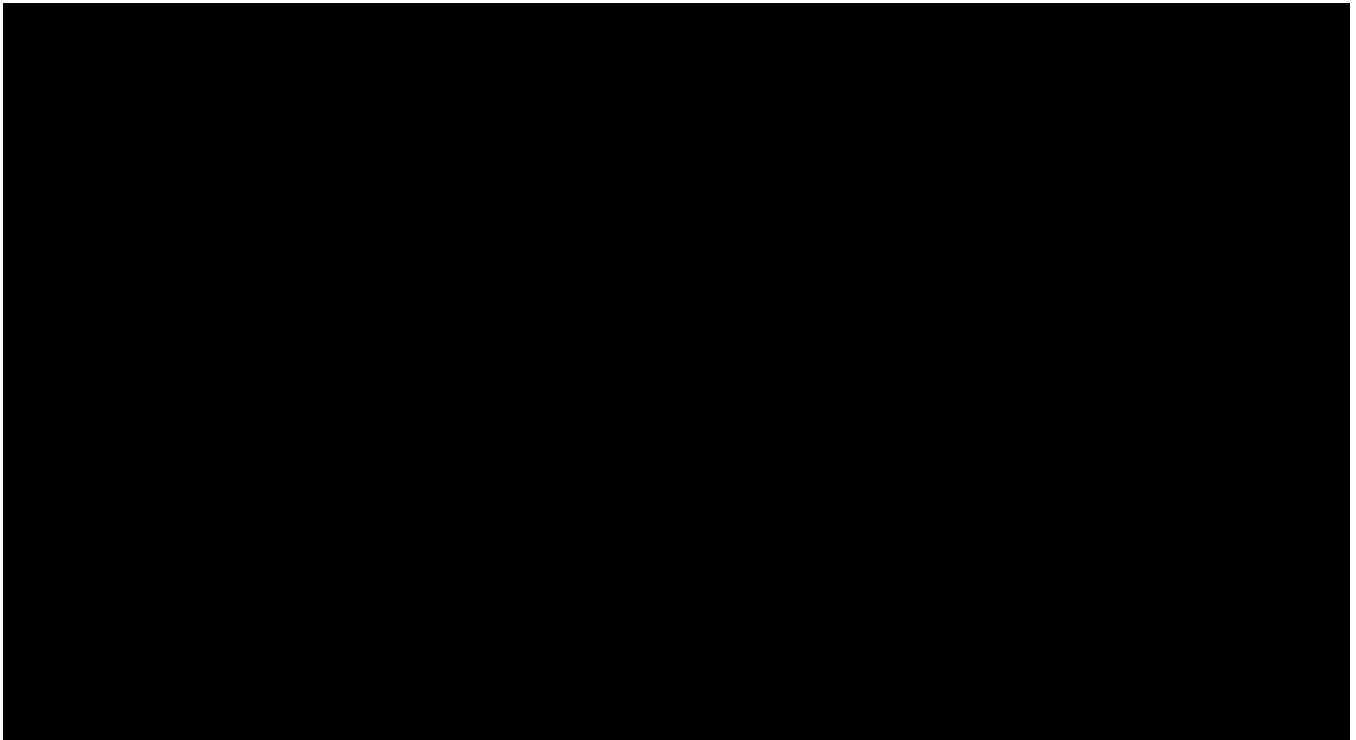


Figure 3

Comments:

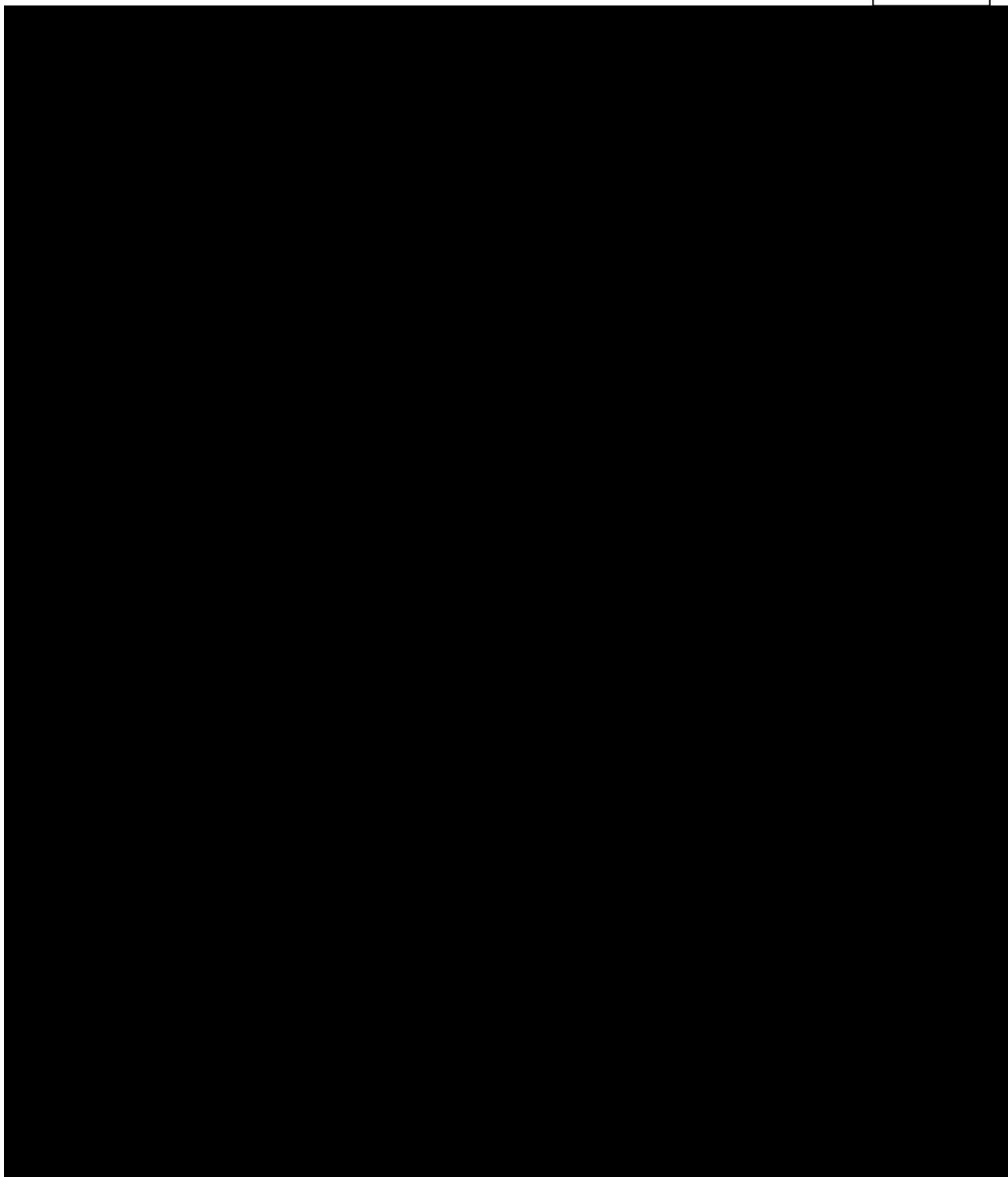
Some points in Figure 3 could be improved, such as learning environment, course program, materials, and methodology.

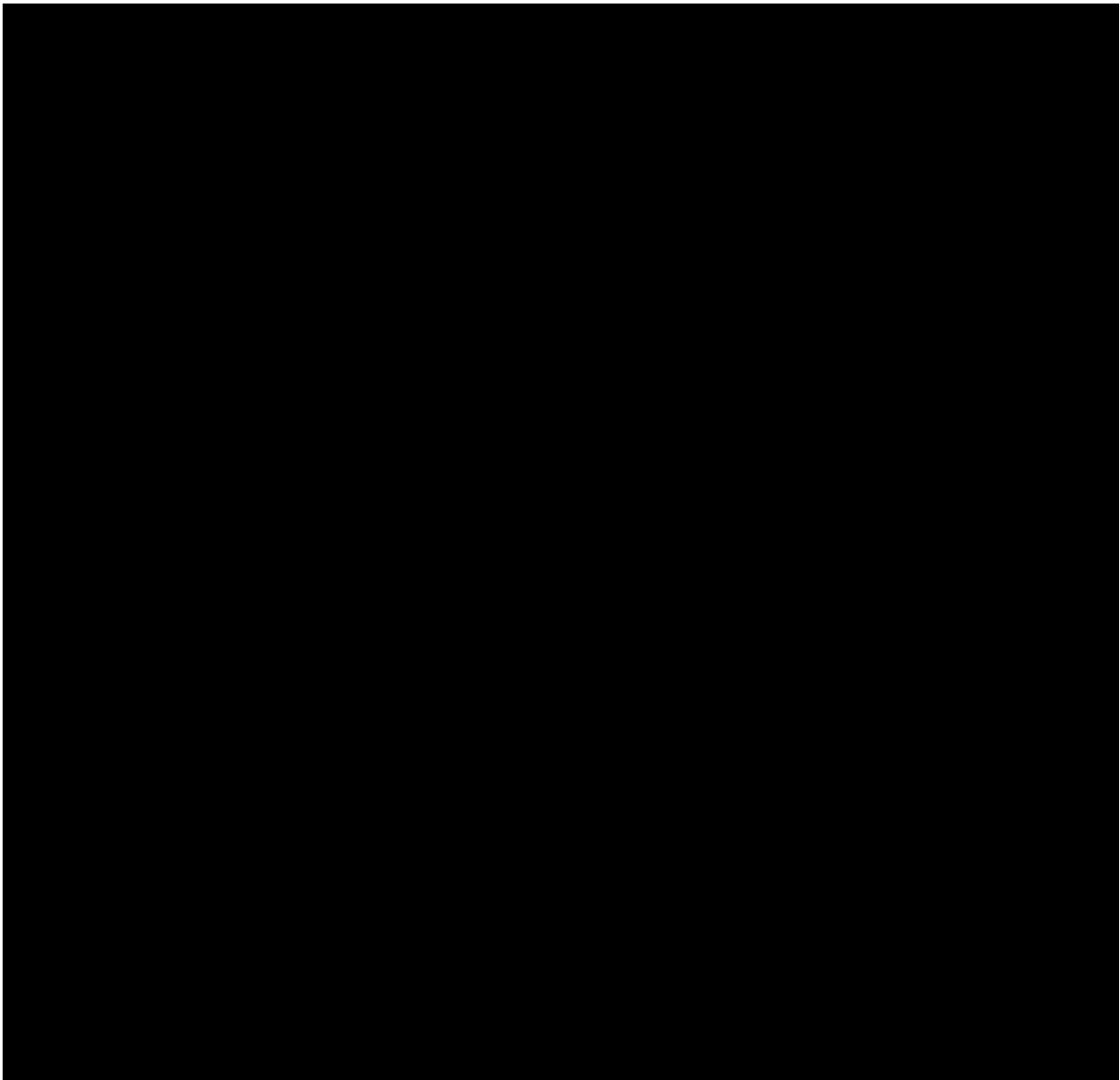
Summary of first motivational survey (MS1):

According to all the results of part 1, 2, and 3, student motivation should/can be improved.

### 3.2 Results of MS 2 (Motivation Survey) after the drama project (See Appendix 5)

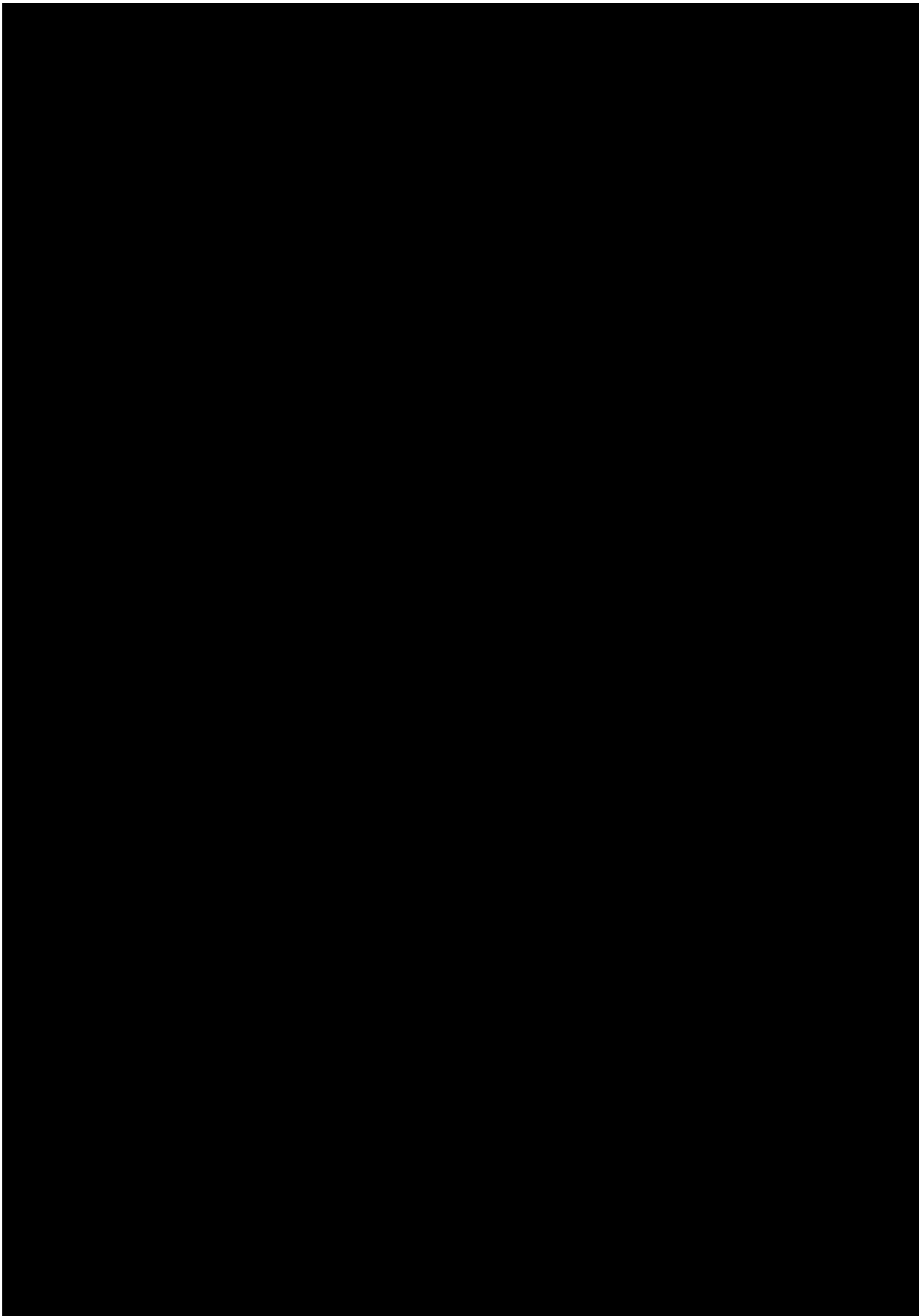
Figure 4

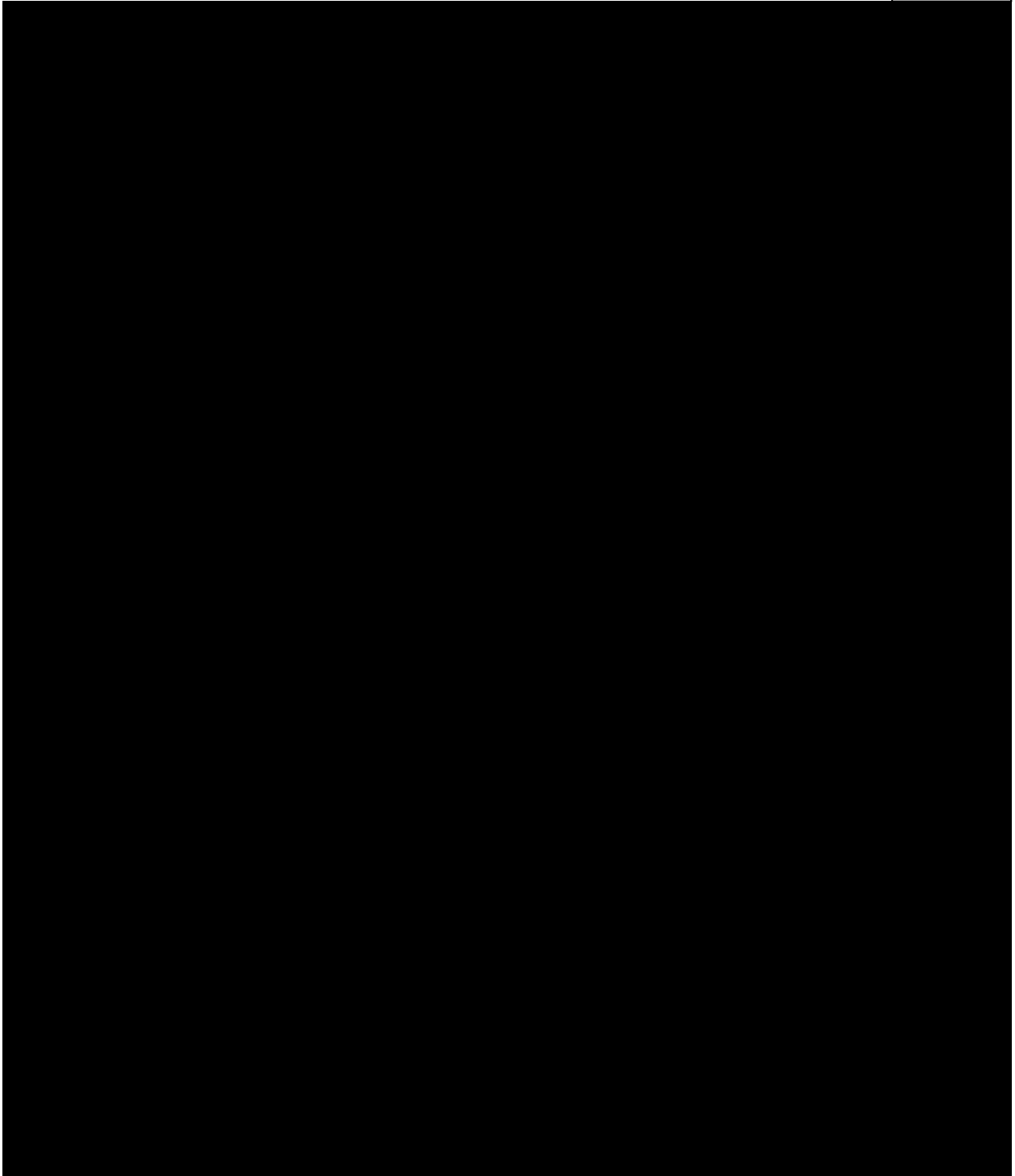




Comments:

In question 1 of Figure 4 there are only 3 students who still do not like English very much, where as question two, “All” students are now willing to learn English.





Comments:

In question one of Figure 5, fifty % of the students are not very impulsive, which reflects student individual differences. Positive feedback shows the second analysis, where all students have shown positive consciousness after watching their performances on video.

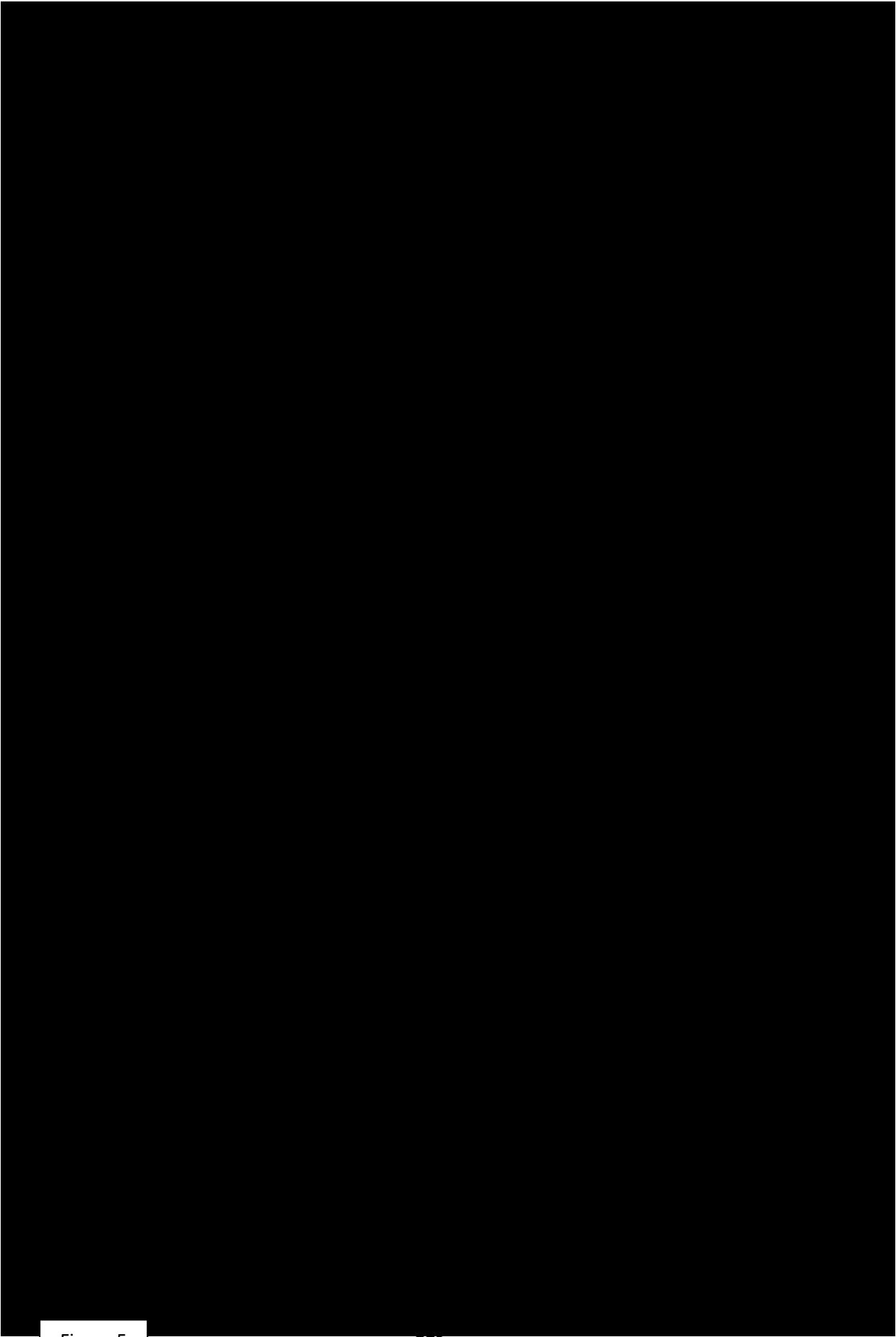


Figure 5

Comments:

Excellent feedback from students is demonstrated in Figures 4 and 5. After the drama activities, students are more motivated to learn English as a foreign language.

Student's final comments

Student 1: Esta actividad nos ayuda a perder el miedo y mejorar nuestra fluidez.

Student 2: Todo fue muy chévere.

Student 3: Me gustó la idea de exponernos a situaciones reales, ya que solo así se aprende.

Student 4: Me gustó bastante aprender de esta manera.

Student 5: Todo estas interacciones han servido de mucho para dejar atrás los miedos y temores en el momento de hablar.

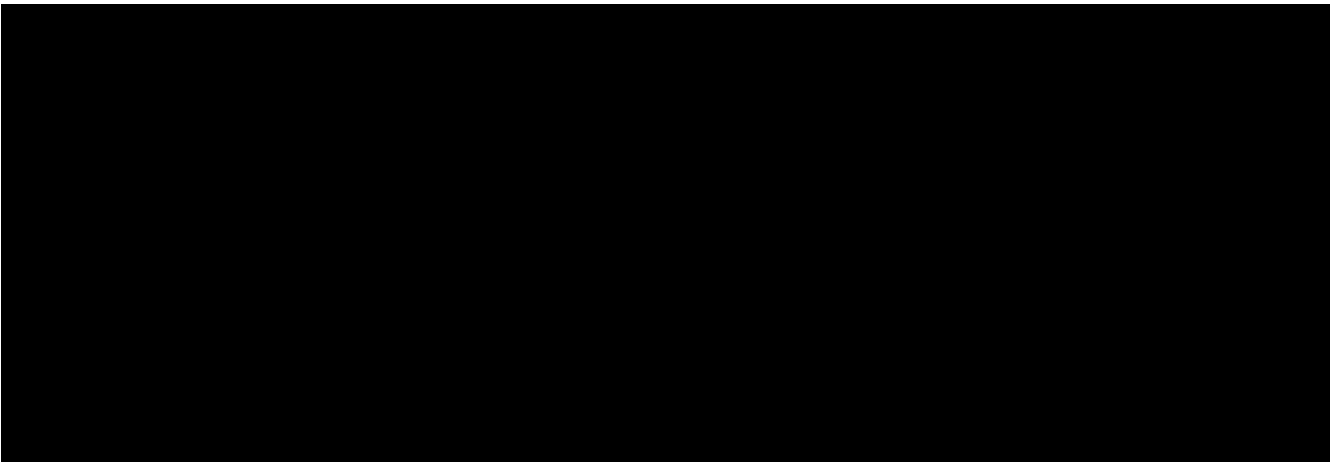
Some Students' Recommendations

Student 1: Seria bueno empezar las secciones con algún tipo de juego para poder "romper el hielo" entre nosotros.

Student 2: Seria bueno incorporar un poco de writing...

3.3 Comparison of MS1 and MS2

Seven questions or statements will be compared in the following section:



It is very important to observe in Figure 6 an increase in the score of question one. Students liked English more after the drama activities. Also, speaking anxiety has lowered a bit, which was the objective of this project.

**Note:** It is essential to keep in mind that those activities were applied only during a two-month period (11 hours), a very limited time. Nevertheless, this little progress can be seen as a beginning of improvement.

### 3.4 Video recording of Motivational Feedback – 19.05.2010

Patrick: Did you have fun doing acting in class?

Student 1: Yes, a lot.

Patrick: Have you ever thought of you know becoming an actor maybe going to the theatre and do something like that?

Student 2: I don't like to act, but it was a great experience.

Patrick: How did you like acting or using drama in class?

Student 3: Yes it is nice, funny and you learn. You learn how to be "loose".

Patrick: How about this class? How about this experience?

Student 4: Well I think it was a very good experience, because we connect real situations that might happen to us any other moment and we are kind of more prepared to that. Also we are improving our spoken English.

---

Patrick: Who are you?

Teacher: I am a teacher. I've been teaching English for many years, and I think that the students are now having fun with these drama lessons. And I have seen that they are improving.

Patrick: Really? Is that true? They are more spontaneous, they are more "loose", and I was surprised how naturally they act.

Comments:

Student 4 makes a very important point, which confirms the objective in a positive way. Also, the teacher confirms that this teaching strategy helps students to improve their speaking skills.

### 3.5 Results of OSE 1 (Oral-Self-Evaluation) before the drama project (See Appendix 1)

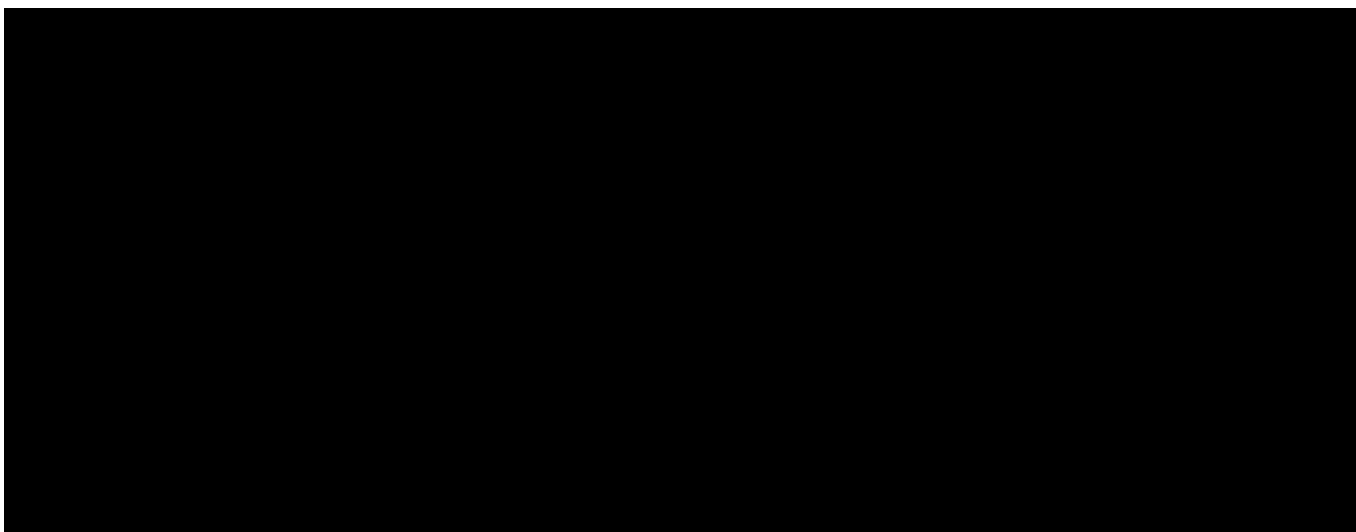


Figure 7

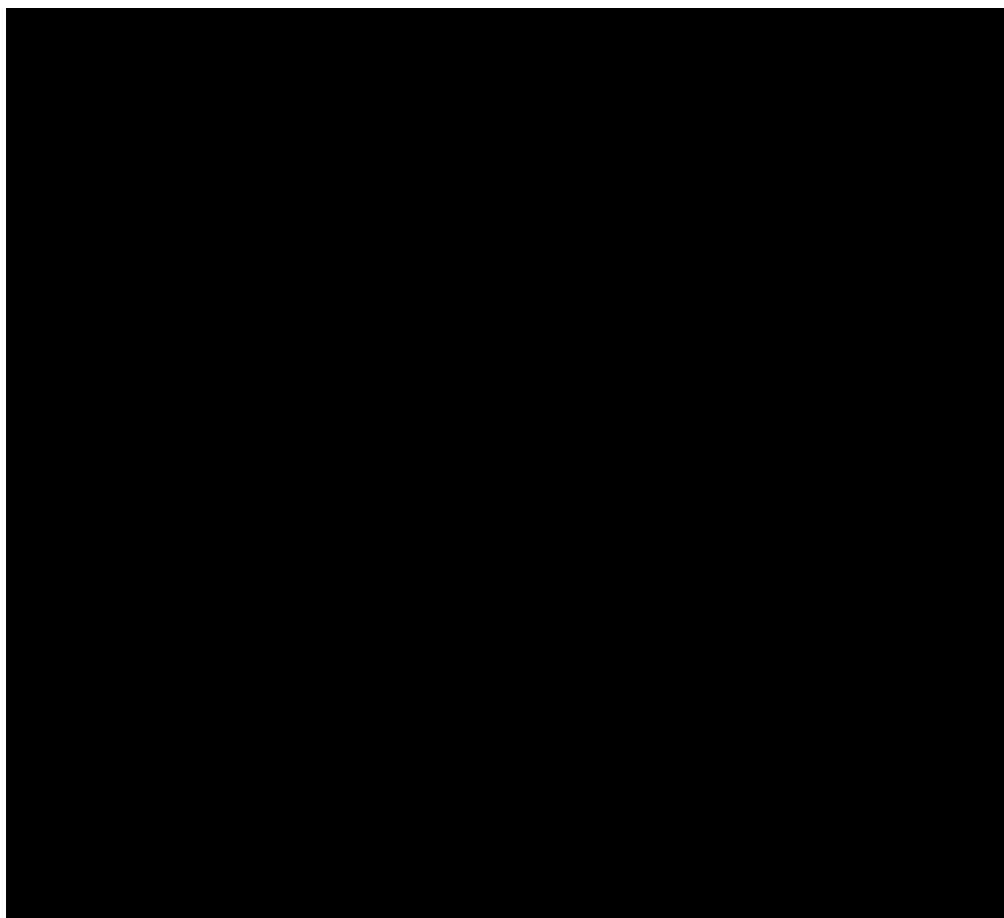


Figure 8

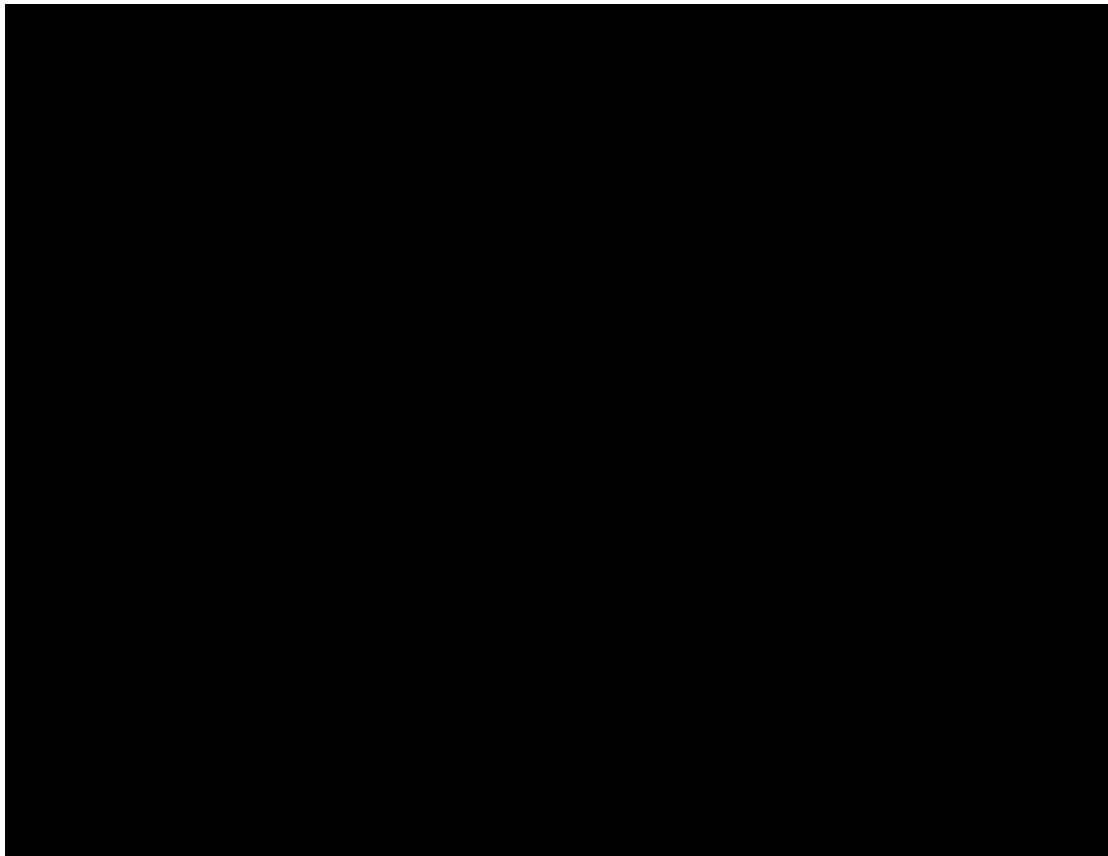


Figure 9

Comments of Figure 7:

It can be noticed that most of the students are afraid of improvising when it comes to oral performance, and think that they are going to get stuck while speaking.

Comments of Figure 8 and 9:

It can be observed that within one level, students' oral performance evaluations differed greatly.

The majority do not have much experience with drama in the EFL classroom.

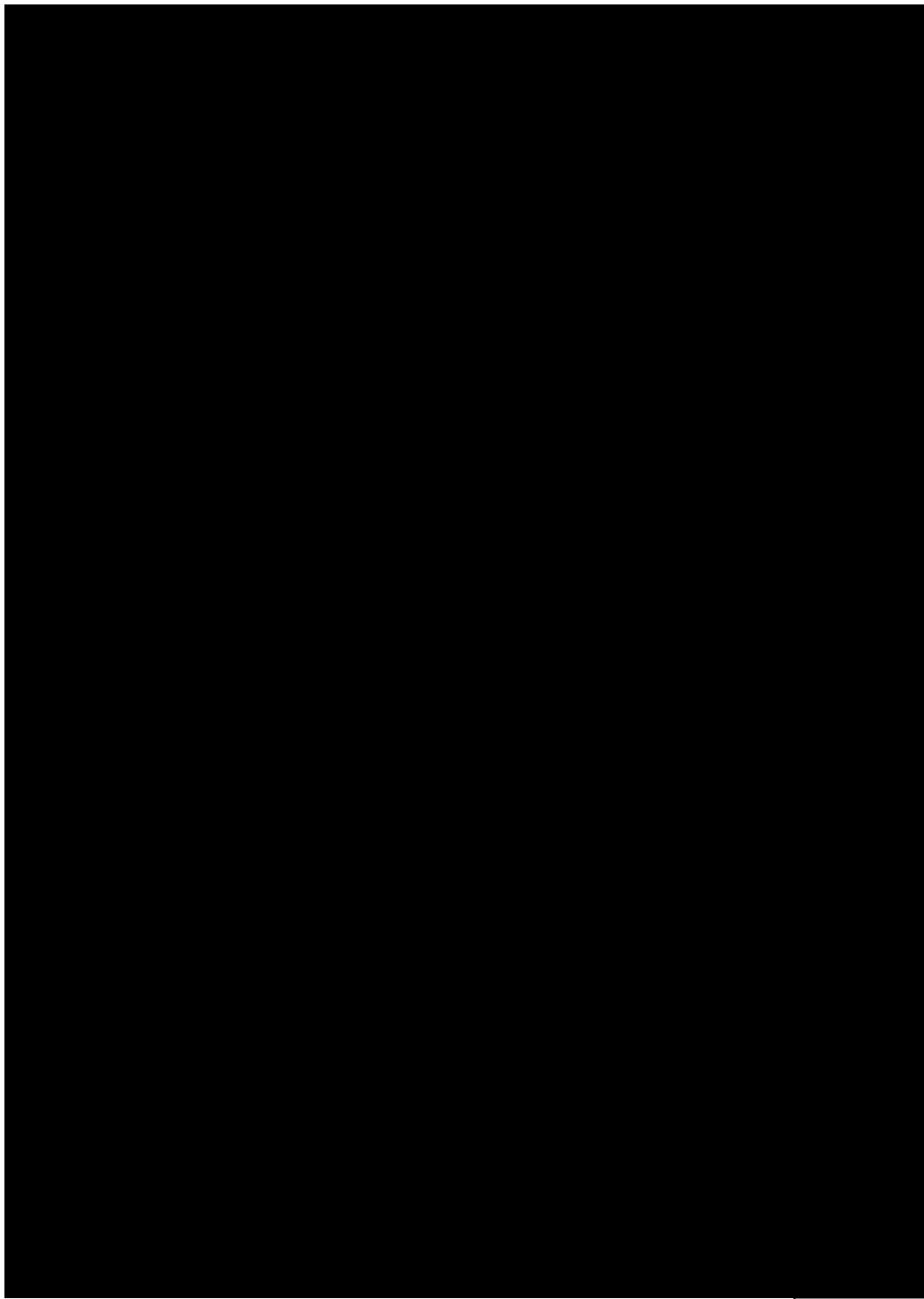


Figure 10

Comments of Figure 10:

All students, as can be seen in Figure 10, would like to be part of the drama activities. They think it will help them lose speaking anxiety.

### 3.6 Results of OSE 2 (Oral-Self-Evaluation) during the drama project (See appendix 3)

Figure 11

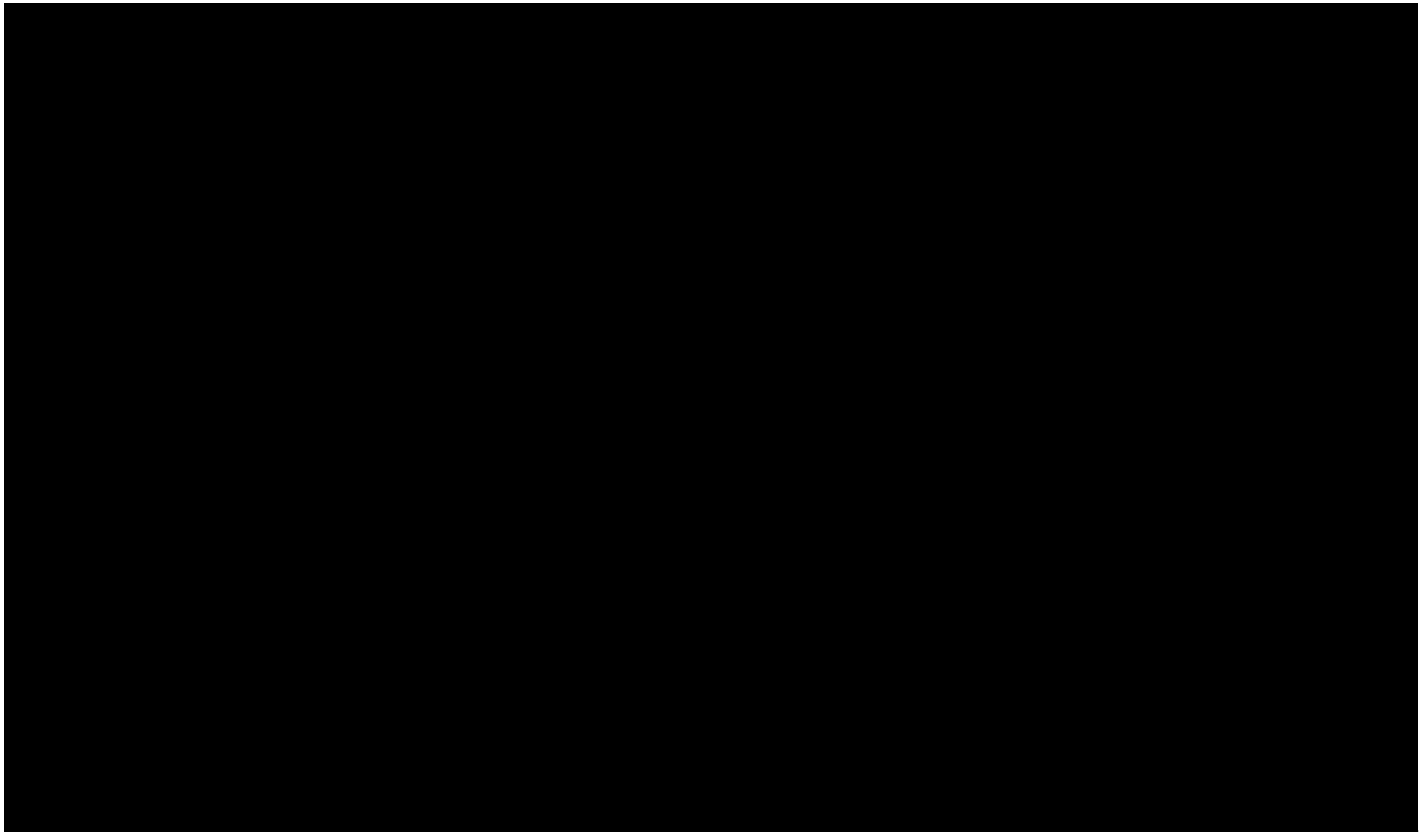
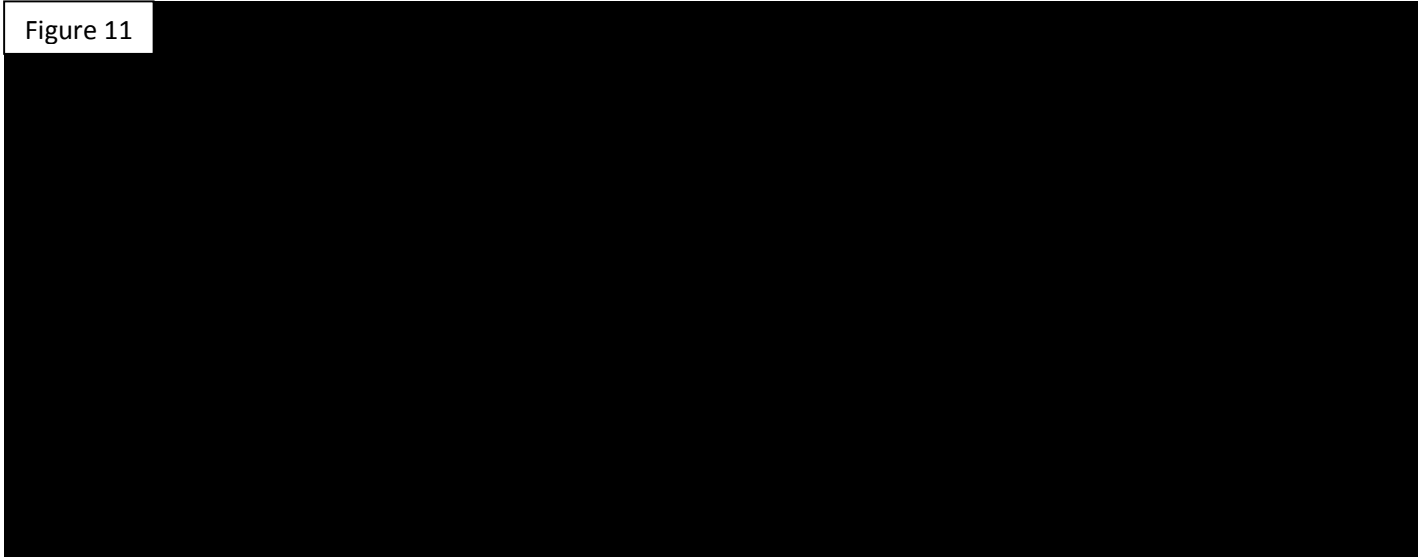


Figure 12

Comments: Here, in Questions 8 and 9 of Figure 12, one can clearly observe that students love to have freedom of speech or speaking autonomy.

Figure 13

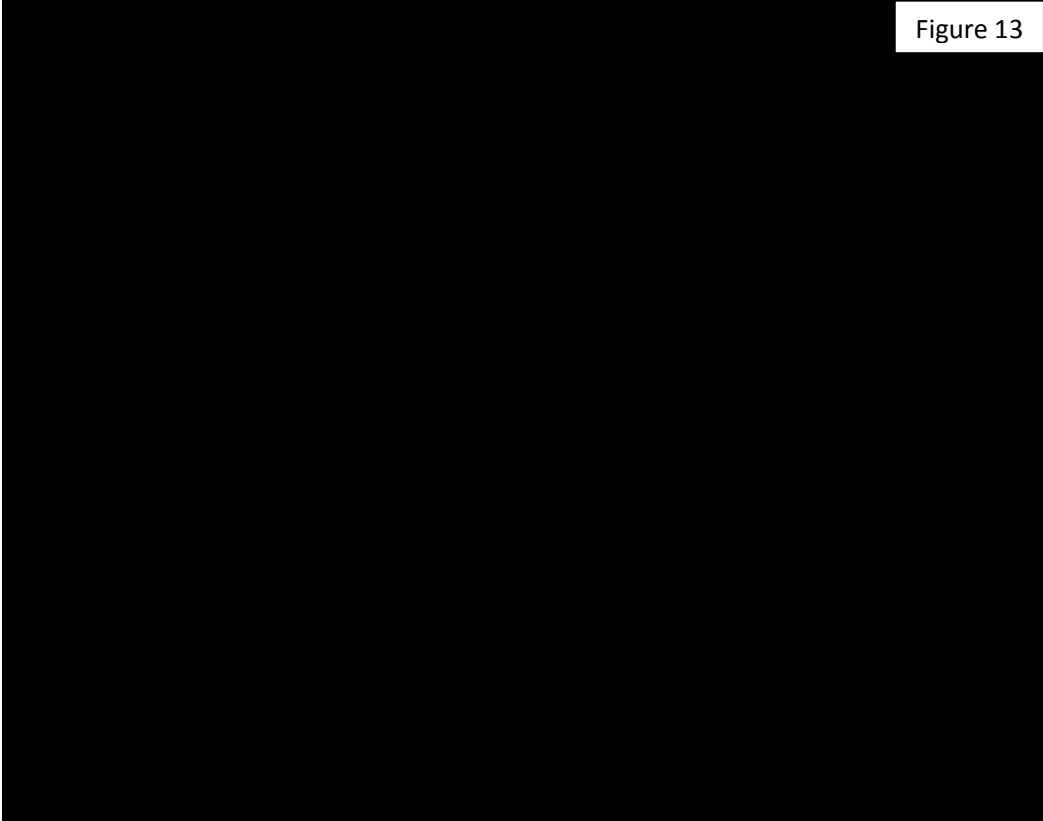
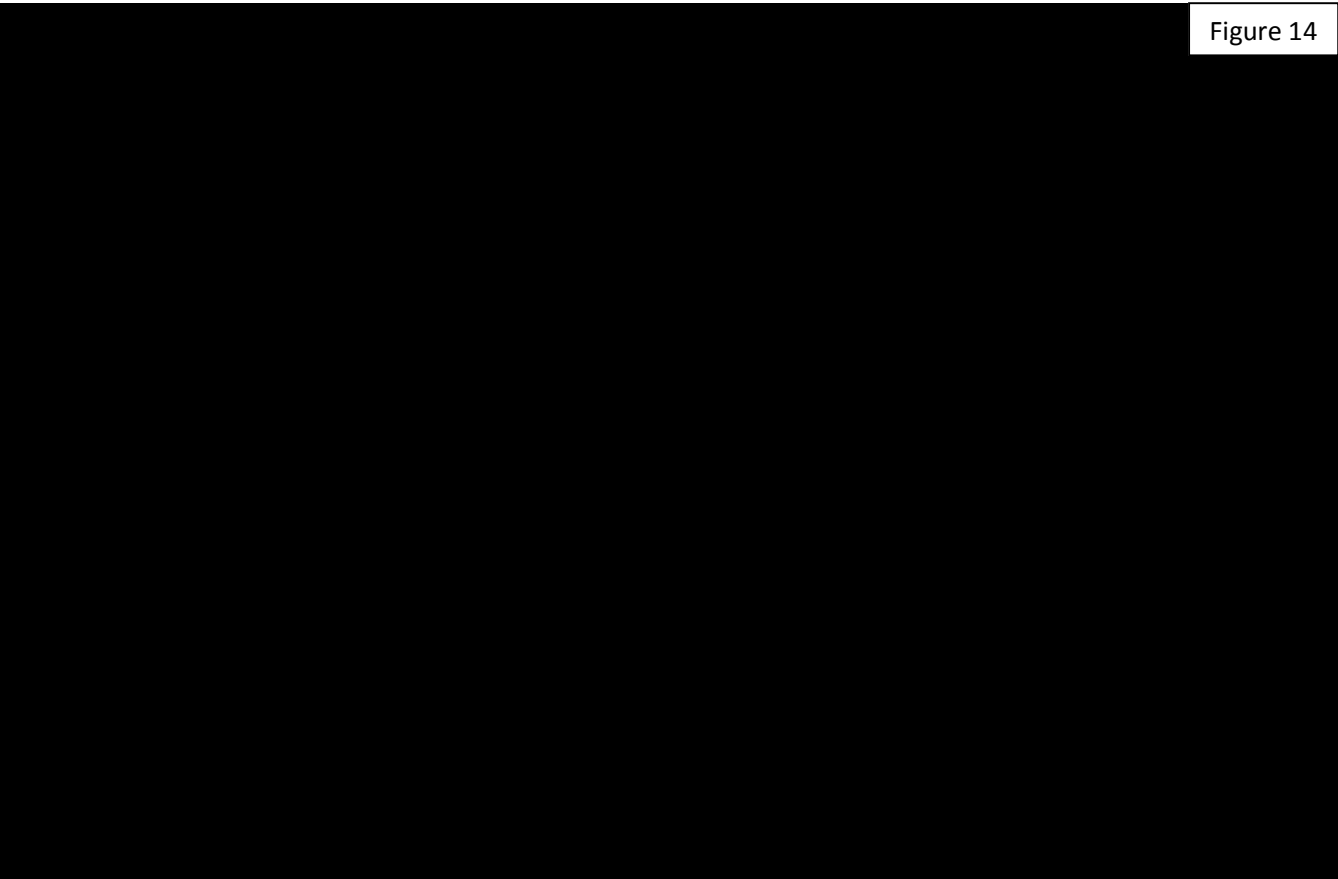


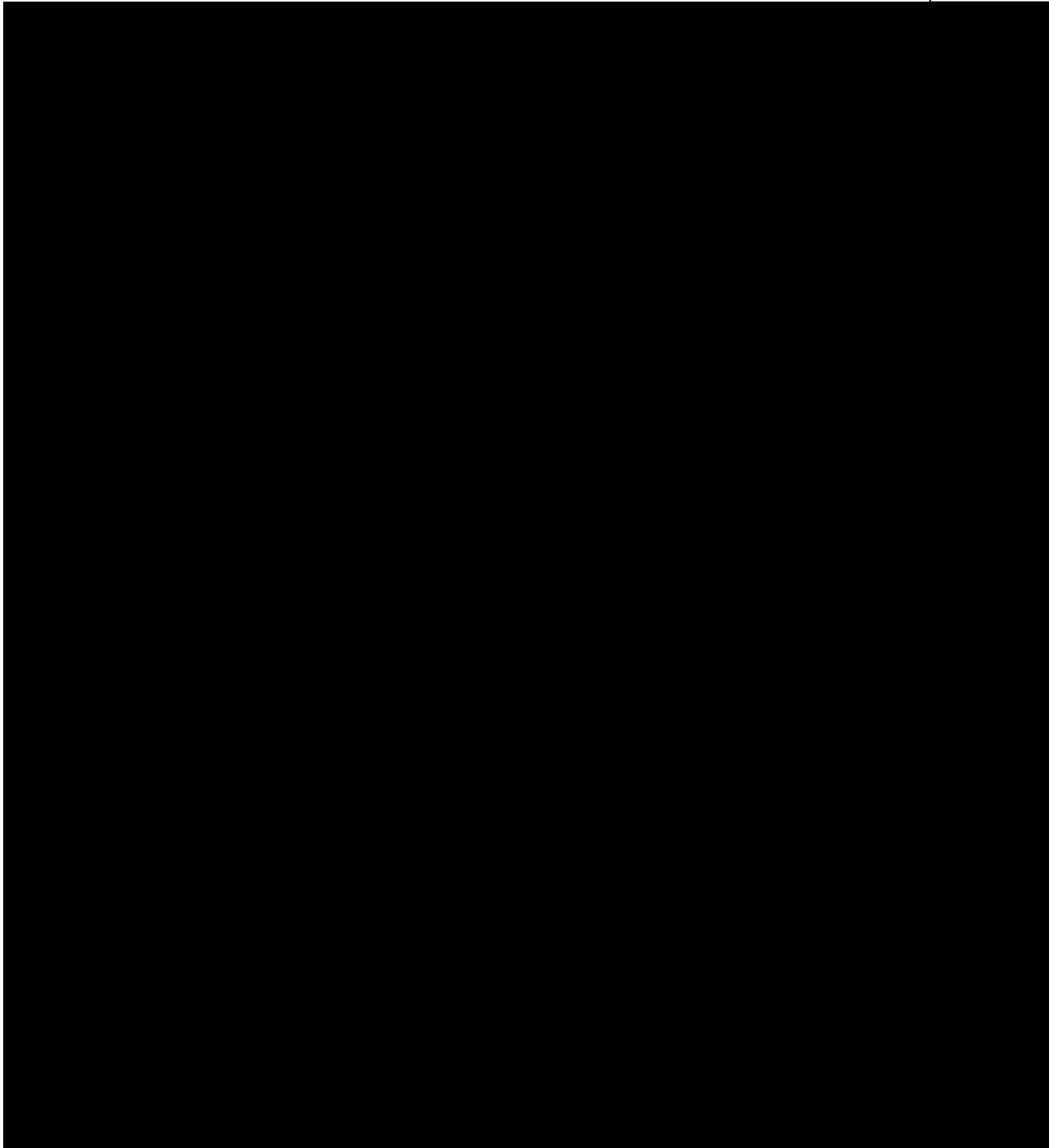
Figure 14



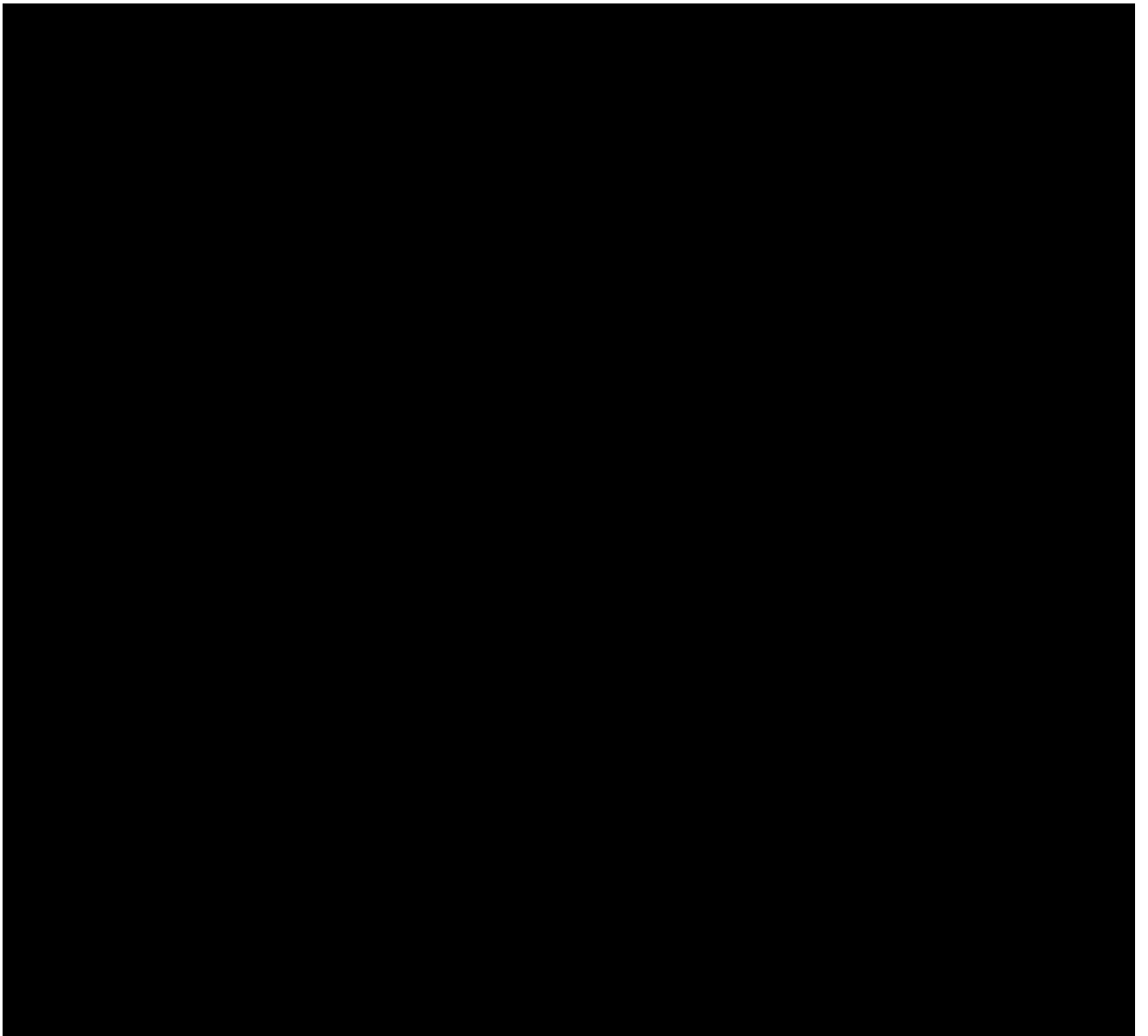
Comments of Figure 14: All students want to continue with the drama sessions. The two comments in red I found very interesting.

### 3.7 Results of OSE 3 (Oral-Self-Evaluation) after the drama project (See appendix 6)

Figure 15



Student 8 of question 1 talks about a very interesting topic. “Making fun of each other” is common in EFL classes, and should be given serious considerations.



Comments:

In Figure 15, it is interesting to observe how different students are.

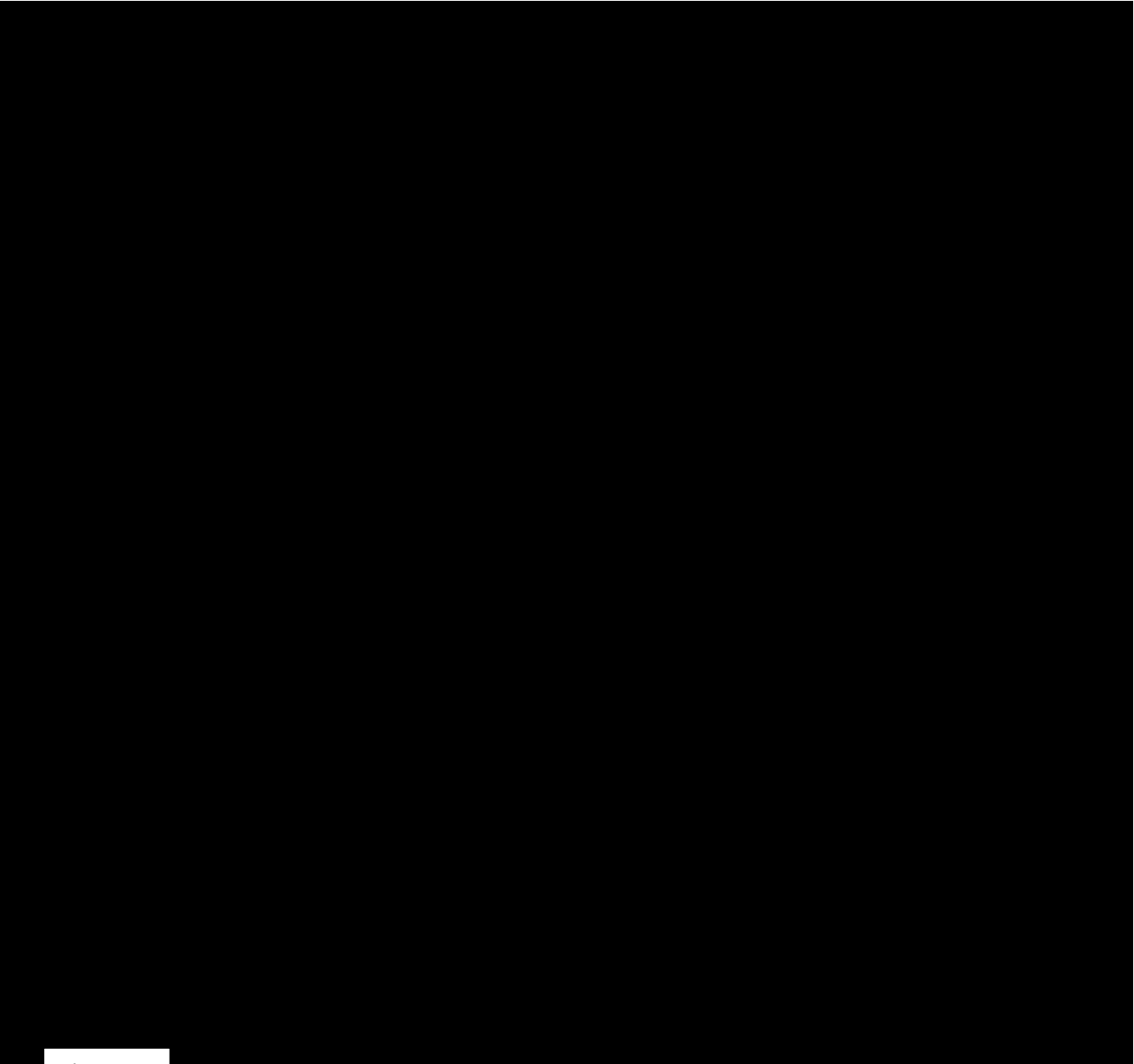
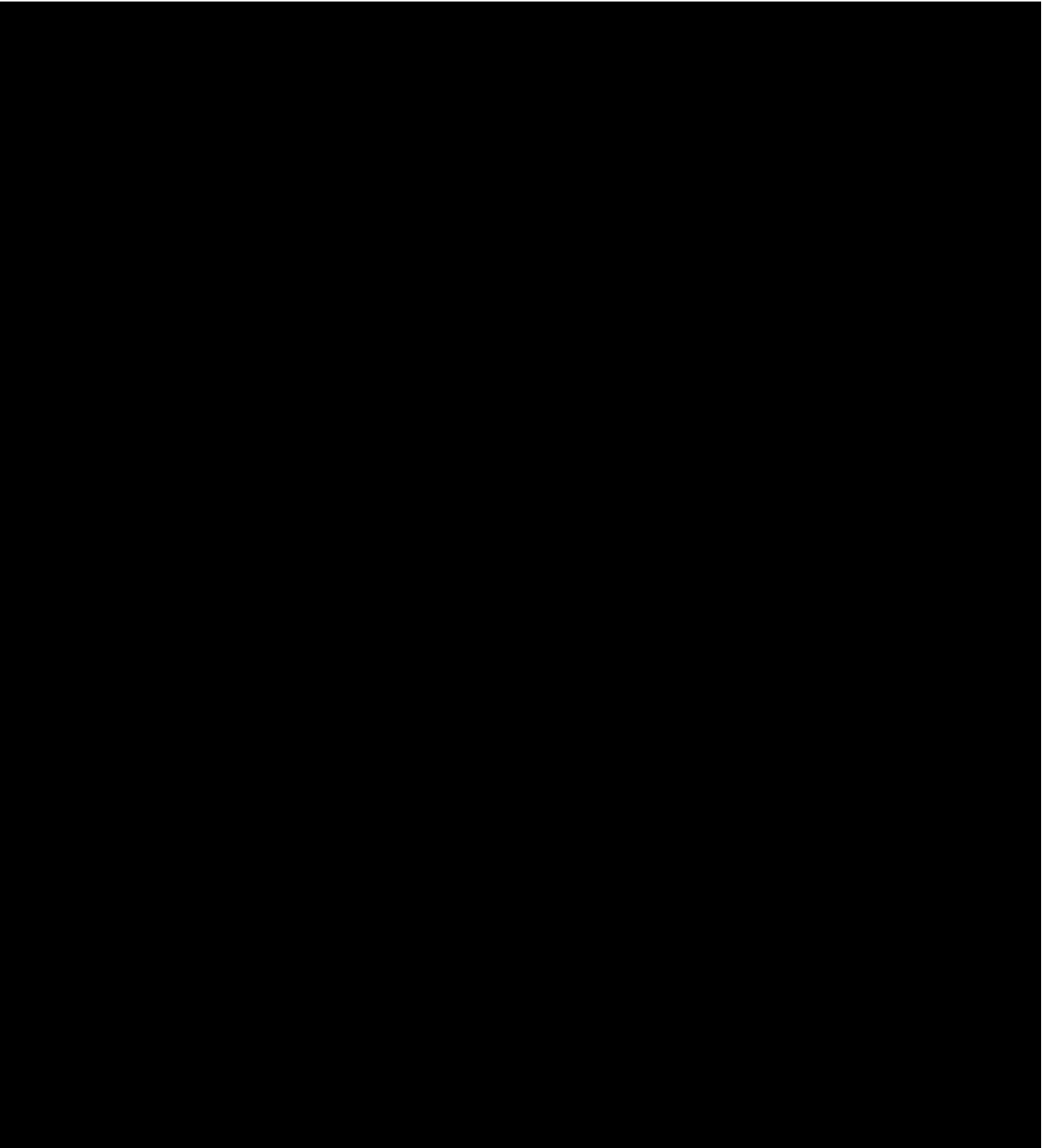


Figure 15

Comments:

In question 5 of Figure 15, one can observe that only two students still think that they would get stuck when performing orally.



Comments:

Again, here in question 1 of Figure 16, one student confirms different English levels among classmates, and therefore she is not very motivated.

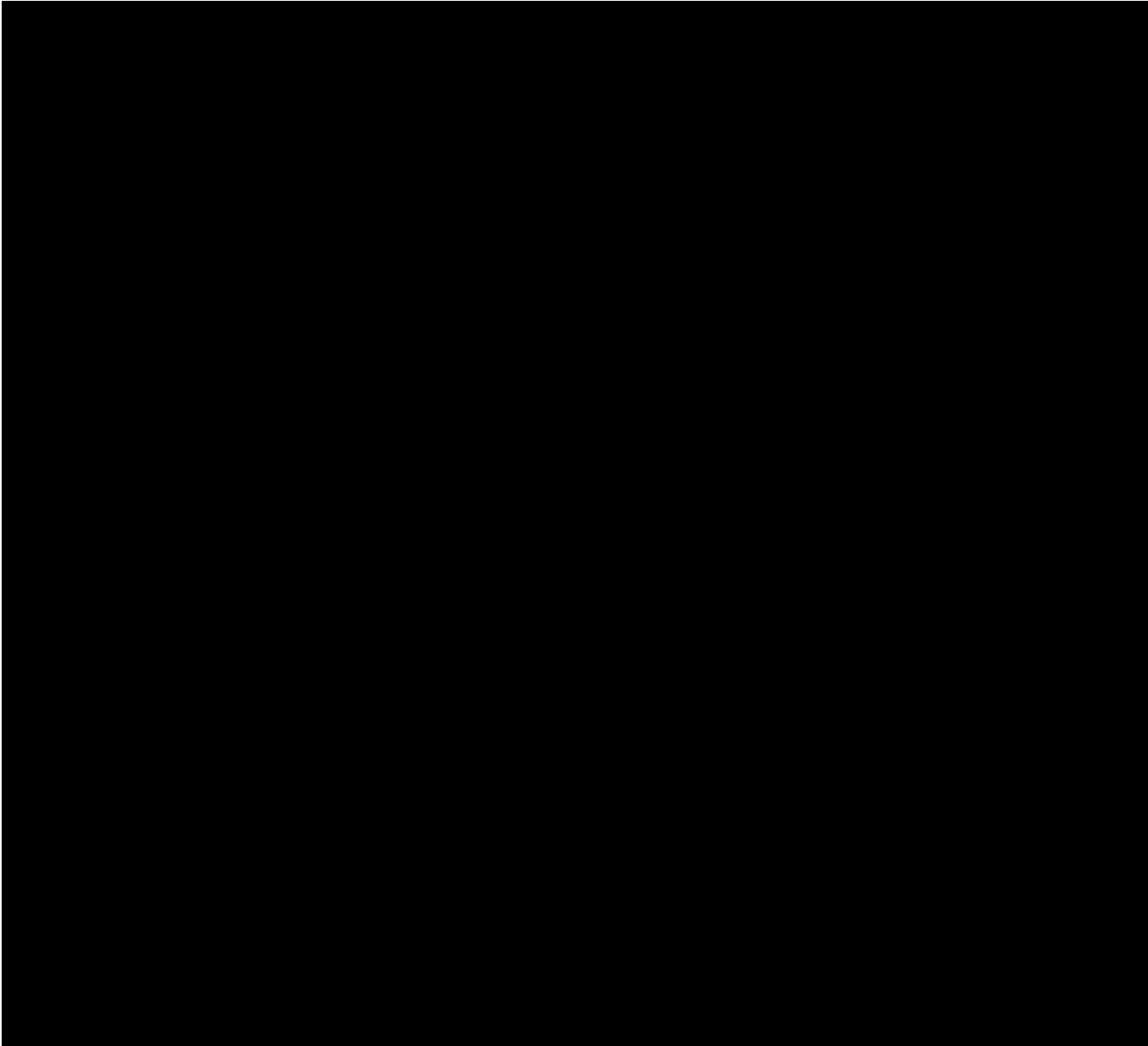


Figure 16

Comments of Figure 16:

Student 7 in question 14 confirms that through this technique, speaking performance will increase, and therefore no more “making fun of each other”.

Students agree with my teaching philosophy by saying that “*You learn when you practice.*”

Students confirm reduction in “speaking anxiety”.

**Problems and Recommendation / After drama project / Date: 19.05.2010**

Alumnos		Problemas	Recomendaciones
1		no	
2			Planificar obras teatrales pero con tiempo anticipado y en el acto incluir nuevas situaciones
3			Es una actividad diferente que nos ayuda a salir de la rutina del aprendizaje y nos motiva a continuar en este idioma
4			Creo que deberian implementar estos clases en casi todos los niveles. Talvez con más elementos externos. Felicitaciones. :)
5		no	Mejorar el audio del video, nada mas
6		no, ninguno	Hacer algun tipo de juego para tener mas confianza antes de hablar
7			
8			Al principio estuve chevere, pero después influyó el estrés de la U
9			
10			Mejorar en cuestión de la preparación del video, solo eso

Figure 17

Comments of Figure 17:

Some students like the drama lessons so much they even recommend doing real theatre.

They also recommend including drama activities in all English levels.

### 3.8 Comparison of OSE 1, OSE 2 and OSE 3

In this section, comparisons between OES 1, 2 and 3 (before, during and after drama sessions) and final results will be analyzed and discussed.

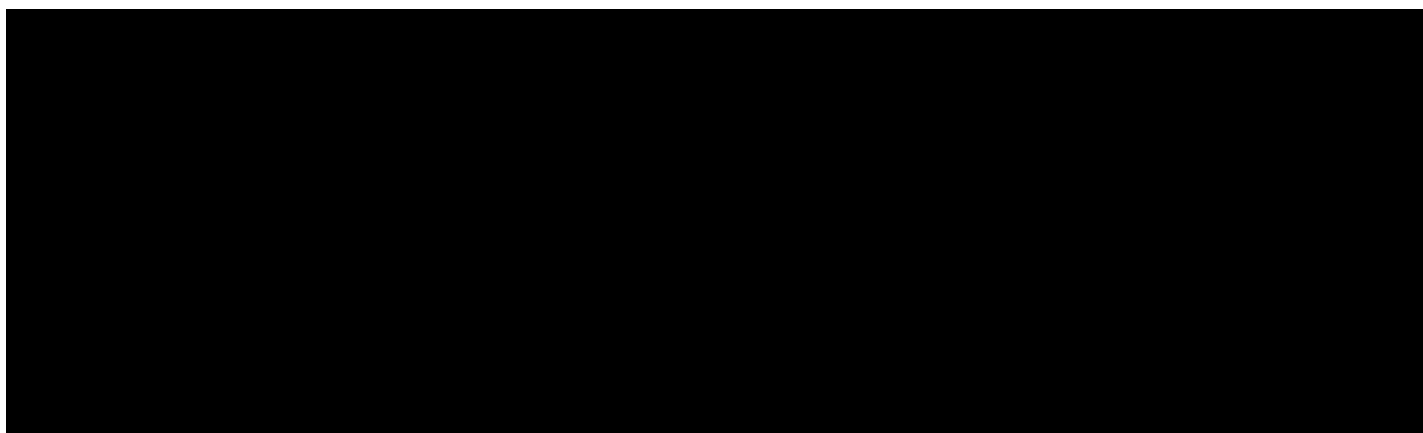


Figure 18

**Analysis:**

It is very interesting to observe the responses in question 3 of Figure 18. After the first 4 sessions, students felt a little “shock” as they literally got thrown to the exercises and were not used to it. That is the reason why the average went up a bit. But in the end, students got more confidence and therefore, the average went down.

The same phenomenon has occurred with question 5 of Figure 18. There is no difference between OES 1 and OES 2, but then in the end, a clear improvement can be noticed.

According to the statements from Figure 18, students are not that afraid anymore when it comes to improvising, which was developed throughout the project.

Students are now more certain about transmitting the message in speaking situations as they are not getting controlled so much.

In Questions 12 and 13 in Figure 19, it can be clearly observed that students are less anxious when performing orally.

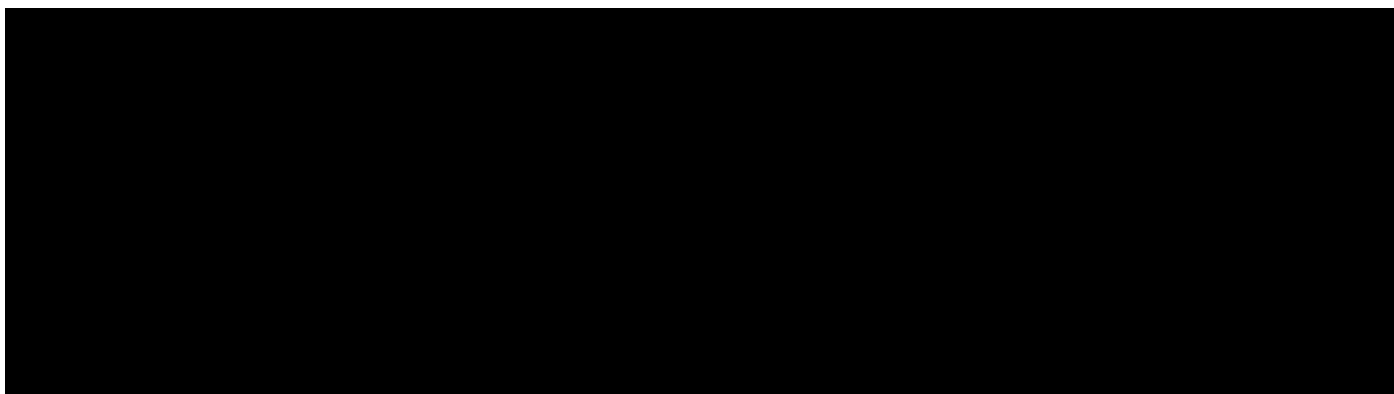


Figure 19

**Final comments:**

After 11 successful drama sessions, students are not that nervous anymore as they were during the project. They feel more confident now when performing orally in English as a foreign language.

### 3.9 The teachers' Questionnaire – 19.05.2010

#### **Teachers' questionnaire on motivation and oral production applying drama activities in the EFL Classroom**

1. After 11 sessions of drama application in the EFL class with fifth level (intermediate) students, what would you say about this hypothesis? Please state your point of view.

*“Simulation of real life situations through improvisation, projecting real life size images is an effective language teaching strategy to enhance student's individual autonomy, self confidence, and motivation with the final goal of lowering speaking anxiety.”*

**Teacher:** Undoubtedly, improvising a role play is something that brings students very close to a real-life situation in which they have to use the language. It is a good way to help students develop their ability to apply theoretical input that is usually acquired in a language classroom. It helps them really “feel” and “live” the language and, for that reason, they become more confident and get highly motivated.

2. You as a teacher were also part of the drama activities during this cycle, which I found spectacular. One of your statements was: *“I've never had so much fun in my English Classes”*, after being part of a dramatization scene.

How would you describe your experience from a students' point of view? What did you observe? How did you feel?

**Teacher:** At the beginning, there was tension, and many of the students were trying to avoid participating, but as the project went on, they showed less and less anxiety and started to enjoy their classmates acting, as well as their own acting, and, of course, the teacher's acting, which was not such a great thing!

3. In one of my video interviews, you have mentioned that students have improved a lot regarding spontaneity. What do you exactly mean?

**Teacher:** The atmosphere that was created through images, music, and the situations themselves created a special mood in the students, which help them relax and be more spontaneous.

4. Do you agree with the following statements? Please explain yourself by giving examples from observed actions during this project. Which of these beneficial statements do you think occurred during the drama activities of this research project?

Using drama techniques in the EFL classroom

- develops imagination and emotional expression while speaking English **Yes/No**
- strengthens the ability to improvise with language and creates spontaneous verbal expression **Yes/ No**
- helps develop fluency **Yes/No**
- discourages the mechanical use of language **Yes/No**
- creates an urgent need for real communication **Yes/No**
- encourages interpersonal relationships among students **Yes/No**
- encourages cooperative learning during student's activities **Yes/No**
- stimulates spoken interaction **Yes/No**
- encourages to "live the language" **Yes/No**
- enhances speech freedom **Yes/No**
- evolves reward sensation **Yes/No**
- stimulates awareness of student's learning ownership **Yes/No**
- enhances self confidence **Yes/No**
- develops student's autonomy **Yes/No**
- decreases speaking anxiety **Yes/No**
- offers unequalled opportunities for catering to learner differences through emphasis on whole-person learning and multi-sensory inputs **Yes/No**
- fosters and sustains motivation through the variety and sense of expectancy generated by the activities **Yes/No**

5. After the midterm exam, you said: "*The images awake creativity in the students and therefore they are getting motivated in order to speak*". Please give more details.

**Teacher:** It is a completely different experience for students if you just “explain” a situation to them and ask them to act it out. With images, they can actually put themselves in the scene and become more creative; that sense of “quasi reality” motivates them to speak as if they were in a real situation.

6. Here are some possible disadvantages of using drama techniques in class. Which ones do you find relevant? Which points could you observe during the sessions? State your point. If not, was it different? Please mark yes or no.

- **Activity is artificial** - Richards (1985) observed that although role-play is supposed to provide authentic situations for students to use language, the situations sometimes created were artificial and not relevant to the needs of the students.

**Teacher: Yes.** This could be true to a certain extent, but is there another way to make language practice less artificial?

- **Activities are difficult to monitor** - With so much activity and both physical and verbal going on, it is sometimes difficult for the teacher to monitor a student's performance. There is the fear among teachers that students are having too much fun and that no learning is taking place.

**Teacher: No.** I completely disagree with this, I don't think that learning has to be painful; on the contrary, more can be achieved if the students have fun.

- **Causes embarrassment** - In some situations, especially among adult learners, role-play and simulation activities cause a lot of embarrassment, awkwardness, and very little spontaneous language use. The choice of appropriate roles for different students is thus very important.

**Teacher: Yes.** I think that it is very important for the teacher to be aware of the feelings of the students regarding role playing. The teacher should be careful not only in choosing the appropriate role for each student, but also in diminishing feelings of anxiety and embarrassment.

- **Encourages incorrect forms** - Since the teacher is not encouraged to correct mistakes immediately so as not to discourage students, this provides opportunities for learners to produce and practice ungrammatical and inappropriate forms.

**Teacher: Yes.** For me, this was the most difficult thing to do; it was hard not to interfere and correct incorrect forms.

- **Teachers' fear of losing control** - Since the activities require full participation of the students and minimum participation from the teacher, the teacher may fear that he may lose control of the class. Furthermore, the students may get carried away and become disruptive.

**Teacher: No**

- **Spontaneity is lost** - Very often the students get too caught up with WHAT to say. They hesitate to choose their words and do not interact spontaneously. **Teacher: No**

- **Timing lessons is difficult** - The teacher has to spend a lot of time in preparation work, especially for simulations. He is not able to predict the amount of class time that will be taken to carry out the activity, since the ability of each class varies. **Teacher: Yes**

- **Since a drama activity is planned**, students do not get a chance to improvise. They are afraid of making mistakes by not memorizing the script correctly. **Teacher: No**

7. Do you agree that applying drama techniques can work as a multi-functional strategy for all learner types, speaking of multiple intelligences?

**Teacher:** Yes, to a certain extent; it involves a lot of interacting with other people, which can help develop interpersonal skills. It also involves controlling your own feelings and learning about yourself, which can be part of intrapersonal skills. Students do not have to be sitting; acting requires a lot of movement and corporal expressions: kinetic skills. And, of course, the most relevant skill to intervene in role playing: the use of language: linguistic intelligence.

8. *"I have never imagined becoming an actress..."* This is a statement of yours after the very fun activity of renting an apartment. Why did you feel like this?

**Teacher:** I'm rather a shy person and have never participated in any kind of performance, not even when I was in school, so it was quite an experience to take part in some of the role plays in your project. At the beginning, I felt that it was my duty to set an example for my

students and that is why I did it; later on, I participated with less stress, but I definitely do not have this “actress spirit”.

9. Do you think that designing a blog where students can see their progress and listen to themselves watching the recordings is an advantage?

**Teacher:** By seeing the students’ response when we saw the videos recorded during the course, I think that this kind of feedback was very important to evaluate their progress.

10. What would you recommend or suggest to further research in that issue?

**Teacher:** It would be very useful to find out how these activities influence in accuracy of the language acquired by students, accuracy regarding grammatical structures, pronunciation intonation, and the use of appropriate vocabulary.

Other observations:

**Teacher:** Now the question is: How can we as regular teachers include such activities in our regular programming, taking into account the limitations of time and emphasis of evaluations in the syntax of language? Very difficult, I guess, but your project has helped me to think of working as far as possible with more role plays and more spontaneous interventions.

Reference:

Martha Reinoso – English Teacher at PUCE, Quito – Ecuador

Tel: 2-891746

**Comments:**

The teacher gives very positive feedback on this research, liked being part of it, and finally is interested in adding some of those activities to the teaching program. She is also interested in how to involve more grammatical accuracy in those techniques, which I think is doable, but not my objective.

## CHAPTER FOUR CONCLUSIONS AND RECOMMENDATIONS

### 4.1 Conclusions

After nearly 2 months (11 hours) of working with fifth level students applying drama activities in order to raise motivation and lower speaking anxiety, the following conclusions can be drawn:

#### 4.1.1 Learning autonomy, Fluency and Self Confidence

Stevick (1976) talks about learners' need to feel a **sense of belonging and security**, and also to invest something of their own personalities, and so enjoy a certain 'self esteem'. When learning a language, students are usually being told what to do. Sometimes, they are even treated as little children. While working with the students, I found out that they felt more comfortable during their speaking when the teacher was not interrupting in order to correct grammatical mistakes. Through drama activities, students learn how to **make their own decisions, as speech freedom** is at the top of the list. This sensation of feeling free without any control also helps students to improve fluency, according to the results from this research. This leads them towards learning autonomy, and therefore self confidence can be built up. This in turn means that students are not afraid of making errors and therefore speaking itself is enhanced. I believe if a teacher forces a student to speak, then he or she does not want to speak. The evidence from this project shows that stimulating students to speak through drama activities can develop in them a natural desire or **willingness to speak**. Results showed that students now, after applying 11 drama sessions of one hour each, were more certain about transmitting the message in speaking situations, as they were not getting controlled so much.

#### 4.1.2 The teacher and student motivation

Another important conclusion drawn from the data collected is that students also feel comfortable when they feel the **teachers' trust and friendship**, friendship in the sense of being helped by the teacher. Another important aspect for the teacher to achieve is to transmit "**learning awareness**" to the students, which means that students, in order to get more motivated, have to feel that learning is meaningful. Asking directions in a strange

town, as in one of the activities, is a classic example. Only through a **“comprehensible” message transmission** or input will the student get to his/her destination. This kind of reward sensation makes an important impact on students’ motivation, and is much more valuable than getting a good grade. Besides that, the teacher’s job is to make students feel that they are capable of producing oral language, which helps them to start believing in themselves. In fact, motivation is the most important part, which can be seen as a base of learning. When a student is motivated to improve his oral speech, the chance that he/she will do so is very likely. After those drama sessions, all students were motivated and wanted to go on.

#### 4.1.3 Constructive learning theory

Vygotsky’s social constructive learning theory applies as well after having analyzed the results of this project. **Learning is socially constructed** and therefore it is divided into several processes of a social nature. In this project, I let students think first (brainstorming), then I gave them time to prepare (rehearsal) their created role-play, and then they performed it in front of the others. After doing so for a while, students built up more confidence and therefore, I eliminated preparation time. In the end, **improvisation** was all that was necessary. Even making many grammatical errors, students learned how to react faster to transmit a comprehensible message. This, as a student mentioned in one of the video-recordings, got them more prepared for the outside world.

#### 4.1.4 Cooperative learning and experience of success

Interesting data from OSE 2 was collected from one student, who mentioned that she was “stamped” by other students making fun of her oral performances, but the very same student confirmed in MS 2 that through these drama techniques, speaking performance increases, and therefore no more “making fun of each other” is going to occur.

This great “reward sensation” can only be archived through cooperative learning, where all students work towards the same goal, thus transmitting a message and being understood. Once this goal is reached, students feel very satisfied, realizing that everything they have applied from previous learning has worked out.

This kind of **reward sensation**, for example, being able to buy a concert ticket or having a discussion with their wives, made the students happy during the sessions. Students felt that all their sacrifice from class, all the theory, all their learning, had real meaning. Again, students built up more motivation and realized that it is the student that has to take action in order to learn.

#### 4.1.5 Learn by doing, Self Monitoring and Grammar

According to students' comments, for example "*You learn when you practice.*", they give evidence of my teaching philosophy of using drama activities in class. Another comment from one student "*Yes, because of watching the recordings [see blog] I could see my errors*" confirms that through self-monitoring, students are able to see their errors. This raises learner awareness and therefore students are able to correct themselves later on. Of course, this has to be applied throughout a very long period of time in order to achieve good results.

Concluding this, I would say that students need to loosen up their tongues first. Of course, grammar is always an issue, but it should not be the basis of an English class. Step by step, students will learn how to polish their speech in terms of grammar correctness through **self monitoring** and, of course, through valuable input such as listening to authentic tape recordings or movies, but again, first, they have to feel free of anxiety, and here the teacher has to play a big part in order to make student real learning possible.

#### 4.1.6 Creativity and Imagination

In "Finding your way 1" we can observe how an image can facilitate students' imaginations in order to make the situation more real. As a result, students can find a natural way of defending themselves when it comes to speaking performance, which leads to speaking competence improvement. Thus, projecting real life-size images on the wall inside the classroom, almost like background scenery we use to observe in theatres, is an excellent way to **enhance creativity and imagination** among students, while acting out an authentic situation. This was confirmed by the official teacher of this class in one of her comments) In order to achieve the task, an immediate need is being generated, and students therefore become real actors simulating a real task by **living the language**.

#### 4.1.7 Improvisation

Improvisation has to be developed through much practice, and was definitely not an easy task for every student throughout this research study. In OSE, it can be noticed that most of the students were afraid of improvising when it came to oral performance, and thought that they were going to get stuck while speaking. Nevertheless, according to the statements from Figure 18 of the MS 2, students were not that afraid anymore while improvising a role in authentic situations after several sessions. Finally, students got used to the technique, and it was very interesting to watch how especially the shy students performed really well during the last role-plays. I think when applying improvisation in class, constancy and patience are very important issues to consider.

#### 4.1.8 The classroom-environment

Evidence from students' comments shows that when acting out dialogues, students just forget about being tired by getting involved in authentic scenes. I call this active relaxing in a low-stressed environment.

#### 4.1.9 Speaking anxiety

According to the data collected in this research and its analysis, students' speaking anxiety lowers when students are confronted with authentic situations which they have to act out. Speaking anxiety is generated through many inputs such as teachers' authority, pressure on correct speaking, and personal factors such as shyness and embarrassment. All this can be improved when doing constructive drama activities in class.

### 4.2 Recommendations

#### 4.2.1 Classroom materials

All students gave positive feedback on that part. According to the questionnaires, they even were demanding more video and sound perfection. But the problem is that PUCE does not provide any kind of video cameras. Therefore, I *propose* to PUCE an inventory of all teaching aids in order to monitor and observe student performances. This would really help

them to gain more learning awareness and motivation. Video cameras could be easily installed on the ceiling.

Teachers often don't have easy access to a projector in order to project life-size images on the classroom wall as well. *Proposal*: An alternative to a projector would be an overhead projector. It is also more practical as no laptop will be needed. The images including tasks and language input would have to be copied on transparencies before the class starts.

#### 4.2.2 Individual differences

The results also showed that not all students responded 100 % positively to some acting scenes. Individual differences sometimes hinder oral production, so here my *proposal* is that the teacher has to be capable of recognizing the personality and speaking ability of individual students, and give them appropriate roles.

#### 4.2.3 Speaking skill level

Different students' speaking skill levels within one course can lead to complications. I remember one scene where one student with good oral skills was acting together with one student with lower oral skills. As some students mentioned different levels in their comments as a problem, I observed that this low self esteem student felt very insecure and undervalued and therefore speaking was hindered. This is very difficult to manage as a teacher. I would recommend (*proposal*) that the teacher should put homogenous students together, at least in the beginning of the class.

#### 4.2.4 Shy students and habit formation

First, students needed a lot of time to prepare themselves to act; then, each time the preparation time was less and, in the end, students just improvised. No more being afraid of talking. Improvisation makes you talk!!! Due to this "learning evolution", students were able to act out six scenes in the final session, in comparison to only two or three situations in the beginning of the research study.

Very shy students though still had problems with their introverted personalities. They couldn't let go YET!!! So, it is a time problem. Nobody can improve that fast within a two-month project (11 hours total) when one is used to other methodologies. I *recommend* that even for very shy students using drama techniques, this can be a refreshing way to lose fear when speaking English under the condition of drama application over a long period of time. Only then can habits be formed, and therefore, successful output achieved.

#### 4.2.5 Preparation and time

From my own experience, I would say this is the biggest problem. The easiest way is probably to act out already given dialogues from the student's book. Nevertheless, after a while, I fell into the routine of preparing authentic-like situations for the students, and therefore, class preparation could occur a bit faster. However, as teachers are used to the students' book, designed by competent linguists, they probably would not take the risk of applying those kinds of activities in their classes, so my *proposal* would be to send students twice a week to the “**Drama Lab**” where they could practice and improve their speaking skills. The teacher in charge would attend to the students of all kinds of levels. He or she would prepare all the possible situations according to the lessons for each group and each level, according to the teachers' syllabus program. This would have a beneficial impact on the teacher and students. Students would get out of their routine twice a week by joining the “Drama Lab”, where fun and learning would take place. The teacher would have some time off in order to correct tests or prepare some classes.

#### 4.2.6 Integration of drama activities into study program of PUCE

After two month of conducting this project with fifth level students at PUCE, the current teacher of this specific class asked me: “How can we as teachers integrate those drama activities in our teaching curriculum?” The problem is that the English Department designed study program is so tight that there is very little time left for speaking activities. So, my *proposal* would be to modify the curriculum of the English department of PUCE by adding a “**Drama Lab**” part to it. In this way, it would not be necessary for teachers to change their methodology and receive training in using drama activities, since the “**Drama Lab**” would be the responsibility of a teacher qualified to run it.

#### 4.2.7 Native speakers

According to some students' comments like "*Through drama we are kind of getting prepared for real situations* ", I would highly *recommend* to students to look for real interaction. Native speakers could be invited to join in the dramatizations. Therefore students could simulate a real situation having contact with native speakers. Apart from this whenever students can get in contact with a native speaker, let us say an exchange student, they should take advantage of this situation, thus trying to apply all simulated situations, just as they did in the drama class.

#### Final Comment

At this moment, I would like to conclude this chapter with an interesting quote:

Mc Donough (1995:30), states the importance of learner survival in the outside L2 world, and how too much emphasis has been put on measuring learners' ability in the classroom:

“In the real world, learners need to act pragmatically  
in order to survive linguistically, not simply learn to perform adequately  
to pass some standard in a classroom situation. “

This can be simulated and practiced with drama and improvisational activities as a complementary part of the PUCE English program.

By doing drama exercises in class throughout a long period of time, transforming it into a habit, students will be prepared in order to survive in the outside world.

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## Appendix 1

FECHA:      EDAD:      SEXO:

### AUTOEVALUACIÓN 1: Producción Oral

Es muy importante para nosotros conocer tu apreciación sobre tu producción oral en Inglés. Por favor marca del 1 al 3 bajo la Columna de “percepción”. Muchas gracias por tu colaboración. ☺

1) Sí                      2) Más o menos                      3) No

ÍTEM	PERCEPCIÓN
1. Tienes miedo de que ocurra un mal entendido cultural	
2. Tienes miedo de cometer un error (tratamiento del error y sociedad)	
3. Eres muy tímido y no te gusta hablar en público (forma de ser)	
4. Te da miedo de improvisar oralmente (improvisación y espontaneidad)	
5. Crees que te vas a trabar al hablar (fluidez)	
6. Piensas que no vas a poder transmitir el mensaje de una manera efectiva (intención comunicativa)	
7. Crees que no sabes pronunciar bien y prefieres no hablar	

Marca la opción más adecuada según tu opinión:

1. *Como evaluarías tu rendimiento oral de Inglés en general de acuerdo a tu nivel?*
  - a) muy bajo
  - b) bajo
  - c) intermedio
  - d) alto
  - e) muy alto
2. *¿Has experimentado alguna vez el uso de dramatizaciones en tu clase de inglés durante tus estudios?*
  - a) Siempre
  - b) Frecuentemente
  - c) A veces
  - d) Nunca
3. *¿Te gustaría experimentar la dramatización y/o hacer juegos de rol en clase?*  
 Si \_\_\_\_\_ No \_\_\_\_\_ ¿Por qué? \_\_\_\_\_

## Appendix 2

**FECHA:**      **EDAD:**      **SEXO:**

### **ENCUESTA 1: Motivación para aprender Inglés / Parte 1/2**

Ésta es una encuesta sobre tu motivación para aprender inglés, es anónima y no tendrá repercusiones en tus calificaciones de nivel. Estamos muy interesados en tu opinión personal, por favor responde de la manera más honesta posible. Muchas gracias por tu ayuda. ☺

**I) Escribe en la columna “Número” el número que concuerde con tu percepción**

5=muchísimo/a      4= mucho/a      3=más o menos      2=poco/a      1=muy poco/a

<b>PREGUNTA</b>	<b>NÚMERO</b>
1. ¿Qué tanto te gusta el inglés?	
2. ¿En qué escala crees que saber inglés te ayudaría a ser más culto?	
3. ¿Según tú, qué importancia tiene el inglés en el mundo?	
4. ¿En qué escala crees que aprender inglés es importante para conocer la cultura de los hablantes de inglés?	
5. ¿Cuánto esfuerzo estás dispuesto a poner para aprender el inglés?	
6. ¿Cuánto crees que te ayudaría hablar inglés mientras viajas por el mundo?	
7. ¿Cuánto crees que te ayudaría hablar inglés para tu vida profesional?	
8. ¿Hablas inglés con miembros de tu familia?	
9. ¿En qué escala te gusta/gustaría viajar a países en los que se habla en inglés?	
10. ¿Te gusta interactuar con extranjeros hablantes de inglés?	
11. ¿Te gustan las películas hechas en Estados Unidos, Canadá e Inglaterra?	

**ENCUESTA 1: Motivación para aprender inglés / Parte 2/2**

**II) Marca con una "X" las columnas en blanco de acuerdo a tu punto de vista**

<b>AFIRMACIONES</b>	<b>SÍ</b>	<b>MÁS O MENOS</b>	<b>NO</b>
12. Estoy seguro que voy a aprender inglés muy bien.			
13. Creo que soy el tipo de persona que se sentiría ansiosa e incómoda si tuviera que hablar con alguien en inglés.			
14. Las personas a mi alrededor piensan que es muy bueno aprender inglés.			
15. No creo que el inglés sea una materia de mucha importancia			
16. Aprender inglés es una tarea muy difícil.			

**III) Marca con una "X" la razón o razones por las que estudias Inglés.**

- a) Es un requisito de mi carrera \_\_\_\_\_
- b) Por interés propio \_\_\_\_\_
- c) Por viajes \_\_\_\_\_
- d) Por mi novia / novio \_\_\_\_\_
- e) Por trabajo \_\_\_\_\_
- f) Por obligación de mis padres \_\_\_\_\_
- g) Otros \_\_\_\_\_

**IV) Elige o califica el grado de menor a mayor (1 hasta 5)**

- a) Mis objetivos para aprender Inglés son muy claros 1 2 3 4 5
- b) Ambiente de la aula (decoración) 1 2 3 4 5
- c) El programa del curso (tests, tiempo) 1 2 3 4 5
- d) Los materiales (libros, infocus, video) 1 2 3 4 5
- e) Forma de aprender inglés en clase 1 2 3 4 5
- f) Ambiente del grupo de estudiantes 1 2 3 4 5
- g) Motivación del profesor hacia mí 1 2 3 4 5
- h) Nivel de hambre/sed durante la clase 1 2 3 4 5
- i) Horario (después de comer, noche) 1 2 3 4 5
- j) Condiciones climáticas 1 2 3 4 5
- k) Problemas personales durante el curso 1 2 3 4 5

**¡MUCHAS GRACIAS! 😊**

## Appendix 3

**EDAD:**

**SEXO:**

**FECHA:**

### AUTOEVALUACIÓN 2: Producción Oral

Es muy importante para nosotros conocer tu apreciación sobre tu producción oral en Inglés. Por favor marca del 1 al 3 bajo la Columna de “percepción”. Muchas gracias por tu colaboración. ☺

2) Sí                      2) Más o menos                      3) No

Análisis general:

ÍTEM	PERCEPCIÓN
8. Tienes miedo de que ocurra un mal entendido cultural	
9. Tienes miedo de cometer un error (tratamiento del error y sociedad)	
10. Eres muy tímido y no te gusta hablar en público (forma de ser)	
11. Te da miedo de improvisar oralmente (improvisación y espontaneidad)	
12. Crees que te vas a trabar al hablar (fluidez)	
13. Piensas que no vas a poder transmitir el mensaje de una manera efectiva (intención comunicativa)	
14. Crees que no sabes pronunciar bien y prefieres no hablar	

Análisis después de las actividades dramatizadas:

1) Sí                      2) Más o menos                      3) No

15. Tener una libertad de expresión oral (sin la presión de hablar gramáticamente correcto) te ayuda a soltar la lengua	
16. Tener una libertad de expresión oral (sin la presión de hablar gramáticamente correcto) te ayuda a improvisar y reaccionar espontáneamente dentro de la situación autentica	

17. Por el hecho de enfrentar situaciones auténticas estas forzado de reaccionar y expresarte rápidamente. Eso te ayuda en mejorar en la transmisión del mensaje (producción oral)	
18. Para mejorar la fluidez oral no se debe que tomar en cuenta mucho a la gramática	
19. Te pones nervioso al momento de hablar	
20. Tienes dificultades de expresarte oralmente en frente de otros	
21. Crees que con esas técnicas mejorarías tu rendimiento oral al largo plazo	
22. A través de la simulación de situaciones auténticas con la ayuda de un ambiente real se obtiene la oportunidad de hablar naturalmente como en la vida real	
23. Dramatizar escenas autenticas de la vida real te ayuda en subir tu autoestima	
24. Dramatizar escenas autenticas de la vida real te ayuda en subir tu motivación	
25. Si hay diversión se sube el interés, la motivación y por ende la producción oral	
26. Todavía tienes miedo de hacer errores	
27. Crees que esos tipos de actividades es mejor realizar con alumnos menos tímidos	

Marca la opción más adecuada según tu opinión:

4. *Como evaluarías tu rendimiento oral de Inglés después de las actividades interactivas de acuerdo a tu nivel?*
- f) ningún mejoramiento
  - g) poco mejoramiento
  - h) buen mejoramiento
  - i) alto mejoramiento

5. *¿Te gustaría seguir experimentando la dramatización y/o hacer juegos de rol en clase?*  
 Si \_\_\_\_\_ No \_\_\_\_\_ ¿Por qué? \_\_\_\_\_

Elementos positivos / Elementos negativos / Recomendaciones:

Appendix 4

**RENTAL APPLICATION**

Date: \_\_\_\_\_

Application is hereby made to rent premises generally described as \_\_\_\_\_ for a term of \_\_\_\_\_ and ending the \_\_\_\_\_ day of \_\_\_\_\_, 20\_\_\_\_, for which monthly rental shall be \_\_\_\_\_, payable in advance, and for which a security deposit of \$ \_\_\_\_\_ shall be due prior to occupancy of the above-described premises.

A deposit of \_\_\_\_\_ is made herewith on account of the first month's rent, with the understanding that if this application is accepted and the applicant fails to execute a lease before the beginning date specified above, or to pay the balance due as first month's rent, said payment will be forfeited as liquidated damages. It is also understood that if this application is not accepted, or if the premises are not ready for occupancy by the applicant on the date specified above, said deposit shall be refunded to the applicant forthwith, upon applicant's request.

**APPLICANT**

Name: \_\_\_\_\_ SS #: \_\_\_\_\_  
Driver's Lisc. #: \_\_\_\_\_ State: \_\_\_\_\_  
Present Address: \_\_\_\_\_ How Long? \_\_\_\_\_  
Previous Address: \_\_\_\_\_ How Long? \_\_\_\_\_  
Married: \_\_\_\_\_  
Spouse's Name: \_\_\_\_\_  
Children? \_\_\_\_\_ How Many? \_\_\_\_\_ Ages? \_\_\_\_\_  
Pets? \_\_\_\_\_ What Kind? \_\_\_\_\_ How Many? \_\_\_\_\_

**YOUR EMPLOYMENT**

Employer: \_\_\_\_\_  
Employer Address: \_\_\_\_\_  
Supervisor: \_\_\_\_\_  
Bus. Phone: \_\_\_\_\_  
How Long on Present Job? \_\_\_\_\_  
Annual Income: \_\_\_\_\_

**SPOUSE'S EMPLOYMENT**

Employer: \_\_\_\_\_  
Employer Address: \_\_\_\_\_  
Supervisor: \_\_\_\_\_  
Bus. Phone: \_\_\_\_\_  
How Long on Present Job? \_\_\_\_\_  
Annual Income: \_\_\_\_\_

**REFERENCES**

Bank: \_\_\_\_\_ Phone: \_\_\_\_\_  
Personal Reference: \_\_\_\_\_ Phone: \_\_\_\_\_  
Credit Reference: \_\_\_\_\_ Phone: \_\_\_\_\_  
Credit Reference: \_\_\_\_\_ Phone: \_\_\_\_\_

The information provided herein may be used by the landlord or his agent to determine whether to accept this application. Upon written request within \_\_\_\_\_ days, the landlord or his agent will disclose to applicant in writing the nature and scope of any investigation landlord has requested, and will, if this application is refused, state in writing the reason for said refusal.

Accepted \_\_\_\_\_ Refused \_\_\_\_\_

## Appendix 5

### ENCUESTA 2: Motivación para aprender Inglés

En cuales de los siguientes aspectos tú crees que has mejorado o cambiado tu opinion?

**I) Escribe en la columna "Número" el número que concuerde con tu percepción**

5=muchísimo/a    4= mucho/a    3=más o menos 2=poco/a    1=muy poco/a

PREGUNTA	#	Comentario
1. ¿Qué tanto te gusta el inglés?		
2. ¿Cuánto esfuerzo estás dispuesto a poner para aprender el inglés?		
3. ¿Cuánto crees que te ayudaría hablar inglés mientras viajas por el mundo?		
4. ¿Te gusta interactuar con extranjeros hablantes de inglés?		
5. Estoy seguro que voy a aprender inglés muy bien.		
6. Creo que soy el tipo de persona que se sentiría ansiosa e incómoda si tuviera que hablar con alguien en inglés.		
7. Aprender inglés es una tarea muy difícil.		
8. He tomado conciencia positiva después de haber analizado los resultados atreves de un video grabado durante las sesiones.		
9. Planificas tus oraciones antes de hablar y por eso tardas mucho en reaccionar ¿		
10. Te gusta tomar la iniciativa en tus acciones ¿		
11. Realmente estas actividades me han inspirado de seguir aprendiendo inglés y estoy muy motivado.		
12. Te sientes más seguro ahora para hablar y tú crees que practicando ingles con esa técnica por un largo tiempo mejorarías la fluidez oral ¿		

Final Comments:

## Appendix 6

**EDAD:**

**SEXO:**

**FECHA:**

**Carrera:**

**email:**

### **AUTOEVALUACIÓN 3: Producción Oral**

Es muy importante para nosotros conocer tu apreciación sobre tu producción oral en Inglés. Por favor marca del 1 al 3 bajo la Columna de "percepción". Muchas gracias por tu colaboración. 😊

En cuales de los siguientes aspectos tú crees que has mejorado ?

3) Sí

2) Más o menos

3) No

ÍTEM	Percepción	Comentario
28. Tienes miedo de que ocurra un mal entendido cultural		
29. Tienes miedo de cometer un error (tratamiento del error y sociedad)		
30. Eres muy tímido y no te gusta hablar en público (forma de ser)		
31. Te da miedo de improvisar oralmente (improvisación y espontaneidad)		
32. Crees que te vas a trabar al hablar (fluidez)		
33. Piensas que no vas a poder transmitir el mensaje de una manera efectiva (intención comunicativa)		
34. Te pones nervioso al momento de hablar		
35. Tienes dificultades de expresarte oralmente en frente de otros		
36. Dramatizar escenas autenticas de la vida real te ayuda en subir tu autoestima		
37. Dramatizar escenas autenticas de la vida real te ayuda en subir tu motivación		
38. Todavía tienes miedo de hacer errores		

Problemas / comentarios:

