

**PONTIFICAL CATHOLIC UNIVERSITY OF ECUADOR IN ESMERALDAS
APPLIED LINGUISTICS SCHOOL**



THESIS REPORT:

THE USE OF DRAMATIZATION OF REALISTIC SITUATIONS TO IMPROVE
THE SPOKEN ENGLISH IN “ALFONSO QUINONEZ GEORGE” EDUCATIONAL
INSTITUTION IN ESMERALDAS-ECUADOR 2016

TESIS DE GRADO:

EL USO DE LA DRAMATIZACION DE SITUACIONES REALÍSTICAS PARA
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The content of this research is an exclusive legal and academic responsibility of the author and PUCESE.”

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DEDICATION

To all my family, who have always supported and made me be who I am. To my wife for supporting me all the way.

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RESUMEN

El mejoramiento del inglés hablado de los estudiantes es fundamental para una comunicación efectiva en este idioma. Se han realizado estudios que demuestran cómo los aprendices del inglés han desarrollado sus habilidades orales a través de la técnica del drama. Mediante la práctica pre-profesional del autor, se identificó que los docentes de inglés de la Unidad Educativa Fiscal “Alfonso Quiñonez George” no tienen los recursos metodológicos necesarios para activar sus lecciones y motivar a sus estudiantes de manera que puedan mejorar sus habilidades orales. Por ello, el propósito de esta investigación fue proponer un material didáctico basado en la dramatización de situaciones realísticas en la práctica del idioma inglés, para mejorar el habla en el mencionado idioma. Se realizó un diagnóstico de las necesidades de aprendizaje de los estudiantes y de las dificultades metodológicas de los docentes a través de las técnicas de observación, aplicada al proceso de enseñanza aprendizaje del idioma inglés, y de la encuesta, realizada a los docentes de inglés de la referida unidad educativa, durante el curso académico 2014-2015. Después de computar los resultados, se diseñó un cuaderno con actividades basadas en el drama, el cual permite elevar la interacción, la motivación y la estimulación de las habilidades orales en inglés entre los estudiantes.

Palabras clave: inglés hablado – técnica – drama – unidad educativa

ABSTRACT

The improvement in the students' spoken English is fundamental for an effective communication in this language. There have been studies that demonstrate how English learners have developed their speaking skills through the technique of drama. By means of the author's pre-professional practice, it was identified that teachers from "Alfonso Quiñonez George" Educational Institution do not have enough methodological resources to activate their lessons and motivate their students so that they can improve their oral skills. This is why the purpose of this investigation was to propose a didactic material based on the dramatization of realistic situations in the practice of the English Language in order to improve the students' spoken English. A diagnosis of the students' learning needs and the teachers' methodological difficulties was done through the use of the technique of observation of the English Language teaching process, and a survey applied to teachers of English in the referred educational institution during the academic year 2014-2015. After computing the results, a booklet was designed with activities based on the use of drama. This booklet allows to increase interaction between students, motivation and stimulation of oral skills.

Key Words: spoken English – technique – drama – Educational Institution

1. INTRODUCTION

Speaking is common and important for communication among people in the society. Successful communication implies to speak efficiently, politely, clearly and using an effective voice projection. “Speaking is linked to success in life, as it occupies an important position both individually and socially.” (Ulas, 2008). Because of its importance, students from public high schools struggle a lot at the moment of developing their speaking skills. This is because they feel frustrated and nervous. They also prefer to get a zero as a score rather than to be seen as a clown because of the mistakes they can make when they speak.

In addition, the teachers make little or no effort to get students engaged and motivated to keep trying mastering their Spoken English. This lack of commitment of the teachers makes students not to pay attention to the English lessons; and they do not have the sense of willingness.

Some studies have proved the effectiveness of the use of drama in realistic situations in the classroom to improve the English language learning process and the students’ skills.

The author’s pre-professional practice permitted him to identify that teachers from “Alfonso Quiñonez George” Educational Institution, in Esmeraldas, do not have enough methodological resources to activate their lessons and motivate their students so that they can improve their oral skills.

This situation permitted the statement of the following problem of investigation:

How can teachers develop the oral language skills in students from “Alfonso Quiñonez George” Educational Institution, in Esmeraldas?

At the same time, other questions came to the mind of the investigator:

1. What are some of the theories concerning the use of drama for improving the oral skills in English?
2. What is the real situation of the students' oral skills in "Alfonso Quiñonez George" Educational Institution?
3. What methodology do English teachers use to teach the spoken English in "Alfonso Quiñonez George" Educational Institution?
4. How can teachers help their students feel motivated to speak English?

1.1. OBJECTIVES

1.1.1. GENERAL OBJECTIVE

To propose a didactic material based on the dramatization of realistic situations in the practice of the English Language in order to improve the spoken English.

1.1.2. SPECIFIC OBJECTIVES

- To investigate the different theories concerning the use of drama for improving the oral skills in English.
- To diagnose the real situation of the oral skills that the students from “Alfonso Quiñonez George” Educational Institution present.
- To diagnose the teachers’ methodological needs to improve the spoken English in the classroom from “Alfonso Quiñonez George” Educational Institution.
- To design a didactic material based on the dramatization of realistic situations to help students improve their spoken English.

2. THEORETICAL FRAMEWORK

2.1. WHAT ARE DRAMA ACTIVITIES?

Nowadays it is not an easy task to catch student's interest and motivation in class, so there are a lot of means used by teachers in order to involve students to participate actively in the learning process. Within such techniques employed in language classes, there are the so called "dramatic activities", whose terminology can generate some ambiguity. (Dougill, 1987).

This author recognizes the customary sort of dramatization, particularly the execution of a play, and a progression of different exercises, for example, pretends, recreations, amusements, tunes, and etcetera. He calls the previous "theater" and the last "casual dramatization" (Dougill, 1987, p.1).

He trusts that these two circles ought not to be seen independently, since they are both "the impersonation of an activity", as Aristotle expressed (Dougill, 1987, p.1). Both the theater and the casual show are valuable assets to be utilized as a part of a dialect class and in this research they will be for the most part designated "dramatization" or "sensational exercises". As we will comment, show does not allude just to the item, the execution, but rather likewise to the whole procedure of dialect learning (Phillips, 2003).

2.2. TYPES OF DRAMA ACTIVITIES

2.2.1. MIME

Dougill (1987) characterizes the mime as "a non-verbal representation of a thought or story through motion, real development and expression" (p. 13). It is an extremely valuable, intense and undemanding action, which underlines the significance of non-

verbal correspondence, particularly through outward appearances and signals (Klippel, 1987). Mime encourages students to wind up alright with performing before their partners without stressing for language. It is fun and it can be effectively utilized as a warm-up activity. Another point of preference is its visual component, which has clear influence

Memory is reinforced by visual affiliations, which hold language. Additionally, students' capacities of perception and improvisation are prepared (Klippel, 1987). Regardless of the possibility that no language is utilized amid mime, it is utilized when clarification is required, both with the instructor's directions and students' civil arguments, which are made in groups or pairs (Dougill, 1987).

Amid the discourse about the action, the objective language can be utilized for breaking down and assessing what has been seen. As Klippel, (1987) explains, the instructor must remember that reserved students may not think that it is simple to emulate before the classroom, particularly amid the main times.

2.2.2. ROLE PLAY

Role-play normally includes students playing nonexistent individuals in an imaginary circumstance. Byrne describes a portion of the methods for giving a system to the practice of role-play (Byrne 1986: 119-22). Open-finished discourses give an edge to beginning the pretend, with students allowed choosing how to build up the exchanges further. Mapped exchanges give students a kind of diagram letting them know which capacities they should utilize when they are interfacing. By having the "useful" signs for every speaker on independent cards, a data crevice is made. The associated case concerns two friends:

A Invite B to go out with you, 1) Decline, 2) Suggest another possibility, 3) Accept, 4) Confirm arrangements 5) Agree.

Role instructions describe a situation and tell the participants how to interact.

The following case contains the key component of unconventionality, an element of honest to goodness language talk. The reason here is to work on friendly and reacting to solicitations (cf. Dougill 1987: 18-19). A is told to call B to invite B to the cinema tonight. A is also told on the same card that before he or she rings up, a must decides on the choice of film. B is then told on a separate card that he or she has nothing to do tonight; however, B only wants to go to the cinema if the film is the one B would like to see, and this is the component of eccentrics. Situations plot the grouping of occasions without giving any of the words utilized.

The occasions could be displayed through a progression of pictures; the principle point is that they ought to be worried with sensible ordinary circumstances, for example, a scene in a cafeteria or bar. With this kind of pretending, the student, working in meetings, will need to choose when the suitable minute is to talk, regardless of whether to alter the situation, whether to work out what they believe was really said, and how they are going to do the pretend. Likewise, the students should choose about the characters-which they are precisely, what they resemble, where they are going-and have an unmistakable thought regarding the setting (cf. Byrne 1986: 120-22). (Davies, 1990)

2.2.3. SIMULATION

Now and again pretend play and renovations have a tendency to be mistaken for each other or deciphered contrastingly by different researchers (Dougill, 1987). Livingstone (1985) recognizes the two exercises by asserting that, dissimilar to pretends, "recreations need not stick so intently to genuine living. They may, for instance, include being wrecked on a desert island. The fundamental point is that the understudy brings his own particular identity, experience and assessments to the assignment" (p. 1). In any case, (Livingstone, 1985) brings up that "from the language showing perspective there is little contrast between setting out on a pretend play, a recreation, or a reenactment including pretend" (p. 2), since what is vital for the educator is making a chance to create talked language.

Both the exercises "can decrease the simulation of the classroom, give motivation to talking and permit the learner to talk genuinely to different learners" (Sturtridge, 1984).

As indicated by Buckner(1999), "a recreation is a serious, intelligent involvement in which the substance and parts accepted by members are intended to reflect what individuals experience in particular situations" (p. 1). Reproductions make a domain in which the members are included in a by and by important action.

Sturtridge (1984) comments that "in a rebuilding the learner is given an undertaking to perform or an issue to tackle; the foundation data and the earth of the issue is imitated" (p. 128). She similarly guarantees that such exercises were initially utilized in business and military preparing, where the consequence was critical (Sturtridge, 1984). Despite what might be expected, these days in language taking in the result of a rebuilding is not significant, since the dialect utilized amid the entire action is the thing that truly scores. (Dougill, 1985) clarifies that reproductions are better known for being utilized as a part of general instruction and preparing, as opposed to drama workshops.

An average case of renovation could be utilized as a part of Business English, where a worker and a business examine about their organization emergency (Dougill, 1985). In such sort of exercises, realia are important. Case in point, in a recreation of a board meeting, as Dougill, (1985) elucidates, reports and a motivation would be required. "Due to this accentuation on honesty to this present reality, renovations are more regularly utilized with grown-ups than youngsters, whose absence of learning and experience would make things risky" (Dougill, 1985, p. 139).

2.2.4. SCRIPTS

From an etymological perspective, scripts offer valid examples of language, which are normal and oral. They could be contrasted with the discoursed in language course books, however these are normally softened up sentences or little units, so there is no coherence

in the discourse, which is offered by scripts. What's more, (Dougill, 1985) remarks that they "offer mental security to the students" (p. 23), they are "less debilitating and less requesting than numerous other drama exercises in light of the fact that the substance is given as opposed to made" (p. 24). In language classroom, scripts don't need to be pointed essentially to a last execution.

Nonetheless, (Dougill, 1985) trusts that the execution of the script helps students to build up their self-assurance, self-control and collective work. Scripts can be utilized as a part of a considerable measure of routes, for example, perusing understanding, familiarity hone, elocution, style and language examination and vocabulary work (Dougill, 1985). Members are specifically and physically required in the movement, not just with the verbal language contained in the script itself, additionally with the paralinguistic highlights that the content may propose. Keeping in mind the end goal to be utilized appropriately, scripts should be carefully chosen. First, (Dougill, 1985) states that "whatever the reason, the dialect included must be open to the understudies and pertinent to their requirements" (pp. 84-85).

At that point, the educator needs to consider the number and kind of parts. An answer for scripts with very few characters is to separate the class into groups, or a part might be part between two students, etc. Additionally, the length is significant, since it is correct not to pick a long script (Dougill, 1985). Here and there it is ideal to focus on a section as opposed to an entire long play. At long last, the sensational interest must be sensible, since students are not genuine actors.

2.2.5. IMPROVISATION

Utilized as a language classroom dramatic activity, the "capacity to improvise is an essential element of language use" (Dougill, 1985, p. 19). This kind of activity is constructing totally in light of students' creativity, on the grounds that nobody comprehends what will happen. The language utilized amid the unprepared creation can

be investigated and talked about thereafter, by giving thoughts and recommendations about how to enhance it (Dougill, 1985).

Trivedi, (2013) clarifies that extemporization not just gives students conceivable consequences of enhancing their phonetic relational abilities, additionally and particularly their courage. Actually, since this assignment does not depend on practicing or a script, the learners can express their suddenness openly. They can build up their own characters as they incline toward and talk as much as they feel like (Trivedi, 2013). Consequently, the fundamental point of interest is without a doubt the level of opportunity that students are given among the entire implementation.

2.3. WHY USING DRAMA ACTIVITIES IN A LANGUAGE CLASSROOM

The utilization of drama in the ESL classroom is not another idea. "Drama gives a great stage to investigating hypothetical and useful parts of the English dialect" (Whiteson,1996). For building up their informative guides in true and element conditions the act of spontaneity part of drama offers chances to the students. The utilization of drama in the English classroom is used to persuade the students to speak.

Dramatization has the ability of making the learning knowledge a good time for the students and even uncommon in light of the fact that it is intelligent and visual.

There are numerous studies about utilizing drama to learn the English Dialect. Wan Yee Sam discusses "the open methodology, drama systems, estimation of dramatization in instruction, favorable circumstances and weaknesses" (1990). Alan Maley and Alan Duff are exemplary hotspots for the advantages of utilizing dramatization methods; how it adapts new vocabulary, fabricates certainty, persuades the students and moves the center from the educator to the students (Maley,1982).

"Drama is a one of a kind correspondence situation which makes broad solicitations on the versatility and aptitudes of the teacher" (Kao,1998). Morrow (1981) gives some directing standards behind the utilization of the informative exercises. Susan Holden (1981) adds a few definitions regarding what dramatization is and how it gives chances to a man to convey what needs be. (Boudreault, 2010)

2.4. ADVANTAGES AND DISADVANTAGES OF DRAMA USE IN THE EFL CLASSROOM

Ziliax (2011) making reference to Maley and Duff (2005) summarizes main points that justify the use of drama in the language classroom:

Advantages:

1. It coordinates language aptitudes normally. Cautious listening is a key component.
2. Unconstrained verbal expression is fundamental to a large portion of the exercises; a large number of them require perusing and composing, both as a component of the info and the produce.
3. It incorporates verbal and non-verbal parts of correspondence, in this manner uniting both personality and body, and reestablishing the harmony amongst physical and scholarly parts of learning.
4. It draws upon both psychological and full of feeling areas, along these lines reestablishing the significance of feeling and additionally considering.
5. By completely contextualizing the language, it breathes life into classroom communication through an escalated concentrate on importance.

6. The accentuation on entire individual learning and multi-tangible inputs helps learners to gain by their qualities. In doing as such, it offers unequalled open doors for taking into account learner contrasts.
7. It cultivates mindfulness (and consciousness of others), self-regard and certainty; and through this, inspiration is created.
8. Inspiration is moreover encouraged and maintained through the assortment and feeling of anticipation created by the exercises.
9. There is an exchange of obligation about gaining from educator to learners, from teacher to learners, which is where it belongs.
10. It supports an open, exploratory style of realizing where innovativeness and creative energy are offered degree to create. This, thus, advances hazard taking, which is a vital component in successful dialect learning.
11. It positively affects classroom progression and air, in this manner encouraging the arrangement of a reinforced gathering, which adapts together.

Nevertheless, Maleys' favorable circumstances of show use in the EFL classroom, Desiatova (2009) finds some more gainful learning qualities, as recorded underneath: Through dialect utilization of genuine circumstances, dramatization creates a need to talk.

- Drama is a perfect approach to urge learners to figure the significance of obscure language in a setting which reinforces basic considering.
- Learners should utilize a blend of language structures and capacities ("chunks") in the event that they need to impart effectively.
- By playing a part, students can escape from their ordinary personality and "take cover behind" another character. When you give students exceptional parts, it

urges them to be that character and forsake their timidity.

- To bring this present reality into the classroom (critical thinking, research, counseling lexicons, continuous and space, cross-curricular substance).

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

Disadvantages

1. Action is manufactured - Richards (1985) watched that despite the fact that it should give legitimate circumstances to students to utilize language, the circumstances infrequently made were fake, and not pertinent to necessities of the students.
2. Exercises are hard to screen - With so much action, both physical and verbal going on, it is now and then troublesome for the educator to screen a student's execution. There is the trepidation among educators that the students are having a fabulous time, and that no learning is occurring.
3. Causes shame - In a few circumstances, particularly among grown-up learners, imaginary and recreation exercises cause a great deal of humiliation, clumsiness and next to no unconstrained dialect use. The decision of proper parts for various students is along these lines imperative.
4. Supports off base structures - Since the instructor is not urged to right slip-ups quickly, so as not to demoralize students, this gives chances to learners to create and rehearse ungrammatical and improper structures.
5. Has social inclination - As per Richards (1985), these exercises are more suited for learners from societies where demonstration exercises and learner coordinated

exercises in educating are more regular. In societies where the educator overwhelmed classroom is still the standard, the learners may not react readily to the exercises.

6. Instructors' trepidation of losing control - Since the exercises require full cooperation of the students and least interest from the educator, he or she may expect to lose control of the class. Moreover, the students may escape and get to be troublesome.
7. Suddenness is lost - Frequently, the students get extremely found up with what, making it impossible to say. They dither to pick their words and do not interface suddenly.
8. Timing lessons is troublesome - The instructor needs to invest a considerable measure of energy in arrangement work, particularly for reproductions. He is not ready to foresee the measure of class time that will be taken to complete the action, subsequent to the capacity of every class fluctuates.
9. Exercises may not be appropriate for all levels – Show exercises include a great deal of discussion and talk. In this manner, it may not be exceptionally appropriate for low capability students who do not have the vital informative skill to do the action. These exercises would be more appropriate for middle of the road and propelled learners.
10. Since a drama activity is arranged, students do not get an opportunity to improvise. They fear committing errors by not remembering the script effectively.

2.5. MOTIVATION

2.5.1. TYPES OF MOTIVATION

It is the interest of the students for their own learning or exercises that quick it. Interest may obtain, continue or increase depending on intrinsic and extrinsic elements. It must be recognized from what usually has been brought in the classroom inspiration, which is exactly what the educator does to influence students.

So as to know the kinds or nature of inspiration that guide students' learning, it is critical to know whether the learner was intrinsically motivated (i.e., was attempted for its absolute premium and pleasure) or was extrinsically motivated (i.e., was done to achieve a result that is distinguishable from the learning itself; (Deci, 1971, 1975). A more refined conceptualization followed in which extrinsic motivation was separated into sorts of control that differ in their level of relative self-sufficiency (R. M. Ryan and Connell, 1989; R. M. Ryan and Deci, 2000b). With this expansion, the essential center changed to autonomous inspiration versus controlled inspiration.

Autonomous motivation needs to do with the experience of volition and decision, while controlled inspiration includes the experience of being forced or controlled.

2.5.2. INTRINSIC MOTIVATION

Intrinsic motivation is deliberate. It is frequently brought on by the associated elements: interest, joy, pride, inside prize, self-awareness, aptitudes, abilities, opinions and inner needs. It is an inspiration with components of self-sufficiency, individual objectives and enthusiasm.

Much of the time, intrinsic motivation is more supported in light of the fact that it is deliberate and does not require force. Moreover, individuals with intrinsic motivation are

friendlier and less competitive with others, all without saying that keep enthusiasm for something for a more extended timeframe.

2.5.3. EXTRINSIC MOTIVATION

Extrinsic motivation is the inverse to the intrinsic, because in this case the approval of a reward or external is requested. Not conceived of self. Among the main causes of this kind of motivation include: force, acknowledgment, recognition, comfort, feeling of worth and social assistance.

Contingent upon the circumstance, outer abundance can reinforce the convictions and interior needs. Extrinsic motivation can make some individuals more competitive and violent with others when they have a same prize.

Talking about honors, unique prizes assume a key part in the extrinsic motivation, while the intrinsic rewards are imperceptible.

2.6. DRAMA ACTIVITIES AND STUDENTS' MOTIVATION

The question remains as to why some students remain highly motivated, while others do not. There will always be students who turn in assignments in advance of their peers, while others may not turn in anything. The problem of those latter students is more critical when the assigned work is done at home. Unlike traditional face-to-face instruction, when the homework is delivered, there is no one in an authority role to clarify the mistakes the students in their assignments.

Identifying the unmotivated student, if a student lacks motivation; one or more conditions might prevail:

- While most of the students turn in assignments with regularity, the unmotivated student is typically late or provides no response to required work.
- Repeated messages to the student remain unanswered or, if a reply is given, it typically contains reasons why the student has not completed the work.
- If taking on and off-campus classes, the student makes no effort to communicate with the instructor, even to the point of avoidance when both are in relative proximity.
- The student's peers will occasionally make comments about the situation.

While we do not recommend that instructors spoon-feed every student, we do not alternatively suggest that students on a failing path be left to fend totally for themselves. Rather than ignore the unmotivated student, follow-up with that individual is recommended. To assume that students who turn in work late or not at all are unmotivated is fallacious. (Badrul K. H., 1997)

2.7. CONSEQUENCES OF LACK OF MOTIVATION

1. The student is not prepared to face oral activities, especially if such a discussion occurs without notice, in which each student has the responsibility to participate.
2. The student is required to participate, but the fear of making mistakes when talking keeps it quiet during the activity within classes.
3. The instructor assumes that students have sufficient training and knowledge.
4. When there are interpersonal difficulties among students, in which case, the lack of enthusiasm to participate in group is not very common.

5. The student can not see a connection between what is taught and its objectives, personal needs or desires so it loses interest.
6. The lack of material with dynamic activities that capture the interest of students, creating a good environment for learning the English language.

2.8. DRAMA AND COMMUNICATION

Drama is authentic; it can be utilized as a part of genuine discussions, where students can express their feelings and thoughts while listening to the emotions and thoughts of their colleagues (Aldavero, 2008). As such, English is taught in an open connection, as a genuine mean of correspondence, which is a long way from arrangements of vocabulary or language structure works out. These sorts of exercises advance familiarity with discussion furthermore help retaining new vocabulary. The dialect is utilized, connected in an amusement or action whose point is to set up correspondence and this verisimilitude with reality upgrades students' talking familiarity, listening perception and maintenance of words.

Drama urges students to talk, by giving them the shot of correspondence. Aldavero, (2008) likewise calls attention to how learners enhance self-assurance and their collective work in the classroom. She remarks that drama exercises permit students to utilize the language they feel greater with: the propelled learners can utilize more perplexing exchanges, though the individuals who are less secure simply create basic discussions. With the accentuation on the open way to deal with dialect educating, a great deal of significance is offered these days to setting circumstances in the classroom where students can utilize language definitively (Dougill, 1987).

This emerges from the essential rule that language is particularly "a method for correspondence, not a theoretical assortment of information to be learnt" (Dougill, 1987, p. 5). Emotional procedures can outfit a system in which students have a "genuine need to

impart" (Dougill, 1987, p. 5). This need is just achievable in certain conditions and in an appropriate classroom environment, as we will remark next. The primary perspective to consider is the teacher-student relationship and their separate parts.

2.9. THE TEACHER'S ROLE WHEN USING DRAMA

"In utilizing Drama as a part of the classroom, the educator transforms into a facilitator instead of a power or the wellspring of knowledge." Hoetker, (1969) cautions that "the instructor who over and over again forces his power or who considers dramatization as a sort of inductive strategy for touching base at predetermined right reply, will absolutely vitiate the formative estimations of drama and perhaps its instructive quality also."

Dramatization in the classroom is most helpful in investigating subjects when there is no single, right answers or interpretation, and when exclusivity is more fascinating than similarity and truth is interpretable. As Douglas B., (1968) puts it " Training ought to endeavor not for the acknowledgment of one voice, but rather for a dynamic investigation of numerous voices". Utilizing drama exercises and methods inside the classroom has changed the part of the instructor. The educator is only the facilitator.

2.10. STUDENTS' MISTAKES

To the extent students' errors are concerned, the educator ought to talk about them later, without intruding on the movement in course. This is basic to give students a chance not to hesitate to take an interest, "respond and interface suddenly" (Maley and Duff, 1982, p. 22) with no kind of apprehension for committing errors. Adjusting mistakes while understudies are talking could have a repressing impact and "may meddle with the procedure of innovativeness" (Dougill, 1987, p. 133). Accordingly, instructors need to act deliberately, doing whatever it takes not to interfere with students in mid-flow or censure the individuals who should be authorized or reinforced.

Language flows all the more effectively when students are in a friendly situation and on the off chance that they are not worried about exactness (Marshall, 1994). Things being what they are, how to adapt to students' mistakes? "One arrangement is to utilize hot cards" (Dougill, 1987, p. 133), on which educators can record their notes about applicable errors, and pass them honestly to the particular students being referred to. Another credibility while observing the students' exercises is to take mental or composed notes to be cleared up later on. Be that as it may, mental perception is restricted, since it is effectively ignored, so the most appropriate context to screen students' exercises is utilizing pen and paper and talk about the principle disasters next.

The primary weakness of this strategy is that students may feel uncomfortable and restrained on the bad chance that they see that their discourse is being checked so in point of interest. Subsequently, educators should be however much discrete as could reasonably be expected while looking at exercises, perhaps sitting tight for the right minute to take notes as opposed to doing it straight ahead when an understudy has committed an error (Dougill, 1987). An intense strategy in such manner is for the educator to record case of appropriate or right use of dialect too, which speaks to an inspiring criticism for student and a method for authorizing all the more talking practice (Dougill, 1987).

A positive methodology made with mistake changes is a great deal more persuasive, since it creates a right model as opposed to concentrating on the misstep. Along these lines, first the instructor should discover something positive to remark on and after that say the areas which can be enhanced (Phillips, 2003). This adds to making a non-debilitating climate, which is major for the achievement of the lessons.

2.11. CLASSROOM ENVIRONMENT

In the event that students are not used to improving dramatization in the language class they may be suspicious and new to a few exercises, and when they pick up certainty enough to move around in the room and build up a contact with their companions they

will have the capacity to investigate additionally requesting assignments (Maley and Duff, 1982). This implies students require their opportunity to get used to some activities, and it is essential not to induce them and trying to set up a well-disposed and attractive climate. In this manner, since the vast majority of the exercises are in sets or gatherings it is important that students develop a trustful and secure association with each other (Dougill, 1987).

In a remote dialect class, talking openly can humiliate, particularly if students are not that usual to it. Also, considering that they need to cooperate, they have to share thoughts, acknowledge feedback, team up, "go out on a limb and right each other" (Dougill, 1987, p. 11). This would not be achievable in an atmosphere of doubt and suspicion, in which students would not impart their visions or feelings. As for the space where sensational exercises should to be led, the customary classroom environment brimming with chairs and work areas is not the best choice (Maley and Duff, 1982). In the event that moving the furniture separated is impractical or excessively requesting, another room can be utilized. Students might be requested that move the seats and the tables in an opposition, where they must be as quick and as peaceful as could be expected under the circumstances (Phillips, 2003).

The space is vital for the expansion required by the exercises, additionally to establish a visual and physical contact with the individual you are conversing with. Actually, as it has been expressed, it is important to convey with words, as well as by utilizing non-verbal correspondence, so students require an open space, which encourages this accomplishment. Additionally, the principal space can be utilized as a sort of stage, where one or more students can make to whatever remains of the class.

Along these lines, students are additionally liberated from the changes brought on by the conventional classroom course of action in work areas (Dougill, 1987). This is one reason why numerous educators protest working in meetings, since they see their energy debilitated and students getting away from their control.

2.12. PSYCHOLOGICAL AND PEDAGOGICAL SUPPORT OF THE INVESTIGATION

2.12.1. THE SOCIO-CULTURAL APPROACH OF LEV VYGOSTKY

Vygotsky emphasized the fact that learning occurs first interpersonally, by means of the relationship between two or more people, and then intrapersonally, in the mind of the individual. For language learning it is very important to make provision of activities that permit the students' interaction since the very beginning, and not only interaction between them, but also between them and the contexts they read.

But to establish a good interaction, it is compulsory, since the pedagogical and psychological point of view, to consider Vygotsky's construct of the *zone of proximal development* (ZPD) (1978), what means that to comprehend the relationship between development and learning, it is important to distinguish two developmental levels: the present and the potential ones. The present refers to the activities that a child can carry out alone, without help; in contrast to potential levels of development: what children can do with help. Precisely, the distance between the present developmental level and the level of potential development is the ZPD (p. 85).

To go through the ZPD, the child needs mediators, which can be didactic materials, the teacher, and other students. In the case of this investigation, good mediators are the teacher and the didactic material to improve the students' spoken English.

2.13. LEGAL BASES

The Ecuadorian Ministry of Education has a section called Ecuadorian in-service English Teacher Standards that actually is based into five domains that are related with those stated for the general curriculum of the English language teaching and learning.

The domain number 3 that is Curriculum Development has a general standard which is

Implementing and Managing Standards-Based English and Content Instruction, and this one is divided into many different specific standards in relation to English language teaching.

According to the Ministry of Education of Ecuador, in the Agreement 0052-14, it is stated that from the year 2016-2017, in the Mountains and Coast Regimens, the Teaching of English from the second grade junior high school students to the third level senior high school students, is compulsory in all educational Institutions.

2.14. RESEARCH ANTECEDENTS

In Ecuador, Ambato, Infante, R. (2010) stated innovative techniques that might help the teacher to teach a foreign language through drama. One of these is questioning in role or hot sitting. This is a technique that can be used with several level of students. If there is not a volunteer, the teacher can take on the hot seat. With this activity, the students can work on comprehension of characters and practice the writing skill. Though this author makes emphasis on the writing skills, I consider that this technique significantly contributes to the development of oral skills.

Ziliax (2011) diagnoses the necessity to use drama and improvisation of situations to improve the students' knowledge, behavior and motivation towards the English language Learning. He did an investigation with 10 students from different schools in the Pontifical Catholic University in Quito. He proposes a DVD with 10 sections of activities where the students have to use the technique of drama.

Arroyo (2015), in Esmeraldas, investigated about the importance to improve the student's listening skills by means of ludic activities which may include role plays about situations that they can listen to through a video presentation. Then they can act out conversations.

3. METHODOLOGY

RESEARCH LINE:

The research line to which this investigation belongs is **METHODOLOGY FOR TEACHING ENGLISH AS A FOREIGN LANGUAGE**.

3.1. METHODOLOGICAL APPROACH

The investigation carried out was bibliographic, documentary, and of field. Literature concerning the topics was consulted; techniques such as the observation and the survey were applied to find out information required in order to make the proposal.

The methods used were the inductive and deductive and analysis and synthesis.

3.2. TYPE OF STUDY

The study done was: descriptive, because the results were described; explicative, because by means of the results achieved, a proposal was made, correlational, because a relationship between the two variables studied was established.

3.3. VARIABLES

The variables used for the realization of this research are:

Dependent: Students' spoken language

Independent: The dramatization of realistic situations

3.4. POPULATION AND SAMPLE

The population of the study was composed by 60 third-level senior high school students and 3 teachers from “Alfonso Quiñonez” Educational Institution, Esmeraldas city, Ecuador.

The sample coincided with the population.

3.5. DATA PROCESSING

The data processing of the investigation was manually done by the investigator. It consisted of determining the results with the objective to give an answer to the problem of the investigation, fulfill the objectives, and make a proposal directed to improve the spoken English of third level high school students from “Alfonso Quiñonez” Educational Institution, Esmeraldas city, Ecuador.

The data were tabulated by means of the Microsoft Excel Programme.

3.6. HUMAN RESOURCES:

The human resources used were:

- 1 Investigator.
- Authorities.
- 60 third level high school students from “Alfonso Quiñonez” Educative Institution, Esmeraldas city, Ecuador.
- 3 teachers from the referred institution.
- Thesis’ Director.

3.7. MATERIAL RESOURCES:

- Office materials.
- Transportation.

- Copies
- Computer.
- Internet.
- Books.

3.8. TECHNIQUES AND INSTRUMENTS:

3.8.1. TECHNIQUES:

The following techniques were used:

Bibliographic technique: It was used for the construction of the theoretical framework with the objective to recreate the scientific knowledge for the study and analysis of the present investigation.

Survey: This technique was designed according to the objectives and was applied to three teachers involved in the investigation.

Statistic Technique: This technique permitted the tabulation of data from the surveys.

Observation Technique: It was applied to 60 third level senior high school students from “Alfonso Quiñonez” Educational Institution, Esmeraldas city, Ecuador.

3.8.2. INSTRUMENTS:

The instruments which were used for each technique were:

- Bibliographic records.
- Questionnaires.
- Guide of observation.
- Statistic graphs and tables.

4. RESULTS

The results of the investigation are presented as follows:

4.1. RESULTS OF THE OBSERVATION

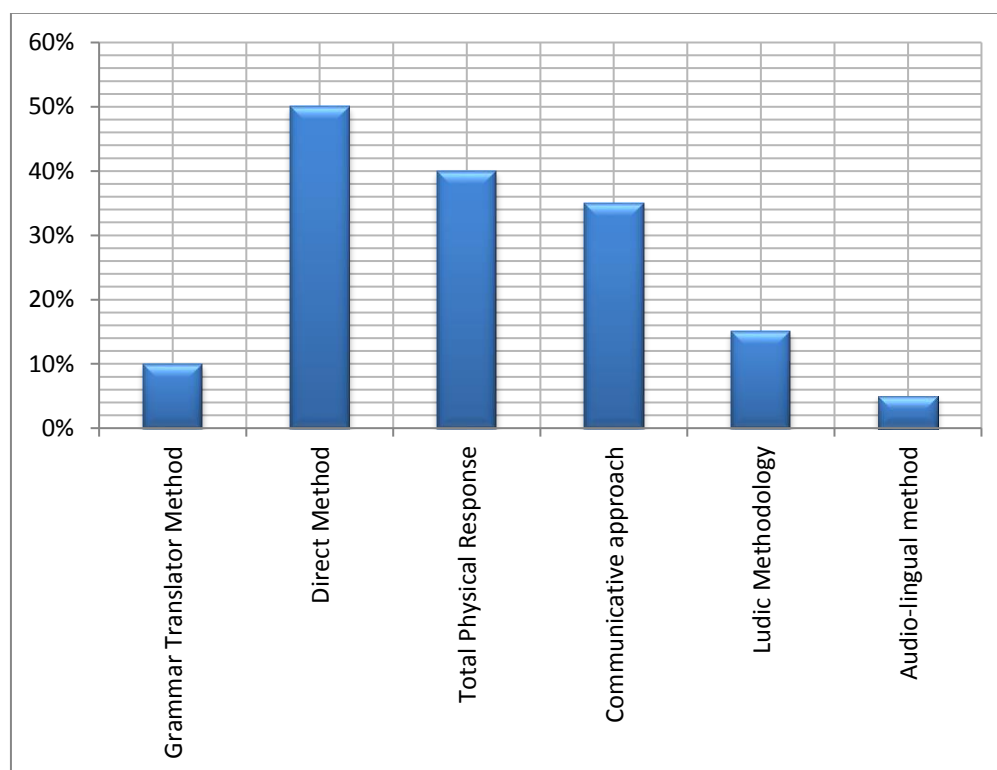
The method of observation was applied to English lessons taught to third high school level at “Alfonso Quiñonez George”, Esmeraldas-Ecuador. The data was registered in a diary of investigation, and are illustrated as follows;

In the observation guide (Appendix 1) that I used in this research of the English Language Teaching, I noticed that the 30% of the students participate in their classes of English, only the 10% of the them have fluency at speaking, I also observed that the methodologies used by the teachers do not benefit students’ interaction. In addition, teachers rarely use aids to activate the students’ spoken English.

According to the results taken from the observation guide, I can state that the methodologies used by the teachers do not allow students to develop their speaking skills. Furthermore, their low level of participation and fluency arises from their lack of motivation. This is because they are not engaged at all by their teachers.

4.2. RESULTS OF THE SURVEY APPLIED TO ENGLISH LANGUAGE TEACHERS FROM “ALFONSO QUIÑONEZ GEORGE” EDUCATIONAL INSTITUTION

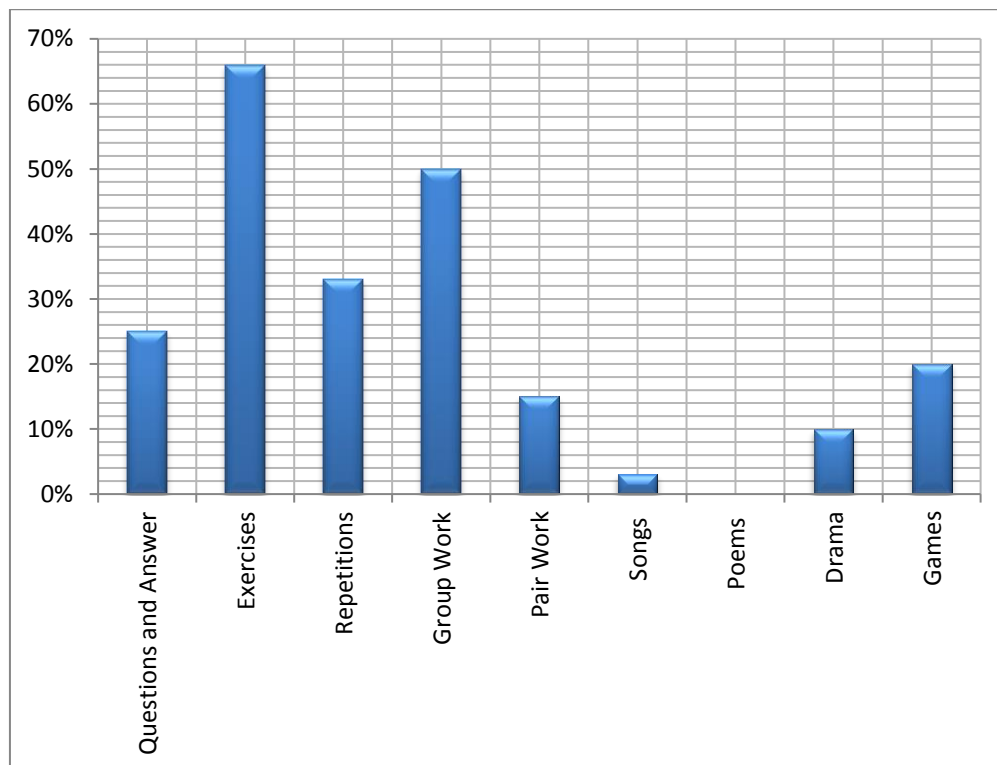
4.2.1. METHODOLOGY USED TO TEACH ENGLISH



GRAPHIC 1: METHODOLOGY USED TO TEACH ENGLISH

This graphic shows that the methodology mostly used by the teachers are the Direct Method with 50%, Total Physical Response with the 40% and the Communicative Approach with 35%, while the Grammar Translation 10%, Ludic Methodology 15%, Audio-Lingual Method 5%. This shows a lack of motivation by teachers to use the ludic methodology, in which the drama is included, that involves more interaction among students using more dynamic activities.

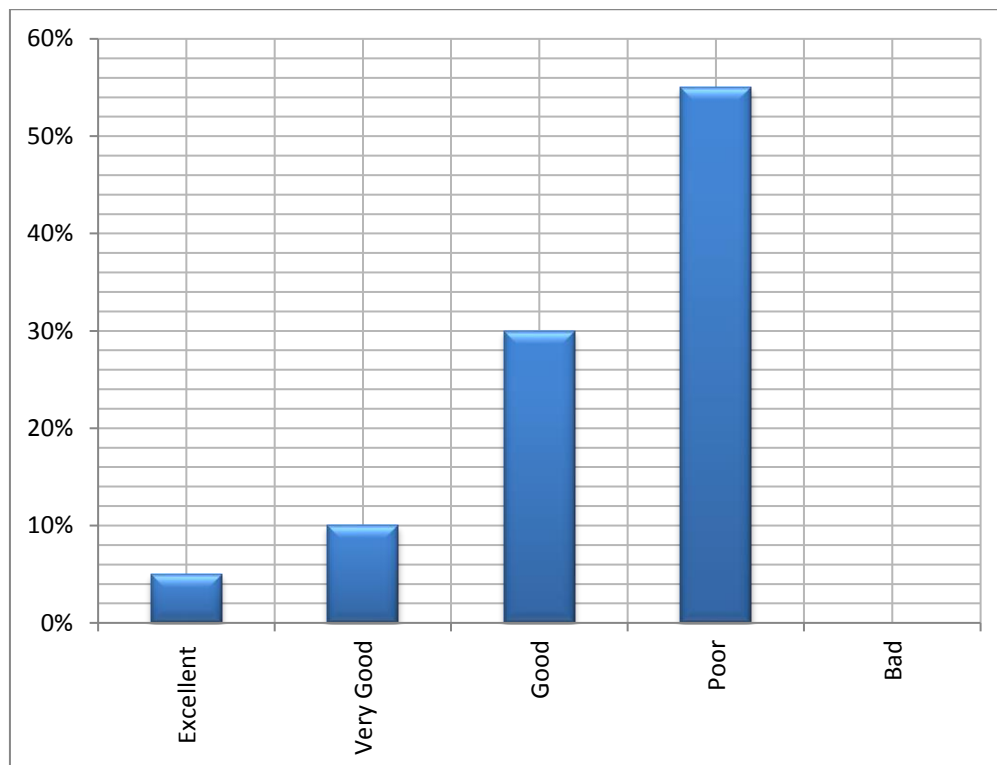
4.2.2. TECHNIQUES FREQUENTLY USED TO DEVELOP THE STUDENTS' ORAL SKILLS IN THE LANGUAGE



GRAPHIC 2: TECHNIQUES FREQUENTLY USED TO DEVELOP THE STUDENTS' ORAL SKILLS IN THE LANGUAGE

This graphic shows that Questions and Answer has 25%, Exercises 66%, Repetitions 33%, Group Work 50%, Pair Work 15%, Songs 3%, Poems 0%, Drama 10% and Games 20%, It can be seen that the techniques most widely used are Exercises and Group Work, whereas there is little use of drama, or other activities such as games, that can help to improve students' oral skills.

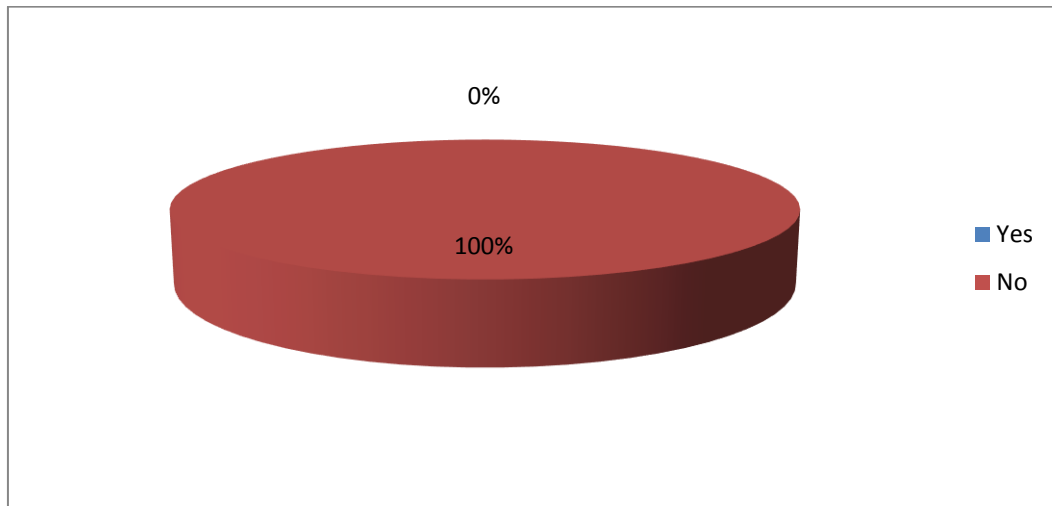
4.2.3. HOW TEACHERS EVALUATE THEIR STUDENTES' ORAL SKILLS IN THE LANGUAGE



GRAPHIC 3: STUDENTS' ORAL SKILLS IN THE LANGUAGE

The graphic shows that 5% selected excellent, 10 % very good, 30% Good, 55% Poor, and 0% bad. This shows that the major percent coincided with the evaluation of Poor, what means that it is necessary to work with the students' oral skills.

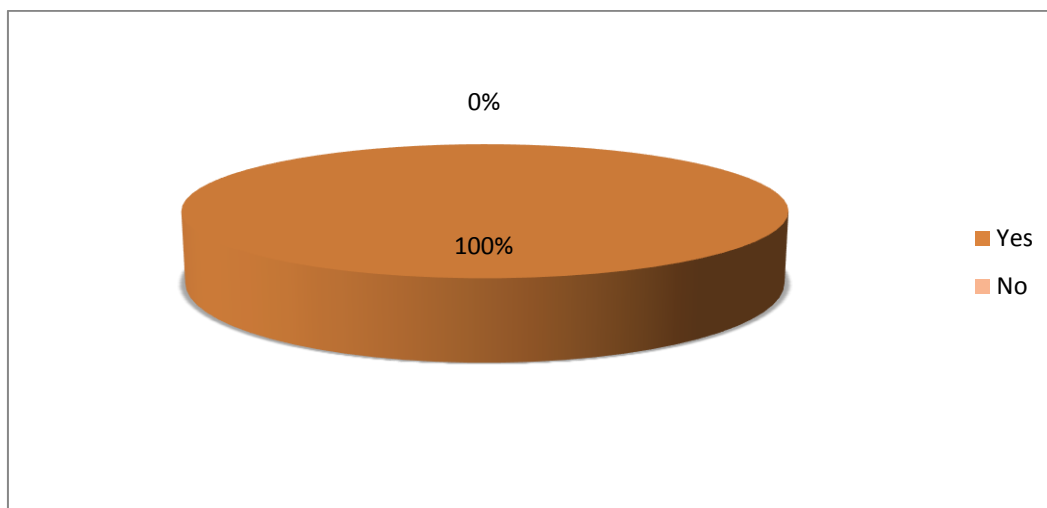
4.2.4. IF THE TEACHERS CONSIDER THAT THE TEXTBOOK IS ENOUGH TO DEVELOP THE STUDENTS' ORAL SKILLS



GRAPHIC 4: IF THE TEXTBOOK IS ENOUGH TO DEVELOP THE STUDENTS' ORAL SKILLS

The results that we can see through the graphic is that all the teachers agree that the textbook is a fundamental tool that helps to develop the students' oral skills, but it needs to be complemented with other activities, for that reason the 100% selected the category NO. This information shows that teachers need a material with other activities.

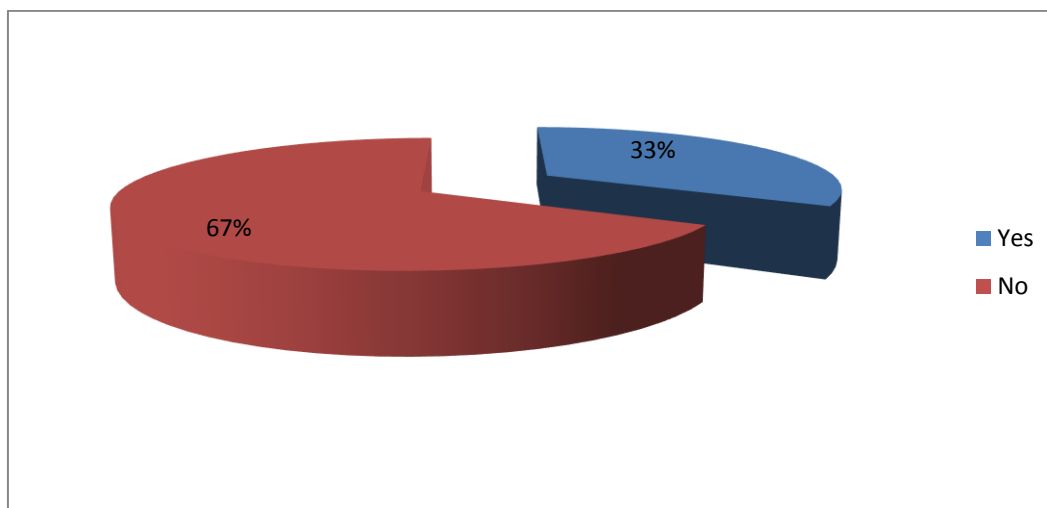
4.2.5. IF THE USE OF DRAMATIZATION OF REALISTIC SITUATIONS WOULD BE GOOD TO IMPROVE THE STUDENTS' ORAL SKILLS



GRAPHIC 5: IF THE USE OF DRAMATIZATION OF REALISTIC SITUATIONS TO IMPROVE THE STUDENTS' ORAL SKILLS

In this graphic we can see that 100% selected the category **YES**, stating that the use of dramatization of realistic situations are good for improving the students' oral skills. This information shows that all teachers are aware of the benefits of this type of activity that involves role playing, songs and other ludic activities, that results very interesting for students.

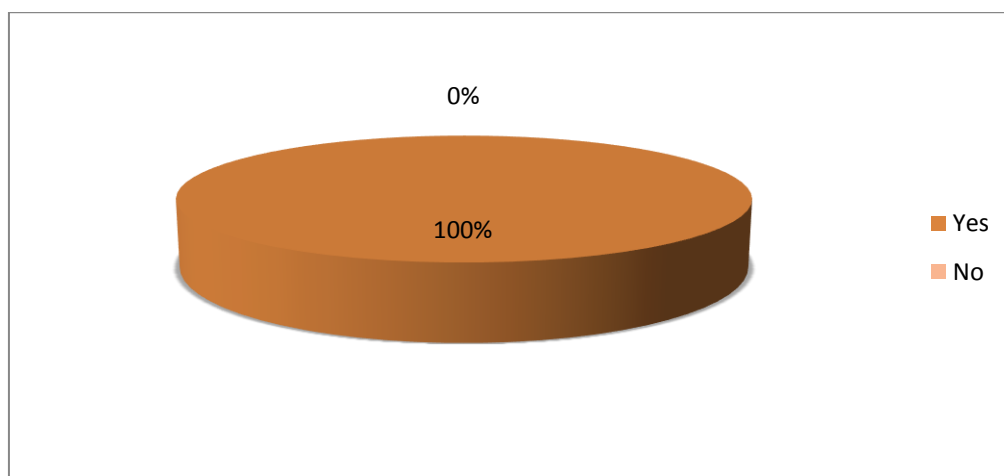
4.2.6. IF TEACHERS HAVE ANY DIDACTIC MATERIAL THAT HELP THEM WORK WITH THE USE OF DRAMATIZATION IN THE CLASSROOM



GRAPHIC 6: IF TEACHERS HAVE ANY DIDACTIC MATERIAL THAT HELPS WITH THE USE OF DRAMATIZATION IN THE CLASSROOM

In this graphic we can see that only 33% selected the category **YES**, while 67% marked in the category **NO**, this reveals that the design of a didactic material would be necessary to complement the textbook.

4.2.7. IF TEACHERS WOULD LIKE TO HAVE A DIDACTIC MATERIAL TO USE A DRAMATIZATION OF REALISTIC SITUATIONS IN THE CLASSROOM



GRAPHIC 7: IF TEACHERS LIKE TO HAVE A DIDACTIC MATERIAL OF HOW TO USE THE DRAMATIZATION OF REALISTIC SITUATIONS IN THE CLASSROOM

100% of teachers marked the category **YES**, what mean that they need to have an extra material for teaching the English language, I affirms that activities of realistic situations in the classroom are helpful for teaching and practicing the English language, also in the reinforcement of oral skills.

5. DISCUSSION

The objectives of the present investigation were fulfilled thoroughly because a didactic material based on the dramatization of realistic situations in the practice of the English Language in order to improve the Spoken English is presented, after investigating different theories concerning the use of drama for teaching English and making a diagnosis of the real situation of oral skills that the students from “Alfonso Quiñonez George” Educational Institution present.

The results obtained coincided with the ones got by other investigators (Infante, 2010; Ziliax: 2011, and Arroyo: 2015), in relation with the benefit of using drama of realistic situations in the classroom to improve the students’ knowledge of the English language, and the oral skills, because they become more motivated to study the language.

The teachers from the Educational Institution where the investigation was carried out considered that it would be good to have a didactic material that could help them for using drama as a technique in the English classroom, because the textbook was not enough for that. They also confirmed their lack of knowledge concerning the use of drama to enhance the students’ motivation in the English language classroom.

6. CONCLUSIONS AND RECOMMENDATIONS

6.1. CONCLUSIONS

- When the teacher uses traditional methods for teaching English in class, the learning process does not motivate or stimulate the students, so language learning is affected. There is no development of oral skills.
- The students from “Alfonso Quiñonez George” Educational Institution present difficulties in the oral skills because of lack of motivational activities. Therefore, a booklet with activities with methodological orientations to improve the oral skills will be a good material for teaching the spoken English.
- The English teachers from “Alfonso Quiñonez George” Educational Institution need methodological help to improve the students’ oral abilities in the language by encouraging their motivation.
- The dramatization of realistic situations is a very important technique to use in the English language classroom because it helps the students’ improvement in the oral abilities.

6.2. RECOMMENDATIONS

- To make methodological arrangements in the English language staff from “Alfonso Quiñonez George” Educational Institution to introduce the use of dramatization of realistic situations in the lessons.
- To carry out a pedagogical experiment to put into practice the didactic material designed and evaluate its contribution to the students’ oral abilities development.

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7.2. APPENDIXES

7.2.1. APPENDIX 1

Guide of observation of the English language teaching – learning process of third level senior high school students from “Alfonso Quiñonez” Educational Institution. Esmeraldas, Ecuador.

Date:		Grade: third senior high school	
Institution: “ALFONSO QUIÑONEZ GEORGE” EDUCACTIONAL INSTITUTION			# of record: 1
Objective: to diagnose the development of the students’ spoken English and the effectiveness of the methodologies that teachers use for teaching.			
	VERY GOOD	GOOD	BAD
Students’ Participation in class			
Students’ fluency			
The methodology used for language teaching benefits the student’s interaction.			
The teacher uses material aids to activate the students’ spoken English.			

7.2.2. APPENDIX 2

Survey to be applied to the English language teachers from “Alfonso Quiñonez George” Educational Institution, Esmeraldas – Ecuador.

Objective: To evaluate what kind of methodologies and techniques the English language teachers used for teaching.

1. - WHAT METHODOLOGY DO YOU USE TO TEACH ENGLISH?

- A. _____ The grammar translation method.
- B. _____ The direct method.
- C. _____ The total physical response.
- D. _____ The communicative approach.
- E. _____ The task-based approach.
- F. _____ The ludic methodology.
- G. _____ The audio-lingual method.

2.- WHAT TECHNIQUES DO YOU FREQUENTLY USE TO DEVELOP THE STUDENTS' ORAL SKILLS IN THE LANGUAGE?

- A. _____ Questions and answers.
- B. _____ exercises.
- C. _____ repetitions
- D. _____ group work
- E. _____ pair work.
- F. _____ songs.
- G. _____ poems.
- H. _____ dramas.
- I. _____ games.

3.- HOW WOULD YOU EVALUATE YOUR STUDENTS' ORAL SKILLS IN THE LANGUAGE?

- A. _____ Excellent.
- B. _____ very good.
- C. _____ good.
- D. _____ poor .
- E. _____ bad.

4.- DO YOU CONSIDER THAT THE TEXTBOOK IS ENOUGH TO DEVELOP THE STUDENTS' ORAL SKILLS?

YES _____ NO _____

5.- DO YOU CONSIDER THAT THE USE OF DRAMATIZATION OF REALISTIC SITUATIONS WOULD BE GOOD TO IMPROVE THE STUDENTS' ORAL SKILLS?

YES _____ NO _____

6.- DO YOU HAVE ANY DIDACTIC MATERIAL APART FROM THE BOOK, THAT HELPS YOU WORK WITH THE DRAMATIZATION IN THE CLASSROOM?

YES _____ NO _____

7.- WOULD YOU LIKE TO HAVE A DIDACTIC MATERIAL TO USE DRAMATIZATION OF REALISTIC SITUATIONS IN THE CLASSROOM?

YES _____ NO _____

7.2.3. BOOKLET



AUTHOR: FÉLIX CAICEDO ORTÍZ

CONTENT

ACTIVITY 1: LET'S WATCH A FOOTBALL MATCH

ACTIVITY 2: JOB INTERVIEW

ACTIVITY 3: DRAMATIC FEELINGS

ACTIVITY 4: MOVIE

ACTIVITY 5: WHAT'S MY PROBLEM?

ACTIVITY 6: MINGLING: TRUE OR FALSE?

**DRAMATIZATIONS OF REALISTIC SITUATIONS TO IMPROVE THE
STUDENTS' SPOKEN ENGLISH**

FOR THIRD-LEVEL SENIOR HIGH SCHOOL STUDENTS

ACTIVITY 1

LET'S WATCH A FOOTBALL MATCH

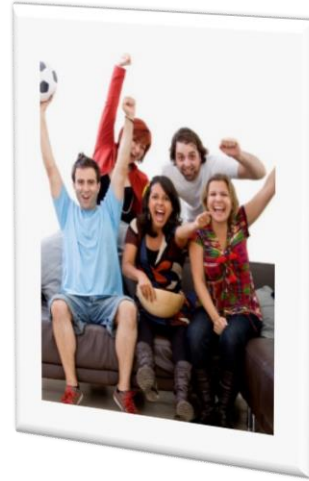
Objective: To practice the communicative functions of inviting, accepting or refusing and lexicon in relation to this topic.

Communicative functions:

Inviting: Let's go to;
Would you like to go to.....:
Shall we go to a

Accepting: Yes, thank you;
Oh, thanks
Sure

Refusing: No, thank you;
No, thanks
I'm sorry, but...



Vocabulary:

Go, football match, what time, at ...o'clock, at 5: 25, where., at the stadium, let us, would., like, thank you, sure.....

Role A: You are B's friend. You phone him (her) and invite him (her) to watch a football match

Place: the stadium
Time: 2:00 o'clock

Role B: You are A's friend. You accept/ refuse his (her) invitation to the football match

ACTIVITY 2

JOB INTERVIEW

Objective: To practice communicative functions and lexicon in relation to a job interview.

Communicative functions:

Asking for personal information:

What is your name?

How old are you?

Where are you from?

Where do you live?

What do you do?

Are you married?

Do you have children?

Can you speak any foreign language?

Giving personal information:

My name is.....

I'm.....years old

I'm from...

I live in

My address is... Street....

I'm a teacher, dentist...

Yes, I am/ No, I am not

Yes, I do /No, I don't

Yes, I can / No, I can't



Vocabulary

Name, years old, live, address, in, at, from, teacher, dentist, doctor, engineer, electrician..., married, single, English, French,...

Role A: You go to a Job agency looking for a job. The manager asks you questions about your name, your age, your profession, where you live, if you can speak any foreign language, your marital status, if you have children. You answer the questions.

Role B: You work at a job agency. Someone goes there looking for a job. You ask him (her) questions about: name, age, where he (she) is from, where he (she) lives, professions, if he (she) speaks any foreign language, about his (her) marital status, if he (she) has children.

ACTIVITY 3

DRAMATIC FEELINGS

OBJECTIVE:

Students will examine a feeling word and represent it in a dramatic presentation. Through this, students will present and observe the different situations that different feelings can exist in.



MATERIALS:

- a hat, container, or bag
- Pieces of paper with a different feeling word written on each. Use feeling words that your class would understand really well. Maybe you can generate a list to use ahead of time by asking your class to brainstorm a list of feeling words that they know.

SOME EXAMPLES OF FEELING WORDS ARE:

angry	anxious	apprehensive	ashamed
bored	cautious	confident	confused
depressed	disgusted	sympathetic	embarrassed
guilty	happy	hopeful	hysterical
jealous	lonely	lovestruck	mischievous
mysterious	nervous	overwhelmed	sad
surprised	shocked	shy	smug

METHOD:

- Place the feeling words in some sort of container.
- Ask one student to come up and pick out a feeling without looking.
- Now, this student is to act out a scene that has the feeling that they chose.
- The rest of the class guesses the feeling that is being represented. The student who guesses correctly gets to go next, and the process is repeated.

Extension: Every time you do this activity write out the feeling and the situation presented right beside it on chart paper. Eventually, you will have a variety of situations that the feeling can be present in. This would emphasize that there are many different feelings out there, and many different ways that they manifest themselves.

ACTIVITY 4

MOVIE

Overview and Purpose: Relate the film Avatar to life. Students will work together to find historical parallels between the Na'vi and the American Indians. Student will also study motivation. Why would humans feel entitled to the Na'vi's resources?



Goals:

1. Identify and analyze recurring themes and patterns in a script to make production choices in design and direction.
2. Describe the ways in which American history has been reflected in theater.
3. Students will be able to draw parallels between real life current and historical event and Avatar.
4. Student will be able to debate intelligently about the ethics of the opposing forces in Avatar.

Objectives:

1. Students will create a court like setting and defend an assign stance based on Avatar.
2. Students will use history books and movie quotes to defend the humans or Na'vi.

Resources:

Pictures, History Books, Movie Quotes Sheet

METHODS

Introduction:

1. Start a discussion about the movie Avatar.
2. Does this movie remind you of any historical events?

Engagement:

1. As a class we will define the two opposing groups.
2. Students will be divided into 2 groups. One side defending the humans, the other the Na'vi
3. two students will have a mock trial as an example.

Class Practice:

1. Student will have 10 minutes to meet with legal teams and get ready for court.
2. Students will read/review history notes and movie quotes.

Accommodations (Differentiated Instruction)

1. Some students will be on the jury and vote on the winning side.
2. Some student will receive quote card with pictures to use as evidence.

Learning Checkup:

Each side must make a closing statement that acknowledges the other side's valid arguments as well and summarizes your team's feeling on the matter.

ACTIVITY 5

WHAT'S MY PROBLEM?

It is a great way for students to see what they have remembered and what needs reviewing. This game works well with any age group, just adapt it to fit the age you're working with.

- **Why use it?** Speaking and Listening; Giving Advice
- **Who it's best for:** All ages and levels

How to play:

- Write ailments or problems related to your most recent lesson on post-it notes and stick one post-it note on each student's back.
- The students must mingle and ask for advice from other students to solve their problem.
- Students should be able to guess their problem based on the advice they get from their peers.
- Use more complicated or obscure problems to make the game more interesting for older students. For lower levels and younger students, announce a category or reference a recent lesson, like "Health", to help them along.



ACTIVITY 6

MINGLING: TRUE OR FALSE?

Preparation

Write these two incomplete statements on the board:

1 has got a bike.

2 goes to bed late.



Fill the gaps with the names of two students who are present.

1 (Paulo) has got a bike.

2 (Jan) goes to bed late.

Explain that you want to find out whether these statements are true or false. In order to do that, you need to ask (Paulo) and (Jan) a question. Elicit the questions that need to be asked.

1 Have you got a bike?

2 Do you go to bed late?

Invite another student to ask the first question to (Paulo). If (Paulo's) answer is yes, write true at the end of the statement. If the answer is no, write false. Repeat the process with the second question.

Procedure

Give each student a copy of the worksheet and tell them to fold it along the dotted line.

Students complete the first column by writing the names of their classmates. They should write everybody's name at least once. They should not write their own name but they can include the teacher's name.

Students then unfold the worksheet and read through the statements. Explain the meaning of any unknown vocabulary as necessary and encourage students to work in pairs, anticipating the questions that they will need to ask.

At this stage you can elicit the first few questions and write them on the board:

Do you read the newspaper every day?

Do you like sushi?

Can you make a cake?

Students then mingle, asking and answering their questions and writing true or false.

For stronger groups, encourage them to ask for further information about each statement.

For example, if a student reads the newspaper every day, ask: "Which newspaper do you read?"