

Pontificia Universidad Católica de Valparaíso
Instituto de Literatura y Ciencias del Lenguaje



Chins up, smile on...let's improvise: an opportunity for vocabulary teaching.

An elective workshop for pre-service teachers of English

TRABAJO DE TITULACIÓN

Para optar al grado de Licenciado en Educación y al Título de Profesor de Inglés

Estudiante: Manuel Nicolás Calvo Irrazabal

Profesora guía: Mónica S. Cárdenas-Claros

Primer semestre 2016

ACKNOWLEDGEMENTS

To God, my best friend.

This is to my mother, Verónica, who has been my angel during my entire life. I would not be here if it was not for her.

To My father, Manuel, who gave me the freedom to choose my life with all his support.

To my little brother, Claudio, who taught me that maturity has nothing to do with age. I love you very much I will be there for you, always.

To my grandmothers, Rosa Florencia and María de las Mercedes. They are my angels who have been raising me since I was born. I love you both.

And to all my high school and university friends who were for me in difficult times.

Thank you to the people I met in this step to become a professional. Without you, I would not be who I am today.

Last but not least, to my mentor teacher, Mónica, who believed in my graduation project from day one.

TABLE OF CONTENTS

Abstract	
I. INTRODUCTION	5
II. LITERATURE REVIEW	
2. Drama.....	7
1.1 Improvisation.....	8
1.2 Drama and Language Teaching.....	9
2.2 Vocabulary Teaching.....	10
2.1. Implicit and explicit vocabulary.....	10
2.3 Drama as a way of teaching vocabulary.....	12
III. PEDAGOGICAL PROPOSAL	
1. Course syllabus... ..	13
2. Syllabus design	13
3. Course description.....	14
4. Syllabus.....	14
5. Assessment.....	16
IV. SAMPLE LESSONS	17
V. REFERENCES	46
VI. APPENDIX A: Needs analysis questionnaire	48
VII. APPENDIX B: Needs analysis results	50

ABSTRACT

Including drama as a way of teaching vocabulary in Chile poses a difficult task for ESL teachers. This workshop focuses on improvisation as a technique to teach vocabulary. Accordingly, pre-service teachers are trained to adapt and use drama activities to teach vocabulary addressing four real-life situations: at a restaurant, at a hotel, at a park and meeting new people.

Key words: Drama, improvisation, vocabulary, real-life situations, games, guided activities, cued activities.

I. INTRODUCTION

Learning a foreign language cannot be separated from culture. Culture includes aspects such as how speakers hold their bodies, how people shake hands with each other, and how children address their parents. In addition, culture involves how anxiety or excitement are expressed. Drama is a way of recreating all these aspects of culture naturally into the language classroom. Also, drama provides opportunities for making linguistic and cultural evaluation of characters, settings and narratives, where learners use English in meaningful and real contexts. In other words, drama contributes a reason to use a L2.

Drama is a “wide range of oral activities that have an element of creativity present” (Hubbard, P., Jones, H., Thornton, B., & Wheeler, R., 1986, p.317). Besides, in drama learners are asked to either perform themselves or to portray someone else’s life. This is why, this art concept includes the phrase “let’s imagine that...” in all its actions. At initial stages, the students may be guided by the teacher and then gradually they would use less structured activities leading to improvisation.

In 1997, The Children’s Theatre Association of America adopted the definition of creative drama as an improvisational, non-exhibitional, process-centred form of drama in which participants are guided by a leader to imagine, reflect and enact human experience (Davis & Behm, 1978). Creative drama is always improvised due to the fact that it is created on the spot, and it is not scripted (Ward, 1952).

However, when most teachers think of drama as part of their lessons, they tend to associate drama with students memorizing lines, painting sets, and acquiring costumes and props (Coney & Kanel, 1997). Albeit, many teachers dread the chaos in the classroom and the pressure of dealing with complex production. To communicate in real-life contexts, however, no scripts, technical aides, or a prepared audience are in place. Furthermore, only basic expressions and some core words are enough to express to communicate among people and express ideas; an academic level of English is not required, especially when working with young

learners. Therefore, the process of communication is spontaneous, and drama is a learner-centred approach (Fleming, 2006), allowing learners to become active participants in the learning/teaching process. This is why, for instance, in a L2 classroom, students are the protagonist in the learning process in which they may report a story they have read by using their own words, expressions and grammar features.

A few initiatives have explored the case of drama for L2 learning. For instance, Lizasoain and Ortiz de Zárate from Universidad Austral de Chile conducted a study about the efficiency and effectiveness of drama techniques in the English classroom. The researchers used role-play activities as a way to boost grammar when working with learners of English. In addition, the Liceo Artístico Guillermo Gronemeyer in Quilpué prepares students through their art programmes. However, none of them have directly worked with improvisation nor vocabulary teaching.

In Chile, the main goal for English as a foreign language instruction for the first year in high school is the development of communicative competence (MINEDUC, 2012). Accordingly, teachers expect to provide learners with content for authentic, meaningful communication as well as offering opportunities for learners to engage in active learning (Coyle, 2012). However, English teachers tend to devote more time to grammar progression and the development of the receptive skills through the use of English textbooks than focusing on aspects to develop communicative competence (King, 2007).

This graduation project will explore some drama-based activities in which pre-service teachers will learn how to teach vocabulary about real-life situations focusing on improvisation. This graduation project addresses the needs of pre-service teachers of English to familiarize with drama activities and vocabulary teaching that have never, to my knowledge, been implemented before in secondary schools. This graduation project has two major sections. The first section includes the literature review where drama and improvisation are defined. It also discusses the key role of vocabulary. The second section presents the pedagogical proposal where a notional-function syllabus is presented.

II. LITERATURE REVIEW

This literature review is based on drama, vocabulary teaching and drama as a way of teaching vocabulary. The first section presents the definition of drama and drama teaching, giving special emphasis to the role of improvisation. The second section is based on vocabulary teaching, covering explicit and implicit vocabulary. And the third section is based on the combination of the previous two areas in order to teach vocabulary about real-life situations.

1. Drama.

As a well-known Chinese proverb states, “Tell me and I will forget; teach me and I will remember; involve me and I will learn.” According to Wessels in her book *Drama*, “Drama is doing” (Wessels, 1987, p.7). This definition depicts the direct involvement of learning by experience. Instead of only remembering and listening, or seeing and explaining, learners can take an inner adventure through kinetic experiential learning. So, by being practical and applying meaning into real-life situations, students learn more than information. Furthermore, for Maley and Duff (1982:15) drama is, “the naughty child who climbs the high walls and ignores the no trespassing sign.” In this sense, learning by doing is a way of experiencing the knowledge in a meaningful and sensible way. By doing, students can achieve not only factual input but also emotional and intimate wisdom.

Drama includes many activities to cover such as mime, simulation, role-play and improvisation. All these drama strategies bridge a gap between drama and teaching a second language. However, in this project I will focus only on improvisation.

1.1 Improvisation.

Improvisation is play without a script (García-Huidobro, 2006). This drama strategy does not depend on reading or memory skills. Learners, instead, are expected to have a certain background and vocabulary to succeed in it. Thoughts, feelings and language are key factors to students in order to create out of nothing a convincing story. There are two types of improvisation: (1) *spontaneous*, an open-ended process initiated by the director/teacher; and (2) *prepared*, students make up a complete play starting from a basic situation, developing certain ideas throughout the story. In this workshop, both types of improvisation will be applied separately. First, the *prepared* type will be used in units 2 and 3 of this workshop in which with guided and cued activities, students will have to perform certain real-life situations. Second, the *spontaneous* type will be used in the last unit of this workshop as a way of giving the students the freedom of choosing vocabulary and real-life situations to perform.

Games are also part of the teaching process in improvisation. According to García-Huidobro (1996), games are crucial in teaching improvisation. She states that game's stages in humans can be divided in four: stage 1 (from 0 to 5 years old); in which children are completely aware of his/her actions and emotions with others, stage 2 (from 5 to 9 years old); in which children are aware of rules and the need to participate collectively in games, stage 3 (from 9 to 15 years old); in which children are aware of drama concepts, especially improvisation, and stage 4 (from 15 to 25 years old); in which teenagers and adults use settings and characters to play games. At the same time, each of them are sub-divided into two sub-stages: sub-stage 1 (emotions) and sub-stage 2 (drama's attitudes). In this graduation project, I will focus on stage 3 and in particular in sub-stage 2 as it directly relates to improvisation.

In stage 3, improvisation is the main focus. Throughout this period of life, the pre-adolescents face personal identities model in which builds their drama's attitudes. At the same time, this model develops children's creativity and social integration. In this aspect, they search for their perception of drama using different kinds of make-up,

clothes, and scenarios in order to differentiate between reality and fiction. Moreover, in this stage, there is an important attraction to realistic ways of drama. Therefore, it could be crucial for students to cope with different real-life scenarios in which the L2 learning process might be extremely meaningful.

1.2 Drama and Language Teaching.

Drama for second language learners can provide an opportunity to develop the imagination of the students. They can be whoever they want to, and travel wherever their imagination flows. Drama provides an opportunity for independent thinking (García-Huidobro, 1996). Also, students are encouraged to express their own ideas, vocabulary and expressions in this type of activity. Creative drama will encourage students to express their own critical thinking, offering drama activities to increase the chance to be creative. In this sense, a communicative approach can be used in classes in which meaning can be the target language. This idea can be reinforced by Krashen's theory (1985) that a first language is most successfully acquired under conditions similar to those of L1 acquisition which requires meaningful interaction - natural communication - in which speakers are concentrated not in the form of their utterances, but in the communicative act.

Drama puts the teacher in the role of supporter in the learning process and the students can take more responsibility for their own learning. Ideally, the teacher will take a less dominant role in the language class and let the students explore the language activities. In a student centered classroom, for example, every student is a potential teacher for the group.

2. Vocabulary teaching

"Without grammar very little can be conveyed, without vocabulary nothing can be conveyed" (Wilkins, 1972, p. 111). Vocabulary is a wide concept that makes direct reference to the selection of words we constantly and commonly use to communicate and express whether orally or written (Hanson & Padua, 2011). In order to acquire vocabulary, Graves stated (2006) (as cited in Hanson & Padua, 2011) there are 4 main steps to follow; (1) provide rich and varied language experiences; (2) teach individual words explicitly; (3) teach word-learning strategies; and (4) foster words consciousness. Provided that, vocabulary teaching is a difficult task in which teachers have to follow the four aforementioned steps and where students do not only learn isolated words but need to make sense of them in a meaningful way. Therefore, one of the main ways to involve students is to present the meaning of a word in a meaningful context (Thornbury, 2002). This context may be related to real-life situations in which students are exposed to.

2.1 Explicit and implicit vocabulary

Students' vocabulary boosts when they are exposed to new words through several language experiences, such as reading aloud, independent reading, and oral discussions (Graves, 2006). In addition, when students are exposed to a wide variety of reading genres, from biographies to fairy tales books, they learn different types of vocabulary in which two types can be distinguished: explicit and implicit (Graves, 2006).

On one hand, explicit vocabulary is commonly referred to as general academic words in which students can use them in a variety of curricular areas such as language, math, science, and social studies. This type of vocabulary enables a teacher to build strategies within students to attack vocabulary acquisition (Graves, 2006). Using visuals, semantic, and mnemonic strategies are all strategies that

explicit instruction lends itself to. On the other hand, implicit vocabulary is referred to words that are taught in specific curricular units which only belong to a particular content area (Graves, 2006). Vocabulary that is taught implicitly should be taught naturally, without separate instruction. In this sense, teachers should give conscious thought to the words they will need to implicitly teach ahead of time, in order to scaffold their understanding of the word.

Despite the fact that learners will learn many words from various classroom language experiences, explicit instruction of selected words is needed for students to understand content-specific texts (Hanson & Padua, 2011). Hence, through the direct teaching of core vocabulary, learners can acquire a meaningful knowledge they need in order to understand the meaning of words. Teaching individual words explicitly should be done meaningfully and through a systematic approach so that students will establish routines for learning.

Hanson & Padua (2011) suggest four strategies for teaching individual words explicitly:

1. Providing student-friendly definitions.
2. Using words in context.
3. Providing multiple exposure.
4. Offering opportunities for active involvement.

In this sense, providing real-life situations in which explicit and implicit vocabulary can be taught is an excellent opportunity to apply these four strategies. Besides, teachers can provide direction instruction of 300 to 500 words in one school year, or about 8 to 10 words per week (Stahl, 1999). Therefore, having drama activities as a way of teaching vocabulary is a good opportunity to apply these strategies.

3. Drama as a way of teaching vocabulary.

Drama as a technique to teach vocabulary has been used around the world. In Spain (Fabio, 2015), for instance, a research in a regular public high school concluded that drama techniques motivate students to learn a L2 language, Iran (Moghaddas & Ghafariniae, 2012) in Osmania University concluded that the application of drama in English classrooms in the two Iranian language centers enhanced language retention and development. Also, Korea (Heldenbrand, 2003) conducted a study in the Jeonju University in which concluded that drama has beneficial results in the language learning, and Chile (Lizasoain & Ortiz de Zárata, 2009) the authors of the Universidad Austral de Chile concluded that drama has efficiency and effectiveness in the English classroom. Most of these studies come the conclusion that drama bridges the gap between a course-book dialogue and the natural language usage, promoting motivation and plenty opportunities to use the language meaningfully.

III. PEDAGOGICAL PROPOSAL

1. Course syllabus

- Name of the course:** Teaching drama techniques and vocabulary for improvised speaking situations.
- Outcome:** At the end of this workshop, pre-service teachers of English will be able to use core vocabulary of four real-life situations in improvised speaking activities.
- Type:** elective course.
- Target:** Pre-service teachers of English.
- Duration:** 16 sessions, 90 minutes each.

2. Syllabus design

This graduation project will be based on a notional-functional syllabus (Rahimpour, 2010) in which mostly materials are selected according to students' interests (see appendix B). Also, learners are expected to express themselves through drama activities. Albeit this type of syllabus contains the same teaching materials as a traditional syllabus such as reading and listening exercises, hands out, filling the gaps, etc., the organization of materials and activities are organized around uses or functions. This proposal is divided in 16 sessions of 90 minutes each. Each lesson is divided in three moments: warm up, while and post activities, and each of them is mixing two fields, drama and vocabulary. Therefore, exercises such as breathing, acting, improvising, applying core vocabulary are used in almost all sessions.

Prior to the design of this syllabus, a needs analysis (See appendix B) was conducted on pre-service teachers of English at PUCV. The results informed three key aspects that prompted the development of this course:

1. Drama activities focus on improvisation can be beneficial for teaching vocabulary.

2. Teaching real-life vocabulary can be meaningful for pre-service teachers of English at PUCV.
3. Pre-service teachers of English at PUCV would be interested in attending workshops on drama activities focus on improvisation.

3. Course description

This syllabus is designed in two parts. One of them focuses on the foundation of drama and vocabulary (4 sessions) while the other focuses on the performing of drama activities focusing on improvisation (12 sessions). The first part contains unit 1 in which it focuses on the theoretical basis behind drama and vocabulary teaching. Part 2 was designed to, on one hand, to experience some basic features of drama classes, and on the other hand, to perform freely real-life situations using core vocabulary and expressions used daily. In this section are 3 units: unit 2 is to learn some expressions and core vocabulary about four real-life situations: at the restaurant, at the hotel, at the park and meeting new people. Unit 3 focuses on integrating the four beforementioned real-life situations in one meaningful guided scene. Finally, unit 4 focuses on both aspects the use of expressions and core vocabulary of the previous real-life situations and to improvise guided dialogues covered before. Each practicum session includes the teacher's supervision.

4. Syllabus

		Unit	Students will be able to	Methodological focus
Part 1	Foundations (4 sessions)	Unit 1: Drama theory and how to teach vocabulary (4 sessions)	-Define what drama is and its different types. -Identify the basic components of a drama class:	Lecture.

			<p>relaxation, while and post activities. -Learning about relaxation and its components.</p> <p>-Apply different vocabulary teaching techniques.</p>	
Part 2	Hands on (12 sessions)	Unit 2: Step by step (5 sessions)	<p>-Discriminate core vocabulary.</p> <p>-Compare different situations involved in a vacation trip.</p>	Guided activities: Trip journey.
		Unit 3: Off we go (5 sessions)	<p>-Analyze core vocabulary in a vacation trip.</p> <p>-Evaluate the use of vocabulary.</p>	Cued activities.
		Unit 4: Let's improvise! (2 sessions)	<p>-Teach drama techniques in order to help their students increase their vocabulary for improvised speaking situations.</p> <p>- Guide their students in order to predict what kind of vocabulary it is best to use in improvised situations. Improvising activities</p>	Improvisation activities.

5. Assessment

Unit 1: (4 sessions) Lecture.	10%	Theory test (100%) This test should have the main components of a drama class and its components.	
Unit 2: (5 sessions) Guided activities.	10%	In-class evaluation (80%) At the end of each class, students will have use core vocabulary in different real-life situations in a guided script. Then, they will have to read it in front of the class.	Self-evaluation (20%) This section is based on his participation in classes and a SWOT analysis.
Unit 3: (5 sessions) Cued activities.	30%	Performing cued real-life situations (80%) At the end of each class, students will have to act in front of the class different cued real-life situations guided by the teacher.	Self-evaluation (20%) This section is based on his participation in classes and a SWOT analysis.
Unit 4: (2 session) Improvisation activities.	50%	Performing a real-life situation (80%) -Students will have to perform a random real-life situation in which they will have to use the appropriate vocabulary and expressions for each situation.	Self-evaluation (20%) -Students will evaluate themselves according to his/her performance.

IV. SAMPLE LESSONS

The sample lessons presented in the following section correspond to:

Unit 1: “Drama Theory and How to Teach Vocabulary.”

Lessons: 1 and 2, focusing on drama theory and steps of an acting class.

Unit 2: “Step by Step.”

Lesson: 2, focusing on core vocabulary about a vacation trip.

Unit 3: “Off We Go.”

Lesson: 2, focusing on learning vocabulary related to hotel.

Unit 4: “Let’s Improve!”

Lesson: 3, focusing on improvisation of dialogues.

Conventions:



→ Warm-up activities



→ While activities



→ Post activities

Unit 1: Drama Theory and How to Teach Vocabulary



In this session students will define drama theory and its variations

Lesson 1: Drama Theory. What is drama?



Activity 1: Get in group of 4 students and answer this question:

- A. What do you think the picture below represents? Why?



Did you know...?

Drama comes from a Greek meaning **action** and as a verb meaning **to do** or **perform**.

Group's answer: _____

Activity 2: Read the following definitions and match them with the words in the chart.

Fantasy – Comedy – Farce - Folk Play – Melodrama - Miracle and Mystery Plays -
Morality Play

1. _____ : A light and amusing play with a happy ending.
2. _____ : Medieval drama designed to teach a lesson. The characters were often allegorical and represented virtues or faults.
3. _____ : A dramatic form that exaggerates emotions and emphasizes plot or action at the expense of characterization.
4. _____ : A make-believe play that could not possibly exist.
5. _____ : Plays that depicted stories about the life of Christ and saints or stories from the Bible to encourage religious devotion.
6. _____ : A highly comic, light-hearted drama, usually involving stock situations and characters and based on a far-fetched humorous situation.
7. _____ : A play about such folk legends and heroes as Robin Hood, Saint George and the Dragon, etc. or a certain group / nationality of people.





Activity 3: Watch the following scenes performed by Meryl Streep, and discuss the following questions with a partner. Then share your answers with your teacher.



(Retrieved from https://www.youtube.com/watch?v=R2Dxx3_iF14&spfreload=10)

(Retrieved from <https://www.youtube.com/watch?v=DGUmXBgPvrg>)

- Have you seen any of these movie? If so, tell something about them.
- Compare periods, emotions and situations in each scene. Share your answers with your group

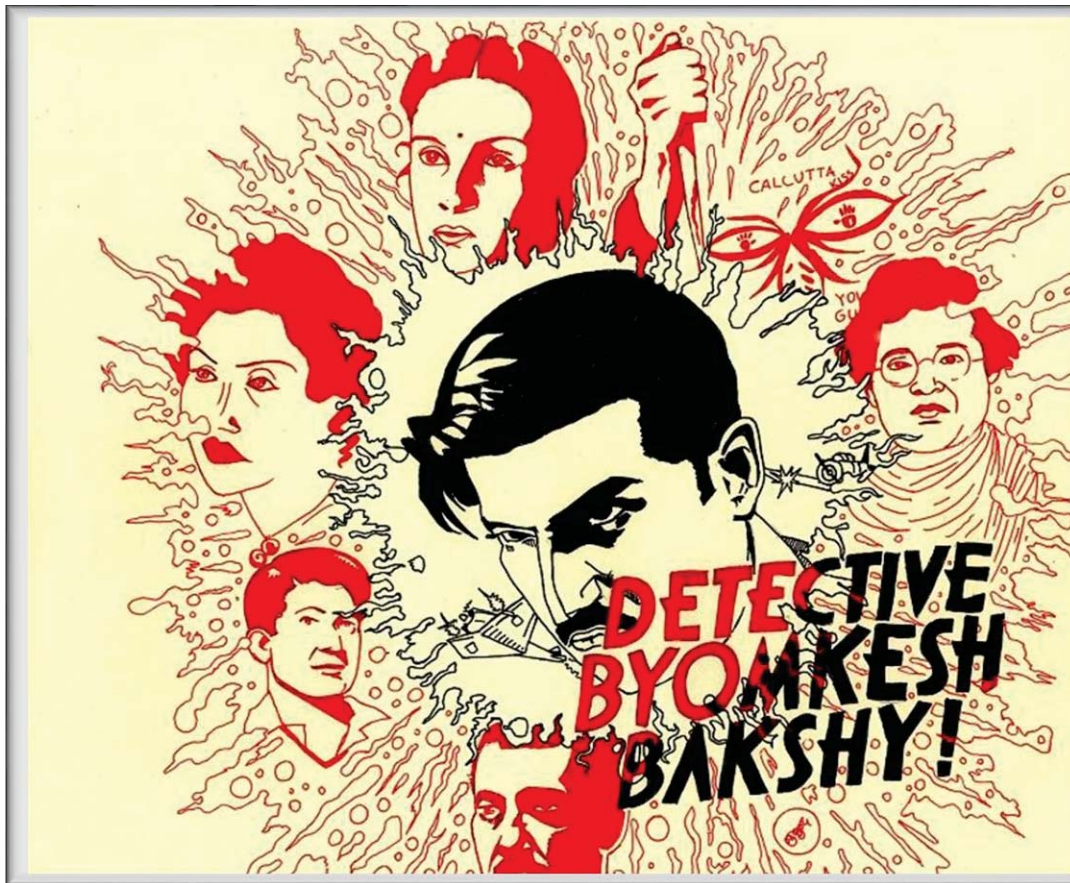
	Video Segment 1	Video segment 2
Periods		
Emotions		
Situations		



Activity 4: In the same groups, design a poster to answer the questions below. Use any concept that have covered in class. Then present it in front of your class.

- A. Draw a concept of drama.
- B. Which drama strategy would you teach to your students in classes? Why?

Example:



I would teach _____ (drama strategy) _____ to my students
because _____

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Unit 1: Drama theory and how to teach vocabulary



Students will learn about the steps of an acting class.

Lesson 2: Just breathe!



Activity 1: Look at the pictures below. Number from 1 to 4 in the order they happen in a drama.









Activity 2: Share your answer with a partner and discuss them. Then, write at least 3 reasons why you think your numbers are right.

Reasons:

1. _____
2. _____
3. _____
4. _____

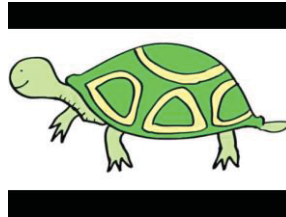
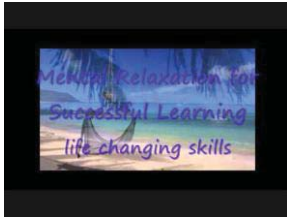
Remember!!!

In a drama acting class, there are at least 3 main stages. One of them is the **relaxation** part in which students create a relaxing environment among them.





Activity 2: Watch the following relaxation exercises. Do them as you watch.



(Retrieved from
<https://www.youtube.com/watch?v=w4I3VY-UMR8>)

(Retrieved from
<https://www.youtube.com/watch?v=aaTDNYjk-Gw>)

Did you know...?

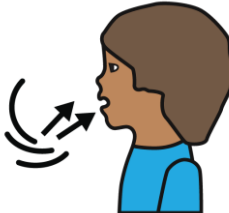
Breathing exercises at the beginning and at the end of a drama class are very important to do in order to stretch and relax yourself.

Always do it!

Activity 3: Now discuss the following questions with a partner:

- According to both videos, what are the main stages of relaxation? Name it.
- Which postures were the most comfortable for you? Why?
- Do you think it is important to do these kind of exercises daily? Why?
- Why do you think actors and actresses do a warm up before acting?

Take deep breath

Now,  and continue working!

Activity 4: Read the following relaxation exercise and then look up the words in bold.

Get ready to relax. You can sit in a chair or **lie down** on a bed.

Close your eyes, and take a deep **breath in...** now **breathe out.**

Breathe in... and breathe out.

Keep breathing slowly like this. Feel how it relaxes you to breathe deeply.

Now squeeze your hands closed into fists. Pretend that you are **squeezing** a ball in each hand... **gripping** tighter... squeeze even tighter... Right now, your muscles are **tense.**

And now relax. Let your hands go **limp.** Now your hands feel relaxed.

One way to relax your body is by breathing deeply. Imagine that your body is like a balloon. When you breathe in, feel your chest and sides expanding, like a balloon filling with air. When you breathe out, imagine your body is like a balloon **shrinking** with the air being **let out.**

Breathe in. Reach your hands above your head, **stretching** high **up...** stretching.... and now lower your arms to your sides and relax. Breathe out.

Raise your arms and breathe in... lower your arms and breathe out...

Raise your arms and breathe in... lower your arms and breathe out...

Now relax and keep your arms at your sides, while you continue breathing slowly and deeply.

Your body feels heavy and relaxed.

Relax even more by noticing your breathing again. See how calm your breathing is. In... and out... in.... and out...

Keep breathing and simply relax. There is nothing you need to do right now except relax quietly.

(pause)

See how calm and relaxed you feel. It feels good to relax.



*Your relaxation time is finished now, and it is time to return to your usual activities. Keep your eyes closed for a little longer while you wake up your body and your mind by **wiggling** your fingers and toes... moving your arms and legs...
Sit still now for a moment, and open your eyes to look around the room.*

(Retrieved from <http://www.innerhealthstudio.com/relaxation-for-children.html>)

Vocabulary Notebook

1. Lie down:
2. Breath in:
3. Breath out:
4. To grip:
5. To squeeze:
6. Tense:
7. Limp:
8. To shrink:
9. Let out:
10. Stretch up:
11. To raise:
12. To wiggle:

Activity 5: Now, write your own relaxation exercise, include some words from your Vocabulary Notebook.

Get ready to relax...

Sit still now for a moment, and open your eyes to look around the room.



Activity 6: One student will read his/her own script in front of the class. The rest will follow his/her instruction.

Unit 2: Step by Step



Students will learn core vocabulary about real-life situations using guided activities.

Lesson 2: Real-life situations (part 1).



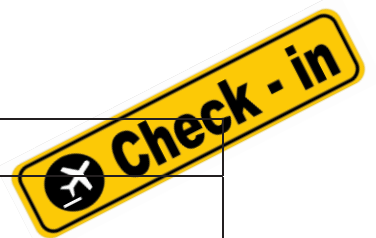
Activity 1: What do you think each symbol represents? Discuss in groups of 4.

Remember!

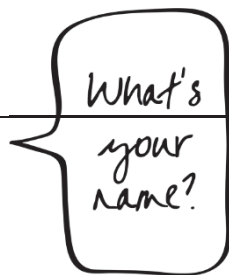
Core vocabulary is the basic and important words you can find.



Activity 2: What kind of vocabulary is it necessary to learn in each situation? Write down at least 5 words per each situation. Then gather in different groups and discuss your answers.



Situation 1: Restaurant - - - - - - -	Situation 2: Flight - - - - - - -
Situation 3: Hotel - - - - - - -	Situation 4: Meeting New People - - - - - - -





Activity 3: Find words and phrases from the following situations below which mean similar.

SITUATION 1:

TIMOR LOROSA'E AIRLINE

Low cost flights to Asia from Dili.
 Book in advance for even lower fares.
 Discount for people under 25 years old.

BALI	from \$70	(one way)
DARWIN	from \$150 *	(return)

Book now by calling 73338459
 Prices do not include airport taxes.
 Maximum baggage allowance 25 kg.
 Excess baggage charge \$25 per kilo.
 Tickets are non-refundable and non transferable.

* Special conditions apply.

1. A single ticket :
.....
2. A ticket to go and come back :
.....
3. Less expensive fares :
.....
4. Extra luggage :
.....
5. Young people pay less :
.....
6. You cannot change your ticket :
.....
7. Reserve :
8. A good price if you buy your ticket early:
.....

.....



SITUATION 2:

1. Luggage:
2. Next to :.....
3. Return :.....
4. Annually :.....
5. Go for a dip :.....
6. Café :.....

Maria's holiday

Every year I go to Bali for my holidays. I stay in a small hotel near the beach. In the mornings I swim in the sea then I have breakfast by the swimming pool. I go shopping in the afternoons and in the evenings I eat at my favourite restaurant. I usually have pork and noodles.

Before I come back home I always buy a few souvenirs for my friends. That is why my baggage is always heavy.

Activity 4: Look at activity 3 again and use the core vocabulary in the two previous situations to answer the questions below.

1. *Is there a discount?*

(Receptionist's answer) Yes, there is a **discount** for people under 25 years old.

2. What do you have in there?

(Customer's answer) In my _____ I have my outfits and some shoes.

3. Shall we go to the _____?

(Friend's answer) Yes!, I would love to have something warm to drink.

4. Can I change my ticket?

(Receptionist's answer) No Sr., You _____

5. Good morning! I would like to _____ a room.

(Receptionist's answer) No problem, madam.

6. Excuse me, Sr. Your baggage is _____ that yellow suitcase.

(Robert's answer) Thank you! I just already seen it.

7. I would love to _____ in that swimming pool!

(Maria's answer) I would love that, too!!

Activity 5: Now, practice these dialogues with a partner and switch turns.

Activity 6: Now, classify each sentence from activity 4 in each situation above. Then, share your answers with a partner.

At a restaurant	At the airport	At the hotel	Meeting new people
	1,		

Activity 7: In pairs, read the following dialogue, paying attention to the expressions and words underlined. Use a dictionary in case you do not know yet any words, and complete in *My Vocabulary Notebook* section.



Receptionist: Hi there. Are you checking out now?

Guest: Yes, sorry. I know we're a few minutes late.

Receptionist: That's no problem. It's always really busy at check-out time anyway.

Guest: Oh, really. The last hotel we stayed in charged us for a late check out.

Receptionist: The hotel isn't booked this week, so it's not a problem. How was everything?

Guest: The room was great. The beds were really comfortable, and we weren't expecting our own fridge.

Receptionist: I'm glad you liked it.

Guest: The kids were disappointed that the pool wasn't open this morning, though.

Receptionist: I apologize for that. We can't get a cleaner in any earlier than 10 am.

Guest: Well we had a nice swim last night anyhow.

Receptionist: Will you be putting this on your credit card?

Guest: No. I'll pay cash.

Receptionist: OK. So the total comes to \$123.67, including tax.

Guest: I thought it was \$115 even. That's what they said yesterday when we checked in.

Receptionist: Yes, but there is an extra room charge on your bill.

Guest: Oh, I forgot. My husband ordered a plate of nachos. Sorry.

Receptionist: No problem. So...from \$140, here's your change. Now, I'll just need to ask you for your room keys.

My vocabulary notebook

Name: _____

Words I still do not know:

(Word/ expression)

(Definition)

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.



Activity 8: Now, complete the following dialogue using words and expressions from activities 3, 4 and 6.

Receptionist: *Welcome to Lorosa'e airplane. How can I help you?*

Maria: _____

Receptionist: _____

Maria: _____

Receptionist: _____

Maria: _____

Receptionist: _____

Maria: _____

Receptionist: _____

Maria: _____

Receptionist: _____

Maria: _____

Receptionist: _____

Maria: _____

Receptionist: *Is there anything else I can help you with?*

Maria: *That's all. Thanks for the information! Bye!*

Unit 3: Off we Go

Students will learn vocabulary and some expressions related to a hotel using cued activities.

Lesson 2: At the hotel.



Activity 1: Relaxation exercises.

Watch the two videos below and follow the instructions.



(Retrieved from <https://www.youtube.com/watch?v=hufM1ldDz3o>)

Before acting, remember:
-Warm up properly (breath and exhale exercises)
-If you forget a line, just improvise; it is not the end of the world!
-Break a leg!





Activity 2: Write each word in the box with the picture below.

sign - mini-bar - safe balcony - elevator/lift – corridor - porter

baggage - trolley - credit card - room key – alarm clock



1. _____ 2. _____ 3. _____ 4. _____



5. _____ 6. _____ 7. _____ 8. _____



9. _____ 10. _____ 11. _____

Activity 3: The receptionist at the Central Hotel is talking to a new guest. Write the correct word using the pictures in activity 2 to help you.



Thank you for choosing our hotel. I hope you enjoy your stay.

Here is your sir. Take the to the second floor.

Your room is along the on the right. The room has a so you can sit outside in the evenings.

There is also an to wake you up in the morning, a with cold drinks (but you must pay) and also a where you can keep money and documents like passports and tickets. If you want to rest you can put a 'do not disturb' on the door so the cleaning staff will not bother you.

If you put your baggage onto the now, I shall arrange for the to bring it to your room.

When you leave you can settle the account by

Activity 4: Then practise giving this information to a classmate.

Activity 5: Now, in pairs read the following expressions.

Check-In

Student A:

- What name is the reservation under?
- How long will you be staying?
- Are you planning on checking out tomorrow?
- I'm afraid you can't check in until after 4:00 pm.
- What type of vehicle are you driving?
- Do you know the license plate number of your vehicle?
- Complimentary breakfast is served in the lobby between 8 and 10 am.
- I'll give you two room keys.
- The dining room is on the main floor at the end of the hall.
- The weight room and sauna are on the top floor.
- Just call the front desk if you need any extra towels or pillows.



Student B:

- We have a reservation under Jill McMann.
- Do you have any vacancies?
- Is the hotel booked, or can we get a room for tonight?
- How do we get to our room from here?
- Is it okay to park out front?
- What time is the pool open until?
- What time is breakfast served at?
- Is it too early to check in?
- Can we get a wake-up call?
- When is check out time?



CHECK OUT

Student A:

- Are you ready to check out?
- What room were you in?
- How was your stay?
- Was everything satisfactory?
- Will you be putting this on your card?
- And how will you be paying for this?
- Would you like to speak to the hotel manager on duty?
- I'll just need your room keys, please.
- Enjoy the rest of your holiday.
- Have a safe trip home.



Student B:

- We're checking out of room 401.
- Sorry we're a bit late checking out.
- I'm afraid we overslept/slept in.
- We really enjoyed our stay.
- We have a few complaints.
- We'll be back next time we're in town.



Activity 6: Now, in pairs choose 5 situations below and act them, using the expressions in activity 5.

Situation 1: Ask about check out time.

Situation 2: Ask how s/he will pay.

Situation 3: Ask about what room you are in.

Situation 4: Ask what name the reservation is under.

Situation 5: Ask how his/her stay was.

Situation 6: Express ways of saying “goodbye.”

Situation 7: Express ways of saying “welcome.”

Situation 8: Ask how long s/he will stay.

Situation 9: Ask Identification.

Situation 10: Express complain about other clients.



Activity 5: Breathing exercise.

Watch the video below and follow the instructions.



(Retrieved from <https://www.youtube.com/watch?v=awc8MLSpjIQ>)

Unit 4: Let's Improvise!



Students will improvise dialogues in real-life situations

Lesson 3: Improvisation



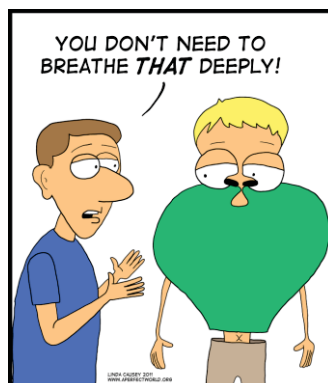
Activity 1: Breathing exercises.

Watch these two videos below and imitate what the people are doing.



(Retrieved from <https://www.youtube.com/watch?v=4jEFoi7KUKo>)

(Retrieved from <https://www.youtube.com/watch?v=szjNSYqSO24>)





Activity 2: In groups of 3, you will choose one option of each box. Each groups will have 15-20 minutes to prepare a scene in which you should include:

- Different characters.
- A setting.
- A dramatic conflict.
- A solution.
- Core vocabulary.



Situations:	Characters:	Emotions:	Phrase/sentence/word to begin the dialogue:
-At the hotel. -At the restaurant. -At the airport. -Meeting new people	-Customer. -Receptionist. - Father. -Mother. -Teenager. -Waitress.	-Sad. -Happy. -Hungry. -Angry. -Excited. -Depressed.	-Welcome to the Hilton Hotel. -It is cold outside. -Hello, buddy. -I'm mad at you. -Nice to meet you. -How can I help you with? -I'm so happy. -Taxi! -I would like to have the menu, please.

Example:

	Situation	Character	Emotion	Word/phrase/sentence
Student 1	At the restaurant	Waitress	Sad	How can I help you with?
Student 2		Teenager	Happy	I would like to have the menu
Student 3		Mother	Angry	I'm mad at you.

	Situation	Character	Emotion	Word/phrase/sentence
Student 1				
Student 2				
Student 3				

Activity 3: In the same groups, create two scenes in which you use more than one situation before mentioned. Each group can joint to others in order to share ideas and to create a real-life situation.

	Situations	Character
Student 1		
Student 2		
Student 3		
Student 4		
Student 5		
Student 6		



Activity 4: Read the following relaxation exercise and follow the instructions.

- Get ready by rotating your shoulders and shaking your shoulders and arms. This will help to loosen up tight muscles.
- Now open your mouth, and start to breathe in.
- Open your mouth wider...wider... and open the back of your throat.
- Feel the breathing passages opening. Your ears may even pop.
- Allow the yawn to arrive as you inhale, and then complete the yawn by breathing out loudly with a sigh.
- Take a few slow, deep breaths. Breathe in.... and out. In.... and out. In... out.
- Now yawn again, and as you inhale with your mouth open wide, stretch your arms out and up. Stretch your muscles as you yawn. Allow your arms to drop back to your sides as you breathe out with a sigh.
- Notice how much more relaxed and calm you feel.

(Retrieved from <http://www.innerhealthstudio.com/yawn-and-stretch.html>)

V. REFERENCES

- Byrne, D. (1986). *Teaching Oral English*. Harlow: Longman.
- Coney, R. & Kanel S. (1997). *Opening the World of Literature to Children through Interactive Drama Experiences*. The Association for Childhood Education International Annual Conference (2-11). Portland.
- Coyle, D. (2012). *Content and language integrated learning: Language using, language gains*. In M. G. Davies, & A. Taronna, *New Trends in Early Foreign Language Learning: the Age Factor, CLIL and Languages in Contact: Bridging Research and Good Practices* (pp. 26-33). Newcastle: Cambridge Scholars Publishing.
- Davis, J.H. & Behm, T. (1978). *Terminology of Drama/Theatre with and for Children*, *Children's Theatre Review*, 271:10-11. New Orleans: Anchorage Press.
- Dougill, J. (1987). *Drama activities for Language Learners*. Essential Language Teaching Series. Londres: Macmillan.
- Duffelmeyer, F. & Duffelmeyer, B. (1979). *Developing Vocabulary through Dramatization*, *Journal of Reading*, v23 n2, 141-43. Unpublished Master Thesis. Turkey: Çukurova University.
- Fabio, T. (2015). Drama techniques to enhance speaking skills and motivation in the EFL secondary classroom. *La Español Journal*, 4 (6), 34-67.
- Fleming, N. (2006). *Teaching and learning styles: VARK strategies (2nd ed)*. N.D. Fleming, Christchurch, N.Z.
- García-Huidobro, V. (1996). *Manual de la Pedagogía Teatral*. Los Andes: Santiago.
- Graves, M. (2006). *The vocabulary book: Learning & instruction*. Newark, DE: International Reading Association.
- Hanson, S. & Padua, J. (2011). *Teaching vocabulary explicitly*. [Pdf file] Retrieved from http://prel.org/wp-content/uploads/2014/06/vocabulary_lo_res.pdf

- Heldenbrand, B. (2003). *Drama techniques in English language learning*. The Korea Tesol Journal, 6 (1), 27-38.
- Hubbard, Peter, et al. (1986). *A Training Course for TEFL*. Oxford: University Press.
- Kelner, L.B. (1993). *The Creative Classroom*. Portsmouth: Heinemann.
- King, P. (2007). *Multidimensional analysis of spoken discourse in textbooks of English as a foreign language*. Revista Signos, 40(63), 101-126.
- Krashen, S. (1985). *The input Hypothesis. Issues and Implications*. Torrance, CA: Laredo Publishing Co.
- Lizasoain, A. & Ortiz de Zárate, A. (2009). Efficiency and effectiveness of drama techniques in the English classroom. *Universidad Austral Journal*, 1 (1), 32-56.
- Maley, A. & Duff, A. (1982). *Drama Techniques in Language Learning*. Cambridge: Cambridge University Press.
- Moghaddas, B. & Ghafariniae, R. (2012). *Applying drama techniques in teaching English in Iran*. *International Journal of Social Science & Interdisciplinary Research*, 1 (9), 24-32.
- Porter, G. (1989). *Role Play. Resource Books for Teachers*. Alan Maley (ed.) Oxford: Oxford University Press.
- Rahimpour, M. (2010). *Current trends on syllabus design in foreign language instruction*. *Procedia Social and Behavioral Sciences*, 2, 1660-1664. Elsevier.
- Stahl, S. (1999). *Vocabulary development*. Newton Upper Falls, MA: Brookline Books
- Thornbury, S. (2002). *How to teach vocabulary*. London: Longman
- Wessels, C. (1987). *Drama*. Oxford: Oxford University Press.
- Wilkins, D. A. (1972). *Linguistics in language teaching*. London: Edward Arnold.

VI. **APPENDIX A: Needs Analysis Questionnaire.**

Pre-service teachers

Objective: This survey aims to find out pre-service teachers' knowledge and perspectives on drama.

Instructions: Read the questions and mark with an X the most suitable option.

1. How important is it for you to help your future students develop speaking skills?

1 (not relevant) 2 (slightly relevant) 3 (relevant) 4 (essential)

2. Would you use drama as a part of your English teaching? Explain.

Yes No

3. Are you familiar with drama techniques in classes to be used in English classes? If so, name some of them.

Yes No

4. Which of the following drama skills would you use as part of your classroom activities? Rate each of them from 1 to 5 = 1 the least attractive, 5 the most attractive.

	1	2	3	4	5
Mimic					
Improvisation					
Role playing					
Story telling					

5. Which of the following drama skills do you know the best? Rate each of them from 1 to 5 = 1 know the least, 5 know the most.

	1	2	3	4	5
Mimic					
Improvisation					
Role playing					
Story telling					

6. Which of the following drama skills would you like to learn before graduating? Rate each of them from 1 to 5 = 1 the least attractive, 5 the most attractive.

	1	2	3	4	5
Mimic					
Improvisation					
Role playing					
Story telling					

7. Would you like to be trained on basic-drama techniques for language learning at the university? Explain.

Yes No

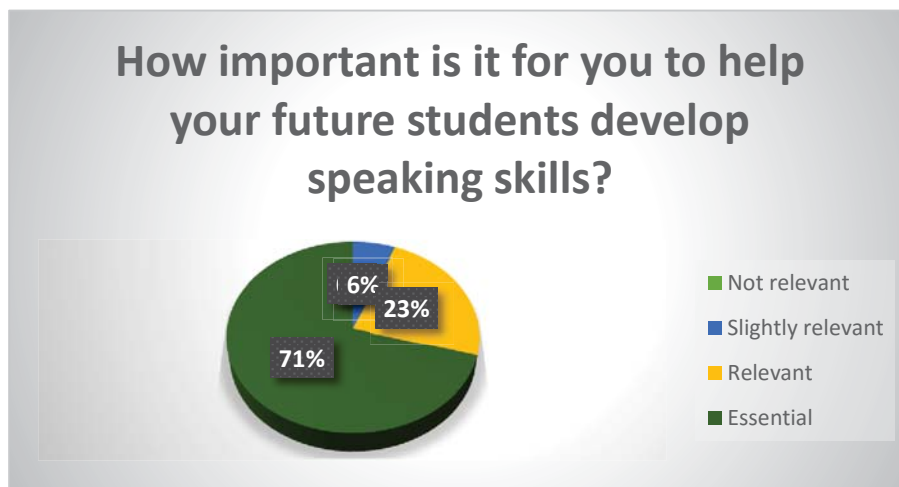
8. Which of the following real-life situations would you use in a drama unit with 8th graders? Choose five.

At the restaurant	
At the cinema	
At the hotel	
At the park	
Meeting with new people	
In a birthday party	
In a clothing store	
In a job interview	
At the hospital	
Others:	

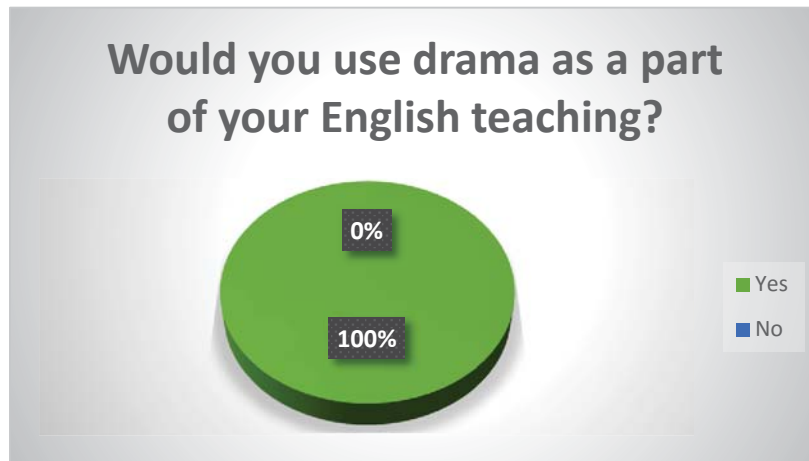
VII. APPENDIX B: Needs Analysis Results.

The purpose of this needs analysis was to find out pre-service teachers' knowledge and perspectives on drama. 34 pre-service teachers between second and fourth year of the English program at PUCV were asked to answer 8 questions:

1. Questions 1 inquired about the importance of helping future students develop speaking skills. The finding shows that 71% find essential to develop speaking skills, 23% find relevant to develop speaking skills and only 6% find slightly relevant to develop speaking skills.



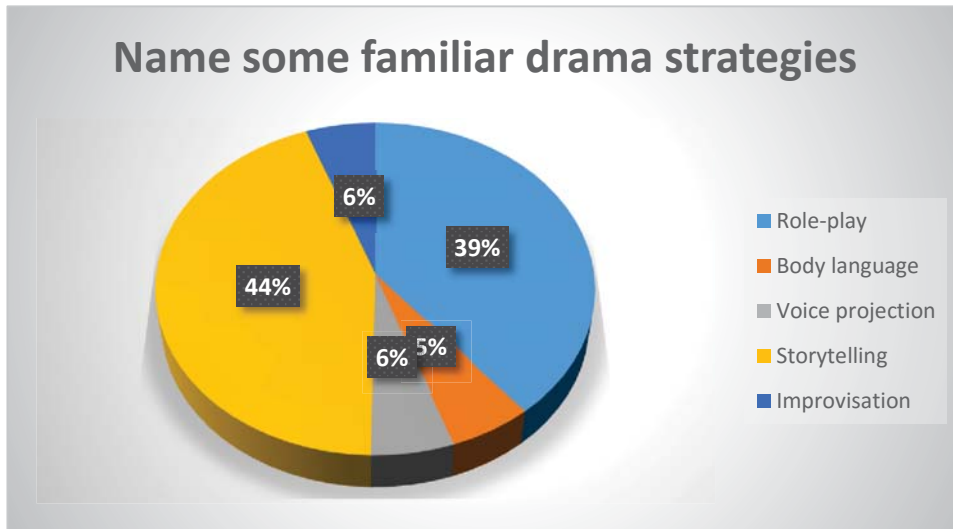
2. Question 2 asks if pre-service teachers would use drama as a part of their English teaching. The result shows that all the students would use drama as part of their English teaching mainly because they think that drama is a way of teaching meaningful and real language expressions.



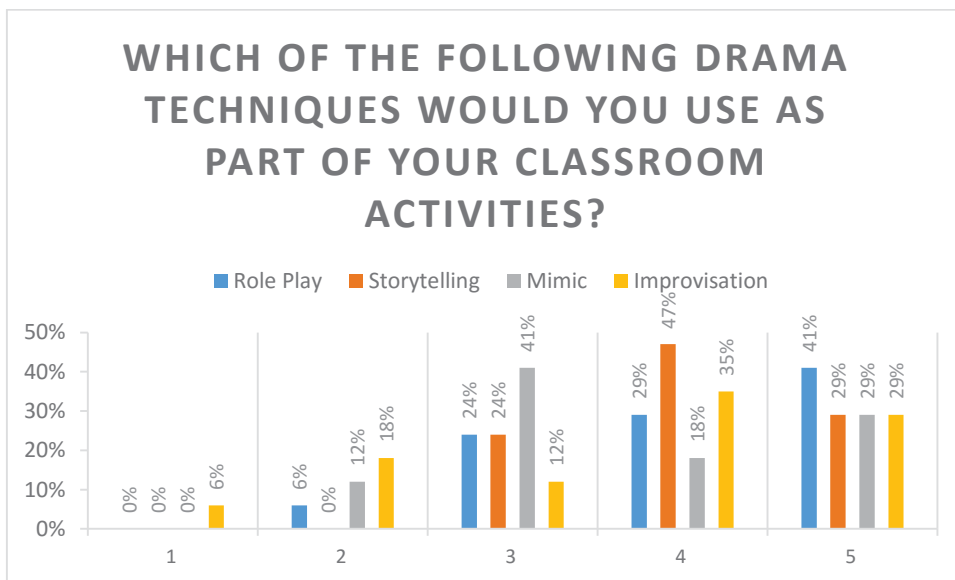
3. Figure 3 shows if pre-service teachers are familiar with drama techniques in classes to be used in English classes. 18 students (53%) mark the option Yes, and 16 students (47%) mark the option No.



In the same question, those pre-service teachers who knew about some drama strategies reported being familiar with storytelling (44%) and role-play (39%), but not being familiar with improvisation (6%) which suggests the focus on the pedagogical intervention.

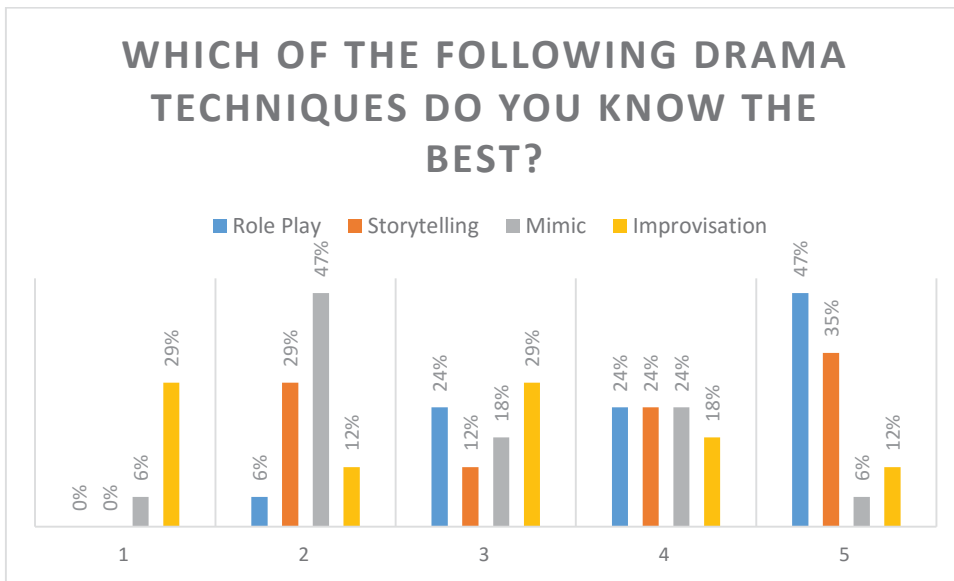


4. In question 4, pre-service teachers chose the least and the most attractive drama technique to be used as part of their English classes. Storytelling, improvisation and storytelling had the highest percentage between option 4 and 5.

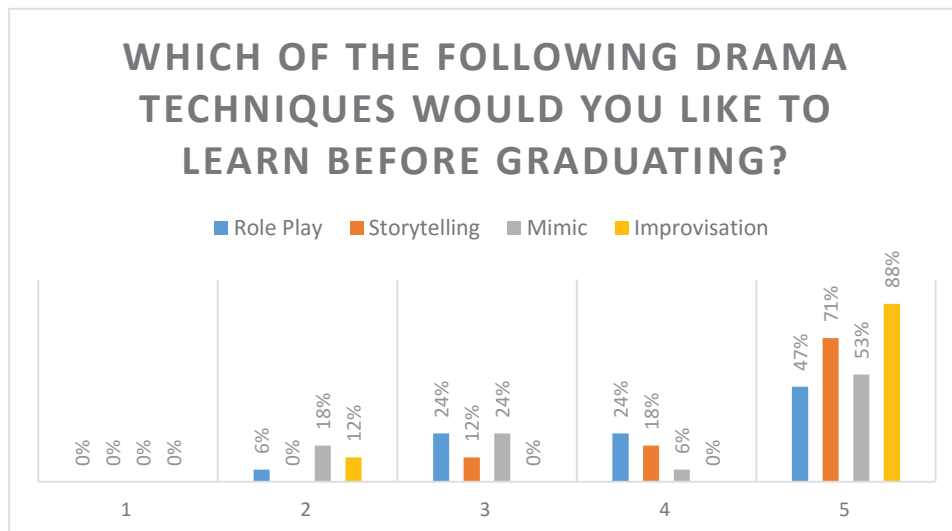


5. In question 5, pre-service teachers selected drama techniques they knew best, in which Role Play (47%) and Storytelling (35%) had the highest percentage. However, Mimic (47%) and Improvisation (29%) had the lowest

ones. This short percentage for improvisation suggests the need to focus on it and open opportunities for the graduation project.



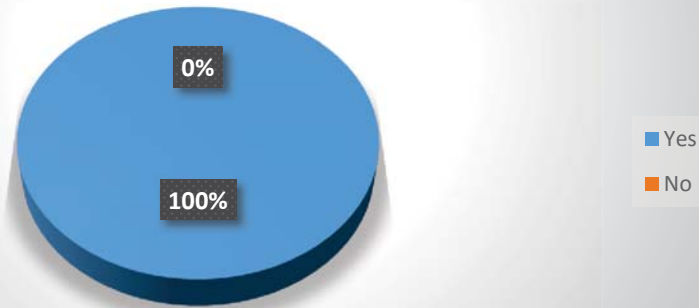
6. In question 6, pre-service teachers had to rate four drama techniques in order to learn them before graduating. Improvisation (88%) and Storytelling (71%) had the highest percentage; however, Mimic (53%) and Role play (47%) were the lowest ones.



7. In

question 7, all the 34 pre-service teachers interviewed would like to be trained on basic-drama techniques for language learning at the university.

Would you like to be trained on basic-drama techniques for language learning at the university?



8. In question 8, only five real-life situations are chosen to be part of a drama unit with 8th graders. At the restaurant (71%), At the cinema (65%), Meeting new people (65%), At the park (65%), and In a birthday (53%) are the top 5.

