Instituto de Literatura y Ciencias del Lenguaje

Drama Queens and Kings

An elective workshop for high school students

TRABAJO DE TITULACIÓN
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Estudiante: Patricia Arancibia Araya
Profesor Guía: Millaray Salas Valdebenito
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I'm so thankful of every teacher that gave me values, a new perspective of life and set an example. Education saved my life, and I cannot wait to be part of the rescue team.

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Abstract

For 10th grade, the English as a Foreign Language (EFL) curriculum proposed by MINEDUC defines speaking as the *ability of communicating in English with an adequate pronunciation and in an intelligible way, when participating in oral exchanges, conversations and monologues*, but the activities proposed to achieve this are grammar-focused and teacher-centered. Although, some Ministry programs claim that Chile speaks English, the lack of English speakers is evident. Since the current curriculum overlooks the concept of speaking naturally, my pedagogical proposal presents an elective workshop in which students will be able to improve their fluency. Dramatic activities, such as theater games, role-plays, simulations and improvisations, will be used to accomplish this goal.

Key words: Fluency, Drama, Dramatic Activities, Role-Plays, Simulation, Improvisation, Theater Games.

Introduction

It is widely believed that having bilingual skills may ensure better jobs and paychecks. Speaking fluently in English has been recognized a must-have skill in our globalized world. But in Chile, EFL teachers have heard more than once comments such as "¿Para qué voy a hablar en inglés? Con suerte hablo español", "a mí no me sale bien" or "me da vergüenza". It's an everyday battle that some teachers still fight, while others give up and simply use the "repeat after me" commands with their XL classes.

This is not breaking news; lack of English proficiency of the Chilean population is evidenced by recent figures, only 2% that actually have a "good" command of the language[1]. The Chilean Ministry of Education (MINEDUC henceforth) claims that we are becoming a bilingual country, and some initiatives have been promoted as CORFO's English classes, English Opens Doors (Inglés Abre Puertas) and Chile Speaks English (Chile Habla Inglés). But the 2012 SIMCE results suggest the challenge still remains to boost the use of the language: only 18% of students[2] have a satisfying level of English (i.e. A2, B1). It is important to mention that the speaking skill in SIMCE is not assessed.

Despite the MINEDUC's proposals, the current curriculum for English states that speaking is the ability to communicate in English with a proper pronunciation and in an intelligible way when participating in oral exchanges, dialogues, and monologues. As claimed by Brown (1994), speaking is the interactive process of constructing meaning that involves producing and receiving and processing information. It is possible, therefore, to understand speaking as a productive skill that not only considers pronunciation, but also the natural use of the language. One of the parameters to measure this is fluency, which refers to a "person's general language proficiency, particularly as characterized by perceptions of ease, eloquence, and 'smoothness' of speech or writing" (Housen & Kuiken, 2009).

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[1] According to a study conducted in 2008 by the Faculty of Economics and Administrative Sciences, University of Chile, and a report by the Inter-American Development Bank in 2011, only 2 percent of the Chilean population (approximately 265,000) speak English fluently.
[2] Retrieved from: http://www.agenciaeducacion.cl/noticias/32-mil-alumnos-logran-certificar-su-nivel-en-el-simce-de-ingles-2012/

Upon closer inspection, the curriculum proposed by MINEDUC for 10th graders reveals that speaking fluency in Englishis overlooked. The didactic guidelines (Orientaciones didácticas) mention the concept of fluency in the development of the reading skill.

This mismatch between the current curriculum and the ministry's proposals have heightened the need for a different methodology to improve learners' fluency when speaking in English. To date, several studies (Podlozny, 2000; Miccoli, 2003; Torres, 2004; Wolf, 2005) have suggested that dramatic activities can encourage and motivate students. Podlozny (2000) highlights the improvement of "students' abilities in all four language domains" (p.239). Similarly, Miccoli (2003) states that "drama provides a reason to use language" (p.123). Dramaticactivities, as games, improvisation and simulation, may help students to feel comfortable with themselves in English as Torres (2004), considers "there exists a direct relationship between theatre and language learning" (p.408). According to Wolf (2005), drama also increases students' self-confidence overall. Together these studies provide important insights into the significance of dramatic activities.

My pedagogical proposal aims at improving 10th graders' fluency through dramatic activities, such as theatre games (i.e. ice-breakers and warm-ups), improvisation, simulations, and creative role-plays and dialogues. It is important to differentiate dramatic activities from the Audiolingual Method's conception (i.e. dramatized readings, acting plays, and memorized scripted dialogues), and the Communicative Language Teaching (CLT henceforth) approach. The former only helps students to memorize and adapt written scripts to oral reproduction, and the latter, as defined by Savignon (2011), *Theater Arts* is the fourth component of a communicative curriculum, since it "provides learners with the tools they need to act, that is, to interpret, express, and negotiate meaning in a new language"(p.23).

This workshop targets 10th graders at Liceo José Cortés Brown (LJCB henceforth). Based on my observations during my final practicum at LJCB, I have come to the conclusion that these particular students can really benefit from this workshop due to the following reasons. Firstly, the students showed great enthusiasm when asked to give their opinions in English, most of them volunteered to read out loud. Secondly, they evidenced understanding of the English language; all the classes are conducted in English and the majority of them try to

speak in class. Lastly, they had a positive attitude towards the language. This proposal is also informed by the results of my Needs Analysis. The majority of those who responded to the survey felt uncomfortable when speaking and over-worried about their peers' reactions.

Although several studies (Kao, 1994; Miccoli, 2001; Torres, 2004; Coleman, 2005; Galante, 2012) have proved the connection between drama, fluency and language anxiety, this approach has been overlooked by the current curriculum. In Chile, Lizasoain and Ortiz (2009) applied dramatic activities to students from the EFL teaching program in Universidad Austral. To the best of my knowledge, no other dramatic proposals have been implemented in the Chilean high school level. In Shakespeare's words: "All the world's a stage", and it is on this stage where we live, behave and communicate with others. Here lies the true importance of drama in language use.

The structure of this report will be as follows. In section 3, I shall present the theoretical framework of my project defining some key concepts, such as Drama, Theatre Games, and Fluency. Section 4 will focus on the Needs Analysis and its results, which will validate this proposal. The main part of the paper, section 5, will display the proposal itself with its objectives and contents. Lastly, section 6 will present the lesson plans, and its activities.

Literature Review

This section provides an overview of previous research on dramatic activities in the classroom, such as theatre games, improvisation, simulation, and role-plays, and its impact on speaking; especially in terms of fluency. Building on these theoretical foundations, I present a pedagogical proposal to improve speakers' fluency through dramatic activities. This syllabus will be illustrated through a selection of sample lessons in the remainder of the report and elaborated in the final section.

Drama

Most people have a previous idea of what is meantby dramatic activities, thus the names of major plays and playwrights are rapidly evoked. But the dramatic activities performed in the classroom go beyond memorizing scripts and performing them in front of an audience. It is for this reason that it is important to differentiate between dramatic and theatrical activities.

As outlined by Via (1987), drama is "communication between people"(p.110). The problem with this definition is that it is too broad, and it does not make a distinction between an everyday-interaction and a dramatic phenomenon. Instead, Hubbard's (1986) definition of drama, as "a wide range of oral activities that have an element of creativity present" (p.317), sheds more light. According to Holden (1981), the concept is equivalent to "let's pretend" (p.1), meaning that the attention is drawn on "doing rather than on the presentation" (p.8). Together, these definitions suggest that dramatic activities are not the performance of plays before passive audiences (Maley & Duff, 1978), but rather the creative process of negotiating meaning through the use of the language. Smith & Herring (1993) have noted that "drama is action in the present" (p.419), and it can provide a process for learning by living through or experiencing an event. Instead, theatre is, according to Via (1987), "communication between people for the benefit of other people, which includes

play production" (p.110). Simply put, dramatic activities are performed for the sake of them, while theatrical activities are performed with an audience in mind. It is my belief that drama gathers the concepts of creativity, process and *doing*. Elements that are essential when learning a second language.

Dramatic activities.

Dramatic activities are theater games and dramatic techniques that can be used in the classroom for different outcomes. Since Via (1987)'s definition: "strategies to achieve drama or theater" (p.110), is still vague and in other to give the most suitable definition for this proposal, I will use Maley and Duff (1978)'s description:

> They are activities which give the student an opportunity to use his own personality in creating the material on which the language class is to be based. These activities draw on the natural ability of every person to imitate, mimic and express himself through gesture. They draw, too, on his imagination and memory…They are dramatic because they arouse our interest, which they do by drawing on the unpredictable power generated when one person is brought together with others. Each student brings a different life, a different background into the class. (p. 1)

Drama, unlike theater, is never intended for performance and rarely if ever rehearsed, since it depends on the spontaneous inventions and reactions of people involved in it (Maley, 1983). Theater activities in the classroom have many benefits, but for the purpose of my proposal I will describe dramatic activities' advantages.

Dramatic activities in the EFL classroom promote cognitive and emotional development as supported by several authors (Via, 1976; Walker, 1977; Bird, 1979; Pinciotti, 1993; Miccoli, 2003; Read, 2008; Lizasoain & Ortiz, 2009). Firstly, drama helps students in the improvement of oral communication skills, as well as reading and writing. For example, Pinciotti (1993) suggests that creative drama is an "encompassing learning medium, emerging from the spontaneous play of young children" (p.24). Furthermore, Read (2008) identified that drama provides opportunities for children to use different combinations of their Multiple Intelligences (Gardner 1983), such as linguistic, visual-spacial, musical, kinaesthetic, logical-deductive, interpersonal, intrapersonal, and naturalist. Also, they can explore, develop, or discover their personal learning styles (visual, auditory, kinaesthetic, or a combination of these). Secondly, as identified by Hunstman (1982), drama increases

college student's self-confidence, self-work, spontaneity, and the ability to relate to others. Moreover, several authors (Via, 1976; Maley & Duff, 1982; Smith, 1984; Whiteson, 1996; Kao & O'Neill, 1998; Dodson, 2002; Stinson & Freebody, 2006) have highlighted thebenefits of drama in the classroom atmosphere, creating a stress-free environment where the students feel at ease when participating in class.

Drama-in-education

Athiemoolam (2004:4) defines drama-in-education (D.I.E) as the use of drama as a means of teaching across the curriculum. In this vein, drama creates the opportunity to exercise learner's creativity, expand learners' awareness, and look below the surface of actions for meanings. As previously defined, dramatic activities in the classroom are equal to D.I.E. And as pointed out by Thornbury (2005) "speaking activities involving a drama element, in which learners take an imaginative leap of out of the confines of the classroom, provide a useful springboard for real-life language use" (p.96).

As outlined by Basom (2005), drama has an emotional and intellectual impact. It holds up a mirror for us to examine ourselves, deepening our understanding of human motivation and behavior. Also, he enumerates the benefits of drama-in-education as follows:

> (1) self-confidence; (2) imagination; (3) empathy; (4) cooperation and collaboration; (5) concentration; (6) communication skills; (7) problem solving; (8) fun; (9) emotional outlet; (10) relaxation; (11) self-discipline; (12) trust; (13) physical fitness; (14) memory; (15) social awareness; (16) aesthetic appreciation (2005, p.1).

Next, a number of dramatic activities which will be implemented in the syllabus will be defined:

Theater games

McLuhan(2011)claims that "Anyone who makes a distinction between games and learning doesn't know the first thing about either". That is the main goal that theatre games aim to accomplish, to make students play and learn at the same time. With this in view, DeKoven (2006) adds that "the drama we find in a game is charged with relevance, with striking similarities to the ways things work in the real world, to the patterns of relationship, the strategies that assure us success and survival" (p.5).

According to Via (1987), theatre is "communication between people for the benefit of other people, which includes play production" (p.110). In his definition, Via (1987) includes the concept of audience, thus, in the classroom setting, the audience and actors are the students and the teacher. Some acting exercises have been used in the classroom for years now, such as warm-ups, ice-breakers, energizers, brain-teasers, and mimes. In theatre training, these games are used as a preparation for another activity. They help to build the energy needed to move forward. For instance, if a cast will perform some dancing in the play, the theatre games will be related to movement and rhythm. In the classroom, if teachers are about to introduce some vocabulary related with insects, it will be necessary to do a warm-up connected to how insects move, eat or communicate. All theater games depend on the objective the teacher wants to reach with his/her students. Some attainable goals are: warming up, building knowledge, motivation and participation, focusing, and creativity, to name a few. The theater games that will be applied in the syllabus will be explained:

Warm-ups

According to Pakdel and Khodareza (2012), warm-ups are tasks used in EFL to "prepare audiences so as to make them more receptive to the main act" (p.193).This is done by the teacher to attract students' attention. If a lesson starts with a warm-up activity, it will become enjoyable and interesting, since the learners will be ready for creative work. According to Büyüksimkeşyan (2010), during the warm up activities, students will be more involved, enthused and eager to do or finish the activity and the teacher will look more friendly, approachable and cheerful. Some examples of warm-ups are: clapping sounds, chain message, tongue-twisters, hot seating, fish ball, etc.

Ice-breakers

As the name suggests these activities are used to break the ice when students feel frozen. Anxious students may benefit from them and some of the key reasons for using ice-breakers are that learners getphysically relaxed, gain motivation**,** bond together**,** and participate in learning. New students will inevitably be nervous in their first morning so easy to follow activities can lower anxiety. Some ice-breakers include: saying hello, desert island, would you rather…?, word links, object stories, etc.

Energizers

The activities utilize the students' five senses, motor skills, communication skills, create a sense of trust, and build an ensemble. They can also be used to teach or assess curriculum topics, increase memory and focus energy. Energizers are usually, physical activities connected to concepts. Sometimes, energizers are used in the middle of a class, because students seem bored or disconnected with the class topic. Some examples are: Shark attacks, go bananas!, frozen vocabulary, rhythm race, frogs in the pond, etc.

Brainteasers

These activities are similar to warm-ups, but brainteasers are "mental" games. The students are given a situation where all they can use are their brain to solve them. It encourages critical thinking skills, problem-solving, communication skills, and team work. Students are required to use their common sense and logic. Especially for advanced students in a class, these games are a good challenge to implement.

Mimes

According to Zyoud[3], mime is "acting out an idea or story through gesture, bodily movement and expression, without using words" (p.5). For him, mime is part of the dramatic activities that can be done in the classroom. For the purpose of this graduation project, I have included mimes as part of theater games, since they are a great way to relax and engage students, but do not help to develop fluency, since when miming, speaking is forbidden.

All these games have in common that they are fun, and students can really benefit from this. For instance, Rose and Nicholl (1999) claimed that "when we enjoy learning, we learn better" (p.63).Young (1991) suggests that to "decrease anxieties associated with classroom procedures, instructors can do more pair work, play more games and tailor their activities to the affective needs of the learner" (p.433). In addition, games encourage, entertain, teach, and promote fluency.

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[3]No year specified.

Improvisations

The basic definition of this term includes doing something without preparation. Usually, the interactions students have in EFL classrooms are thought and then shared. In real life, we have few opportunities to "rehearsal" our actions, and to reflect them seems time-consuming. When improvising, students have the chance to use English as they can or want, to be creative, and to accept their peers' proposals.

Theater improvisation (often called 'Improv') is a dramatic method that has no scripts and the plot, characters and dialogue of the game, scene or story are created "on the spot". This means that the actors should have a great proficiency level, since they are able to use language as they want. For the purposes of my proposal, I have decided to adopt the 'improvisation as a teaching tool' approach, since my target audience (10th grade) is not composed of native speakers and their linguistic resources may limit their possibilities to use the language freely.

Adebiyi and Adelabu (2013) state that "improvisation [as a teaching tool] bridges the gap between course-book dialogues and natural usage, and can also help to bridge a similar gap between the classroom and real life situations by providing insights into how to handle tricky situations". As revealedby several studies (Crossan, 1998; Spolin, 1999; Moshavi, 2001; Sawyer, 2004), improvisation can promote spontaneity, intuition, interactivity, inductive discovery, attentive listening, nonverbal communication, ad-libbing, role-playing, risk-taking, team building, creativity, and critical thinking.

According to Billíková and Kiššová (2013), the "improvisations [done in the classroom] can be repeated, polished and improved form lesson to lesson" (p.42).Furthermore,an impromptu dialogcan be later converted into a role-play. Lastly, Walker (1977) used improvisation in an English fluency course for EFL teachers and found that the method helped them improve their speaking skills and become aware of the nature of their mistakes.

Simulations

Barbee (2012) defines simulations as dramatic, communicative activities that ask students to solve a problem. In simulations, students bring their own opinions to the table and represent their own motivations and attitudes about the problem (Livingstone, 1983; Via, 1987). For instance, Jones (1982, pp.4-7) points out that a simulation has three essential elements: (1) reality of function, (2) a simulated environment, and (3) explicit structure. Firstly, reality of function means that the students are thinking about the simulation as a real situation, playing the role they have. Secondly, the simulated environment needs to be as close to reality as possible, using props if necessary to re-create the "real-world system". Thirdly, as noted by Bailey (2005: p141) simulations must be explicitly structured around some realistic problem. Thornbury (2005) adds that "students 'play' themselves in a simulation" (p.100). The term simulation, thus, is generally understood as "reality of function in a simulated and structured environment" (p.5).

As claimed by Ken Jones(1982), "in a very real sense, a simulation is like a strawberry. It has to be tasted to be appreciated". Billíková and Kiššová (2013) have summarized some of the benefits of using simulations in EFL classrooms:

> "(1) it lowers anxiety and breaks the ice in communicating in a foreign language; (2) it practices all languages skills; (3) it brings reality of characters, setting, problems, and a real need to communicate; (4) it provides opportunities to practice fluency and accuracy in context" (p.55).

Of all these advantages, the most important for my proposalis practicing fluency.

Role-plays

Bailey (2005) claims that a role-play is a "speaking activity in which the students take part of other people and interact using the characteristics of those people (for instance, age, gender, occupation and so on)" (p.52). Role-plays include a particular communicative task, such as negotiating meaning a purchase, solving problems, making a reservation, getting information, and so on. In role-playing, "each student would be given particular information about his role" (Livingstone, 1983, p. 1). According to Thornbury, role-plays involve the adoption of another 'persona' and role-cards should be given to the learners to understand better the character and the situation. For example:

Father	Mother	Son

You are an ex-hippie and have brought up your son (now 18) according to your progressive, left-wing values.	You often have to mediate between your husband and your 18-year-old son.	You have decided to join the army, and you are now going to tell your parents.

On the other hand, these definitions are not upheld by Bolton (1992), since first, he finds the terms "simulation and role-play to be synonymous" (p.111), and second, they have "little to do with dramatic art" (p.111). Here, I will argue that there is a difference between both concepts: if you play yourself in a situation, and if you play somebody else. The former, draws the actor's attention to the situation itself, and it requires a deeper connection of the actor with himself. The latter, revolves around the character construction and its implication in the plot. Also, in both cases, students are acting, imitating reality and pretending,as explained above: "Drama is the most completely personal as well as the most highly socialized art form we have" (McCaslin, 1990:18). As stated by Gaudert (1990), there are many types of role-plays: dramatic plays, story dramatization and socio-drama, seminar style presentations, debates and interviews.

It is important to mention that simulations are more elaborated than role-plays, including props and the teacher's guidance (conditions and context). Yet, both are extremely useful with advanced students. Bailey (2005) identified three benefits:

> "(1) learners know their challenging areas of learning, so role-plays and simulations can be helpful to deepen class' topics; (2) students are able to try their speaking skills in front of a safe environment (teacher and classmates); (3) students are able to "rewind the tape" and re-do simulations or role-plays to analyze their production"(p.137).

As Livingston (1983) points out, "the main concern for the language teacher is the opportunities role-play and simulations provide." (p.1).

Fluency

There is a high demand for English oral fluency, and teachers often hear their students say: 'I want to speak more fluently'. The question that arises then is: what do these students mean by fluency? Are they mistaken if they think fluency is the same as fast?

Fluency is one of the three elements in the CAF (dimensions of L2 performance and proficiency) framework, along with accuracy and complexity. It was believed that accuracy and fluency, in the L2 were the same, but in 1984, Brumfit made a distinction between fluency-oriented and accuracy-oriented activities. The triad was complete when the concept of complexity was added by Skehan (1989). Fluency consists on the ability to process the L2 with 'native-like rapidity' (Lennon 1990: 390) or the "extent to which the language produced in performing task manifests pausing, hesitation, or reformulation" (Ellis 2003: 342).

Housen and Kuiken (2009) synthesize many author's definitions into one: "fluency refers to a person's general language proficiency, particularly as characterized by perceptions of ease, eloquence, and 'smoothness' of speech or writing" (p.357). In addition, Tavakoli and Skehan (2005) claim that speech fluency is a multi-componential construct in which different sub-dimensions can be distinguished, such as speed fluency (rate and density of delivery), breakdown fluency (number, length, and distribution of pauses in speech), and repair fluency (number of false starts and repetitions).

As shown above, a considerable amount of literature has been published on fluency, but for the purposes of this graduation project, I prefer the definition provided by Hammerly (1991):

> Although the word 'fluency' has long been used in everyday speech to mean speaking rapidly *and well*, in our field it has largely come to mean speaking rapidly and smoothly but not necessary grammatically. (p.12)

Some authors (Arnold & Brown, 1999; Philips, 1999; MacIntyre, 1999; Oyaet al., 2004; Dörnyei, 2005) agree on the observation that language anxiety poses a threat to fluency. Especially, Dörnyei (2005), who claims that anxious language learners suffer significantly during oral activities, which supports the notion that anxiety affects L2 performance. According to Galante (2012), affective variables, such as anxiety, can prevent learners from developing oral fluency. To counteract its effects, the author proposes drama as a new approach to address both cognitive (learning) and affective (performance). According to Davies (1990), "drama encourages adaptability, fluency and communicative competence" (p.97). It puts language into context and, by giving learners experience of success in real-

life situations; it should arm them with the confidence for tackling the world outside the classroom.

The literature reports some significant positive correlations between drama, fluency and language anxiety. Firstly, the research done by Kao (1994), with 23 Taiwanese university students, proved that drama has a positive impact on the learning experience. Secondly, Miccoli (2001) used theatrical techniques in a Brazilian university to develop her students' oral skills. She employed different stages such as warm-up activities, getting to know each other activities, dialogues, and role-plays. She found that students not only improved their English proficiency, but also developed their collaborative learning abilities, became more comfortable with their own bodies, and learned to socialize and cope with their shyness, among other advantages. Thirdly, Torres (2004) has also worked with dramatic activities in his high school classrooms. He claims that the implementation of drama techniques improves vocabulary acquisition, fluency, communication, pronunciation, shyness, etc. Fourthly, Coleman (2005) worked with adolescent Korean English learners and found out that students felt more relaxed when speaking in English. Fifthly, Lizasoain and Ortiz (2009) presented a pilot study to measure the efficiency and effectiveness of drama techniques in Chilean EFL classrooms in Universidad Austral de Chile. They were able to improve students' achievements in the language-learning process and make them aware of their mistakes. Lastly, Galante (2012) came to the conclusion that through drama students experienced decreased levels of anxiety when speaking the L2, promoting the development of oral fluency levels.

Together these results provide important insights into the connection between drama and fluency. The opportunity to explore a foreign language through drama-based programs heightens learners' willingness to participate in class, which leads to the development of better oral communication skills (Boumot-Trites, Belliveau, Spiliotopoulos, &Seror, 2007)

Needs Analysis

The students' perspective

As previously stated, the target audience of this pedagogical proposal is tenth graders who will achieve fluency through dramatic activities. In the interest of obtaining more detailedinformation about the needs of these students, I chose to conduct a survey, which was applied to 100 tenth grade students at Liceo José Cortés Brown.

The questions in this survey sought to determine students' problems with English, their teacher's methodology and their interest in an English drama workshop. Respondents were asked to indicate what they considered to be the hardest language skills. The results were grammar, writing and speaking. Although speaking was considered hard, most of them indicated they liked speaking in English. When asked to identify the problems they experienced when speaking, a big majority pointed out that they were over worried about their pronunciation in English, they could not find the rights words to say what they wanted and they hesitated. Also, they felt nervous and thought they made a lot of grammar mistakes when speaking. A strong relationship between drama and affective features has been reported in the literature review.

Their first resource when they do not know how to pronounce a word is asking the teacher, imitating the sound he/she makes. Other answers were they asked their classmates or just pronounced the word according to its spelling. When the teacher asked students to read out loud, respondents said they tried to do their best, even though they did not have the desire to do it. Some participants also indicated that reading in front of the class made them nervous and that they were not usually in the mood to speak in front of the class.

In relation to the activities done by the teacher regarding the speaking skill, the students' answers showed a broad range of group configurations and activities, among them, the creation of conversations, role-plays, and interviews in pairs and groups. Only some students selected the options related with sharing their opinions and ideas in English, and

repeating the words or phrases after the teacher. Some other options expressed by the students were that they are requested to create stories and reports.

Regarding their motivation for learning English, students responded that they thought speaking in English was important because they could get better jobs in the future, travel abroad, and have more academic options.

The last section of the questionnaire required respondents to give information about their interest in performing. The majority of students admitted that they liked acting. The rest gave as reasons that they were too shy to do it, or got really nervous in front of other people. Some other responses were that they did not think they were good actors, and that acting was boring.

Interestingly, the small group who did not like acting was divided in the next question: when asked if they would participate in a workshop that combines drama and English, one half indicated that they had participated in small plays, but these were not good experiences since they got nervous, forgot their lines, or thought people were laughing at them. These factors made them relate drama to bad experiences; furthermore, they will not participate in a similar workshop. The other half said they would participate because it still sounded like a learning opportunity; they liked English, and were intrigued by the combination.

Almost fifty respondents indicated that they would like to participate in this workshop because firstly, they love English; secondly, they like acting; and thirdly, the combination between English and drama sounds interesting and new, it stands out from the typical classroom arrangement and the students see it like a great opportunity to learn and have fun at the same time. A minority indicated that they would not participate because they were too shy, got nervous, and did not want to look "silly" in front of other people.

The expert's perspective

In order to complement the information I obtained through the survey, I also interviewed an expert, Yasna Yilorm, professor at Universidad Austral. These are some of the ideas we discussed: firstly, I asked her what was the most important feature of speaking production when using drama as methodology, she suggested always respect the students' silent

period, correct students' mistakes implicitly and always rely on classic pantomime. When I explained to her that my target audience was tenth graders, she emphatically said that it did not matter, "children, teenagers and adults are always willing to play". On that topic, she also indicated that the use of humor inside the classroom was truly important and if the students felt relaxed, they were able to be "themselves" in English. Secondly, I asked her what was the role of the teacher in this dramatic setting, she pointed out the teacher is a natural guide that connects fun with reality, listens to their students' responses, and creates an affective classroom atmosphere.

The researcher's perspective

During the first semester in 2014, I did my final teaching practicum at Liceo José Cortés in Viña del Mar. I taught 11th graders and most of them had great enthusiasm when asked to speak in English. Not only the students had a positive attitude towards the language, but also the classroom climate was pleasant and inclusive. Particularly, the teacher encouraged students to interact with each other in English and to perform in role-plays. In addition, the teacher usually did not pay too much attention to the students' mistakes when speaking, and with little input students were expected to produce writing pieces or creative dialogues.

I would like to mention that to the teacher and my surprise, one student in the last speaking test, performed the role-play (that she created with a classmate) amazingly. She was a quiet and shy student, never even volunteer to speak in front of their classmates. But, with this dramatic activity, she put all her fears aside, confidently spoke, and delivered a great performance. On the other hand, a couple of students were really nervous and preferred to read the dialogue instead of performing it.

The state of the art

As previously stated in the literature review, several studies (Kao, 1994; Miccoli, 2001; Torres, 2004; Coleman, 2005; Lizasoain & Ortiz, 2009; Galante, 2012) show the connection between the improvement of fluency and dramatic activities. Firstly, students were able to develop their oral skills, improve their vocabulary and pronunciation, also for the purpose of this proposal, students were able to promote the use of language naturally. Secondly, dramatic activities helped students cope with their affectivity. For example,

students that had high levels of anxiety when speaking, were able to decrease them and overcome their shyness. Lastly, students learnt to work collaboratively and respect others' proposals when performing.

Conclusions

As a result of the triangulation of the four data sources, the following conclusions can be drawn, which will inform the decisions made in the proposed syllabus. Firstly, as the students' expressed in the survey and seen in my final teaching practicum, students did not have many opportunities to express their own ideas in English, this is the reason why all topics in the proposed syllabus are used as a pretext to help students to speak freely. In addition, theater games will give students the opportunity to play and have fun with the language, and when performing in the dramatic activities, students will apply the features of spoken grammar to their daily speech. Secondly, according to the survey the speaking skill was in the top three most difficult areas of the language. Although the students liked the challenge, they did not always feel comfortable doing it. Through dramatic activities the teacher becomes closer to the students, the classroom climate has new, positive features that help students' learning process and language speaking anxiety vanishes gradually. Lastly, the enthusiasm presented towards the language in my final teaching practicum together with Yasna Yilorm's insights of how much everybody benefits from playing, have outlined the proposed syllabus. In addition, the survey showed that the combination between drama and English sounded interesting for a large number of students that will be happy to join Drama Queens and Kings.

Pedagogical Proposal

Course Syllabus

This proposed workshop is a Multidimensional syllabus (Johnson, 2009) because it combines elements and specifications from different types of syllabuses, namely, a content-based syllabus, a process syllabus and a task-based syllabus. The content-based syllabus component, as defined by Brinton, Snow and Wesche (1989) is "the integration of particular content with language-teaching aims". In this pedagogical proposal, the topics are divided in three. First, the content refers to a metaphor of journeys through different

sub-topics, such as the world (culture), the arts, technology and sciences, history, and the present. Second, it includes an analysis of features of spoken grammar, such as fillers, backchannels, heads and tails, ellipsis, and hyperbole.

The process syllabus is observed in the development of speaking fluency since it moves from fillers and backchannels (words) to ungrammatical sentences, and through the gradation of dramatic activities, starting with role-plays, moving on to simulations and ending with improvisations. According to Johnson (2009), the process syllabus can be used differently, for example, "rather than standing as a prescription of content and its order of presentation, the syllabus might provide a checklist by which learner progress can be measured" (Johnson, 2009:322). Students will be able to check their learning progress through the difficulty of the dramatic activities performed in class and through the features of spoken grammar. In addition, the speaking log's submissions every week will help students to compare their first and last entries.

Lastly, this pedagogical proposal has elements from the task-based syllabus, since students are assigned tasks, such as role-plays, simulations and improvisations. As pointed out by Skehan (1992), "the construction of opportunities for interaction has a vital place in language teaching" (Skehan 1992: 181). In my proposal, all students' interactions are part of the development of tasks (from games to activities). For instance, if they have to create a role-play, the roles, situations and context will gradually have to be created by the students.

Syllabus:

- Name of the course: Drama Queens and Kings
- Type of the course: elective/workshop
- Target audience: 10th grade students
- Number of students: 16 people
- Type of syllabus: multidimensional syllabus (content-based syllabus, process syllabus and task-based syllabus)
- Duration (length): 4 months (16 sessions: a weekly session of 90 minutes)

Rationale

Speaking fluently in English in this globalized world is fundamental. Unfortunately, the ability to speak fluently in English does not happen naturally, moreover speaking activities might seem undoable because they could be time-consuming for teachers and they usually depend on students' attitudes towards public speaking. This is the reason why it is necessary to teach beyond grammar, vocabulary and pronunciation, and since the Chilean EFL curriculum has left out speaking fluency, this pedagogical proposal perfectly fills that void. This course will help tenth graders to be fluent when speaking in English through dramatic activities, such as theater games, role-plays, simulations, and improvisations.

In this workshop, students will have the opportunity to express themselves, have fun and improve their confidence when speaking in English. As established before, the main focus will be in speaking, but reading, writing, and listening activities will be also implemented. The class work will have different grouping configurations, such as pairs, triads, small groups and whole group discussions. It is important that the students learn how to work collaboratively, in a welcoming environment, and where errors are part of the learning process.

Course description:

This course aims at improving students' fluency through dramatic activities. The metaphor of journeyis used to move from content to content, as a pretext for having a topic to discuss, to play in theater games, and to act in dramatic activities.

General Objective

Students will be able to confidently speak English fluently by integrating features of spoken grammar to their speech and appraise their own oral production.

Specific Objectives:

In this course, students will be able to:

- ✓ Identify the features of spoken grammar
- ✓ Understand the importance of speaking fluently
- ✓ Compare and contrast spoken features in their L1 and L2

✓ Create role-plays, simulations and improvisations

Cross-curricular Objectives:

In this workshop, students will be able to:

✓ Construct a better self-esteem
✓ Maximise their spontaneity
✓ Appraise their self confidence
✓ Relate and empathise with others
✓ Respect their classmates' opinions
✓ Work cooperatively and collaboratively
✓ Have fun in a stress-free classroom environment

Assessment:

This workshop contemplates different grouping configurations and types of assessment. The class work will be carried out individually, in pairs, triads, small groups and whole class interactions. Formative and summative assessment procedures will be carried out by the teacher and the students (peerand self-assessments). It is important to mention that formative assessment will be held during the whole development of the workshop, for instance, observations from the teacher to the students during in-class activities, questions and answer activities, and homework journals (speaking logs).

Teacher assessment: the dramatic activities' presentations (role-play, simulation and improvisation) are connectedtothe feature of spoken grammar (one grade per activity). These activities will be assessed by a performance rubric. The students' participation in theater games will be assessed, once per unit, by a checklist, which incorporates attitudes towards playing and the relation to others.

It should be pointed out that from unit three on, the students will act in role-plays, simulations and improvisations. Voluntarily they will present each class, but it is necessary for them to have at least one grade for each dramatic activity.

The speaking logs are the learning files students will prepare. Students will record themselves talking about the different topics seen in class (e.g. music). Some speaking logs are recorded individually and others in groups. When recorder in groups, students will be asked to submit their peer feedback.

Self-assessment: the self-evaluation is a checklist where students reflect on their learning process, class participation and the impact of drama in their lives.

The summative assessment grading plan is as follows:

- Class presentations: 60%
  - ✓ Role-plays: 20%
  - ✓ Simulations: 20%
  - ✓ Improvisations: 20%
- Class participation (theater games):15%
- Speaking logs: 15%
- Self-evaluation:10%

Scope and Sequence

UNIT	OBJECTIVES	CONTENTS	MATERIALS	ASSESSMENT	SESSIONS
A journey around the world	To make students speak about the features of cultures	Topic: Culture, diversity and respect	power point presentations handouts and worksheets (scripts) videos	Class participation (teacher's assessment) Speaking log 1 (self-assessment)	2
	To introduce the concept of fluency to the students and how to achieve it	Fluency: backchannels & fillers			
A journey through technology and science	To make students feel comfortable giving their opinion about technology and science	Topic: humankind, technological and scientific ambitions	power point presentations handouts and worksheets videos	Oral presentations (peer-assessment) Speaking log 2, 3 & 4 (self-assessment	3
	To teach students features of spoken grammar	Fluency: phrasal chains, pauses, false starts, and repetition			
A journey through the Arts	To make students able to talk about the impact of art in life	Topic: music, fashion, films and theater	power point presentations handouts and worksheets videos article	Role-plays(teacher's assessment) Speaking log 5, 6, 7 & 8 (formative/self assessment)	4
	To help students organize spoken sentences	Fluency: ellipsis, hyperbole, and vague language			
	To make students act a real-life role	Dramatic activity: Role-plays			
A journey through history	To make students critically think about history and society	Topic: society and history	power point presentations handouts and worksheets Ted-Ed videos	Simulations (teacher's assessment) Speaking log 9, 10, 11 & 12 (self-assessment)	4
	To make students freely speak and use the language	Fluency: flexible word order, headers and tails			
	To make students act themselves in simulations	Dramatic activity: Simulations			
A journey to the present	To make students talk about the environment and our globalized world	Topic: the environment and globalization	power point presentations handouts and worksheets video" the human impact on this Earth"	Improvisations (teacher's assessment) Speaking log 13, 14 & 15(self-assessment)	3
	To make students feel comfortable with their language proficiency	Fluency: ungrammatical sentences and incorrect questions			
	To make students play with the language	Dramatic activity: Improvisations			

SAMPLE LESSONS

Lesson Sample n° 1
Introductory Unit 1: A journey around the world

Culture

	General objective:	Specific objectives:	Cross-curricular objectives:
	By the end of the class, students will be able to understand speaking fluency.	To understand the concept of fluency To express their own ideas in the language	To strengthen students' self-esteem To be confident and proud of their capacities in English

Ice-Breaker: *My name is...?*

> What's your name?

> What's your best quality?

Put your best quality + your name: this is how we will call you all morning (e.g. Generous Hannes)

Teacher's note: Go around the whole group and ask each student to state his/her name and attach an adjective that describes a dominant characteristic of his/her. makea circle and ask them to introduce themselves and refer to each other by this "new name" for the rest of the evening.

What does it mean to be fluent in English?

1. Pre-watching: Let's share our opinions:
    *   Would you like to travel abroad?
    *   Which countries are in your "must-see" list? Why?
    *   Do you think you need to speak English to communicate in them? Why/ why not?

2. While-watching: Would you quit your job to travel around the world?
    *   Let's watch the video: [VIDEO1]
3. Post-watching:In groups of three, share your ideas on the video:
    *   Would you like to do the same: traveling and record yourself?

Teacher's note: let the students express themselves freely, if you hear them speaking in Spanish, translate what they said in English.
1. Beforewatching the video, explain to your students that on the video there are two American girls that decided to quit their jobs to "visit" the world, and created a web series called "sixpenny globe" about their trip. Ask them to share their opinions with the whole class.

4.   Let's read the following conversation: [TRACK 2a]

③ CONVERSATION *What's Seoul like?*

A ▶ Listen and practice.

Beth: Sun Hee, this is David Garza. He's a new club member from Mexico.
Sun Hee: Nice to meet you, David. I'm Sun Hee Park.
David: Hi. So, you're from South Korea?
Sun Hee: That's right. I'm from Seoul.
David: That's cool. What's Seoul like?
Sun Hee: It's really nice. It's big and very exciting.

B ▶ Listen to the rest of the conversation. What city is David from? What's it like?

5.   Let's watch the following video: [VIDEO2]
   • If we compare the conversation from the textbook and the videos, which one is more fluent? Why?
   • What makes the second conversation sound more natural than the first one?

6. Let's pay attention to the following diagram: what do you think is about?

backchannels

incorrect questions

disfluences

ungrammatical sentences

phrasal chains

FLUENCY

vague language

head & tails

flexible word order

ellipsis

exaggerated language
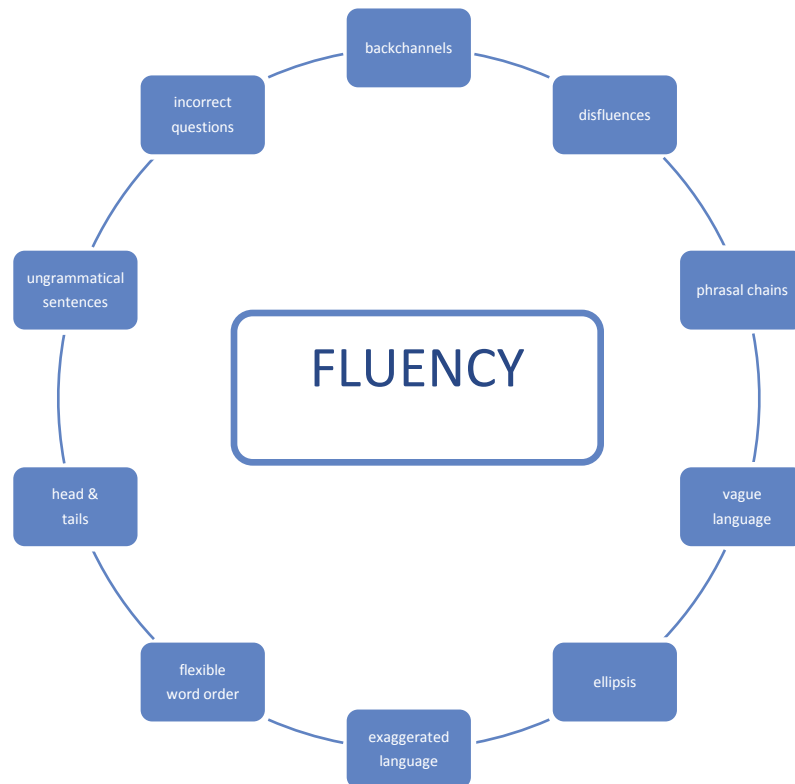
Teacher´s note: explain to the students that the boxes in the circle are all the features of spoken grammar they will see during the workshop.It is important to mention to the students that using those features make them sound more fluent. Spoken utterances are not always perfect, and the following features, when used correctly, can help students become more fluent in English.
To make students understand the value of using these features correctly ask them to create a dialogue (related to travelling) overusing some features. Model the activity by "em, er, yeah, saying the uhm, right, the instructions, uh, like this"
A volunteer group can present their dialogue in front of the class.

Time to perform: Volunteers go in front!

- In pairs or triads, create a dialogue overusing some of the features of spoken grammar, in which you discuss the idea of travelling around the world.

Plenary: what mask would you wear?

Complete the statements according to your learning today

I didn`t understand …..because …..	I couldn´t follow the class because… ….. was hard.	I'm impressed with all I could accomplish today! For example……	I'm happy with everything I learnt! Something that I can take with me is…

Homework: Watch an interview of your favorite celebrity in English and pay attention how "fast" or "slow" he/she speaks. Makes some notes on the features he/she uses when speaking.

Lesson Sample n°2
Introductory Unit 1: A journey around the world

Teens around the world

	General objective:	Specific objectives:	Cross-curricular objectives:
	By the end of the class, students will be able to speak using fillers and backchannels when possible.	To understand what backchannels and fillers are To discriminate the appropriate use of backchannels and fillers	To tolerate and respect differences. To develop a sense of humor and discover their character.

Energizer: *I am going on a trip!*

Teacher's note: Everyone sits in two circles (it's better to have two groups of 8, so students don't struggle so much trying to come out with an action). Start by saying "I'm going on a trip and I'm taking a hug", and hug the person to your right. That person then has to say "I'm going on a trip and I'm taking a hug and a pat on the back", and then give the person on their right a hug and a pat on the back. Each person repeats what has been said and adds a new action to the list. Go round the circles until everyone has had a turn.

What are Backchannels and Fillers?

1. How fast or slow do native speakers talk?

Teacher's note: introduce today's topic: In their homework students had to listen and comment on how fast or slowa celebrity spoke. Explain that making pauses it's normal when speaking, it gives us time to think, and that making sounds when the other person is speaking is a way to show that we are following what they're saying.

Ellen interviews President Barack Obama: [VIDEO3]

2. Listen to the first part of the interview:
    - Where are Malia and Sasha at the moment?
    - What are the benefits of this trip?
    - Do Malia and Sasha spend time with their father? Do you?
3.   Let's watch it again, this time pay attention to the way the speak:
    - Can you notice the breaks the speakers make?
    - What are the sounds they make?
    - Why do you think this sounds are made?

- Indicate in the scripts (with different colors) the pauses or sounds the speakers do. Compare your notes with a classmate.

4. Connect the speech balloons, words with its definition:

"Uh-huh" "Really" "I see" "oh"
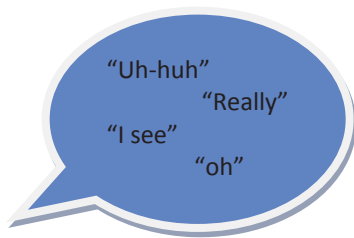
Words that give you time to think, create a pause, or indicate you are not finished talking

BACKCHANNELS

"er" "hmmmm" "um" "well"
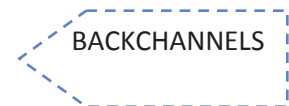
Words that show you are listening and understand what someone else is saying

FILLERS

Justin Bieber talks about bullying

In triads, discuss the following questions: [VIDEO4]

- Do you agree with Bieber's opinion about bullying?
- Why is he talking about bullying?

Let's watch again, now pay attention to the way Justin speaks:

- Do you think Bieber is overusing fillers and backchannels?
- Which words does he most use?
- Take notes of the fillers and backchannels that the speakers use.

Time to perform: Volunteers go in front!

In groups of four, create a talk show: Through an interview talk about the role of teenagers in the world

- ✓ What is the name of your show?
- ✓ Who of you will be the host/hostess (co-hosts)?
- ✓ Who will be invited to your show?

Keep these questions in mind:

What's the impact of social media on bullying?
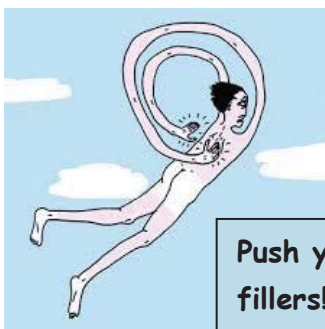*As a teenager, what's your role in this globalized world?*

Plenary: pick a card

☺Pick a card and write down your reflection.

☺Make groups with the people who completed the same card.

The most important thing to remember for this lesson is…	One thing I did not understand was…	The key word(s) of the lesson was/were…	There are similarities between Spanish and English in terms of…

Homework: Speaking Log 1

Pick a scene from your favorite movie where the characters use backchannels or fillers. What happens if these features weren't used? Send your comments in a 2-minute speaking log to:
dramaqueensandkings@liceojcb.cl

Push yourself and use some fillers!! #youcantotallydoit! ☺

Music

|	**General objective:** By the end of the class, students will be able to speak using ellipsis when possible.	**Specific objectives:** To understand what ellipsis is. To discriminate the appropriate use of ellipsis.	**Cross-curricular objectives:** To express their own ideas in the language. To appraise and respect different music styles.

Warm-up: *Music cards*

Connect a picture with a movement and make your classmates guess which music style you are performing.

Teacher´s note: one student mimics the music style in front of the whole class. Model the activity for your students (e.g. jazz, romantic) play with music! Make students relax with their movements. You can also play short tracks from the music the class guessed and dance all together.
To introduce the following feature of spoken grammar ask student what were the previous features seen (phrasal chains, pauses, false starts and repetition). Ask students to give examples of every feature. Once the features are reviewed, it's time to continue with the next one.
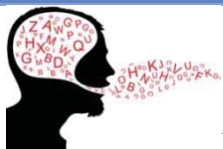
The importance of music

#music

Pre-watch: In groups of four, discuss the following questions:

- Is music important in your life?
- Can you imagine a world without music?
- Do you have a favorite song? What is it about?

Teacher's note: walk around the classroom listening to their opinions, share yours and give them positive feedback.
Ask the whole class if something special comes to their mind when you said: "Elders listen to Dubstep"
Hear the opinions and invite them to watch the video and explain that you will watch it in two parts:
1. to analyze body language and opinions
2. to pay attention to ellipsis in oral discourse/registers.

Part One: Body language and opinions   [VIDEO5]
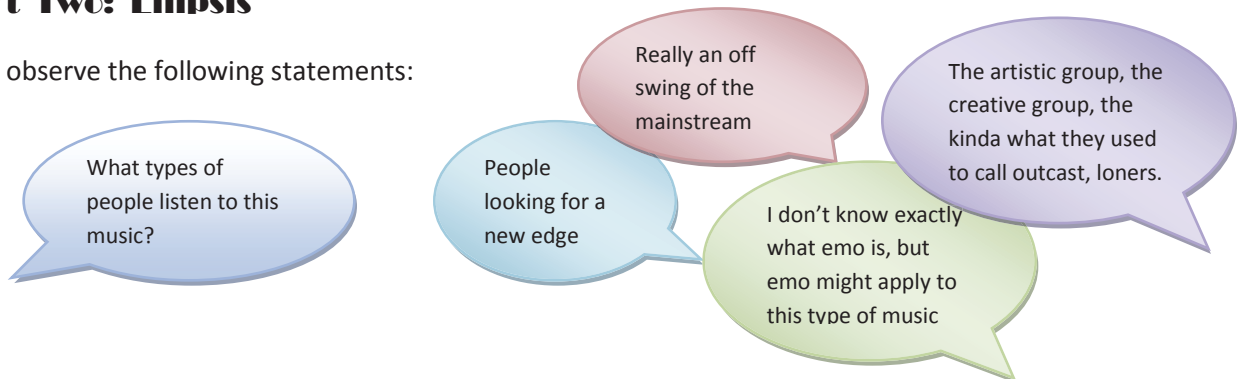
Let's watch the following video, pay attention to the body language and the elder's opinion and answer:

- How did the people in the video react to the music?
- What were the gesturesand facial expressions that caught your attention the most? Why?

Teacher's note: students stand up, forming a circle. Ask students the questions and act out the answers with the students, exaggerate your face expressions and body movements. Invite students to imitate some of the gestures and facial expressions they saw on the video. Spread your enthusiasm to your students and make them part of the creative process. Connect feelings to expressions and words.

Part Two: Ellipsis

Let's observe the following statements:

What types of people listen to this music?

People looking for a new edge

Really an off swing of the mainstream

I don't know exactly what emo is, but emo might apply to this type of music

The artistic group, the creative group, the kinda what they used to call outcast, loners.

Teacher's note: read the first speech balloon and then ask students to give you the answers (from the rest of the balloons). Look for the missing parts in the sentences and use them to explain what ellipsis is. Explain the uses of ellipsis, and when it is impossible to omit words.

[VIDEO6]

☺ Let's watch the second part video: Take notes of the answers to the following questions, pay attention to the use of Ellipsis:

→ What did you just listen to?

I'm not sure (what I listened to). (I listened to) something that young people call music

_____

_____

→ How did it make you feel?

(It) makes me feel like the future is now. _____

_____

_____

→ What words will you use to describe the music?

_____

_____

_____

Role-play: I want to rock!

Mother	Dad	Son/daughter
You are a loving mother that cares about the happiness of your child. You will support	You are a very successful lawyer and expect your child has the same career so one	You really want to be a musician and truly believe that music can change

him no matter what he/she decides to do with his/her life. You are usually between your husband and child.	day he/she is the main lawyer in your firm.	people's life. You are very talented and will follow your dreams by all means.

1. Brain-storm ideas.
2. Assign roles and describe them.
3. Create a dialogusing ellipsis when possible.
4. Volunteer group performs in front of the class.

Teacher's note: students know the concept of role-plays from their regular classes, but explain that gradually some information about the role-play will be omitted, so they can shape it accordingly to their group's ideas. The performance of the role-play is not mandatory for all groups in one class, but each group should present once during the unit.

Plenary: Let's juggle with this class!

One application of what I learned today would be…

…….was particularly difficult for me, because…

One of the most valuable lessons I have learnt so far is…

It's better for my learning when I …

Teacher's note: pass the ball on to one student. He/she will complete the sentence and pass the ball to another student. The teacher needs to listen 4 different students in each ball to hear the entire class. Always control that the students don't get too excited about throwing the ball to each other.

Homework: Speaking Log 5
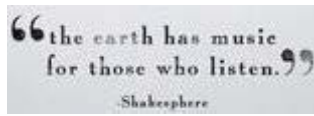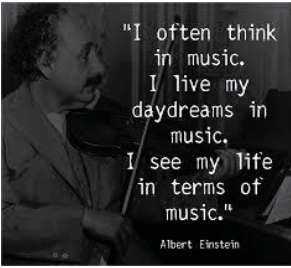
With a partner, choose one quote and talk about it. Why does it speak to you? Record your discussion in a 3-minute speaking log. Send it to: dramaqueensandkings@liceojcb.cl
*Use ellipsis when possible ☺

Music is a world within itself, with a Language we all Understand.
- Stevie Wonder

"I often think in music. I live my daydreams in music. I see my life in terms of music."
Albert Einstein

When words fail music speaks

"the earth has music for those who listen."
Shakesphere

Lesson Sample n° 4
Unit 4: A journey through the Arts

Fashion

	General objective:	Specific objectives:	Cross-curricular objectives:
	By the end of the class, students will be able to speak using exaggerated language when appropriate	To understand what exaggerated language is. To discriminate the appropriate use of exaggerated language.	To tolerate and respect differences. To express their own ideas in the language.

Energizer: *the sun shines on…*

Teacher's note: Participants sit or stand in a tight circle with one person in the middle. The person in the middle shouts out "the sun shines on..." and names a color or articles of clothing that someone in the group is wearing. For example, "the sun shines on all those wearing blue" or "the sun shines on all those wearing socks" or "the sun shines on all those with brown eyes". All theparticipants who have that attribute must change places with one another. The person in the middle tries to take one of their places as they move, so that there is another person left in the middle without a place. The new person in the middle shouts out "the sun shines on..." and names a different color or type of clothing.

Do you know Vogue by Madonna? What can you see in the following pictures?

Teacher's note: connect music with fashion. Madonna is just one example of many musicians that have become fashion icons, ask them to give examples of artists or styles that are connected with fashion. Check if students remember what was seen in the previous class (ellipsis). Ask them when is it common to use ellipsis (when answering questions), and what happens if you overuse ellipsis (content words can't be omitted).

What's the impact of fashion in our society?   [TEXT]

In pairs, read the text and discuss the following questions:

- ✓ Do you think fashion styles are imposed by designers? Or does society impact fashion?
- ✓ According to the text, what does androgynous mean?(2)
- ✓ What were the means used by Jean Paul Gaultier to promote identities?(3)
- ✓ What's the connection between androgynous, homosexuality and transvestitism? (4)
- ✓ How do you think the Chilean culture would react to Jean Paul Gaultier's campaign?

Teacher's note: in pairs, ask the students to answer the questions above. The last question can be used to prompt a small discussion with the whole class. A volunteer student can read out the last paragraph so the class pays attention to the possible exaggerations the author does. If not detected by the students, elicit the following sentence from the text: "he (Jean Paul Gaultier) consciously promotes alternative sexual identities". Give students the opportunity to reflect on that and share their opinions on the subject.

(Find answer key on brackets and highlighted in the text)

Exaggerated language: Hyperbole

I think a hundred reasons!

Your bag weights a ton!

They waited in an endless line for nothing!

Numbers & amounts

Time & space

I looked for it everywhere!

That was the easiest question in the world!

He could sleep for a decade!

REMEMBER: We use exaggerated language to evoke strong feelings or to create strong impressions. Don´t overuse it, don´t kill it! ☺

What happens if you overuse this feature? Have you noticed hyperbole in adds?

Teacher's note: explain what exaggerated language is and show them the examples, ask them if they can think of any others and encourage them to share them with the whole class. Ask them the question above and hear their opinions, maybe for some students nothing happens if you overuse this feature, but others might think it sounds superficial, or not really convincing.

Role-play: Strike a pose!

Pick one of the following sketches (plots) and create a role-play:

What would you do?

You have been asked to create a meat dress for an eccentric artist, but you are a vegetarian.	You and your best friend go to an important event wearing the same dress.	Your zipper has broken and you haven't noticed. You just gave an important presentation in front of your boss, few minutes ago	Your girl/boyfriend bought you an amazing shirt, but you were too hungry and now it has some ketchup stains.

1. Create and assign characters for the plot
2. Create a dialog using exaggerated language when possible
3. Volunteer group performs it in front of the class

Teacher´s note: if there's some time left, play the theater game: Mimes. It's a good opportunity to exaggerate facial expressions and body movements, so students connect previous knowledge with today's class.

Plenary: fill the boxes

Individually students get the following box they need to fill in:

Idea	Interpretation	Connection	Transfer	Insights/reflection
What is the big idea of today's lesson?	What does it mean? (in your own words)	How can you connect the idea to another subject?	How can you transfer or apply the idea to your life?	What insight or reflection do you have from the idea?

Homework: Speaking Log 6

Google: "avant garde fashion", What do you think? Would you wear it? Record your impressions in a 2-minute speaking log, then send it to: dramaqueensandkings@liceojcb.cl
*Use exaggerated language when possible ☺

DO IT WITH
PASSION
~~FASHION~~
OR NOT
AT ALL.

Lesson Sample n°5
Unit 4: A journey through the Arts

Films

	General objective: By the end of the class, students will be able to use vague language when appropriate	Specific objectives: To understand what vague language is. To discriminate the appropriate use of vague language.	Cross-curricular objectives: To communicate better among classmates. To express their own ideas in the language.

Warm-up: *who am I?*

Thrillers	Romantics	Comedies	Dramas
Musical	Science-fiction	Action	Historical

Teacher's note: in pairs, one student puts one card over his/her head, his/her partner has to name movies from the genre (or describe it) so the other student can guess. The teacher can model the activity by playing with a volunteer student. A time limit can be set, or more genres can be added.
Ask students about the last feature revised (exaggerated language), ask volunteers to give you some examples of exaggerated language they have seen on TV.

Vague language.

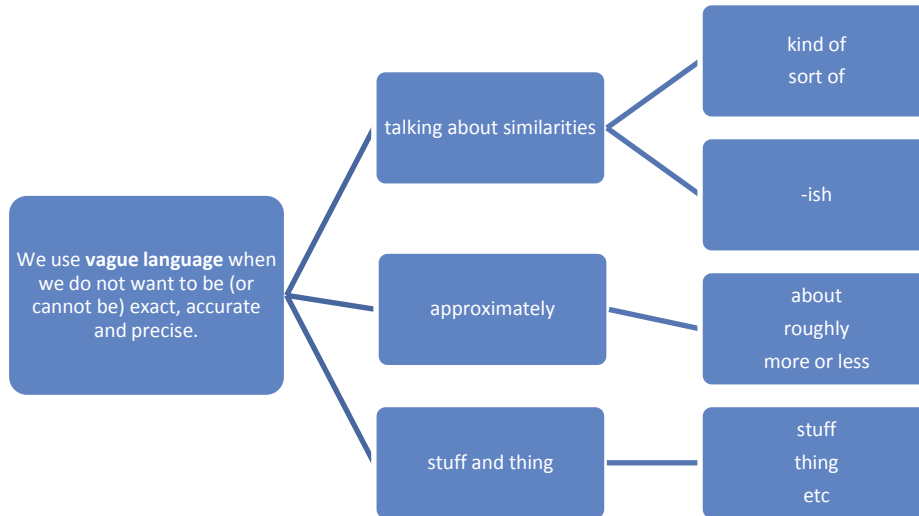Let's watch "the Vague show" from Mad TV.   [VIDEO7]

- How does the male contestant define "snow"?
- Where did the celebrity guess act?
- What are the prices?

Let's watch again, this time pay attention to the vague language they use:

- What are the words used by the speakers?
- Make a list of all forms of vague language you find in the video.

Teacher's note: the video makes fun of game shows and the vague language used by the characters. Since the video is quite clear in the use of vague language, they can watch it only once to answer all the questions. Show them the following diagram and ask them to give examples for every item.

How does the male contestant define "snow"? *That cold white stuff*
Where did the celebrity guess act? *He was that guy that would do those stuff in that show.*
What are the prices? *Some of these stuffs*

We use **vague language** when we do not want to be (or cannot be) exact, accurate and precise.

- talking about similarities
  - kind of / sort of
  - -ish
- approximately
  - about / roughly / more or less
- stuff and thing
  - stuff / thing / etc

Role-play: the show must go on. (mini-play)

1. Brainstorm ideas for a mini-play.
2. Create a plot related to films.
3. Assign roles and their descriptions.
4. Create a dialog using vague language appropriately.
5. Missing volunteer group performs it.

Plenary: what's in your head?

What have you learnt about yourself so far?

How do you learn best?
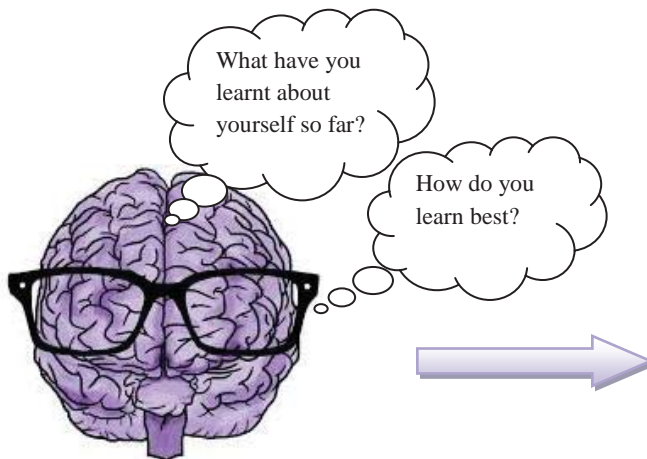
THE TYPES OF LEARNERS

visual learner — learn what they see
kinesthetic learner — learn what they do
auditory learner — learn what they hear

stress learner — learn what stresses them
ease learner — learn what relaxes them
scribble learner — learn what they write out

trust learner — learn from authority
teach learner — learn by teaching
copy learner — learn what they can copy

Funders and Founders

Homework: Speaking log 7

Go to YouTube and watch a movie trailer. What do you think? Would you recommend it? In pairs, record two versions of your movie review: the first one with accurate description and the second one using vague language. Send your 2-minute speaking log to:
dramaqueensandkings@liceojcb.cl

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