

**THE INFLUENCE OF BODY AWARENESS THROUGH DRAMA AND
IMPROVISATION ON THE DEVELOPMENT OF EFL STUDENTS' ORAL
PRODUCTION**

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PRODUCTION**

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DEDICATION

As the artist that bows at the end of the play before the curtains rings down, I respectfully voice my dedication with infinite gratitude towards my family and loved ones, specially my Mom Victoria, my Brother Dustin, my Dad Carlos, and my girlfriend Lorian, who unconditionally supported me through this process and never left my side. I appreciatively dedicate this important milestone to Compañía Teatro Vivo de Colombia, who gave me the roots to believe that nothing is impossible if passion and commitment are involved. I also dedicate this work to CCA Drama Club artists from 2008 to 2011, who gave me unforgettable experiences as Drama Teacher. And last but not least, to students, classmates, teachers and researchers who like to be out of their comfort zone and do their best in each session, and my friends that believed in me and heartened my crazy ideas.

This thesis is only the beginning....

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ABSTRACT

The purpose of this quasi-experimental research project was to develop oral communicative competences by raising body awareness through drama and improvisation in students of II, IV, and VI semester of the Bachelor Program in Modern Languages at University of Cauca. In order to achieve this purpose, a group of students, whose ages ranged from 18 to 25 years old, was selected by an open call and an interview process. The research was developed in a three main phases of instruction, starting with a pre-test measurement, with the aim of collecting an understanding of their natural occurring discourse proficiency level, passing through a 40-hour drama and improvisation workshop, and concluding with a posttest measurement and the implementation of a semi-structured interview to all students. Those instruments provided the elements for analyzing the influence of body awareness through drama and improvisation on the development of EFL students' oral production.

Key words: EFL oral Production, body awareness, drama and improvisation, naturally occurring discourse, whole-person approach.

CHAPTER 1: INTRODUCTION

The purpose of this research project was to determine and comprehend the influence of body awareness through drama and improvisation on the development of students' EFL oral production. Drama and improvisation were implemented in a 40-hour workshop that combined acting techniques, interaction activities, body awareness exercises, and improvisation strategies. In fact, this workshop created an appropriated state to develop this research project. The study was a quasi-experimental research project in which I was expecting to have students from three different English programs at the University of Cauca, but certain circumstances drove me to work only with students from II, IV, and VI semesters of the Modern Languages Program of the University of Cauca.

During my studies at the University of Cauca as a student of Bachelor in Modern Languages (English and French), I observed some of my last-year classmates having difficulties when orally interacting in English with teachers and/or native speakers. Teachers were doing most of the talking and there were few students trying to interact and develop the idea of the conversation. So I began to consider drama and improvisation as tools to develop student's communicative competence in order to overcome this difficulty and thus, to share more than 8 years of acting experience through a workshop.

The origin of drama has its roots in the natural-human-state of using role playing as a tool to teach values, behaviors, and rules required to live and survive. Primitive societies developed performance that could involve oral repetition to teach the laws and social customs, perpetuating and transmitting mythical and historical episodes important to maintain in the race-memory of a tribe. Lewcock states that “the word drama comes from the Greek meaning “to act, do or perform”, and it is in the several subtle and diverse meanings of “to perform” that drama can be said to have begun.” (n.d.). Furthermore, drama has been considered a powerful tool to learn by experience and an instrument to show reality through the artist’s work. As known, artists base their creations on the reflection of topics such as economy, politics, society, religion, culture, and education. Then, in order to make drama happens; there is this need of involving the whole human being, mind, body, and spirit.

The fact that humans are dramatic by nature is an assumption that is evident when observing interaction among children, and their unconscious participation in spontaneous and improvised situations that reflect, in their own way, what they observe in their surroundings. This mechanism serves well to the children innate necessity for acquiring understating about human behavior and social rules relationship. In this sense, since humans have the ability to represent the absent, to perform ideas, to describe the present reality through their eyes, to make predictions of the future, and to come up and deal with unplanned situations, learning from them, they have transformed all stated above into a variety of forms of art such as literature, painting, sculpture, music, and drama; being the last one the most complex of all the arts.

Drama has been linked to education for many years. Nowadays, drama activities and techniques are usually part of school curriculum as post-classes, and has been seen by educators as a tool to develop students' social skills. In addition, drama techniques such as psychodrama are implemented in physiological therapies to solve social problems. Despite of its importance, there is a lack of research projects that explore the implementation of a drama program or workshop with a focus on body awareness in order to develop student's EFL oral production. As Lenka Křivková (2011) says, "using drama in the language class provides students with the best opportunities for active and involved participation". Therefore, interaction and constant communication is implied when developing drama activities.

There are several terms used to define drama in education: theatre, educational drama, dramatic arts, creative dramatics, process drama, sketches, and representations, among others. All these terms are interconnected when defining drama in education as "the combination of kinesthetic, emotional, and intellectual involvements in improvisational activities to promote a range of experiences from artistic self-expression to active learning in particular curriculum areas" (Grady, 2000). In this regard, this research was focused on the influence of body awareness explored in a Drama and Improvisation Workshop (DIW) for the development of student's EFL oral production.

An important part of a foreign language learning process is the development of speaking skills which are usually learnt and practiced by oral drillings, repeat after activities, scripted short-plays, formatted interviews, and others. Nevertheless, I have observed that EFL University of Cauca students that reach an intermediate level of English

experience difficulties when producing naturally occurring discourse. This in turn may be related to the lack of opportunities and scenarios for interaction and communication among other English speakers. Therefore, this research project hypothesized that if students got involved in a Drama and Improvisation in English Workshop, where they could develop body awareness practicing drama and acting skills that are used for improvisation theatre, they will improve their abilities to produce naturally-occurring discourse.

Since drama activities can integrate the four language skills (speaking, writing, reading, and listening), it is important to highlight that this research was focused on the field of EFL oral production. There are various studies that used drama for developing speaking skills; however most of them are focused on the use of scripted-plays, either created by students or based on the work of any famous authors. In this sort of activities, students learn the lines by heart, taking advantage of some characteristic of drama in order for them to improve their communicative competence (fluency, accuracy, non-verbal communication, etc.). But, there are not so much experiences working on the implementation of improvisation techniques to overcome difficulties when producing oral communication and improving the naturally-occurring discourse production skill in English.

In the same line of thought, I presented drama as an essential part of foreign language learning and acquisition. Drama involves not only the active participation of students but also of teachers, allowing the constant interaction among students and teachers and generating lasting experiences. Charlyn Wessels establishes that “drama in education uses the same tools employed by actors in the theatre. But while in the theatre everything is

contrived for the benefit of the audience, in classroom drama everything is contrived for the benefit of the learners” (1987). Therefore it can be argued that when EFL students get involved in acting games, tasks, and performances, they engage to orally interact to develop the proposed activities. In this process they may integrate spontaneous verbal expressions and language skills in a natural way. As stated by Munther Zyoud, “Drama is a powerful language teaching tool that involves all of students interactively (...) connecting student’s emotions and cognitions as it enables students to takes risk with language (...) it engages feelings and attention and enriches the learners' experience of the language.” (2010). Therefore an acting training based on drama environment was created to maintain motivation. In doing so, participants got involved in drama activities taking the risk of improvising more than getting concerned about the language structure.

Consecutively, this research project intended to highlight the importance of implementing and adapting drama and improvisation activities into English classes. Additionally, this project looked forward to finding out if getting body awareness through drama and improvisation could influence the development of EFL student’s oral communicative competence. By following a quasi-experimental research model with no control group, the study collected qualitative and quantitative data by a pretest/posttest scheme from a group of students from the Bachelor in Modern Languages (English and French) students from II, IV, and VI semesters. The participants were selected through an open calling by means of which they were invited to take part in a 40-hour Drama and Improvisation in English Workshop, designed to last thirteen (13) sessions. The pretest/posttest was designed to measure delivery, language use, and topic development in

naturally occurring discourse of English through improvising fictional external contexts – spoken interactive or monologue language activities – that approach to reflect real life situations. The data analysis provided me with significant findings for the understanding of the influence of body awareness raised in a DIW on EFL students’ oral production competences. My position as facilitator/teacher during the workshop allowed me to explore drama and improvisation tools as ways of teaching while I got remarkable feedback from students after each session.

This document is divided into eight chapters. Chapter 1 introduces the importance of drama and improvisation as tools for learning a foreign language. Additionally it presents the core aspects of this research. Chapter 2 points out the importance of this study for the University of Cauca, the Modern Languages Program, and participants of the Drama and Improvisation in English Program. Chapter 3 details the problem, hypothesis, research questions, and objectives. Chapter 4 presents the theoretical background that supports each element of this research project. Chapter 5 explains the mixed methodology developed during this quasi-experimental research project. Chapter 6 shows a description of the construction of the Drama and Improvisation in English Workshop and its nature. Chapter 7 presents a report of the qualitative and quantitative data collected by the pretest/posttest, unstructured interviews, and observations. Chapter 8 provides some recommendations for EFL students, researchers, teachers, and the Modern Languages Program community in general. Chapter 9 closes this research study document and shows appendices and works cited.

CHAPTER 2: SIGNIFICANCE OF THE STUDY

This research project represented a remarkable opportunity to explore the concepts of body awareness, drama and improvisation, and its influence on the development of EFL students' oral production. At the same time, this was an opportunity to advise the implementation of drama and improvisation activities in EFL classrooms by teachers and students. Additionally, in the phase of searching for previous research projects at the University of Cauca, I became aware that there had not been developed any project that determines the influence of body awareness through drama and improvisation on the development of oral communication competence. Therefore, this was the first time that a project of this kind was carried out at the University. Furthermore, while developing this project, I was influenced by personal experiences and some researches carried out in other countries. For instance, I can mention the works of Lenka Křivková's in her thesis, *Design of the Workshop: How to use Drama in an English Language Class?* And of course, my personal experience as a professional actor and a director at *Compañía Teatro Vivo de Colombia*. Both experiences empowered me to develop this research project and established it as a pioneering experience in the context of the University of Cauca.

As a professional actor and director, I have been always curious of how drama and improvisation tools could develop different skills and competences of EFL students and teachers. The experience of have taught drama classes in English gave me the starting point for my research questions regarding body awareness through drama and improvisation and its importance in student's oral communicative competence. This research project aimed at determining if the implementation of drama and improvisation activities that set different contexts for body and oral interaction could develop oral communication skills. In this sense, the Common European Framework of References for Languages states:

The need and the desire to communicate arise in a particular situation and the form as well as the content of the communication is a response to that situation. In return, participation in communicative events results in the further development of the learner's competences, for both immediate and long-term use.

Therefore, it was important to carry out this research project with students of the Bachelor Program in Modern Languages of the University of Cauca because they were involved in improvisation activities and games and became familiar with drama and improvisation concepts. As in-training teachers and future teachers, they may use what they learnt, teach through drama, and explore its benefits with their students. Consequently, a diversification of methodologies and approaches to teaching English as a Foreign Language in schools may happen.

The implementation of the Drama and Improvisation in English Workshop was very significant for the development of this research project. The workshop was unique, since it

was characterized by developing activities that worked on acting skills such as miming, storytelling, interpretation, structured drama, and improvisation. In the same way it set scenarios for the development of language competences such as pragmatics and non-verbal communication.

To conclude, this research project will serve as tool for future researches that want to explore more in the field of body awareness, drama, and improvisation. Additionally, the Drama and Improvisation in English could serve as guidance for EFL/ESL teachers in case they want to replicate the study or simply put it into practice. The importance role of drama and improvisation is not only an actor's task. In everyday life we act out, our body is unconsciously communicating most of the time, and this way of communication is very particular in each language of the world; so, this project highlights the importance of being body aware when learning a foreign language.

CHAPTER 3: THE PROBLEM

Learning English as a Foreign Language is a complex process that involves a variety of skills and competences to perform it in different contexts. Learners deal with difficulties that primarily affect their interaction with other English speakers, revealing a constant lack of resources when producing naturally-occurring discourse. This chapter will show the problems that an EFL learner deal with when interacting in English. In addition, the research questions as well as the general and specific objectives to carry out this research study are presented.

3.1 Problem Statement.

Zyoud states that “even after years of English teaching, students do not gain the confidence of using the language in and outside the class” (2010). This problem may be related to the lack of opportunities that students have inside and outside the classroom to interact with other EFL learners. Zyoud also argues that “the conversational English class hardly gives the students and opportunity to use language in this manner and develop fluency in it” (2010).

In the process of fostering oral communicative skills, drama has been used for many years to overcome student’s speaking difficulties. However, most of the literature that describes drama in the classroom focuses on the construction of scripted-plays and some

improvisation activities that work as add-on to traditional English classes. It is difficult to find a workshop that develops improvisation techniques that are used in theater academies and improvisation games to foster oral communication skills. This represents a difficulty when students also face the “lack of the adequate exposure to spoken English outside the class as well as the lack of exposure to native speakers who can communicate with the students on authentic matters” (Zyoud, 2010). This discovery drove me to design and implement a Drama and Improvisation Workshop in English in order to foster the development of oral communicative competence through body awareness in drama and improvisation activities.

The sample for this research project was selected through an open call to students from the Modern Languages Program, Unilingua, and PFI (Language Education Program) of the University of Cauca. We expected to have students with an Intermediate English Level. Despite the open call, only Modern Languages students positively responded to it. Therefore, participants of the DIW were second, fourth, and sixth semester Modern Languages’ students from University of Cauca. The selection of this sample was moved by field observations that showed me that Modern Language Students with an intermediate English proficiency level continually present difficulties when verbally interacting with other English speaker. They prefer to write down an essay than actively speak in a debate. Moreover, students’ point of view of drama as a “learn by heart” and non-practical activity represents a problem for using drama techniques as an alternative for fostering communication. Additionally, there is a misunderstanding of how drama, especially the field of improvisation can be included as part of the lesson plan. Consequently, this shows a

deficiency or absence of drama strategies to foster communicative competence. Henceforth, I stated that if students get involved in drama and improvisation activities by the means of acting techniques, they may have better probabilities to overcome difficulties when interacting and speaking in a foreign language. In the same line of thought, Zyoud states that drama “gives a context for listening and meaningful language production, leading students or forcing them to use their own language resources, and thus, enhancing their linguistic abilities (...) Drama improves oral communication, as a form of communication methodology, drama provides the opportunity for the students to use language meaningfully and appropriately” (2010).

3.2 Research Questions.

- Do intermediate English students develop drama strategies to improve their EFL speaking competences when participating in a drama and improvisation workshop?
- Do Intermediate English students internalize experiences created through drama as a base that permit them interact in fictional and non-fictional situations and improvise in English?
- Does the awareness of pragmatics and non-verbal communication (Body Language) in English foster the process of improving their speaking competence?
- Do Intermediate English students acquire the required knowledge to interact and improvise in English and gain the necessary training to communicate in spoken form when participating in the drama and improvisation workshop?

3.3 Objectives of the Study

3.3.1 General Objectives.

- To determine and comprehend the influence of body awareness through a drama and improvisation in English workshop on the development of the oral competence of English as Foreign Language students that are currently in second, fourth, or sixth semester of the Modern Languages Program of the University of Cauca.

3.3.2 Specific Objectives.

- To design a drama and improvisation workshop as a methodological proposal to implement in the classroom for developing spoken interaction activities.
- To assess the initial and final state of the speaking competence of the students from the experimental group by using a pretest and posttest.
- To implement the drama and improvisation workshop providing specific instruction on acting training strategies.
- To evaluate speaking interaction throughout different drama activities.
- To interpret the way participants deal with speaking difficulties when participating in a drama and improvisation workshop.

CHAPTER 4: THEORETICAL AND CONTEXTUAL FRAMEWORK

This chapter presents the core theoretical concepts proposed by different authors and the contextual elements that worked axially in the development of this research project. In the beginning, the key foundation concepts of this research study such as, drama, drama in education, drama in TEFL, improvisation, drama as a whole-person approach, among others will be explained. Likewise, theatrical form of improvisation and acting techniques that were used to achieve the objectives of this study will be also defined. And finally, the population, the sample, and the context involved are presented at the end of this chapter.

4.1 Theoretical Framework

4.1.1. Drama and drama in education.

The role of drama in the field of education is usually seen as a literary genre, a written play, or a theatre show. However, according to Boulton (1968) cited by Gorkian, Moosavinia, & Jabripour (2010) “there is an enormous difference between a play and any other form of literature. A play is not really a piece of literature for reading. It is the literature that walks and talks before our eyes”. Subsequently, when writers produce drama, they put real or imaginary actions on a piece of paper. Bear in mind that drama is a Greek word that means action, implying motions, games, and acting. That is to say that drama can

generate a process of learning by doing while experiences are created at the same time. In the same line of thought, every action in our daily life could be considered as drama. For example, when someone prepares an excuse after having done something wrong, that person is unconsciously being part of a drama situation. As stated by Wessels, "Drama is doing. Drama is being. Drama is such a normal thing. It is something that we all engage in daily when faced with difficult situations" (Wessels, 1987). Thus, drama, as a chain of actions that generates experiences, can produce a process of learning by doing.

Furthermore, drama situations are natural to human behavior. Children use drama without being previously instructed. For example, when observing children playing Cops and Robbers, they get immersed in their role, changing the tone of voice, the body posture, and even using particular vocabulary. However, the natural use of drama by children does not make them actors. The difference between an actor and a kid is that the first one has the responsibility to provide an experience to someone else or show an act while the second is more concerned about taking the understanding to him/herself.

The unconscious social process of interaction that builds and hence personality and perception of the world is transformed in the field of education into dramatic situations which are pre-disposed scenarios where the learner distinguishes his/her participation as a formal activity. Thus, the use of drama in education can be considered as the act of performing a play in front of an audience. However, as said by Susan Holden (1981), drama in education is "any kind of activity where learners are asked either to portray themselves or to portray someone else in an imaginary situation". That is to say that the aim of drama activities is not the performance as a spectacle. Furthermore, drama is also concerned with

“let’s pretend” activities (Zyoud, 2010), which represents an opportunity to explore fictional situations by means of creativity, emotionality, energy, memory, and body language elements. So, drama in education has a strong pedagogical aim on the development of learners’ social and personal fields. As stated by Křivková “It should encourage learners to imagine, act, and thus reflect on human experience and the process of this social learning is highlighted above the final product” (2011). Therefore, drama should offer the possibility to develop learners’ personality, sensibility, and sociability by participating in fictional situations that generates life experiences. In addition, drama can be used to provide learners with enriching experiences through fictional situations. Lastly, the characteristics of drama as a pedagogical tool are very motivational and promising for effective learning. For example, the fact that learners can take on different roles, explore actions, rehearsal situations, pretend to be other using imagination and body resources, try new things that may not be able in their surrounding reality, and to make believe others that something is really happening, make students feel they use the language for real purposes.

4.1.2. Drama and TEFL.

Drama and TEFL are closely related because they have in common the involvement of language interaction. According to Hamilton and McLeod, drama explores a variety of language functions, “from explaining, complaining, praising, disagreeing to exhorting, apologizing and requesting—there is no language function that drama is not capable of easily encompassing” (1993). In addition, it offers conversational tools such as monologues, role-plays, group discussions, problem-solving, acting out, and an almost endless list of possibilities to practice language functions. Therefore, the relationship

between drama activities and techniques with the EFL classroom is shown by some researchers as an approach that could engage motivation to learn, provide opportunities to explore the language, and promote the relationship between feelings, meaning and body language. Thus, teaching English through drama provides an enriched experience of learning a foreign language.

Maley and Duff (2005) listed the most important characteristics of drama that supports its implementation in the ESL classroom.

- It integrates language skills in a natural way. Careful listening is a key feature. Spontaneous verbal expression is integral to most of the activities; and many of them require reading and writing, both as part of the input and the output.
- It integrates verbal and nonverbal aspects of communication, thus bringing together both mind and body, and restoring the balance between physical and intellectual aspects of learning.
- It draws upon both cognitive and affective domains, thus restoring the importance of feeling as well as thinking.
- By fully contextualizing the language, it brings the classroom interaction to life through an intensive focus on meaning.
- The emphasis on whole-person learning and multi-sensory inputs helps learners to capitalize on their strength and to extend their range. In doing so, it offers unequalled opportunities for catering to learner differences.

- It fosters self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed.
- Motivation is likewise fostered and sustained through the variety and sense of expectancy generated by the activities.
- There is a transfer of responsibility for learning from teacher to learners which is where it belongs.
- It encourages an open, exploratory style of learning where creativity and the imagination are given scope to develop. This, in turn, promotes risk-taking, which is an essential element in effective language learning.
- It has a positive effect on classroom dynamics and atmosphere, thus facilitating the formation of a bonded group, which learns together. It is an enjoyable experience.
- It is low-resource. For most of the time, all you need is a 'room full of human beings'.

In TEFL, students are involved in a fictional or real situation where they act out involving their whole being in language communication, fostering not only the four linguistic components (reading, writing, listening, and speaking) but also promoting the understanding of discursive elements of language (Intercultural understanding). Thus, the use of drama in TEFL allows teachers to take advantage of each drama characteristic focusing not only in the final form of drama. That is to say; the performance in front of an

audience. In addition, EFL teachers are unaware of drama possibilities in the classroom. For example, the dramatic activities of improvisation and body awareness that are main concepts on this research study.

4.1.3. Drama as a whole-person approach.

Zyoud (2010) stated that “drama is a social activity and this embodies communal aspects of learning; thus it is first, without doubt, a learner-centered approach”. So, teaching through drama techniques can be seen as a whole-person approach that involves the learner not only in a mental world of problem solving but also in development of imagination, creativity. It gives the opportunity to foster physical and emotional responses. Therefore, drama is an attractive, creative, and holistic form of learning, where the interdependence of cognitive and emotional contents helps to further a number of educational purposes. Furthermore, Zyoud also states that “drama is an appealing teaching strategy which promotes cooperation, collaboration, self-control, goal-oriented learning as well as emotional intelligence skills” (2010). In the same line of thought, Almond (2005) argues that

Drama is a whole-person approach to language teaching which requires us to look at communication holistically. Creating a character and acting in a play can be a visceral, intellectual and emotional experience which makes the learning process more meaningful and memorable and more transferable to the real world... it doesn't deal exclusively with spoken language but rather requires our learners to react and respond with their intellects, emotions and natural instincts.

In this sense, the improvisation workshop prepared for this research project had elements of drama as a whole-person approach to teaching language. In addition, drama activities proposed for each session required learners to use their whole being to achieve the goals and objectives of this research.

4.1.4. Improvisation.

Improvisation –or Process Drama– is presented as a genre of stage performance in which the essence is the collaboration discourses among actors that are immersed in a not scripted or structured-in-advance interaction, where “any participant can contribute equally to the flow of a given overall framework that plots a scene” (Sawyer, 2004), and “every part of the person functions together as a working unit allowing the individual to open up and develop any skill needed for communication through experience” (Spolin, 1999). Improvisation also represents “reality” by using real human beings and often also real objects, where “participants simultaneously make, read, and respond to their “play” in order to create its fictional universe” (Haseman, 1991). In addition, the notion of improvisation in drama is strongly related to the concept of naturally occurring discourse in which its main key is that “interlocutors do not focus on the mechanics of their interactions but on the ideas/emotions/ information being conveyed” (Hughes). Therefore, each session proposed has an element or activity to promote improvisation opportunities for learners.

4.1.5. Character and Acting.

Acting requires to portray one-self or someone else in a specific situation opening and endless possibility of exploring surrounding reality. As stated by Almond “the process

of building a character can make us aware of the needs and character traits of people we come into contact with in our daily lives, which is important in real-life communication and interaction” (2005). In this sense, creating a character or being oneself in a dramatic situation prepares learners to interact with others by means of trial and error. Also building a character or being oneself for drama requires absolute awareness of all learners’ opportunities in any “what if” situation (Sawoski, 2006). Additionally, acting helps build confidence because apart from the aspect of performance and the rapturous applause that usually accompanies it, it is totally collaborative and mutually supportive, as Almond states: “we rely on each other to succeed in producing something of value and quality” (2005). Therefore, implementing acting techniques and providing rehearsing situations was used in the improvisational workshop.

4.1.6. The Physical Actions of Stanislavsky.

One of the most well-known methods of training actors worldwide is the Physical Actions by Stanislavsky. This method offers different tools to act out as natural as possible going through non-ordered steps. Sawoski (2006) extracts the steps for creating a character from Stanislavsky theories:

- **Analysis of Text through Action:** In this analysis participants would ask questions about why/what/how do I (*the character*) do it. Clarifying the understanding of the main idea of the action, and then promoting intercultural understanding.

- Truth, belief, and the magic “if”: Actors play with reality on stage and their role is not to perform a real reality. What they do is to act out in an imaginative *appearance* and their role is to make the audience believe what happens in stage is true. The Magic “if” is used to drive actors’ physical action choices to achieve the character’s main objectives. “If I were in Macbeth’s position what would I do?” Here participants are involved in deep understanding analysis process more than just memorize the script.
- Imagination: Stanislavsky linked the study of Physical Actions to a study of grammar of a language. Although, grammar does not guarantee beautiful writing; an actor needs a fertile imagination, more than copy reality by rote. In this sense, in the field of TEFL, an imaginative atmosphere might give chances to explore the language.
- Subtext: It is referred to meaning lying underneath the text/dialogue. The Subtext would not be spoken, but rather, interpreted by the actor through intonation, gesture, body posture, pauses, or choices in action. This is one of the fields that we barely find in English textbooks. The understanding of subtext would meaningful improve student’s intercultural communication.
- Adaptation: Learning a foreign language is a matter of adaptation, which requires to answer the questions “what” (*action*), “why” (*aim*), and “how” (*adaptation*) with respect to an action problem. The adaption of the participant

would depend on his/her interactions with others during the rehearsal of the play and adjustments that would have to be made.

- **Tempo-rhythm:** Tempo, referred to the speed of an action or an emotion. Rhythm is the intensity of the emotional experience. This bridge between inner and outer action is useful to build language with emotion and experience. Communication will take a true sense during class time and students will be able to link and understand this bridge.
- **The Physical Apparatus:** The quality of the actor's (learner) performance depends on, not just the creation of "inner life" (communication and interaction) but also on the "physical embodiment" of it. An actor's (learner) voice and body were instruments that could be trained and could help the actor give shape to the action.

4.1.7. Biomechanics of Meyerhold.

Meyerhold's theory (Leach, 1989) for training actors involves an extensive awareness of the apparatus used (body and voice). Although his theories proposed a new way of theatrical expression, this research project was only concerned with his *études* on body awareness and the specific training of body and voice in relation to speaking and listening skills in language communication. Meyerhold established an "*acting cycle*" with different steps. The first step is *intention*, which is referred as the intellectual assimilation of a task. The second step is *realization*, where the cycle of volitional, mimetic, and vocal reflex are involved. And the third one is *reaction* which means the attenuation of the

volitional reflex as it is realized mimetically and vocally in operation for the reception of a new intention (the transition to a new acting cycle). Basically, the relationship between biomechanics and TEFL was to provide learners with an opportunity to foster their body awareness. Following the acting cycle during drama and improvisation sessions in a whole person approach environment provided tools that learners could individually or collectively use for improving their oral communicative competence.

4.1.8. Psychodrama.

Although psychodrama was coined by Jacob Levy Moreno as psychotherapy with multiples aims, the Psychodrama resources are the focus of attention for Mauricio Suárez (2012) who proposed an acting theory under the name of “Reasonable Actions”. This theory is based on Psychological Actions (Stanislavsky) and the Method (Lee Strasberg). This Work Model establishes acting principles for developing a particular form of theatre called *Alive Theatre*. In this sense, some of these principals were taken into consideration to support the proposed improvisation and drama workshop for this research project. The first principle was that participants should “play” as in childhood and believe to make believe. Then learners understood the concept of play, learn, and believe in fictional situations as long as they were involved in the DIW activities. The second principle was that all the experiences were gotten from the character perspective and reflected by him/her, but not from the actor perspective. Although the second principle requires training and is used by experienced actors, it helped to differ from characters and actors in order to understand fiction and reality. And the third principle was that a psychodrama actor would be able to play any role with an incredible ability. In this sense, if an English learner is able to play

consciously with language in real or fictional situations, he/she would be able to interact and communicate in any circumstance.

4.1.9. Non-verbal communication.

The Common European Framework of Reference (CEFR) defines non-verbal communication as practical actions that accompany language activities. In the field of non-verbal communication arises the concept of paralinguistics which carries conventionalized meanings that may well differ from one culture to another. Brown, for example, stated that nonverbal communication is extremely communicative because of “what you convey with body language, gesture, eye contact, physical distance, and other nonverbal messages” (2000). Also Stanislavsky worked on this when he proposed the implementation of subtext for acting. Mayerhold also worked on this with his theory of *intentions* in body communication. Therefore, non-verbal communication has an incredible power of communication that can be linked to body awareness at the same time.

4.1.10. Body awareness.

Body expressions are part of daily nonverbal communication and they mean an important portion for understanding sense during oral interaction. EFL Learners should be aware of how their body is communicating messages because “social interactions are based on the transmission of both verbal and non-verbal information, which are automatically processed in parallel. Evidence has been provided that suggests that we are more impressed by the implicit (non-verbal) than the explicit information we receive.” Proverbio, Calbi, Manfredi, & Zani, 2014. Although the body awareness concept is usually related to

alternative health therapies, it can be implemented in the EFL learning process as part of understanding contextual nonverbal communication and using it as tool that supports oral communication. Some studies have “identified what cues observers rely on for detection of social intentions. Notably, the faster we can judge other’s intentions, the more time we have to select a suitable response.” The process of getting body awareness requires the understanding of inner physical functioning and the relationship of emotional impulses. That is to say that body and mind must be connected. In this sense, “psychophysical awareness is linked to the conscious internal processes of self-knowledge and regulation that facilitate human growth and well-being” (Price & Thompson, 2007). Through these ideas, yoga and meditation are clear ways to practice body awareness since they are whole-being practices. Hence, the development of acting skills that work on the inner recognition of the self and its relation with external situations may also raise body awareness in practitioners. Thus, “to successfully engage in body awareness, it is necessary to access to inner bodily stimuli and to achieve a state of observational awareness of inner body experience.” (Price & Thompson, 2007). Body awareness also defined by Price and Thompson as multifaceted involves sensory awareness—the ability to identify and experience inner sensations of the body (e.g., a tight muscle), and the overall emotional/physiologic state of the body (e.g., relaxed, tense). Additionally Price and Thompson state that body awareness also involves attending to bodily information in daily life, noticing bodily changes/responses to emotion and/or environment.

4.2. Contextual Framework

This section offers a summary of the context where this research project took place. This project was based on the fact that English language is the main international mean of communication. In this sense, the University of Cauca has set different English Learning programs that aim at becoming competitive students in international scenarios. Next, a description of the Modern Languages Program, UNILINGUA, and the PFI was provided. These contextual considerations are important for the research study argumentation.

Nowadays, the socio-economic phenomenon of globalization has made English the world's international language and the *lingua-franca* for international business. Therefore, Colombia has implemented a National Program of Bilingualism based on the general bill of education of February 8, 1994. This program is supported by the Ministry of Education based on the argument that people should be competitive and have to be part of globalization. Although the public education policies suggest a foreign language to be taught in public schools, most of them teach none other foreign language but English.

In the case of Popayán, the University of Cauca offers three main language learning opportunities with different objectives. The first one is the Modern Languages Program, a full-time 10th semester program that trains future English and French teachers. Bachelors in Modern Languages are able to develop qualities and skills in teaching a foreign language, so they can perform successfully as professional in the field of education. At the same time, they are able to help to solve specific problems related to practice and social

contexts. Additionally, students are involved each semester in English classes in a daily basis. People's ages enrolled in this program vary from 16 to 24 years old.

The second one is UNILINGUA, which is an academic and administrative project registered in the Department of Moderns Languages and in the School of Humanities and Social Sciences of the University of Cauca. It offers courses in English, German, Italian, Portuguese, and a preparation for the TOEFL test. English courses are offered in the mornings from 6:00 to 8:00 a.m.; at night, from 6:30 to 9:00 p.m.; and on Saturdays from 8:00 a.m. to 12:00 p.m. The people attending these courses vary from kids, youngsters, adolescents to adults, coming mostly from the urban area of Popayan. All the courses have 10 levels, corresponding to 600 hundred hours of instruction in English. Agudelo (2012) states that "in Popayan, we can find many institutions in which English is taught in an everyday basis". But for the case of this research, students from UNILINGUA could be part of the DIW.

The third one is the PFI (Language Education Program). On the initiative of the Academic Vice-Chancellery of the University of Cauca, in 1990 a project that aimed to offer English courses with a communicative emphasis to students from different academic programs of the University of Cauca was started. Since the first academic period of 2001, 12.750 students have taken at least a PFI course, 3.347 have approved the Foreign Language Proficiency Test (PSI), and 1.725 have approved the PSI requirement by taking and passing the PFI 4 levels with a GPA over or equal to 3.5/5.0. Students' background and ages (always over 18) vary since they come from different academic programs.

Although the University of Cauca offers a variety of opportunities to learn English as a Foreign Language, Popayan lacks interaction scenarios where students can practice English on a daily basis. In addition, those three programs make emphasis everything about the language knowledge but practice. So most of the students that get a certification are not able to fluently interact with other English speakers due to the lack of opportunities to build confidence and awareness meanwhile learning. In this sense, this project corresponded to the University of Cauca main goals of developing competent students in English as a Foreign Language, and aimed at providing experimental scenarios for Learning English in order to overcome student's oral interaction difficulties.

4.3. Community and Sample

4.3.1. Community of the study.

Although this research project was expected to have students from University of Cauca English programs through an open call (UNILINGUA, PFI, and the Bachelor in Modern Languages Program), only students from the Bachelor in Modern Languages Program attended the calling. In this order of ideas, the population was made up by EFL learners that accepted to participate in the drama and improvisation workshop by following some conditions of selection. They had to be between 18 and 23 years old in order to avoid problems related to minors that needed their parents' consent to participate in the activities. Sometimes parents do not agree with the content or practices of the research study and this could represent a problem for its development.

Selected students were attending to either second, fourth, or sixth semesters of the Modern Languages Program at University of Cauca. In addition, both genders were expected to join the Drama and Improvisation in English Workshop. Correspondingly to this research study goals, it was expected to have participants who mainly had the willing to participate in the Drama and Improvisation in English Workshop. The flowchart that expresses the manner that population was selected is in appendix 1.

4.3.2. Sample.

The sampling was designed in order to select ten students to be part of the implementation of the drama and improvisation workshop. However, due to students' profiles and interview results, I decided to open the workshop up to 13 participants. The number was decided for suitability of the form and development of the sessions. In this sense personalization process was achieved and observation of results were better analyzed. Sample selection process took part after population attended to the open call.

The selection criteria was based on the answers that they provided in a short individual interview. First of all, they had to demonstrate their enrolment to the University of Cauca Modern languages Program. Secondly, they had to show their interest in taking part in the DIW by a short individual interview. Thirdly, they had to show time availability to participate in the workshop. And finally they had to tell about any previous theater or acting experience. This helped to select participants that understood and comprehended the dynamics of a Drama Workshop. See the appendix 1 for more information about the flow chart for selecting participants.

CHAPTER 5: METHOD

This chapter presents the research approaches and the research design that worked as backbone in order to develop this study. Additionally, the hypothesis and variables considered were presented.

5.1. Research Method.

This research project followed a quasi-experimental design without control group. It means that the researcher looked for a specific population. Consequently the sample was selected in order to gather the experimental group. In this sense, the design examined and contrasted the experimental group with itself through pretest and posttest' outcomes. Participants were selected taking into account the criteria previously explained.

Since drama is considered as a whole-person approach, each participant could perceive drama activities differently. So, this research project followed a mixed methodology which means that I gathered quantitative and qualitative data. Qualitative data was collected by different instruments such as semi-structured interviews, filed observation, and participant's attitude reaction towards exercises. Quantitative information was gathered from the pretest and posttest. In this order of ideas, three main phases were

proposed in order to follow the nature of this research.

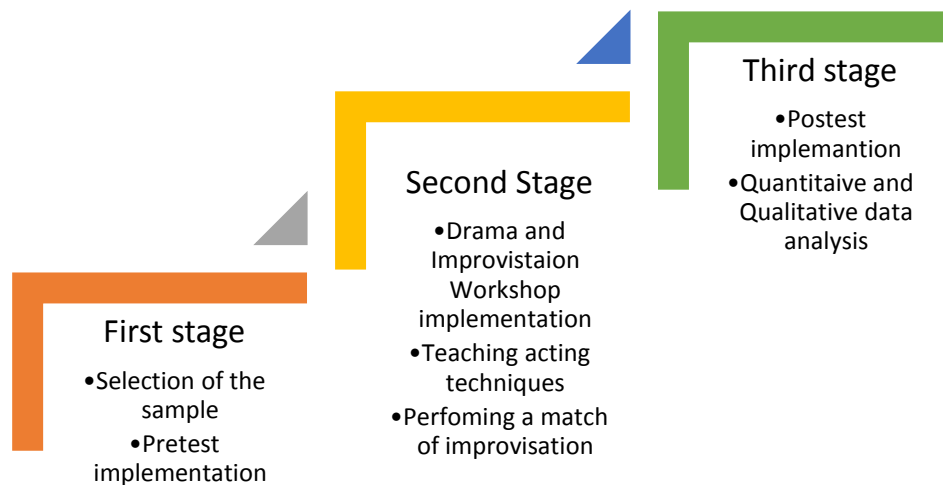


Figure 1 - Research Design

5.2. Elements of the Study

5.2.1. Hypotheses.

- EFL learners' oral production competences are developed by promoting body awareness through a drama and improvisation workshop.

5.2.2. Variables

Variables were classified into independent and dependent variables which were completely related because one causes the second to happen. That is, the dependent variable was the result of the independent variable. Since this was a mixed research study where qualitative and quantitative data was collected, there was also another variable that

was taken into account. That was the nominal variable, produced by participants when interacting among them during the implementation of the DIW. In this case qualitative variables belonged to some specific categories that are expressed below.

The dependent variable of this project was oral communicative competence of the participants, whereas the independent variable was the training on improvisation skills by the means of a drama and improvisation workshop.

5.2.2.1. Independent Variable.

- Body awareness promoted in a Drama and improvisation workshop (drama techniques, role-play, match of improvisation, and role building).

5.2.2.2. Dependent Variable.

- EFL students' oral production competences

5.2.2.3. Qualitative (Nominal) Variables.

- Different sorts of sociolinguistics interactions
- Different patterns of naturally occurring discourse.

5.3. Structure of the Implementation

5.3.1 Pretest/posttest.

The design of the pretest/posttest was prepared in order to measure participants' delivery, language use, and topic development in naturally occurring discourse in English

through improvised fictional external contexts –spoken interactive language activities– that approached to reflect real life situations. These descriptors were adapted from the TOEFL iBT Speaking Scoring Rubrics. In addition, I considered elements of body awareness, drama, and improvisation in order to support each language descriptor. In this sense, a complete instrument was proposed and used to gather remarkable data from students. From this perspective the pretest/posttest design emphasized on naturally occurring discourse production that may happen when students get involved in fictional and “what if” (Stanislavsky, 1968) no-scripted interactive improvisation scenes. Therefore the assessment of students’ oral production showed me how they worked together during their performance. As part of improvisation, we could not have control over students’ answers because the nucleus of improvisation is an intuitive activity: therefore, unpredictable. However this empowered us to observe and analyze how students used language in fictional situations.

In the design of this research study, it was imperative to follow a pretest/posttest measurement for the experimental group. The purpose was to assess participant’s performance and determine if the implementation of the drama and improvisation workshop that fosters body awareness could have any impact on participants’ oral production competence.

The sample was made up of 18 EFL learners. The group was heterogeneous, between 18 and 23, and had either an A2 or B1 level according to the CEFR scale language proficiency descriptor. The following table shows the main aspects of spoken language for B1 language users in order to contextualize this pretest and posttest design.

Table 2. *Common Reference Levels; quality aspects of Spoken Language. B1 Scale descriptors.*

Range	Has enough language to get by, with sufficient vocabulary to express him/herself with some hesitation and circumlocution on topics such as family, hobbies and interests, work, travel, and current events.
Accuracy	Uses reasonably accurately a repertoire of frequently used “routines” and patterns associated with more predictable situations.
Fluency	Can keep going comprehensibly, even though pausing for grammatical and lexical planning and repair is very evident, especially in longer stretches of free production Interaction.
Interaction	Can initiate, maintain and close simple face-to-face conversation on topics that are familiar or of personal interest. Can repeat back part of what someone has said to confirm mutual understanding.
Coherence	Can link a series of shorter, discrete simple elements into a connected, linear sequence of points

In terms of speaking interaction and production, the CEFR describes what a learner can do regarding to the B1 level. These two main characteristics were taken from the Common Reference Levels: Self-assessment grid of the CEFR:

- Speaking Interaction: I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events)
- Speaking production: I can connect phrases in a simple way in order to describe experience and events, my dreams, hopes and ambitions. I can briefly give reasons and explanations for opinions and plans. I can narrate a story or relate the plot of a book or film and describe my recreations.

Based on the CEFR, participants were expected to have a level of English that could fit these descriptors of spoken language. I considered that the development of this experimental research empowered us to find the influence of an improvisation drama workshop on the speaking pragmatic competence, non-verbal communication, and paralinguistics of participants. Bear in mind that we had hypothesized that this could foster participants' oral production competences.

5.3.2 Pretest and Posttest Methodology.

Participants were called by pairs and the improvisation scene No. 1 was handed in. They had 30 seconds to individually prepare, think, and get familiar with the external context of improvisation. Afterwards, they had 6 minutes to improvise the scene according to the suggestions stated in the same improvisation scene No. 1 handout. The same steps happened with each improvisation scene. All the scenes were video recorded in order to analyze and assess their pragmatic and speaking competence. Improvisation scenes were planned carefully and they are explained on chapter 6.

5.3.2 The Training Workshop

Acting schools usually offer drama workshops in order to work on students' difficulties in a self-exploratory environment. Any field of drama can be worked on these atmospheres (voice, body, expression, dramaturgy, etc.), and participants are involved in a whole-person and student-centered approach. Some acting programs have the modality of an alone-actor design, where the relationship is only between the learner and the director.

Despite of this, acting schools around the world set the same principles of harmony, freedom, communication, creativity, and discipline.

Accordingly, the DIW was developed in 13 sessions of 3 hours – session one and thirteen lasted 90 minutes – and it was held at the Aikidos’ Dojo at the University of Cauca’s Sport Center. The Dojo is a hexagonal classroom with four windows in each wall with wooden floor covered by mattresses. It has a maximum capacity of 25 people. These characteristics were more than adequate to create a perfect atmosphere fulfilling the demands of each activity allowing students to freely walk, run, hum, scream, and shout. Interruptions were not allowed in order to keep high levels of concentration. So cellphones were not allowed and doors remained closed. Students were encouraged to use English as much as they could during the activities. In addition, they were requested to wear comfortable clothes such as sportive suits. Each session had the same structure including a warm-up activity, a language, body awareness, and improvisation activity, and finally a feedback moment that aimed at discovering students’ experiences and provide them with positive feedback on their difficulties.

5.3.3 Instruments

Following the model of this research, video-cameras and audio-recordings were used to collect student’s proficiency data during the implementation of the pretest/posttest and the DIW. The main instrument was the Rubrics designed for the pretest and posttest. In the Drama and Improvisation Workshop results activities and feedback sessions were video and audio recorded, allowing me to keep track on student’s oral development.

CHAPTER 6: THE WORKSHOP AT A GLANCE

According to the main objective of this research project, students were involved in an environment rich of fictional scenarios set for improvisation while they had the chance of learning and working on drama and improvisation techniques. The DIW activities were carefully selected based on my experience as an actor at Compañía Teatro Vivo de Colombia, as a drama teacher at a bilingual school. I was also influenced by the work *Design of the Workshop: How to use drama in an English language class?* of Lenka Křivková. When working with drama one must be careful. Some drama activities are extremely advanced and are concerned on training actors. It is important to highlight that although participants will act and improvise on stage; the propose of this research is not to train formal or informal actors.

6.1 Methodology Proposal

Theatrical companies and drama schools around the world work on the same basics characterized by three main categories. The first category regards the place of training which may vary from company to company in the sense of size and type of location. However, it follows basic principles such as a quietness, cleanness, and sobriety that allows individuals to concentrate. The second one is about clothing. Some drama companies

require actors to wear black and comfortable clothing and sneakers, and actresses must have their hair pulled back. Nevertheless, for this research the only requirement will be sportive clothing, so participants can freely move. The last requirement is the energy and harmony. In drama activities one may express deep feelings and strong opinions about any topic. This may in turn hurt people's feelings. So it was important for participants to get clear that intentional offensive language, and unjustified non-proper behavior was not allowed during the drama and improvisation workshop.

Each session has been designed to follow a specific procedure which seeks to give to the participants a warm-up, a theory-practical part, an improvisation exploration and feedback. The warm up is seen as the part of the session where participants get ready. That is, participants prepare all their senses concentrating their energies into the activities. Consequently they were involved in an adequate atmosphere of work. The theory-practical part is related to the concepts of acting such as space, biomechanics, objects and sounds, psychodrama, match of improvisation, etc. However, since they were not trying to become actors but improving their oral communication competences, this research study was not focused on the theory itself but in the practical exercises. The improvisation exploration part gave participants the opportunity to get into activities that allowed them to improve their improvisation skills. And finally, the feedback which looked forward to listening and observing participants reaction after each session.

The workshop was divided into thirteen sessions that worked in sequence, linked one to another, taking into account the logical connection of improvisation techniques (see appendix C). The following table expresses the topic and goal of each session. It is

important to highlight that improvisation games and activities that promote body awareness are axial for each session. Consequently, improvisation skills were fostered.

Table 2. *Session topics and goals adapted from Křivková (2011), Spolin (Spolin, 1999), and Suárez (2012)*

Session	Topic	Goals
1	Pre-test	Assess the initial state of the speaking competence of the students from the experimental group by using a pretest.
2	Getting to know each other and name games	Get to know each other, understand the dynamics of the workshop
3	Creativity games	Develop participant's creativity by improvisation games.
4	Soundtracking and vocabulary games (I)	Awake the senses by listening and concentration develop creativity, body recognition and foster vocabulary by improvisation games.
5	Soundtracking and vocabulary games (II)	
6	Definition of space and storytelling games	Understand the definition of space for acting; develop storytelling skills by improvisation activities.
7	Miming and storytelling (Part I)	Promote self-awareness of body expressions and gestures, understand body mechanics, and develop storytelling skills by improvisation games.
8	Interpretation	Promote the understanding of text-subtext, promote the understanding of actor in scene and character in scene, and develop improvisation skills.
9	Structured Drama	Develop creativity by improvising a structured story, develop self-confidence and promote teamwork. Develop creativity by improvising a structured story, develop self-confidence and promote teamwork.
10	Improvisation	Understand the match of improvisation rules, develop teamwork and foster improvisation skills by drama and improvisation techniques
11	Improvisation (Part II)	
12	Match of improvisation – Performance	Face real audience in a match of improvisation, develop creativity and teamwork.
13	Post Test	Assess the final state of the speaking competence of the students from the experimental group by using a posttest.

6.2 Improvisation scenes

Improvisation as a language activity involves production and reception processes at the same time through interaction, having at least two individuals participate in oral and

non-verbal negotiation of meaning, following the cooperative principle of constructing conversational discourse. Interaction on an improvised scene may be regarded as an act where the “communication is founded on one speaker actually having an effect on another, and on the reactions and responses which take place between interlocutors” (Hughes, 2002). In this sense, interaction between responses was not only seen as oral production but also as body language interaction. When an improvisation scene is given to the participant, contextual requirements suggest concrete language to be implemented, arising the need or desire for communication that is responded by the participant’s pragmatic competence through interaction. Consequently, domains must be taken into account as spheres of action or areas of concern in order to determine the improvisation scenes. Three contextual domains were considered for this design of improvisation scenes: First, the personal domain in which the student acts in a scene where a private and centered on home life and an individual practice sphere is suggested. Second, the public domain where the participant acts as a member of a general public, organization, or community, and he/she is engaged to develop social or administrative transactions. And third, the occupational domain allows the participant to get concerned in his/her job, profession, or occupation.

All domains may be interconnected when acting out one improvisation scene representing a complexity when setting up the descriptors for assessing student and the creation of the improvisation scenes. However, each domain can be described in specific external situations that facilitates the constructions of the given improvisation scenes. The following table gives the opportunity to construct the complete improvisation scenes. It gives enough context information to participants in order to precisely know the task he/she

is about to perform. The following table, *External context of use: descriptive categories*, shows an example of the relationship between domains and external situations taking from CEFR:

		Domain		
		Personal	Public	Occupational
External Situation	Location	Home, own space in a hotel, the country side, the seaside	Public spaces, public transportation, shops, markets, hospitals, restaurant.	Offices, factories, workshops, stores, shops, hotels, service industries.
	Institution	The family, social networks.	Public authorities, political bodies, the law, political parties, services clubs.	Firms, multinationals, corporations, industries.
	Persons Involved	Family, relatives, intimates, friends.	Officials, shop personnel, police, army, security, actors, waiters, priests, players, fans, spectators.	Employees, manager, colleges, workmates, clients, customers.
	Objects	Furnishing and furniture, clothing, household equipment, toys, tools, personals hygiene, objects d'art.	Money, forms, goods, weapons, meals, passports, license, case, grips.	Business machinery, industrial machinery, industrial and craft tools
	Events	Family occasion encounters, incidents, accidents, visits, sports events.	Public meetings, matches, contests, performance, weddings, funerals.	Meetings, interviews, receptions, conferences, trade fairs, consultations, seasonal sales.
	Operations	Living routines, dressing, cooking, eating, reading, hobbies, games and sports	Buying and obtaining public services, using medical services, journeys, public entertainment, leisure activities	Business admin, industrial management, production operations, office procedures, trucking.
	The Text	Teletext, guarantees, recipes, instructional material, novels, magazines, newspaper, junk mail, personal letters.	Public announcements, labels and packaging, leaflets, graffiti, programmes, contracts, sacred texts, sermons, hymns.	Business letter, life and safety notices, instructional manuals, regulations, advertising material, labeling and packaging.

A detailed process of determining the improvisation scenes must be carry out following a pattern of construction.

1. Where is the scene happening and at what time?
2. What kind of organization is involved in the scene?
3. What are the roles that participate in the scene?
4. What are the objects involved in the scene? Are there any?
5. What is the event that takes place?
6. What are the characters doing in the scene in general terms?
7. Is there any text encountered in the situation?

The combinations of improvisation scenes are unlimited. Answering each question produces a unique dramatic situation to be improvised. Also, students may act out the improvisation essences in different ways, based on their own previews experiences. Each language domain demands students a variety of linguistic resources. Hence, the implementation of scenes gradually starts from the personal domain. It involves more familiar knowledge and language and the arrival to a domain where exploring intellectual fields is the main concern. Moreover, the composition of more holistic situations give a chance of a freely development by the participant in the external context.

Students were required to improvise the following scenes based on the language domains above expressed. In order to gather data of their oral communicative proficiency, I video recorded each scene and analyzed their performance individually.

Improvisation Scene No. 1 Personal Domain:		
Improvisation Conditions		
Preparation Time: 2 minutes	Duration of the scene: 6 minutes	Title: Future Plans
Location: At home in the morning		Institution or Organization: Family
Persons Involved: Family members		Objects: Dining room furniture
Event: Discussing about personal plans		Operations: Eating and reading
Text: A travel agency brochure		
ROLES AND EVENT DESCRIPTION		
Role 1: <i>You are at home having breakfast and talking to your parents or relatives about the pros and cons of your future plans of traveling around the world while you read a brochure of a travel agency</i>		Role 2: <i>You are at home having breakfast and talking to your son or daughter about the pros and cons of his/her future plans of traveling around the world while you read the a newspaper.</i>

Improvisation Scene No. 2 Public Domain:		
Improvisation Conditions		
Preparation Time: 2 minutes	Duration of the scene: 6 minutes	Title: Dream house
Location: Real State Agency		Institution or Organization: State Services
Persons Involved: State Personnel		Objects: Office Furniture
Event: A business meeting		Operations: Buying a house for your family
Text: Catalog of houses for sale		
ROLES AND EVENT DESCRIPTION		
Role 1: <i>You are at a real state agency having a meeting with a real state advisor and you want to buy the house of your dreams for your family. So you start discussing about prices, locations and house conditions. Then you decide to buy or not the house the real state advisor offers you</i>		Role 2: <i>You are at work as a real state advisor. A potential costumer comes in asking for the house if his/her dreams. So you start discussing about prices, locations, and house conditions trying to persuade him/her to buy the house.</i>

Improvisation Scene No. 2		
Occupational Domain:		
Improvisation Conditions		
Preparation Time: 2 minutes	Duration of the scene: 6 minutes	Title: To be promoted
Location: At work in the morning		Institution or Organization: Multinational
Persons Involved: Workmates		Objects: Business Machinery
Event: Seasonal Sales		Operations: Selling and Marketing
Text: Advertising Material		
ROLES AND EVENT DESCRIPTION		
<p>Role 1 and 2: <i>You work for a multinational corporation in the marketing area. You have been working so hard with a workmate for the seasonal sales. Your main objective is to be promoted by creating an advertising material in order to sell business machinery. You really want to be promoted but only the best one will be.</i></p>		

6.3 Rubrics.

Three main fields were set for the rubrics descriptors; the first one was Delivery, which makes reference to the way someone produces oral speech in public or private scenarios following intonation patterns. In this case, the language user could be spontaneous and produce effortless speech with a direction and objective. The assessing of delivery allowed us to observe *fluency* as the ability to articulate, to keep going, and to cope when one lands in a dead end. Expression could be spontaneously at length with a natural colloquial flow, and speech could flow smoothly when delivering an idea. *Interaction* as the ability to act alternately as speaker and listener with one or more interlocutors so as construct conjointly, through the negotiation of meaning following the cooperative principle, conversational discourse. And *naturalness* as the quality to produce effortless speech without needing to try hard presenting a certain degree of emotion and desire.

The second field is Language Use. According to the CEFR “language use, embracing language learning, comprises the actions performed by persons who as individuals and as social agents develop a range of competences, both general and in particular communicative language competences”. The main concern of this research project was the field of oral production, which, according to the CRFR language use, is considered as “activities the language user produces an oral text which is received by an audience of one or more listeners”. Examples of this include public address and addressing audiences. Following the same line of thought, for the purpose of this research language use in spoken production refers to the use of grammar and vocabulary in specific contexts. Therefore, three main aspects of language use were taken into account for assessing oral production: *Range* as the ability of being greatly flexible reformulating ideas in differing linguistic forms to convey finer shades of meaning precisely, to give emphasis, to differentiate, and to eliminate ambiguity. Showing a good command of idiomatic expressions and colloquialism. *Clarity* as the quality of producing accurate, flexible, and effectively speech and communicate ideas with precision and directness in any conversation. And *Structured* as the ability of successfully using grammatically well-organized speech in any conversation or discussion, making full and appropriate use of a variety of organizational patterns, connectors, and cohesive devices.

And Topic Development is the third field. It makes reference to the response of the speaker when communicating an idea. Topic development involves the progression of an idea by means of using organizational patterns and connectors. In this sense, three main aspects were used to assess this field in oral production: *Coherence* as the ability of

producing coherent and cohesive discourse making use of organizational patterns, connectors, and cohesive devices. *Smoothness* as the ability of successfully produce speech, with no sudden change of content or ideas. If the speaker has a problem, he/she can backtrack and easily restructure around the difficulty that other people are hardly aware of it. And *Elaborated* as the ability of successfully produce careful and organized in great detail speech; the use of words and meanings in relation with conversation or discussion topic. Language user shows a great entailment in interaction.

The following table will measure quantitatively the definitions above explained. So a descriptor is proposed where 1 is weak and 5 is very strong,

DELIVERY		
Score	Concept	Definition
1	Weak	Can express him/herself poorly, speech presents a big degree of effort and is hardly understandable. Can manage very short, isolated, mainly pre-packaged utterances, with much pausing to search for expressions, to articulate less familiar words, and to repair communication. Can ask and answer questions about personal details. Can interact in a simple way but communication is totally dependent on repetition, rephrasing and repair.
2	Somewhat weak	Can make him/herself understood presenting intermittent effort in speech in very short utterances and contributions with consistent pronunciation and intonation problems that obscure meaning. Can express him/herself choppy, fragmented or telegraphic and pauses, false starts and reformulation are very evident. Can answer questions and simple statements. Can indicate when he/she is following but is rarely able to understand enough to keep conversation going his/her own record.
3	Somewhat strong	Can express him/herself generally clear, with some fluidity of expression and some effort in complex stretches of speech. Shows conceptual difficulties that hides natural smooth flow of language and performance is affected by emotionless in content. Can select a some suitable phrase from a readily available range of discourse functions to preface his remarks in order to get to keep the floor and to relate his/her own contributions with some difficulties to those of other speakers.
4	Strong	Can express him/herself generally clear, with some fluidity of expression,

		almost effortlessly in even longer complex stretches of speech. Only a conceptually difficulty subject can hinder a natural smooth flow of language and performance can be affected by emotionless in content. Can select a suitable phrase from a readily available range of discourse functions to preface his remarks in order to get to keep the floor and to relate his/her own contributions skillfully to those of other speakers.
5	Very Strong	Can express him/herself and interact successfully producing effortless and sustained speech at length with natural, unhesitating, well-paced and spontaneous flow. Can produce minor lapses with pronunciation and intonation which do not affect intelligibility. Can make pauses that only reflect on precisely the right words to express thoughts. Can interweave his/her contribution into discourse with fully naturally turn-taking, referencing and allusion making. Speech is linked to desire, direction and objective.

LANGUAGE USE		
Score	Concept	Definition
1	Weak	He/she can use a very basic repertoire of words and simple phrase related to personal details and particular concrete situations. Speech is difficult to understand and comprehend, and utterances are not grammatically arranged.
2	Somewhat weak	Can use basic sentences with memorized phrases, groups of a few words and formulas in order to communicate limited information in simple everyday situations. Can make him/herself understood presenting a non-organized speech, where grammar and vocabulary prevent expressions and/or connection among ideas, presenting impression and inaccuracy in speech and a vague use of organizational patterns, connectors and cohesive ideas.
3	Somewhat strong	He/she can demonstrate a sufficient range of language in his/her responses and is able to give clear descriptions, express viewpoints on most general topics, a limited control of grammar and vocabulary showing organizational difficulties on speech production with some hesitation and circumlocutions on topics such as family, hobbies and interest, work, travel and current events. He/she can communicate with some limitations that often prevent full expression of ideas. For the most part, he/she can only use basic sentence structures, whit mainly short and general propositions.
4	Strong	Can express him/herself demonstrating fairly automatic and effective use of grammar and vocabulary having a good command of a broad range of language allowing him/her to select a formulation to express him/herself clearly. He/she may show some imprecise or inaccurate use of

		vocabulary or grammatical structures; this may affect overall fluency, but it does not seriously interfere with the communication of the message.
5	Very Strong	Can express him/herself successfully producing accurate and well-organized speech in a conversation, monologue or discussion; demonstrating effective use of grammar and vocabulary, with a great flexibility to reformulate ideas in differing linguistics forms to convey meaning precisely. He is able to give emphasis, to differentiate, to eliminate ambiguity and to make full and appropriate use of variety of organizational patterns, connectors and cohesive devices. Also has a good command of idiomatic expressions and colloquialisms.

TOPIC DEVELOPMENT		
Score	Concept	Definition
1	Weak	He/she can link words or group of words with very basic linear connectors like “and” or “then”. Can express him/herself unclearly to develop ideas. Use a poor structured speech presenting difficulties to link ideas, convey content and associate words and meaning in relation to conversation or discussion topic. He can provide a response with no relevant contented.
2	Somewhat weak	He/she can link words or groups of words with very basic linear connectors like “and” or “because”. Can make him/herself understood divagating through suddenly change of ideas. He/she can produce speech that is barely organized and entailed, a response that is somewhat relevant to content with ideas that are expressed often inaccurate or limited with vague utterances or repetitions (including repetition of prompt).
3	Somewhat strong	He/she can use limited number of cohesive devices to link his/her utterances into clear, coherent discourse. He/she can produce responses that conveys some relevant information but is clearly incomplete or inaccurate. It is incomplete if it omits key ideas, makes vague reference to key ideas, or demonstrates limited development of important information; an inaccurate response demonstrates misunderstanding of key ideas from the stimulus. He/she can express ideas that may not be well connected or cohesive so that familiarity with the stimulus is necessary in order to follow what is being discussed.
4	Strong	He/she can produce clear, smoothly flowing and well-structured speech showing controlled use of organizational patterns, connectors and cohesive devices. He/she can produce a response that is mostly coherent and sustained and convey relevant ideas/information. He/she can develop the idea with a somewhat limitation, usually he/she lacks elaboration or specificity. He/she can produce relationships between

		ideas may at times not be immediately clear.
5	Very Strong	The response present a clear progression of ideas where its relationship is clear. He/she can express him/herself successfully producing well-structured speech. He can produce coherent and cohesive discourse, which is full of appropriate use of a variety of organizational patterns and a wide range of connector and other cohesive devices. He/she can produce speech which is carefully organized; where words and meanings are properly expressed in relation with conversation or discussion topic.

These elements of this implementation are articulated with the main objective of this research that aimed at fostering participants' oral production by means of dram and improvisation activities. Each activity was carefully planned to create atmospheres of learning where participants found themselves improving their oral skills in English by specific acting techniques that promoted body awareness. Rubrics directly corresponded to what was going to be investigated. In addition to that, the implementation allowed students to actively interact and perform their level of English. Therefore they overcame their interaction difficulties.

CHAPTER 7: DATA ANALYSIS

This chapter presents the analysis of the data gathered from three different instruments. The first one was the quantitative and statistical analysis of the data collected throughout the implementation of the pretest and posttest that measured student's oral communication proficiency based on three descriptors: *Deliver, language use, and topic development*. The second instrument shows the analysis of the data collected by observations made after each session of the Drama and Improvisation in English Workshop. These observations corresponded to the researcher's perceptions of the students' responses of instructions. And the last instrument was a semi-structured interview by means of which I analyzed student's self-perceptions of their own participation during the program, the way they used and expected to use acting techniques as tools for developing their oral communicative competence in English, and the feedback of their perception of the workshop.

7.1 Pre-test and Post-test

Quantitative data collected from students' performance in the pretest and posttest measured student's oral communicative competences in improvisation scenes and was designed to determine if the implementation of a Drama and Improvisation Workshop in

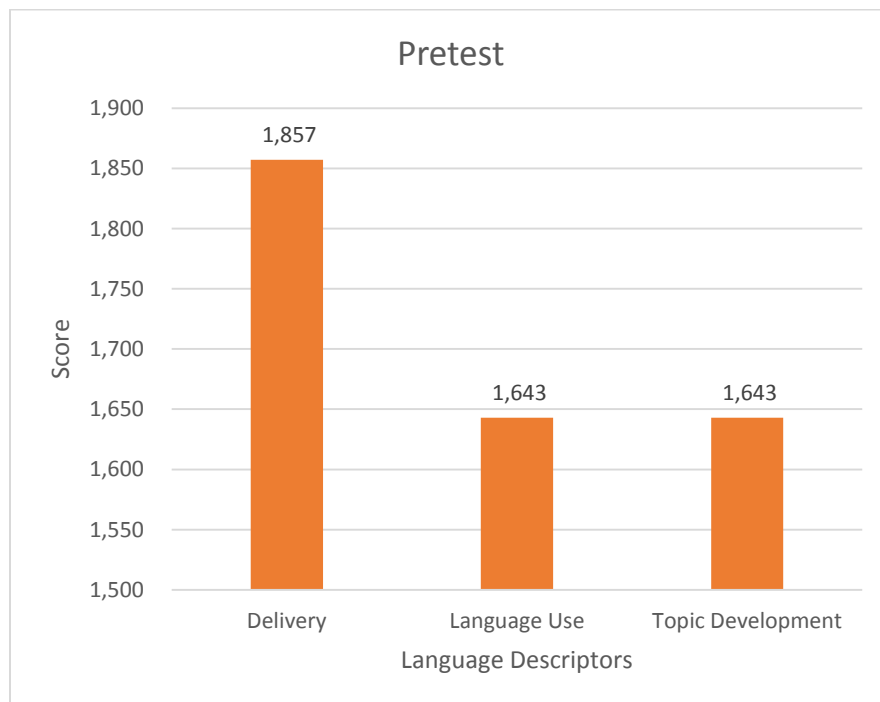
English that worked on body awareness had any impact on student's oral production. Since the designer of this research project had not control group, students were compared to themselves.

The initial proposal expected to have 20 students from UNILINGUA, PFI, and the Bachelor program in Modern Languages (Ingles-French). If possible, a heterogeneous group where students should be between 18 and 25 years old was expected. However, after the open calling made to select participants, the sample that started the implementation was characterized by to having only students from II, IV, and VI semester of the Bachelor in Modern Languages (English-French). It happened because any student from UNILINGUA or PFI attended the open calling. In this sense, a group of 18 students started the implementation and 14 finished it. This decreased from the beginning of the study until the end was due to drops-off during the implementation of the drama and improvisation workshop.

As I have mentioned above, participation in the project was voluntary and students signed a consent form that provided me permissions to analyze and publish the research findings. Hence, 8 female students and 6 male students fulfilled the requirements established for the DIW. The class attendee developed all acting and improvisation activities, and participated in the pretest and posttest measurement. As part of the data analysis, I kept students information under confidentiality. So I assigned a code that allowed me to keep track of each one of them. The code included the letter "F" for female participants and "M" for males. The letter "S" meant students, and finally a number of

identification that represented the alphabetical order of their last names. For example, the code FS1 stood for the Female Student number one (1).

Videos of improvisation scenes taken during the pretest and posttest were carefully evaluated by me. The videos showed participants' performance and were categorized in three: delivery, topic development, and language use. Those were the descriptors previously explained in section 6.3 (Rubrics). The final student's score is the average of their oral communication proficiency performed in the improvisation scenes. The following graph shows student's oral production proficiency during the pretest on a scale from 1 to 5 or a weak to strong scale.



Students' results showed that the average oral production proficiency was ranked between weak and somewhat weak. The descriptor of Delivery had the highest result with

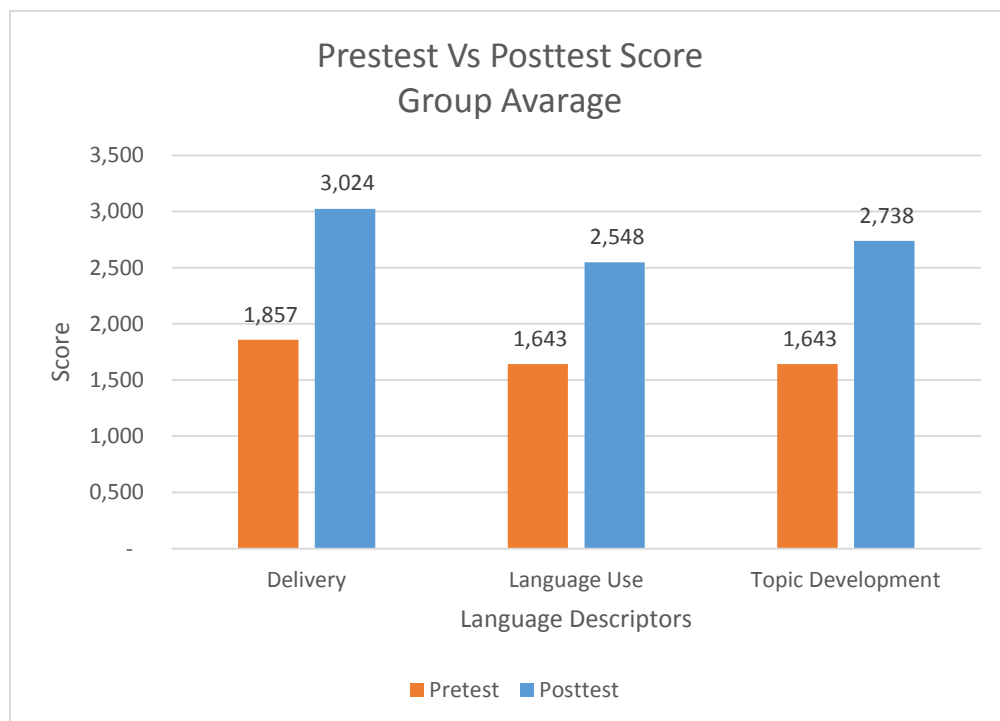
1,857 points and Language Use and Topic Development had unexpectedly the same result, 1,643 points. Students performed actions with some difficulties during the test. In this case the first descriptor *delivery* was characterized to be generally intermittent where contribution had consistent pronunciation and intonation difficulties that obscured meaning. Additionally, reformulation, false starts, and pauses were evident although student's were able to indicate that they were following the conversation but rarely able to keep going and contribute to the interaction. The second, *Language Use*, had a lower score and it was characterized to be full of basic repertoire and memorized phrases related to personal details and particular concrete situations. Furthermore, speech was sometimes hard to understand and comprehend and utterances were not grammatically arranged. And finally, the *Topic Development* showed that although students were able to link words using basic linear "connecting" words such as "and", "then", and "because", they used poor speech and presented difficulties to link ideas. Also, they were understandable but divagating through sudden change of ideas with vague utterances or repetitions.

Based on these results, we can state that the group had some difficulties to produce oral communication from the very first phase of this project. Although the group scored higher on *delivery*, it did not represent a significant contribution to their performance, showing a general average of performance between weak and somewhat weak. Additionally, the results showed that students were not able to clearly perform improvisation scenes. So that, their abilities to improvise were also weak.

After the implementation of the Drama and Improvisation Workshop, a posttest was given to the group. Following the design of this research project, improvisation scenes,

procedures, and instructions were the same as the ones presented in the pre-test. In this manner, the following graph shows the statistical-contrastive analysis between the pretest and the posttest.

After the implementation of the Drama and Improvisation Workshop, each participant took a posttest in order to gather information to be analyzed. Following the design of this research project, improvisation scenes, procedures, and instructions were the same as the ones presented in the pretest. In this manner, the following graph shows the statistical-contrast between the pretest and the posttest.



Contrasting data from both pretest and posttest, it is evident that the group average score rose considerably after the implementation of the Drama and Improvisation in English Workshop. Delivery increased by 1.167, Language use by 0.905, and Topic

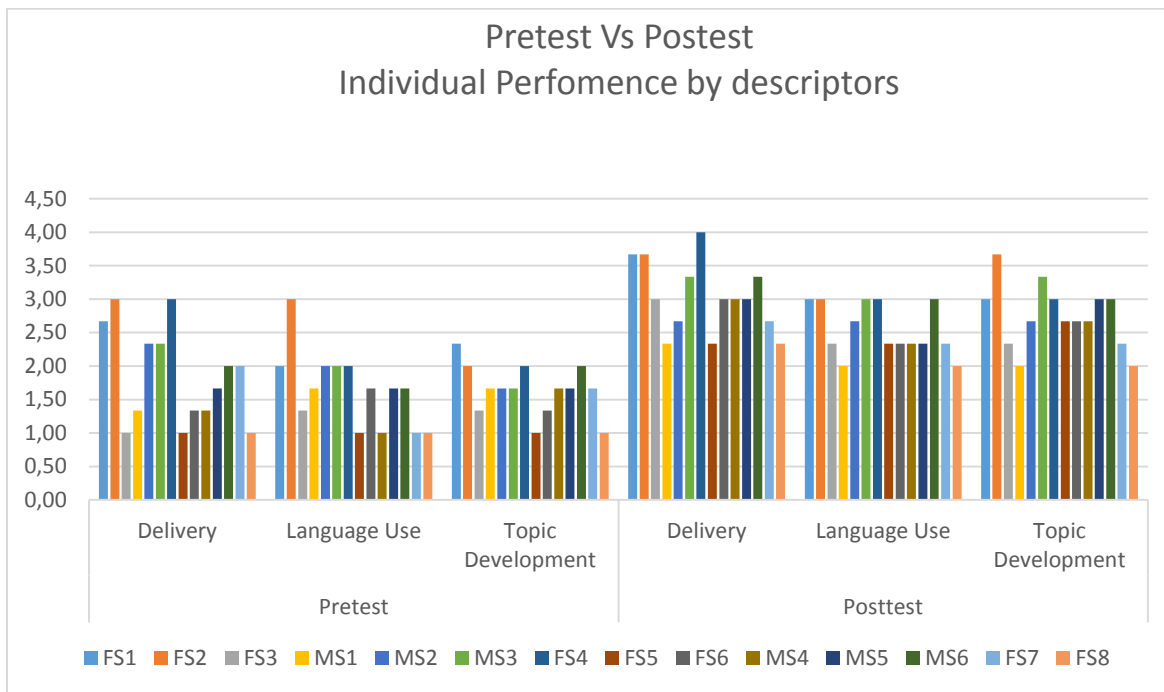
Development by 1.095. Although the results showed that students did improved, the average performance ranked between somewhat weak and somewhat strong. However, this increase allowed me to conclude that the impact of body awareness in a Drama and Improvisation in English Workshop is positive and it contributed to the group performance.

It is important to show students' performance from each semester since they have different proficiency levels in English as foreign language. Although I was expecting to have a significant difference between groups, students from IV and VI did not show similar results, while II semester students performed slightly low. The following graph shows each group performance.



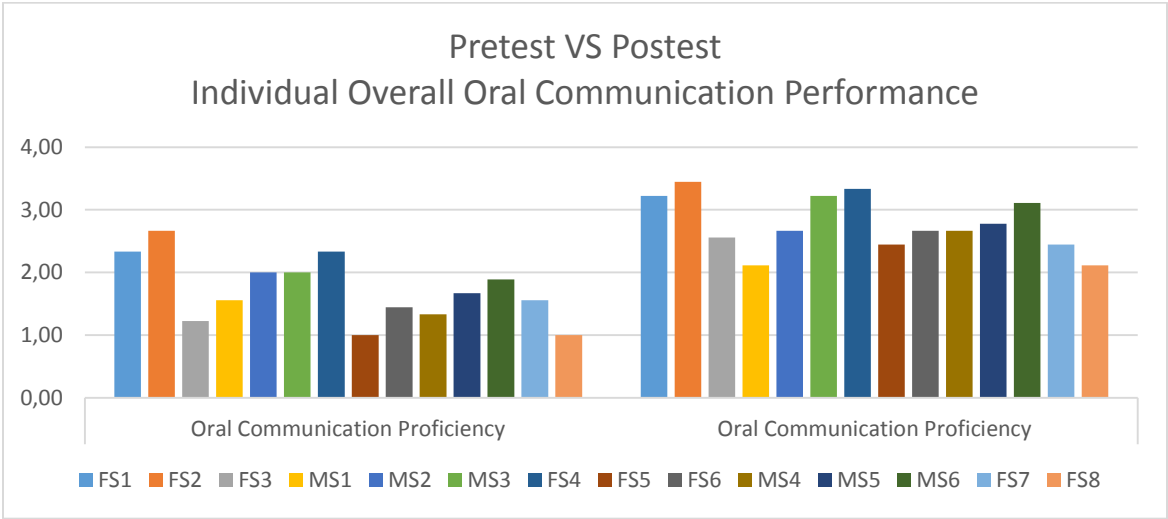
Being body aware in a Drama and Improvisation in English Workshop is a main point all along the implementation; and taking into account that getting body awareness and learning a foreign language are individual processes that require training and interaction

with the environment and immersion in a variety of contexts, the following graph shows individual performance results by each descriptor in the pretest and posttest.



In general terms and as expressed in the graph above, although all students had a noticeable improvement in each measured area of oral language production, some of them scored higher in both, pretest and posttest. In the pretest measurement, FS2 performed well with a score of 3.0 in Delivery and Language Use, as well as FS4, who scored 3.0 in Delivery. In contrast with the posttest measurement, FS2 showed a pretty well advancement by achieving 3.67, 3.00, 3.67, and FS4 scored 4.00, 3.00 and 3.00 in Delivery, Language Use, and Topic Development respectively. In this sense, the Drama and Improvisation in English Workshop influenced positively student's performance, and all passed from weak or somewhat weak to somewhat strong or strong. As I researcher I

found this results very rewarding, due to the individual impact that body awareness through acting techniques had students' English performance.



Based on the graphs above, the conclusion drawn for the group is that each student improved their oral communication competences after the implementation of the Drama and Improvisation in English Workshop. FS5 showed the highest progress raising her performance by 1.44 and MS1 performed the lowest scored increasing his performance in 0.56. Although there is a difference between those students, both showed important progress at the end of the project.

Students performance was labeled not only with numbers but also with five concepts; having weak as the lowest and very strong as the highest. So, after the implementation and based on the pretest and posttest results, we have some general differences expressed in the following table:

Concept	Pretest	Posttest
Week	9	0
Somewhat week	5	9
Somewhat strong	0	5

In this sense, all students showed an important progress in their oral production competences. Although most of them had a weak score at the beginning, the posttest showed that nine were labeled in somewhat weak and five in somewhat strong.

8. CONCLUSIONS

In this chapter I state the conclusions as the results from the development of the DIW and after the final data analysis stage of this research project. In the introductory chapter, I stated that the main objective of this research project was to determine and comprehend the influence of body awareness through a DIW on the oral competence of EFL students of the Modern Languages Program of University of Cauca. The data determined that the development of body awareness positively impacted students' oral production competences, and exceptionally body awareness also helped to foster self-confidence, risk-taking skills, self-awareness, body communication, and pragmatic skills. Additionally, the implementation of drama and improvisation as core methodology for this proposal was undoubtedly the main reason for the success of this research project. In this sense, I strongly believe that students need to be taught basic acting skills that might allow them to perform better in a foreign language. Thus, teachers can encourage students to play with words, to learn from experience, to be creative setting language in context, and gain confidence. This is an incredibly empowerment that may help them become critic and reflexive learners. This conclusion is supported by each response given in the surveys, where they generally expressed that confidence and body awareness were important for

developing oral production competences worked in this research project –delivery, language use, and topic development.

The design of this quasi-experimental research project drove me through the implementation of a DIW that was assessed by a mixed methodology. Quantitative data was gathered through a pretest and posttest and qualitative data from students' reflections, field observations, and semi-structured interviews. Therefore, these instruments allowed me to develop descriptive analysis and state this study results.

The semi-structured interviews, students' reflections, and field observations gave me qualitative data that empowered me to understand the potential benefits of body awareness through drama and improvisation on students of EFL, students self-perceptions, emotions, feelings, and personal experiences. Based on this, I can state that there is a need to incorporate exercises that promote body awareness in the traditional English classroom as one of the many possibilities to implement different methodologies for teaching and learning English. I have seen the positive effects, not only on the development of language skills, but also on the personal growth of students, which in a sense is one of the great aims and goals of education. It is clear that acting and language learning process are closely related because both are uniquely concerned with the possibility of communicating a message; therefore, I dare to state that if a teacher, a pre-service teacher, a student, or a researcher develops methodologies where the core is the development of any acting skills in a foreign language, the results would be positive on the development of language skills.

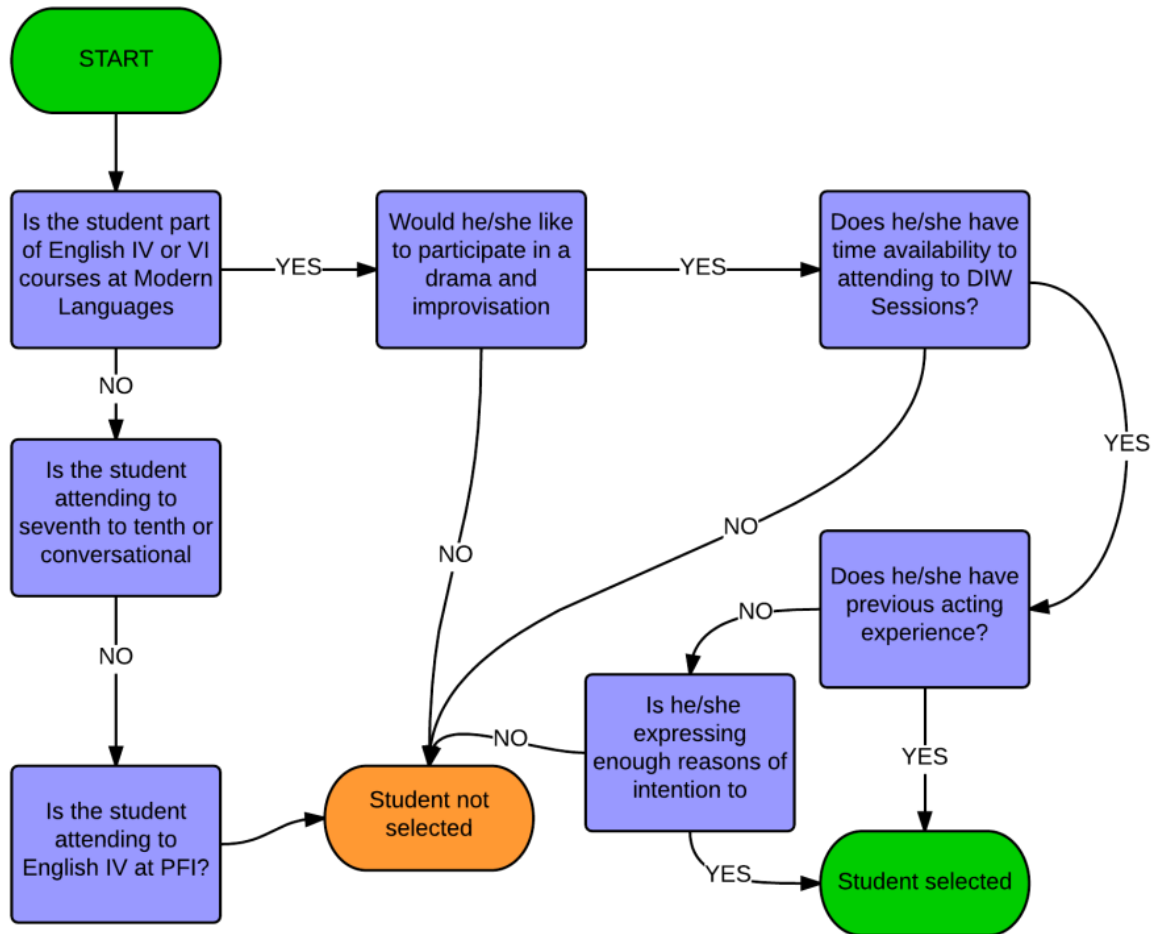
Although drama has been used for years in different methodologies of TEFL, and even in Schools as part of the curriculum, improvisation in English is still a field that need to be explored deeply and beyond by doing research in English as foreign language. From this perspective, improvisation is not only the ability to develop coherently an idea using personal background. It is also an opportunity to explore language elements in fictional contexts to prepare myself for similar scenarios that possibly pop out in real life. It is relevant to say that during the first sessions of the workshops students' language performance was weak due to their lack of experience of setting language in context. They expressed that their lack of vocabulary and expressions affected their performance. However they realized that they know the vocabulary to build-up a conversation and improvise in any context. They expressed that the missing point was that they had never put English vocabulary and expressions in context. So they could not remember that because there were not previous experiences that could had helped them to remember and mechanize language when orally interacting.

Training acting skills requires consecutive self-awareness. Therefore consecutive body awareness through drama and improvisation were essential for the designing and implementation of the DIW. I can mention that it was used as an excuse to build up experiential learning that develops oral communication skills. This experiential learning was guided by a process of experience, reflection, and generalization of the experience which was repeated every time when participating in a new improvisation and drama activity. These experiences helped them to develop self-confidence and self-awareness and finally their speaking competences.

The Quantitative data gathered from the posttest implementation showed that student's oral production performance increased outstandingly compared to their own results in the pretest. The analysis of the outcomes revealed that the objectives of this research project and the hypotheses were confirmed. The methodology of theatre workshop was fundamental. The teachers' way of teaching absolutely influences the student's learning process, and therefore, their performance. The implementation of the DIW developed not only oral production competences but also self-confidence. It also promoted risk-taking skills when interacting with other English speaker and overcame stage fright and shyness when facing an audience in English. In this line of thought, I strongly suggest that students and teachers of Bachelor in Modern Language Program of the University of Cauca can get an acting training in any of its areas study as part of the program curriculum.

APPENDICES

APPENDIX A: FLOWCHART FOR SELECTING PARTICIPANTS



APPENDIX B: DRAMA AND IMPROVISATION WORKSHOP TABLE OF ACTIVITIES DESCRIPTION

SESSION 1: PRE-TEST			
Main activity	Improvisation scenes	Time	3 hours and 30 minutes
Technique	Improvisation	Focus	Speaking competences and Natural occurring discourse
Material	Improvisation guides		
Objectives	Assess the initial state of the speaking competence of the students from the experimental group by using a pretest.		
Settings	Students will be arranged organized in groups of 2 or 3.		
Procedure	Improvisation scene No. 1 was handed in. They had 30 seconds to individually prepare, think, and get familiar with the external context of improvisation. Afterwards, they had 6 minutes to improvise the scene according to the suggestions stated in the same improvisation scene No. 1 handout. The same steps happened with each improvisation scene. All the scenes should be video recorded in order to analyze and assess their pragmatic and speaking competence.		

SESSION 2: GETTING TO KNOW EACH OTHER AND NAME GAMES			
NAME GAMES			
Activity 1	Good morning / Good evening	Time	30 minutes
Technique	Building Confidence	Focus	Greetings
Material	None		
Objectives	To get to know each other, to develop communicative competence (verbal and non-verbal), to activate the group		
Settings	Participants walk around the place		
Procedure	They shake hands with a person saying "good evening / good morning". They only let go of the hand as they grab another person's hand. (They may even tell the person their name and only let go of his/her hand as soon as they have grabbed another person's hand.)		
Activity 2	Lazy Lenka + gesture	Time	30 minutes

Technique	Language Game	Focus	Adjectives
Material	None		
Objectives	To learn each other's names, to develop communicative competence (verbal and non-verbal), to develop creativity, to overcome self-consciousness, to develop drama expression (expressing through body).		
Settings	All students sit in the circle		
Procedure	<ol style="list-style-type: none"> 1. Participants think of an adjective which begins with the same letter like their name (for example "My name is Lenka, so I need an adjective beginning with L – Lazy Lenka"). 2. Students add a gesture characterizing this adjective 		
Activity 3	Changing objects	Time	20 minutes
Technique	Relation object-owner	Focus	Present tense, this is/this is not
Material	Random objects		
Objectives	To learn each other's names, to develop communicative competence (verbal and non-verbal), to develop creativity, to overcome self-consciousness, to develop drama expression (expressing through body).		
Settings	Each participant gets an object (there should not be too many similar ones).		
Procedure	The group moves around the room. Each participant introduces himself to another person, handing over his object and receiving one in return. ("I am Charlie and this is my comb". "I am Christine and this is my watch".) Then he carries on walking and says his name, then hands over the object, and name its owner. ("I am Charlie and this is Christine's watch".) Carry on doing this for a while. Finally the group forms a circle and the objects should be handed over to the people to whom they belong.		
Activity 4	Gossip Circle	Time	20 minutes
Technique	Dramatic Expression	Focus	Adjectives
Material	Random objects		
Objectives	To fix participants names and prepare them for interaction.		
Settings	Sit in a circle		
Procedure	A participant whisper his/her name into his/her neighbor's ear. His/her neighbor has to react in a special way repeating the name in the following tones: Surprised, happy, sad, angry, in love, scared. Once the whole circle has passed, the game restarts with a different tone.		
10 MIN BREAK			
ICE-BREAKERS			

Activity 1	King of stones	Time	20 minutes
Technique	Building confidence	Focus	Yes/No and information questions
Material	Bag of beans		
Objectives	To get to know each other, to develop communicative competence (verbal and non-verbal)		
Settings	Each participant gets five beans. Participants walk around the place.		
Procedure	Participants are suggested to have fast changing conversations in which the words “yes” and “no” are forbidden. The person who says yes or no must hand over one of his beans to his partner.		
Activity 2	Changing teams	Time	20 minutes
Technique	Ice-breaker	Focus	Critical thinking / Following instructions
Material	None		
Objectives	To get to know each other through sharing opinions, likes and dislikes.		
Settings	Participants walk around the place.		
Procedure	<p>When the teacher whistles, they get very quick instructions, e.g.</p> <ul style="list-style-type: none"> • Get together in groups of four and shake hands with each person in the group • Get together in groups of three, put your hands together and tell each other your favorite smell • Groups of six, shoulders in the middle ,tell each other what you are very good at • Groups of nine put your hands together high above your heads, tell each other where you were born • Groups of five, lift your eyebrows, tell each other who you consider the most attractive woman/man in the world 		
Activity 3	Introducing somebody from the group without knowing the person	Time	20 minutes
Technique	Ice-breaker	Focus	Introducing someone, biographical expressions
Material	None		
Objectives	To get to know each other through sharing opinions, likes and dislikes.		
Settings	Participants work in pairs		
Procedure	Each participant introduces the next but one person saying something fictitious e.g. “This is Juan, I think he owns a race horse and does ballet dancing in his		

	free time.”
10 MIN FEEDBACK	

SESSION 3: CREATIVITY GAMES			
LANGUAGE GAMES			
Activity 1	Shakespeare insult sheet	Time	60 minutes
Technique	Language game	Focus	Adjectives – creative language
Material	Sheet with adjectives		
Objectives	To work on aggressions, to build confidence and to understand how aggressions work in English		
Settings	Participants will get a Shakespeare insult sheet, Participants walk around the place		
Procedure	Participants walk about the room and they are allowed to insult people choosing words from each column (= two adjectives and a noun) with a “you” or “thou” in front.		
Activity 2	I am... who are you	Time	50 minutes
Technique	Language game	Focus	Related language and vocabulary / classification of words
Material	Three chairs		
Objectives	To foster imagination and play with language relations		
Settings	Three chairs next to each other		
Procedure	One participant (A) sits down on the chair in the center and says who or what he is (e.g. I am the sun); two other participants (C and B) sit down on the chairs to the left and to the right. A asks both C and B “And who are you?” Both B and C reply by saying what they are. This must be related to what the first person is (e.g. B: “I am your rainbow” and C: “I am your eclipse”). A decides for one of the two and they leave together, the one that stays moves to the chair in the middle but remains who or what he was (e.g. “I am the eclipse of the sun”) Two other players reply to that etc...		
10 MIN BREAK			
Activity 3	Memory	Time	50 minutes
Technique	Memorization	Focus	General grammatical structures

Material	None
Objectives	Foster concentration and develop language awareness on grammar
Settings	Sit in circle
Procedure	This game is played like Memory game. If there is an even number of players, the game leader has to take part, too. One person is sent outside. The other players form couples and each couple agrees on one grammatical structure (e.g. irregular verbs, comparisons, plurals etc.)/opposites (wide-narrow) or a common sound/note/movement if this game is played in a non-linguistic context. Then the group members spread out in the room. The person outside is called back in and has to find the couples by tapping one person after the other who tell their word/sound/movement. When a couple has been found, these two step aside.
10 MIN FEEDBACK	

SESSION 4: SOUNDTRAKING AND VOCABULARY GAMES PART I			
AWAKE THE SENSES			
Activity 1	Kevin alone in the circle	Time	20 minutes
Technique	Concentration – Eye-contact	Focus	Listening instructions
Material	None		
Objectives	To develop action and re-action skills, to foster concentration and activate the group		
Settings	All participants stand in a circle		
Procedure	Participants stand in a circle looking down at a particular pair of shoes/ socks/ feet. When the teacher counts to three everybody looks up quickly and looks at another person in the circle. When there is eye contact with another person, put your hands on your temples, scream and leave the game. If there is an uneven number of players, Kevin stays alone in the circle		
Activity 2	Rain	Time	45 minutes
Technique	Soundtracking	Focus	Following the instructions, weather vocabulary and expressions.
Material	None		
Objectives	To choose drama expression (expression through sound), to develop social sensitivity, to feel the rhythm		

Settings	All students sit in the circle.		
Procedure	<ol style="list-style-type: none"> 1. Students listen to the teacher and imitate her actions. 2. Teacher: "Imagine that you can see heavy clouds above your heads. It is surely going to rain. And it has already started. You can hear little drops bubbling around you (start to rub palms). Now you can hear bigger drops falling on the ground around you (clap your hands and clap your thighs). And now hailstones started to fall from the sky (stamp on the floor). The rain is slowly fading down (decrease the noise according to the same stages until silence)." 		
Activity 3	Soundtracking of environments	Time	35 minutes
Technique	Soundtracking and improvisations	Focus	Discussion language in teams, vocabulary – environment
Material	None		
Objectives	To choose drama expression (expression through sound), to feel the rhythm, to encourage team work, to develop creativity, to develop communicative competence (verbal communication and listening to each other)		
Settings	Four teams of five participants		
Procedure	<ol style="list-style-type: none"> 1. Students sound the environment that they select by lot (for example rain forest, factory, horse race, etc.). During their presentation, they cannot speak, but they can make all kinds of sounds. 2. Students perform one team by one their environment and the others guess. 		
10 MIN BREAK			
Activity 3	Soundtracking of environments	Time	30 minutes
Technique	Soundtracking and improvisations	Focus	Discussion language in teams, vocabulary – environment
Material	None		
Objectives	To choose drama expression (expression through sound), to feel the rhythm, to encourage team work, to develop creativity, to develop communicative competence (verbal communication and listening to each other)		
Settings	Four teams of five participants		
Procedure	<ol style="list-style-type: none"> 1. Students sound the environment that they select by lot (for example rain forest, factory, horse race, etc.). During their presentation, they cannot speak, but they can make all kinds of sounds. 2. Students perform one team by one their environment and the others guess. 		

Activity 4	Ghostly forest	Time	30 minutes
Technique	Soundtracking and improvisations	Focus	Discussion language in teams, vocabulary – environment
Material	None		
Objectives	To choose drama expression (expression through sound), to develop group sensitivity (not to be afraid of a physical contact, listening to each other), to develop creativity. Focus: Following the instructions, vocabulary – forest		
Settings	All students stand in the circle		
Procedure	<ol style="list-style-type: none"> 1. Students close their eyes and imagine that they are in a deep forest and they can hear all its mysterious sounds. Students imagine all the sounds they can hear there (trees, animals, etc.). 2. Students start to make the sounds, first silently, then graduating the volume and then, lessening the sound again. 3. Students start to move like the objects/animals that they sound. If they are a tree, they imagine and make its branches, if they are an animal, they start to move like that particular animal. 4. But no forest grows in a regular circle, so the students get closer and make a huddle of trees and branches. Students connect the movements with the sound and set the forest in motion. 5. A volunteer can take a walk through the ghostly mysterious forest, guided by a teacher. 		
10 MIN FEEDBACK			

SESSION 5: SOUNDTRAKING AND VOCABULARY GAMES PART II			
OBJECTS AND SOUNDS			
Activity 1	Object game – Kitchen	Time	40 minutes
Technique	Soundtracking, body-object	Focus	Exploring sounds of objects. Vocabulary – Kitchen
Material	None		
Objectives	To choose drama expression (expression through sound), to develop group sensitivity. To develop creativity		
Settings	Set groups of 5 or 4		
Procedure	Form sculptures on a topic or a scene; the group members join each other saying who/ what they are e.g.: Topic “kitchen”: I am the microwave oven and I sound like (makes a sound); I am the forgotten sausage in the fridge and I sound like (makes a sound).		
Activity 2	Object Game/Group Sculpture with	Time	40 minutes

	Title		
Technique	Soundtracking, body-object	Focus	Exploring sounds of objects. Vocabulary – Kitchen
Material	None		
Objectives	To choose drama expression (expression through sound), to develop group sensitivity. To develop creativity		
Settings	Set groups of 5 or 4		
Procedure	The group names a place (e.g. kitchen, supermarket, Ferris wheel) or a topic (Middle Ages, unemployment, drama, even as abstract as accusative) and builds a group sculpture by forming a statue one after the other and saying what and who everyone is (e.g. I am a bench. I am a banana skin underneath the bench. I am the Third Man. I am the Third Man's conscience. I am vertigo etc.)		
10 MIN BREAK			
Activity 3	The Ann's house	Time	20 minutes
Technique	Soundtracking, body-object	Focus	Following instructions – House vocabulary
Material	None		
Objectives	To choose drama expression (expression through sound), to develop group sensitivity. To develop creativity		
Settings	One participants is chosen to describe Ann's House		
Procedure	One participant tells how the Ann's house is; he/she should describe it blind-folded. The group get ready and builds the house of Ann's according to the participant description. Once the house is built all objects say what they are (I'm a Flat TV on the Wall; I'm the carpet on the floor; etc...)		
VOCABULARY GAMES			
Activity 1	Daduda	Time	30 minutes
Technique	Rhythm and language game	Focus	Related language
Material	None		
Objectives	To develop creativity by the use of related language, to foster quick communication, to foster team rhythm and non-verbal communication.		
Settings	Stand in a circle		
Procedure	Stamp your feet to a rhythm of four, at two snap your fingers, at four clap your hands. Then at two, at the same time as snapping your fingers somebody says a term, the neighbor answers at four with a similar term, clapping his hands at the same time (variation: associated term); in the next bar, the group repeats at		

	two and three the two terms (while snapping their fingers), at four everybody says “daduda” with the clapping (stay in this rhythm). In the next bar the person who had to react or associate repeats his term and you carry on like before; if somebody just stutters, even that has to be repeated and reacted to. When mistakes are made, start again.		
Activity 2	Clap-Clap fill the gap	Time	30 minutes
Technique	Rhythm and language game	Focus	Related language
Material	None		
Objectives	To develop creativity by the use of related language, to foster quick communication, to foster team rhythm and non-verbal communication.		
Settings	Sit in a circle		
Procedure	Sit in circle. First player starts telling a story, just half a sentence or parts of a sentence – the whole group claps twice – the next player continues the sentence. A coherent text should develop. (e.g. Yesterday we were – clap – clap – in a big park. – clap – clap – There we met – clap – clap...)		
10 MIN FEEDBACK			

SESSION 6: DEFINITION OF SPACE			
OBSERVATION OF THE PLACE			
Activity 1	Easter Bunny – Hunter – Vegetarian – God	Time	20 minutes
Technique	Concentration – Warp up	Focus	Listening instructions
Material	None		
Objectives	To foster concentration and multi-action awareness. To activate the group		
Settings	All participants stand in a circle		
Procedure	<p>Participants stand in a circle. Teacher sends impulses round the circle, one after the other in different directions; first the first one in one direction, then the second one in the opposite direction, then the third one again in the opposite direction to the second one; finally all four of them in different directions; none of the impulses should “die”; speed them up and send them round the circle several times – a good concentration game and fun if played fast.</p> <p>1st impulse: Easter bunny. Turn to your neighbor, make a shrieking sound and bring up your arms – send this round the circle in one direction.</p> <p>2nd impulse: Hunter –aim an imaginary shotgun at your neighbor and shout “bang” – send this round the circle in the opposite direction sometime after the</p>		

	<p>first impulse has been sent round.</p> <p>3rd impulse: Vegetarian. Vegetarian that does not like meat – particularly not roast hare; turn to your neighbor (again in a different direction, sometime after the second one), make a dismissive movement with your hands and shout a disgusted “Yuck!”</p> <p>4th impulse: an Eastern God that watches all this. Extend your arms and say “om” (again in a different direction to the third one, sometime after the third one).</p>		
Activity 2	What’s in the room?	Time	20 minutes
Technique	Definition of space	Focus	There is/are structure, surrounding objects, colors, numbers, and shapes. Discussion language
Material	None		
Objectives	To practice observation and attention to detail, to develop communicative competence (verbal)		
Settings	All participants stand in a circle		
Procedure	<p>Part 1: Participants walk around the room and have a good look at it. After 5 min, participants close their eyes and answer in their mind these questions: What color is the ceiling? What color is the door? Is the door open? Is anything written on the board? How many lights are there? Then participants open their eyes, share their impressions with the person next to them and compare their answers. Part 2: Participants can be divided into pairs and be seated back to back. They can be asked to describe their partner (type of shoes, color, etc.) without possibility to look at him or her. Then, they compare their description with the reality.</p>		
Activity 3	Death ant	Time	20 minutes
Technique	Definition of space	Focus	Any particular word can be practiced (for example a word with difficult pronunciation).
Material	None		
Objectives	To explore and feel the space, to activate the group, to develop group sensitivity, to overcome self-consciousness		
Settings	All participants stand in a circle		
Procedure	<p>Participants are all ants and they walk around the room with their eyes closed. The person who the teacher touches is the Death Ant (he also walks around with his eyes closed). Once someone walks into somebody else or touches somebody else, he wants to ensure that it is not a death ant, so he asks “Ant?” If the person is not a death ant, he will answer Ant and both move on.</p>		

	However, if the person is the Death Ant, he will say “Death Ant!” and the original person is killed. The killed person has to scream very loudly and clear away – sit down around the classroom and watch others play.		
Activity 4	Guiding a blind person	Time	10 minutes
Technique	Definition of space	Focus	Any particular word can be practiced (for example a word with difficult pronunciation).
Material	Scarves.		
Objectives	To develop empathy, to explore and feel the space, to develop trust between partners, to develop social sensitivity, to develop communicative competence (verbal).		
Settings	Participants in pairs, standing.		
Procedure	Participants decide in their pairs which one will be the blind person. Blind-folded participants forms a big circle while their pairs stands randomly far-way and they will give him/her directions in order to get together. The participant-leader cannot move from his/her spot. They switch roles so both participants can do the activity.		
STORYTELLING PART 1			
Activity 1	What are you doing?	Time	10 minutes
Technique	Doing v/s telling	Focus	Present continuous tense
Material	None		
Objectives	To develop language creativity, to foster the understanding of physical actions, and to explore the concept of storytelling. To develop verbal and non-verbal communication.		
Settings	Participants in pairs, standing.		
Procedure	Couples. A starts with a non-verbal activity (e.g. ironing). B asks: “What are you doing?” A gives a different answer (e.g. “I am feeding my cat.”) B feeds the cat and A asks: “What are you doing?”		
Activity 2	Fortunately/Unfortunately	Time	20 minutes
Technique	Language games and storytelling	Focus	Related language
Material	None		
Objectives	To develop language creativity, to foster the understanding of physical actions, and to explore the concept of storytelling. To develop verbal communication. To foster coherence and logical construction of sentences		
Settings	Participants in pairs, standing.		

Procedure	The simple constraint is that the story shifts from positive to negative as each participant takes a turn. A: There was a man dying of thirst in a desert. B: Fortunately he suddenly saw a café. (A): Unfortunately he did not have any money on him. Etc.		
Activity 3	Creating Excuses/Because	Time	20 minutes
Technique	Language games and storytelling	Focus	Justification expressions
Material	None		
Objectives	To develop language creativity, to foster the understanding of physical actions, and to explore the concept of storytelling. To develop verbal communication. To foster coherence and logical construction of sentences.		
Settings	Sit down in groups of 6 or 4		
Procedure	A participant explains why he was not able to e.g. come home from the disco on time. The second participant repeats the excuse and gives reasons. Then the third etc. (example: Participant 1: I didn't come home on time because I didn't have a watch. P2: I didn't have a watch because I left it in the bathroom. P3: I left it in the bathroom because I was in a hurry.)		
10 MIN BREAK			
STORYTELLING PART II			
Activity 1	Extend / advance	Time	10 minutes
Technique	Storytelling	Focus	Related language
Material	None		
Objectives	To develop language creativity, to foster the understanding of physical actions, and to explore the concept of storytelling. To develop verbal communication. To foster coherence and logical construction of sentences.		
Settings	Sit down in pairs.		
Procedure	Couples or the whole group A title is given. One group member tells a story. At "extend" he gives detailed information about this term/passage in the story. At "advance" the story is carried on. (Couples: change roles after some time.) e.g. A: I went to Paris to see my friend. B: Extend "friend". A: Jean is attractive, has black hair, drives a Peugeot and lives on the south bank of the Seine. B: Advance. A: I was quite excited before the trip. B: Extend "excited". A: I was so excited I couldn't sleep in the night before my departure ... B should vary their instructions and not wait until A is stuck; so B should also support A in telling the story.		
Activity 2	You will never believe what happened to me yesterday!	Time	10 minutes
Technique	Improvisation	Focus	Related language

Material	None		
Objectives	To develop language creativity, to foster the understanding of physical actions, and to explore the concept of storytelling. To develop verbal communication. To foster coherence and logical construction of sentences.		
Settings	Stand up in pair		
Procedure	Couples. A begins: "You will never..." B: "I know. I heard about it." Quite spontaneously he gives a fantastic explanation (e.g. You were seen dancing wildly with Mrs. Gehrler at a rave.) B ends with "Can you tell me why?" A must explain spontaneously and precisely what happened.		
Activity 3	Explaining Words / What D'You Call It	Time	20 minutes
Technique	Language games and storytelling	Focus	Related language
Material	None		
Objectives	To develop language creativity, to foster the understanding of physical actions, and to explore the concept of storytelling. To develop verbal communication. To foster coherence and logical construction of sentences.		
Settings	Stand in pairs		
Procedure	Somebody starts telling a simple story. (e.g. where he was yesterday) or you give them the title of the story (e.g. the salted bread) The partner keeps asking questions as if he didn't understand, like an alien- when he hears certain terms/ words which the storyteller has to explain without thinking too long. Nothing is obvious. (e.g. A: Yesterday I was in church. B: A church? A: Yes, the building where God is worshipped. B: God? A:Become more and more courageous and interrupt at words like "because" etc.		
10 MIN FEEDBACK			

SESSION 7: MIMING AND STORYTELLING II			
MIMING			
Activity 1	Passing an imaginary object	Time	10 minutes
Technique	Miming	Focus	Radom objects vocabulary – shapes, smells, weights, etc.
Material	None		
Objectives	To choose drama expression (through body), to develop group sensitivity (students have to concur), to develop creativity and imagination.		
Settings	All participants stand in a circle		
Procedure	Participant pass to each other the object the teacher picks up from the floor. They try to express by miming what is its shape, if it is heavy, if it is nice, if it		

	smells good, etc. Students give vent to their imagination and take turns in choosing the objects they are passing around the circle.		
Activity 2	Drinking an imaginary beverage	Time	10 minutes
Technique	Miming – illusion theory	Focus	Vocabulary - food, spices, drinks, etc...
Material	None		
Objectives	To choose drama expression (through body), to develop group sensitivity (students have to concur), to develop creativity and imagination.		
Settings	All participants sit in the circle.		
Procedure	<p>Teacher tells participants to drink an imaginary unknown beverage that's is in the middle of the circle, once they take it, he tells them what contains the beverage: Options are like follows:</p> <ul style="list-style-type: none"> • Ice tea, drops of lemon and salt • Bitter dark chocolate, water and oil • Coke, cookies, and orange juice • Vodka and sugar 		
Activity 3	Mirrors (*progressive mirrors)	Time	10 minutes
Technique	Language games and storytelling	Focus	Daily routine, progressive tenses.
Material	None		
Objectives	To develop group sensitivity, to choose drama expression (through body), to encourage team cooperation, to develop creativity.		
Settings	3 teams of 6, pairs within teams.		
Procedure	<p>Participants face each other in pairs. The pairs in each group stand next to each other (teacher helps with the setting and shows it on one group).</p> <p>One person is a leader and begins to move. The other person must imitate her as if she was a mirror reflection. Participants will mime the simple activities like daily routines (for example first, you wake up, brush your teeth, etc.) Students change roles when the teacher claps</p> <p>Participants link up their miming in their teams so that it looks fluent. The whole activity works without speaking or visual signals and that is why students need to be attentive and observe each other closely. (Teacher gives an example: first pair starts miming waking up and brushing teeth, then the second pair fluently follows with dressing up, etc.). Students try not to talk!</p>		
Activity 4	Miming actions	Time	10 minutes
Technique	Miming and improvisation	Focus	Da Vocabulary - actions, progressive tenses. daily

			routine, progressive tenses.
Material	Slips with actions and adverbs		
Objectives	To choose drama expression (through body), to develop communicative competence (non-verbal), to develop creativity.		
Settings	3 teams of 6, pairs within teams.		
Procedure	Volunteers select an activity by lot and they mime the activity. The rest of the group guesses what they are doing. (Teacher shows the example: blowing out the candles on a birthday cake.)		
Activity 5	Statues	Time	10 minutes
Technique	Still Image	Focus	Vocabulary
Material	None		
Objectives	To choose drama expression (through body), to develop communicative competence (non-verbal), to develop creativity.		
Settings	All students stand		
Procedure	Participants walk around the classroom and they express the word the teacher says by the medium of their body. (Teacher shows an example: happiness) Words: anger, puppy, toy, puma, universe, desert, laughter		
Activity 6	Still Image (film scene + famous line)	Time	10 minutes
Technique	Still Image and animation of Still Image.	Focus	Vocabulary, discussion language in teams.
Material	Slips with the names of the films.		
Objectives	To choose drama expression (through body), to develop communicative competence (verbal and non-verbal), to develop creativity, to develop group sensitivity, to encourage team work.		
Settings	4 teams of 5		
Procedure	Participants select by lot the name of the film and they make a still image representing a scene from this film. Each performer also thinks of a famous line of his or her film character. (For example I am Tarzan and my famous line is "Me Tarzan, you Jane"). Each team shows their still image to the others and the others guess the name of the film. Animation of Still Image: When students guess the film, the performers will stay in their position and when teacher touches them, they will say their famous line like their character would say it.		
10 MIN BREAK			
BIOMECHANICS			
Activity 1	Locomotion – animal to human	Time	20 minutes

Technique	Biomechanics, body awareness, self-confidence, action-reaction.	Focus	Vocabulary - Body parts, animals, and wild-life.
Material	Animal Photographs		
Objectives	To develop self-confidence through the exploration of animal locomotion. To develop communicative competence (verbal and non-verbal). To choose drama expression (through body)		
Settings	Participants walk around freely – concentration is needed.		
Procedure	Participants get an animal photograph where they can see the animal in different positions. Then they walk around and try to imitate the body and locomotion of the animal. Teacher encourage participants to be self-conscious of how his/her body is being used to imitate the animal. After a few minutes exploring, teacher will suggest to explore animal sounds and having them behave as they would in their natural environment. Based on the body they have built teacher will suggest to transfer it into a human behavior. Participants must be aware of how all their parts of the body are involved in the locomotion.		
Activity 2	Tension and relation – the magnetic wall	Time	20 minutes
Technique	Biomechanics, Body awareness, object interaction	Focus	Negative forms – Questions about ability
Material	None		
Objectives	To develop self-confidence through the exploration of animal locomotion. To develop communicative competence (verbal and non-verbal). To choose drama expression (through body)		
Settings	Participants face really close a wall.		
Procedure	Each wall will have magnetic power and a specific number, participants will be considered as pieces of iron. So when teacher calls out a number, the wall is activated attracting the pieces of iron. Participants will fight against the magnetic power with all their strengths; their objective is not to get caught by the wall. Teacher call out another number and the power changes direction too. Two numbers can be call out at the same time. When magnetic power is off teacher encourages the participants to relax and be aware of tiredness.		
Activity 3	Body and geometrical shapes	Time	20 minutes
Technique	Biomechanics, body awareness, being an object.	Focus	Geometrical shapes vocabulary – body parts.
Material	None		
Objectives	To develop group sensitivity, to choose drama expression (through body), to encourage team cooperation, to develop creativity.		
Settings	Stand up, walking freely		

Procedure	When teacher claps once participants freeze wherever they are, then an object with a specific shape like a pencil “straight line shape”, they memorize their position of their body and their location in the space. Then they relax and walk again. Teacher clap twice and gives them another object, then three times and then four times. Teach at random clap and participants should repeat the position and location.		
Activity 4	Explosion Tag (Spolin)	Time	10 minutes
Technique	Energy-level, body awareness, action-reaction	Focus	Related language.
Material	Slips with actions and adverbs		
Objectives	To explore the field of action and reaction. To increase body awareness by tagging, and to develop space awareness.		
Settings	Stand up, walking freely		
Procedure	Clear an area of all objects. Half the group plays and half becomes audience. A regular game of tag is played within boundaries. Leader calls out “Not it” Las player to call out becomes “it”. Players may not step outside boundaries. When energy levels are high, teacher will add another rule that when tagged, player must take a moment to “explode” There is no set way to “explode”		
STORYTELLING II			
Activity 1	Telling a Story Simultaneously	Time	10 minutes
Technique	Storytelling, anticipating lines	Focus	Related language
Material	Animal Photographs		
Objectives	To develop communicative skills by anticipating ideas.		
Settings	Stand up in pairs		
Procedure	Pairs. A and B sit facing each other. Player A begins a story (teacher can give a title). B must try to say the words A uses at the same time as the speaker. It is surprising how much you can anticipate from the sentence structure and the shaping of the speaker’s mouth. The idea is to work together not to outwit each other, so slow speech works well to start with. After some time, at clap of the teacher’s hands, B takes over.		
Activity 2	Guide tour through the room	Time	20 minutes
Technique	Biomechanics, Body awareness, object interaction	Focus	Negative forms – Questions about ability
Material	None		
Objectives	To develop communicative skills. To develop creativity.		
Settings	1 volunteer to take the lead, other participants listen and interact		

Procedure	Either played in pairs or groups of 3 to 6. One is the tour guide and leads his partner/ group (who may, of course, ask questions) through the room referring to the items that are there. Make your tour as spectacular and interesting as possible (e.g. This cupboard once belonged to Queen Victoria) and watch out for details and build stories around them (e.g. how a certain stain came onto the floor). Change tour guides.
10 MIN FEEDBACK	

SESSION 8: INTERPRETATION			
TEXT AND SUBTEXT			
Activity 1	To be or not to be	Time	20 minutes
Technique	Interpretation of a sentence/text and subtext.	Focus	Adverbs
Material	Slips with adverbs.		
Objectives	To realize the variety of means of expressing the same thing, to choose drama expression (through body and words), to develop communicative competence (verbal and non-verbal), to develop creativity.		
Settings	All participants sit in a circle		
Procedure	Each student selects by lot a slip of paper with an adverb and reads the famous Hamlet's line "To be or not to be, that is the question" expressing that particular adverb. Other students guess what Notes: Students can look up difficult adverbs in dictionary.		
Activity 2	Interpretation of a dialogue	Time	30 minutes
Technique	Interprétation of a dialogue/texte.	Focus	Critical thinking
Material	Copies of a dialogue		
Objectives	To explore a text, to choose drama expression (performance), to develop communicative competence (verbal and non-verbal), to encourage communication in team, to develop creativity		
Settings	Pairs		
Procedure	Students receive a short dialogue that they will perform. They think about the background of the dialogue (who is talking, why, where they are, etc.). In order to make the situation clear for the rest of the group, students can add one sentence at the beginning of the dialogue and one sentence at the end.		
Activity 3	Interpretation of a story	Time	20 minutes
Technique	Interpretation of a story/text,	Focus	Critical thinking

	Improvisation		
Material	None		
Objectives	To explore a text, to choose drama expression (performance), to develop communicative competence (verbal and non-verbal), to encourage communication in team, to develop creativity, to observe time limits		
Settings	4 teams of 5		
Procedure	Students are given the famous fairy tale story Little Red Riding Hood. They read the text and act it out respecting the form that they select by lot (soap opera, opera, like robots, thriller, etc.). The story cannot be more than 2 min long. The performers need not stick to the text precisely.		
Activity 4	Musical Interpretation	Time	30 minutes
Technique	Interpretation of a story/text, Improvisation, Body-interpretation,	Focus	Intention of words
Material	Copies of Song's Lyrics		
Objectives	To develop communicative competence (verbal and non-verbal), to develop creativity, to observe time limits.		
Settings	3 teams of 6, pairs within teams.		
Procedure	Students are given some of the most famous musical songs (Summer Night (Grease), All that Jazz (Chicago), Can you feel the love tonight (The Lion King) and Kiss the girl (The little Mermaid). They will have 5 minutes to get involved with the lyrics, and then they will act-it out doing sing along.		
10 MIN BREAK			
MY-SELF V/S THE CHARACTER			
Activity 1	The Interpreter – (The trip)	Time	30 minutes
Technique	Interpretation from self, "What if	Focus	Adverbs
Material	None		
Objectives	To develop communicative competence (verbal and non-verbal), to develop creativity, do develop self-awareness.		
Settings	Stand up and walking freely.		
Procedure	Teacher sets up the following situation "You are going to go into a Trip to an important City that you really want to know, and all of you have been planning this for so long, you have to meet at 6:00 a.m. at the bus station for the departure. "Take into account that some "situations" may arise during the improvisation. Participants are encouraged to act like them-self, using their own memories, likes, moral bias and personal information for the improvisation. Once they have started, teacher will clap and give them a "What if "situation (What if Kevin forgets his tickets at home? what if Sandra lost his luggage?		

	What if there is a delay?) Teacher will conduct the improvisation till they arrive to the city.		
Activity 2	The Character– (The Family Trip)	Time	30 minutes
Technique	Interpretation from Character, “What if”	Focus	Spontaneous language
Material	Copies of a dialogue		
Objectives	To develop communicative competence (verbal and non-verbal), to develop creativity, do develop self-awareness.		
Settings	Stand up and walking freely.		
Procedure	The procedure is similar to the Interpreter but this time they will act-out the situation from an assigned character. Teacher will assign roles for a family (father, mother, uncle, brother, sister, son, etc.) Then they will get specific characteristics for his character (e.g., an unemployed forty years old father, a lovely and overprotected mother, a spoiled kid). Teacher will clap for pause the scene and give them what if situations		
10 MIN FEEDBACK			

SESSION 9: STRUCTURED DRAMA (Lenka Křivková)			
THE GIRL IS MISSING			
Activity 1	Introduction of the case	Time	10 minutes
Technique	Teacher in the Role, Using Prop/Costume, Mantle of the Expert	Focus	Adverbs
Material	Police cap, bag.		
Objectives	To catch students’ attention, to submerge students into fiction, to create atmosphere, to make students involved.		
Settings	Students sit facing the teacher.		
Procedure	<p>1 Teacher explains to students that when he puts on the prop (in this case a police cap), he becomes a police officer. When he puts it down, he is the teacher again.</p> <p>2 Teacher in the Role, students listen:</p> <p>“Good afternoon, dear detectives. My name is chief detective Smith. Thank you very much for coming to our police headquarters so quickly. I have sent for you because I need your help with the case I cannot solve myself. Early in the morning at 2 am we received a phone call at our local police station. A woman announced that her 14-year old daughter Lisa was not at home. We sent our patrol to the girl's home and they proclaimed the girl as a missing person. We started the investigation, but we have not found out anything yet. That is why I</p>		

	<p>need your help.”</p> <p>Notes: Vocabulary concerning police investigation is providing before start the investigation, for example by reading a detective story or a newspaper article on a crime.</p>		
Activity 2	Examination of corpus delicti/real objects	Time	20 minutes
Technique	Teacher in the Role, Mantle of the Expert, Objects of Character, Unfinished Materials.	Focus	Critical thinking
Material	Bag containing keys, cigarettes and a lighter, a bill from the shop from last night, library book Veronica wants to die, a postcard from Lisa's father from which it is evident she has not seen him for a long time, a wallet with little money, a metro ticket, etc.		
Objectives	To submerge students into fiction, make them involved, to examine and describe real objects, to develop communicative competence (verbal), to develop imagination.		
Settings	All students sit in a circle.		
Procedure	<ol style="list-style-type: none"> 1. Teacher in the Role gives instructions to the students: “The only evidence that we have is this bag that was found in Banco de la República next to Arts School of Universidad del Cauca. I want each detective to take one thing from the bag, examine it closely (think what this object says about missing Lisa, why she had it, etc.)” 2. Detectives report to each other the results of their investigation, they make speculations. 		
Activity 3	Examination of character	Time	10 minutes
Technique	Role on the Wall, Teacher in the Role, Mantle of the Expert	Focus	Description of a person, facts and assumption, modal verbs.
Material	None		
Objectives	To study character, to distinguish the facts from assumptions, to describe a physical appearance, to develop communicative competence (verbal), to develop imagination.		
Settings	All students sit in a semi-circle facing the board.		
Procedure	Teacher draws on the board an outline of Lisa and students, still as detectives, say what they know about Lisa – about her personality, her background, her family, and the places she certainly visited last night. Students also tell the teacher where to write the information - the facts go inside the figure and the things that they assume outside the outline.		

Activity 4	Examination of chief witnesses (Lisa's mother and stepfather)	Time	30 minutes
Technique	Role Play, Hot-seating, Interviews and Interrogations, Teacher in the Role, Mantle of Expert, Role on the Wall.	Focus	Asking question
Material	Cards for role play.		
Objectives	To develop communicative competence (verbal and non-verbal), to develop creativity, to observe time limits.		
Settings	All students sit in a semi-circle facing the board.		
Procedure	<ol style="list-style-type: none"> 1. Teacher picks up two volunteers acting the chief witnesses - Lisa's mother and stepfather who announced that their daughter had gone missing. They are given cards describing the situation a little and they act Lisa's mother and stepfather. They are seated in a witness box on the chairs in front of the detectives who will ask questions. They can add their own ideas to the information on the card. The only rule is that they cannot contradict each other (and that is why they have to listen to each other very carefully). Teacher in the Role directs the interrogation. 2. (After the interrogation) If students/detectives do not have any more questions, teacher goes back to the Role on the Wall activity and students add what they have found out about Lisa (Teacher can help by means of questions, such as What do you think about Lisa's relationship with her mother/her father/her stepfather?, etc.). 		
Activity 5	Examination of other witnesses	Time	10 minutes
Technique	Role Play, Interviews and Interrogations, Teacher in the Role, Mantle of Expert, Role on the Wall.	Focus	Asking questions
Material	Police cap, bag.		
Objectives	To get to know more information, to develop communicative competence (verbal), to develop creativity, to choose drama expression (acting).		
Settings	Pairs		
Procedure	<ol style="list-style-type: none"> 1. Teacher explains to students/detectives that more information about Lisa is still needed. 2. Students are in pairs. One of them is still a police detective, while the other is someone who knew Lisa (her neighbour, her teacher, her brother, her friend, etc.). The detective asks questions about Lisa in order to get to know her better and predict what could have happened last night, where she can be now, etc. Detectives have 10 min to investigate. 3. If detectives do not have any more questions, Teacher in the Role can go back again to the Role on the Wall activity and add what the detectives had found out about Lisa (again the only rule is that they have to listen to each 		

	other carefully and do not to contradict each other)..		
10 MIN BREAK			
Activity 6	Alibi	Time	20 minutes
Technique	Role Play, Hot-seating, Interviews and Interrogations, Teacher in the Role, Mantle of Expert.	Focus	Note taking, careful listening, asking questions, discussion language
Material	None		
Objectives	To convince detectives of your innocence – improvisation, to encourage team work, to develop communicative competence (verbal), to develop creativity, to practice information retention, to choose drama expression (acting), to use discussion language.		
Settings	Pairs		
Procedure	<p>1 One person in the pair is Lisa's father who is now the main suspect. The police think he has kidnapped Lisa. Lisa's father must prepare his alibi for last night from 8 pm to midnight and his partner must confirm it. Both students claim to spend this time together, so they must be able to account for everything that they did, saw, said, etc.</p> <p>2 One of the couple is seated in a witness box on a chair in front of the classroom and the detectives interrogate him, while his partner is waiting outside. The interrogated person will be asked to give account of his activities from last night and the detectives will take notes.</p> <p>3 When the interrogation of one person is finished, the second partner will be called in and will be asked to answer detectives' questions.</p>		
Activity 7	Police Broadcast	Time	10 minutes
Technique	Re-enactment, Reportage, Making Maps, Role Play	Focus	Discussion language in teams, description of a physical appearance, map making – prepositions, instructions, prepositions, directions, modal verbs, transactional language (for example 'Give me the brown marker', 'Can you draw it?' etc.).
Material	Flip charts.		
Objectives	To study character, to distinguish the facts from assumptions, to describe a physical appearance, to develop communicative competence (verbal), to develop imagination.		
Settings	4 teams of 5		
Procedure	1. Students now have more information on Lisa and they have various ideas about what could have possibly happened to her. Teacher asks students to		

	<p>work in groups and prepare a police broadcast announcing Lisa's missing including:</p> <p>A. Introduction of Lisa as a missing person (the facts about her: hair color, age, where and when she was last seen, dress, etc.),</p> <p>B. Re-enactment of what could have happened last night from 8 pm till midnight. It can be spoken or mimed, through the technique of Still Images, etc.</p> <p>C. Ask the viewing public for help – to call the police if they have any information about Lisa. Students will also present a poster with a map of places where Lisa certainly and possibly was last night.</p> <p>2 Students can make an interview – publicist with a chief detective.</p> <p>3 After map making students can confront the real map. Maps can be also made with students' bodies – each student represents some place – position in the classroom - and tells the detective which place he represents and how to get there from the police station.</p>		
Activity 8	Mobile on the chair	Time	20 minutes
Technique	Giving Witness.	Focus	Listening carefully, making phone calls (greetings, introducing yourself, saying your home address. etc.).
Material	Mobile phone		
Objectives	To interpret students' ideas, to develop communicative competence (verbal), to choose drama expression (acting), to develop creativity, to develop group sensitivity.		
Settings	All students sit in a circle, an empty chair in the middle		
Procedure	<ol style="list-style-type: none"> 1. A mobile phone is put on the chair. The phone represents the police station. Anyone of the students can go, pick up the phone and make a phone call to the police as a witness and give police some piece of information about Lisa and what happened to her (again, there is a rule that students cannot contradict each other) 2. Notes: This can be the end of the story as students decide what happened to Lisa (if she is OK, dead, if she called the police herself, etc.) or it can lead to other activities. All depends on students (if they want to explore the topic more or not) and the flexibility and creativity of the teacher. 		
Activity 9	Text message home (Calming down activity)	Time	20 minutes
Technique	Message	Focus	Writing a short message, reduction of language, discussion language
Material	Slips of paper.		

Objectives	To interpret students' ideas, to develop communicative competence (written and verbal), to choose drama expression (reading and writing), to develop creativity, to reflect on self.		
Settings	Slips of paper.		
Procedure	<ol style="list-style-type: none"> 1. Students imagine that they are Lisa and they saw the police broadcast on TV. They are writing a text message to their mother. (Question: What would you write?) 2. As a final product activity students/detectives can write a police report about the case. 		
Activity 10	Final reflection	Time	10 minutes
Procedure	Reflection on the theme: What was the story about? What was the story about for you? What themes we could discuss (the world is dangerous and one needs to be always careful; although you may not realize it, your family always loves you; relationships in the family, communication, loneliness, etc.).		
10 MIN FEEDBACK			

SESSION 10: IMPROVISATION (I)			
IMPROVISATION WARM UPS			
Activity 1	Shark and Islands	Time	40 minutes
Technique	Action – Reaction	Focus	Help expressions
Material	4 pieces of paper		
Objectives	To warm up participants, to activate the group, to be aware of the space. To get participants physically comfortable with one another		
Settings	Stand up and walk freely		
Procedure	Imagine you are swimming in the Caribbean. There are four islands where you can find safety. The islands are four pieces of newspaper. Teacher calls out “Shark!” All participants must find refuge on an island, not even a heel may be beyond it. Teacher makes the island smaller each time. Participants who are eaten are out.		
Activity 2	Winking Murder	Time	40 minutes
Technique	Action – Reaction	Focus	Help expressions
Material	None		
Objectives	To warm up participants, to activate the group, to be aware of the space. Do develop dramatic body-actions.		
Settings	Tight circle		

Procedure	Participant close their eyes, and then teacher walks around and touches one person. This person is the murderer. Then they will freely walk around and look to others' eyes, if the murderer winks at someone that persona will walk 5 steps and die theatrically.		
Activity 3	Spontaneous Images	Time	45 minutes
Technique	Action – Reaction and teambuilding	Focus	Non-verbal communication
Material	None		
Objectives	To foster non-verbal communication, creativity and gestures/expressions		
Settings	Groups of 4 or 5		
Procedure	Teacher will call an object or a feeling; participants make an image very quickly. Examples: Eiffel Tower, Statue of Liberty, hamburger, anger, fear, hate, love, happiness.		
10 MIN BREAK			
IMPROVISATION – MATCH			
Activity 1	Teams	Time	45 minutes
Technique	Teambuilding	Focus	Cheers
Material	4 pieces of paper		
Objectives	To develop verbal and non-verbal communication, to develop unity, co-operation and cohesion.		
Settings	Groups of 4 or 6		
Procedure	Participant will be dividing in groups of 4 or 6, and then they will name the team and create a cheer that represent them. They also will think in a funny nickname. After planning and rehearsing they will present the cheer in order to arise energy		
10 MIN FEEDBACK			

SESSION 11: IMPROVISATION (II)			
IMPROVISATION – MATCH			
Activity 1	Nature of improvisation	Time	80 minutes
Technique	Improvisation	Focus	Naturally-occurring discourse
Material	None		
Objectives	To develop verbal and non-verbal communication, to develop unity, co-		

	operation and cohesion
Settings	Groups of 4 or 6
Procedure	<p>1. In the impro-match teams will face each other improvising scenes on the stage; at random teams for the first round will be selected. Then Teacher will read an Improvisation Card (IC) that describes the scene parameters:</p> <ul style="list-style-type: none"> • Title: Is the key of the improvisation and the main idea to be Interpreted • Number of players: Show the number of players allow in one improvisation. • Nature: Improvisations have basically three orders: <ul style="list-style-type: none"> ○ Mixed: Both facing teams participate at the same time in the improvisation ○ Compared: Each team takes turns and they improvise about the same conditions. The starter team will be decided doing a toss-coin. When one team is on stage performing the other one cannot communicate or plan the improvisation. ○ Continued: A team begins the improvisation, when time is over the must freeze the facing team must replace them, and then the scene continues. • Category: It refers at the manner or way that the improvisation should be performed. For this Drama Workshop the following categories has been considered <ul style="list-style-type: none"> ○ Free: The scene has not category ○ Musical: Music and choreography must be included ○ Objects/Animals: All participants must be talking objects/animals ○ Slow Motion: Participants must play at slow motion. ○ Doubled: The team is divide in 2, half jump on the stage and the act only miming, speak in a unknown language and other do translations ○ Manner: It refers to the way of the improvisation, the following manners has been considered: <ul style="list-style-type: none"> ▪ Action movie ▪ Fairy-Tale ▪ Tragedy ▪ Soap-Opera • Time: By throwing a dice time will be diced; if the dice shows 1, it means that the dice must be re-throw. If it shows 2 or up, that will indicate the number of minutes for the scene. <p>2. Participants will improvise the following ICs so they can get familiar with the styles and the form of improvisation.</p> <p>a. NIC 1:</p> <ol style="list-style-type: none"> i. Title: I can't help it! ii. Number of players: 6 iii. Nature: Compared iv. Category: (choice at random)

	<ul style="list-style-type: none"> v. Time: (Dice) <ul style="list-style-type: none"> b. NIC 2: <ul style="list-style-type: none"> i. Title: That's what she say... ii. Number of players: 6 iii. Nature: Continued iv. Category: (choice at random) v. Time: (Dice) c. NIC 3: <ul style="list-style-type: none"> i. Title: It's raining cats and dogs. ii. Number of players: 6 iii. Nature: Mixed iv. Category: (choice at random) v. Time: (Dice) <p>3. They will have 30 seconds for planning, and then they will jump on stage.</p>																						
10 MIN BREAK																							
MATCH IN ACTION																							
Activity 1	Improvisation Match	Time	80 minutes																				
Technique	Improvisation	Focus	Naturally-occurring discourse																				
Material	Improvisation cards																						
Objectives	To develop oral communication competences																						
Settings	Teams																						
Procedure	Participants will improvise the following Improvisation Cards. Time will be decided by a dice and category will be decided at random. After each improvisation game teacher will give them feedback.																						
	<table border="1"> <thead> <tr> <th>#</th> <th>Title</th> <th>Number of players</th> <th>Nature</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>I'll be back</td> <td>6</td> <td>Compared</td> </tr> <tr> <td>2.</td> <td>There is a fly on my plate</td> <td>6</td> <td>Continued</td> </tr> <tr> <td>3</td> <td>John goes to the WAR</td> <td>5</td> <td>Mixed</td> </tr> <tr> <td>4</td> <td>Where is my shoe?</td> <td>6</td> <td>Fairy-tale</td> </tr> </tbody> </table>	#	Title	Number of players	Nature	1	I'll be back	6	Compared	2.	There is a fly on my plate	6	Continued	3	John goes to the WAR	5	Mixed	4	Where is my shoe?	6	Fairy-tale		
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10 MIN FEEDBACK																							

SESSION 12: IMPROVISATION MATCH – PERFORMANCE			
IMPROVISATION WARM UPS			
Activity 1	From seed to plant	Time	30 minutes

Technique	Warm up	Focus	Listening
Material	Relaxation music		
Objectives	To activate the group, to develop dramatic expression (through body).		
Settings	Stand up and walk freely		
Procedure	<ol style="list-style-type: none"> 1. Students imagine that they are a seed in the ground and they crouch into a bobble. 2. When listening to the music, students start to grow very slowly and spread their hands to the sun until they grow up in an adult plant or tree. 3. With the quieting music, the students go down again and end up in original position of the seed in the ground. 		
Activity 2	Captain my Captain	Time	30 minutes
Technique	Action – Reaction	Focus	Following instructions
Material	None		
Objectives	To foster concentration, self-awareness and listening		
Settings	All students stand.		
Procedure	<ol style="list-style-type: none"> 1. Participants walk around, when teacher calls the following commands they must perform them as fast as they can. <ul style="list-style-type: none"> ○ Ships: Go to one side of the room ○ Sailors: Go to the opposite side of the room ○ Hit the deck: Lay down on the ground ○ Dinner Table: Groups of three, then sit at the table and have dinner ○ Salute Captain: This command is the key of the game, once participants salute captain they cannot move, even if they listen to another command. When teacher calls out “Release” they will be able to move again. 2. If someone gets confused he/she will sit down and wait. 3. At the end only three participants will be the winner, teacher must try to distract them. 		
Activity 3	Paris Runway	Time	30 minutes
Technique	Concentration	Focus	Flirting Expressions
Material	None		
Objectives	To foster concentration, self-awareness and listening		
Settings	All students stand in to long lines facing each other		
Procedure	<ol style="list-style-type: none"> 1. Each participant will act out as a super-model, and then they will walk through the Paris Runway. Other participant will be the audience; they 		

	will try to distract the model by using flirting expressions.		
Activity 4	Chain stories with pictures	Time	30 minutes
Technique	Storytelling – Improvisation	Focus	Creating arguments
Material	Pictures or flashcards		
Objectives	To develop fluency and creativity.		
Settings	Teams		
Procedure	A series of pictures that have nothing to do with each other are handed out. (e.g. a scene in a coffee house, two people on camels, somebody abseiling,) Any member of the group starts telling the story around this picture (scene, characters, time, plot etc.) and gradually the other members work in the stories of their pictures thus creating one logical, coherent story. In most cases the story develops logically.		
10 MIN BREAK			
FINAL PRESENTATION WITH AUDIENCE (50 MIN)			
English teachers, participant's family, special guests and general public will be invited to watch an Impro-March Show in English. The presentation will have the following structure:			
<ol style="list-style-type: none"> 1. Opening: Teacher will explain briefly what an Impro-Match is about (rules, improvisation cards, etc.) Teacher will ask to the audience to write down title idea for an improvisation. Then he will present the participants and teams. 2. Rounds: There will be four rounds, the improvisation card will be assigned as random (titles from the audience must be included) 3. Closing: Teacher will close the presentation and will thank to the audience for coming. 			
10 MIN FEEDBACK			

SESSION 13: PRE-TEST			
Main activity	Improvisation scenes	Time	3 hours and 30 minutes
Technique	Improvisation	Focus	Speaking competences and Natural occurring discourse
Material	Improvisation guides		
Objectives	Assess the final state of the speaking competence of the students from the experimental group by using a posttest.		
Settings	Students will be arranged organized in groups of 2 or 3.		
Procedure	Improvisation scene No. 1 was handed in. They had 30 seconds to individually prepare, think, and get familiar with the external context of improvisation. Afterwards, they had 6 minutes to improvise the scene according to the		

	<p>suggestions stated in the same improvisation scene No. 1 handout. The same steps happened with each improvisation scene. All the scenes should be video recorded in order to analyze and assess their pragmatic and speaking competence.</p>
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