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**The potential of drama techniques in the bilingual
classroom: A new perspective on the Social Theatre, with
a focus on Infant Education**

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Abstract: Theatre has been used in education since middle ages and this has been reflected in the successive educational laws. However, global society has brought about two requirements to our schools: learning a second language and the development of cultural and social awareness. Social Theatre seems to give an answer to both needs, being not just a tool for real communication in the bilingual classroom but a way to achieve the required holistic and comprehensive child development, considering always a ludic approach. That is why this study would like to demonstrate the potential of socio-bilingual drama techniques in the infant education classroom, focusing on the adaptation of Listening Theatre (Mato, 2006), Poor Theatre (Grotowski, 1970) and Theatre of the Oppressed (Boal, 1992) techniques in the CLIL context.

Key words: social theatre, CLIL, infant education, second language learning, social development.

Only through communication can human life hold meaning

Paulo Freire

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1. INTRODUCTION

It is a well-known fact that our current society has brought about new demands in our educational system: second language learning since first years of school has been brought to the fore within the pedagogical field. However, new bilingual approaches have detached themselves from the idea of language learning based on form, which had been defended in previous methods such as Grammar-translation (Prator and Celce-Murcia, 1979) or Audiolingualism (Rivers, 1964). New methodologies, inserted in the framework of the Communicative Approach (Widdowson, 1978 ; Breen, 1984b , Sauvignon, 1983), are calling for a real use of English in context, going one step beyond the simple “knowing the language”, and including social and cultural aspects. Nevertheless, even when these new methods are generally accepted in the educational community, important aspects remain to be addressed, such as how to put the communicative principles into practice without causing a detrimental effect on other essential features of the holistic development of the child and including highly relevant aspects such as emotional development, cultural awareness and creative thinking.

Even though in Spain the law has been trying to find a word which encompasses all these difficult aspects to be answered (Bercebal, 1995), in Britain the problem has been solved decades ago by making an extensive use of Drama in the educative context. According to Vygotski (1923a), theatre is more connected than any other artistic creation with the games which are the basis of every infant creation. Apparently, this assumption has been taken into account in most of our schools and a great part of the educational community affirms that drama techniques are present somehow in every infant education classroom. In fact, drama has been used for language teaching since middle ages (Yee, 1990), and it can be argued that the law moves in the same direction. The first references to the use of dramatization at school can be found in the 1979 General Education Law and its

successive guidelines. Moreover, different authors such as Gavin Bolton (in Dougill, 1987) defends that “drama is a unique tool, vital for language development”. However, is drama being used at its highest potential? Is it answering all the demands that our society is making?

Drama techniques in the teaching of English as a Second Language have been used over the years. And, traditionally, drama activities have been included in second language lessons for a variety of reasons. There are many authors who have defended that, when teaching English through drama, language is used meaningfully since drama contextualises the language in real or imagined situations (Scharengnive, 1980; Early and Tarlington, 1982; Mordecai, 1985). Besides this, Mordecai (1985) and Fernandez & Coil, (1986) also defend drama activities as a way to reinforce the language learnt: it helps to extend, retain and reinforce vocabulary and sentence structure (Yee, 1990). As has been observed, drama allows teachers to add the main principles of the Communicative Approach, since both, drama and Communicative Language Teaching (CLT) share the same aim: to improve the learners’ communicative competence. Yee (1990) affirms that the advocators of dramatic techniques believe in the idea that, through drama, the learner will become more imaginative, creative and sensitive as he becomes more self-confident in the process of learning English. However, in order to achieve that goal, a change in attitude towards the use of drama in language teaching will be needed, consisting of a greater emphasis on meaningful communicative activities (Yee, 1990). Moreover, there is a risk when using drama in the bilingual context of focusing just on Second Language Acquisition (SLA), which could cause a detrimental effect on other highly relevant developmental aspects, which will be essential to the child’s future in the global society. The point is, then, how to use drama techniques without losing drama’s socio-cultural value? In other words: even though drama has been traditionally used for teaching foreign languages, now there is the

need to give answers to a new reality, asking our students not only to know a second language but to solve the crisis of values we are suffering at a global level.

At this point, this dissertation is aimed at demonstrating that Social Theatre may be a highly interesting tool to answer the demands of our current society, in a holistic, adapted to the age, and ludic way.

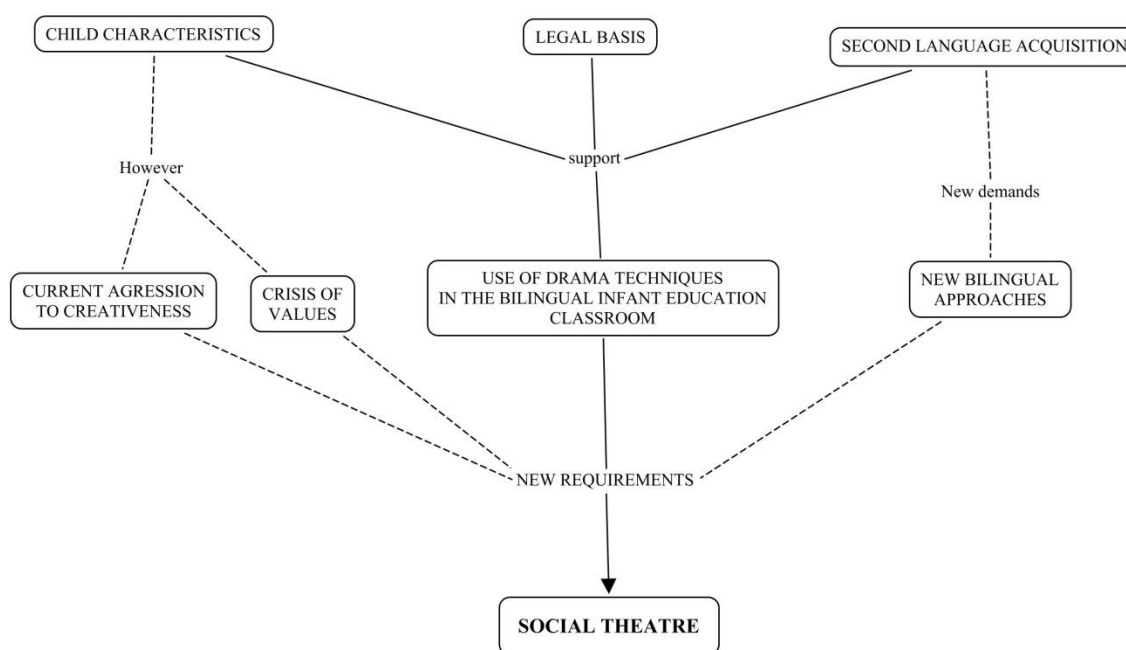


Figure 1 – General Framework

Thus, as can be appreciated in the figure, this project’s objective is twofold: firstly, it aims to develop a pedagogical praxis which can be coherent with our new global reality, specifically with the bilingual methodologies which are generally accepted nowadays; and secondly, to integrate in this process drama techniques which allow both the teacher and the students to get a deeper insight into the development of social awareness and peace-building global process.

In order to achieve that goal, although second language learning will be an important part of the model proposed, the most relevant factor will be the framework in which those elements can be included: education will be understood as a liberating element and art will

become the tool to achieve that purpose. This general framework will be based on the work of highly relevant educators who have defended liberating education (Freire, 1973; Milani, 1995; Montessori, 1973; Krishnamurti, 1992), and on international recognised dramatists who have developed their techniques according to a social and emotional perspective (Boal, 1998; Grotowski, 1970; Mato, 2006). Moreover, some authors who have already worked on the link between drama and second language teaching will be taken into account (Maley & Duff, 1978; (Fernandez & Coil, 1986; Mordecai, 1985; Yee, 1990; Early and Tarlington , 1982). All of this will be included in a more specific language sphere: the bilingual context proposed by Content and Language Integrated Learning methodology (CLIL), since CLIL does not only focus on content and language but also on the social development and cultural awareness (Coyle, Hood & Marsh, 2011; Baker, 2011).

The main research hypothesis is, then, that even when drama techniques have been traditionally used in second language learning, the new bilingual reality and crisis of values require new techniques which are not present in Infant Education bilingual classes.

In an attempt to be coherent with these considerations, the project will be structured in the following way. First of all, the pedagogical theories within this proposal is framed will be briefly developed. This theoretical framework will include four different subsections. The first one will be an introductory comparative analysis will be made focusing on drama's use in Anglo-Saxon and Spanish educational systems. The second one will address the pedagogical worldview highlighting the core guidelines of the project, calling for the need of a new pedagogical praxis. According to Freire (1970), education either functions as an instrument which is used to facilitate integration of the younger generation into the logic of the present system, bringing about conformity or it becomes the practice of freedom, the means by which men and women deal critically and creatively

with reality and discover how to participate in the transformation of their world. This project will follow the second statement. The third one will focus on the current situation and the role of drama techniques in bilingual education: as many drama activities that are implemented at school defeat imagination (Mato, 2006: 45). The fourth one will focus on the potential of general drama techniques in the bilingual communicative classroom, linking drama characteristics and possibilities with the communicative principles. Finally, the last one will explain the key aspects of social theatre, as well as the three main theatrical forms which will form the base of the proposed drama techniques: Theatre of the Oppressed (Boal, 1998), Listening Theatre (Mato, 2006) and Experimental Theatre (Grotowski, 1970). The next section will study the legal framework which reflects the evolution of drama presence in the Spanish Educational Laws since the first reference in 1979. And after that, the practical part of the project will be developed through the following sequence of steps: adapted & designed techniques; proposal of implementation; and implementation and evaluation. The actual implementation will consist of putting into practice some sessions of work in which the proposed techniques will be developed according to the need's detection process placed in the appendix.

Nevertheless, it should be taken into account that the objective of this project is much more ambitious than the inclusion of some drama techniques in the bilingual classroom, and it is closer to a philosophy of life than to a sequence of activities to implement in the classroom. This model proposed must be dynamic, in order to allow the transformation of reality. Mato (2006:47) defends this idea by saying that “El dinamismo es una actitud mental, y una predisposición del espíritu a ajustarse creativamente a un diálogo constructivo con la realidad”. In this situation, risk takes an essential role. Despite the fact that most teachers may be frightened to hear the word “risk”, as Mato says “teniendo en cuenta la 9estural9n a la creatividad y a la imaginación en este momento, el

riesgo realmente temerario es no intentar nada” (Mato, 2006:49), this is what this study will attempt to do: to assume those risks and challenges and try something new that may imply meaningful changes in the way content, languages and social awareness are taught in the infant bilingual classroom.

2. THEORETICAL FRAMEWORK

“If the structure does not permit dialogue the structure must be changed”

Paulo Freire

2.1. Theatre in Education: Comparative Analysis.

Even though dramatization has always been considered as an educational tool, the relation between Theatre and School started to be considered in the 20th century, when new educational approaches began to develop as a methodological and didactic renovation with a ludic approach. Nevertheless, the progression followed in the United Kingdom was different from the one followed in Spain in many aspects.

**Approximate evolution of the relation between theatre and education:
comparative perspective**

<i>Period</i>	UK	SPAIN
Before World War II	Theatre companies started to play schools (Eg. Scottish Children’s Theatre, Threshold Players Osiris Players)	No theatre in education but development of Infant Theatre (Jacinto Benavente, 1866-1954, Carlos Arniches, 1866-1943, Federico García Lorca 1898-1936)
After World War II	Creation of Theatre on Education programmes (Peter Slade, Brian Way, John Allen and George Devine) Implementation of drama techniques inside the classroom.	Considerable delay relative to the rest of Europe.
Second half of the twentieth century (1970 – 2000)	Creation of the <i>National Association Drama Activities</i> , NADA; the <i>National Association for the Teaching of Drama</i> , NATD; and the National Association for <i>Drama Education and Children’s Theatre</i> , NADECT.	Drama techniques appear Education Law with no real application: LGE (1970), LOECE (1980), LODE (1985), LOGSE (1990).
Present situation	Widely spread use of drama techniques in every educational level.	Traditional and punctual use drama techniques with no social cultural development.

Table 1 – Approximate evolution of the relation between theatre and education

In the United Kingdom, Caldwell Cook (1917) was one of the first educators who defended in his book *The play way* the use of drama techniques as a way to language development. Aznar (2006) studies the development of Theatre in Education among

different countries. In the UK and the US, Theatre companies such as Osiris Players, Scottish Children's Theatre or Threshold Players, started to perform in different schools. However, it was not until the end of World War II when the "Theatre in Education Programmes" was created by Peter Slade, Brian Way, John Allen and George Devine among others. This artistic trend went one step further and tried to implement dramatic techniques inside the classroom. It was the starting point of the cooperation between theatre professionals and schools.

Since then, the Anglo-Saxon educational system has always given to theatre the importance that it deserves. This can be proved by revising some of the official British educational documents such as the "Education Survey 2: Drama HMSO", created by the Department of Education and Science or the considerable amount of associations and institutions created on this regard, such as the *National Association of Drama Activities*, NADA; the *National Association for the Teaching of Drama*, NATD; or the National Association for *Drama in Education and Children's Theatre*, NADECT.

According to Aznar (2006), drama techniques and activities play an essential role in the Anglo-Saxon educational system from primary education to collage. These activities include creative dramatics, improvisation, role playing, studios, drama laboratories, simulations, drama games, story theatre, oral interpretations, reading theatre, choral speaking, puppetry, etc. On top of that, drama techniques are directly connected with conflict management and social awareness, so British schools and high schools "use drama to deal with conflicts such as teen violence, drug and alcohol misuse, and risky sexual behaviour" (Aznar, 2006:3) through improvisation, simulation, use of puppets, role-play and techniques derived from Social Theatre, such as Forum Theatre, Imaginary Theatre or Invisible Theatre (Boal, 2002).

In Spain the progression was, broadly speaking, slow and deficient¹. From a comparative perspective, while in the rest of Europe Theatre has been wounding its way in the educational system through the creation of associations and seminaries² in Spain the idea of introducing Theatre in education was starting to emerge.

This does not necessarily mean that Spain has no Infant Theatre tradition, because although drama techniques were not used as a common practice in the classroom, highly relevant Spanish authors started to write for a child audience and this may have started to lay the foundation than children cannot just enjoy theatre, but learn from it³. This new form of literature has reflected not only the evolution of a specific genre within children's literature but also the struggle between conservatism and innovation in the schools, which have now to decide whether or not to include this pedagogical tool (Díaz-Plaja, 1997:12). This is why drama techniques are connected with active education, as one had probably observed in other countries. According to Aznar (2006), French educators from *l'Ecole Nouvelle* renewed dramatic game and theatrical school performance attracting not only actors, directors and theatre companies, but also advocates of active pedagogy in the 1980s. At this point, the process that had started in other European countries years ago had an impact on the way some Spanish educators started to work, even though it was a slow, complicated process.

¹ José M. Rodríguez Méndez, in his book *La incultura teatral en España* (Rodríguez Méndez, 1974) offers a highly interesting comparative analysis about the socio-cultural and political reasons why Theatre has been excessively delayed in Spain in comparison to the rest of Europe.

² *National Association for Drama in Education and Children's Theatre* in the United Kingdom, the *Commissions Académiques d'Actions Culturelles* and *L'Association Nationale de Recherche et d'Action Théâtrale* in France, the *Sociology of Theatre Centre from the Free University of Brussels* in Belgium and the *Drama and Education International Association* in Portugal, among others.

³ Revise the plays of Jacinto Benavente, 1866-1954; Serafín, 1871-1938, and Joaquín Álvarez Quintero 1873-1944; Eduardo Marquina, 1879-1946; Carlos Arniches, 1866-1943; Pedro Muñoz Seca, 1881-1936; Ramón M^a del Valle Inclán, 1866-1936; Federico García Lorca 1898-1936; Alejandro Casona, 1903-1965, for further information.

2.2. Spanish current educational situation: The need of a new pedagogical praxis.

This project is based on the statement that our educational system may be answering neither our society demands nor children's needs. The following figure has been elaborated to demonstrate the connections established between current educational and social deficits and poor academic results, which are in the starting point of this project.

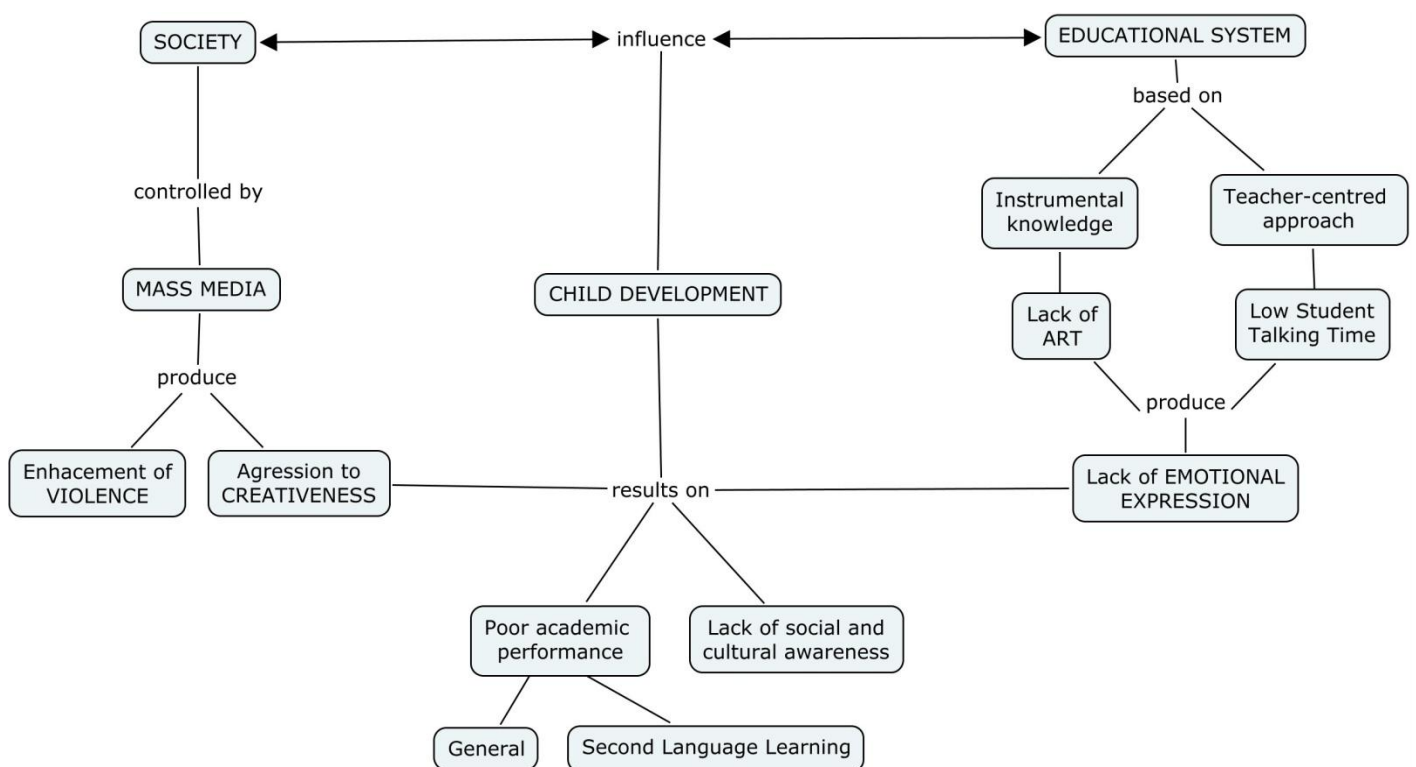


Figure 2 – Spanish current educational situation

This assumption is based on different investigations and evaluation programmes that have been implemented in the last decades. The first one is the Programme for International Student Assessment, which has brought about different aspects for Spanish governments and the educational community to reflect on, since Spain remains below the international average in all the evaluated areas. According to Siegel (2002), if Spanish society wants to mitigate the negative impact of these results, it is necessary that

both teachers and students work from creativeness and cooperation, looking for new methods and techniques from different areas of knowledge and focusing on social aspects and conflict management.

Drawing on this, the European Economic and Social Committee on the 'European Instrument for Democracy and Human Rights', EIDHR (2009) defends that "it should not be forgotten that social dialogue is also, by its very nature, an instrument of conflict-prevention as well as conflict-resolution". Moreover, Spanish educational problems starting in Primary Education continue throughout higher educational levels, even reaching the labour market. According to the report presented by Círculo de Empresarios "Hacia un nuevo sistema educativo. Bases para la mejora de la enseñanza en España" (2006), based on data offered by the European Statistical Office, the relation between Spanish students' academic qualification and the possibilities of career development has a really low rate, being one of the worst of Europe. Over and above, Sweden and Finland are the European leaders in this respect which, according to the PISA report "Results: What Makes Schools Successful?" (OECD, 2013), dedicate a considerable higher curricular hours to art work. On the same vein, the United Kingdom, Canada and the United States dedicate to these activities more than double Spanish schools do.

These studies provide a deep insight into the relevance of creative and art work in every educational level. However, there are other highly relevant aspects in which the educational community should focus on, such as social development and cultural awareness, which are in the basis of peace-building global process. According to Onieva (2011:67-68) educational systems around the world have observed a progressive enhancement of classroom violence which does not only affect students' academic performance but also reflects their worldview and how they see violence as an effective way to solve their problems. In addition, mass media play an essential role in this

situation, not only by enhancing violence but also by threatening the child's creativity and imagination. It cannot be ignored that 90% of the information received by the child proceeds from just five global corporations with very specific politic and economical interests (Mato, 2006: 41).

To sum up, it is true that society is plural and conflictive, however, as Marín (1980:1-2) defends, it would not be licit to hide ourselves in inderence, passivity or routine, therefore the need of a new pedagogical praxis is undeniable.

2.3. Bilingual Education: Current situation and the role of drama techniques.

Even though there may exist the illusion that bilingual education is something innovative, bilingualism is not as new as one could expect (Baker, 2011). Since the first books by Sissons (1917) on Canada and Aucamp (1926) on South Africa, bilingual education evolved towards different trends and pedagogic techniques. That is the case of the Grammar-translation method (Prator and Celce-Murcia, 1979) or Audiolingualism (Rivers, 1964). However, new methodologies, within the framework of the Communicative Approach (Widdowson 1978, Breen & Candlin 1980, Savignon 1983) have emerged, and they are calling for a real use of English in context, including social and cultural aspects.

These considerations have been taken into account, and plenty of schools have adopted bilingual programmes. In Aragón, in just two decades, the number of schools which develop bilingual programmes have increased at a highly impressive average. According to the Aragonese department of Education, University, Culture and Sport, in 1999, there were just four schools in Aragón implementing the "Currículo integrado español-inglés". In the 2014-2015 academic year, there were 233 educational establishments (kindergartens, schools and high schools) with bilingual programmes (Gobierno de Aragón, 2015). Focusing on the earliest stages of education, the most

common subjects taught through the non-native language are PE and Arts and Crafts. Therefore, the link between art and English has been already made in most of bilingual schools, but not for the right reasons neither being exploited at their maximum potential.

In this regard, Lushington (2003) defends that most of the teachers agree that artistic education is an important foundation for learning, and even though all the arts may help us to do that, drama offers some unique benefits. There have been many authors who have defended drama's value for education. Maley & Duff (1978) affirmed that drama releases imagination and energy. Besides this, according to Fernandez & Coil (1986) drama encourages students to exercise their sensitivity and imagination and thus makes learning more realistic and meaningful. Other authors, such as Mordecai (1985) and Scharenguivel (1970), affirm that drama increases motivation and provides the incentive to work hard. Besides, drama fosters a sense of responsibility and cooperation among the students (Early & Tarlington, 1982; Scharenguivel, 1970; Mordecai, 1985).

On the teacher's side, drama motivates the teacher to meet the needs of the students and to understand their thoughts and feelings (Mordecai, 1985). Moreover, it gives the teacher opportunities for constant feedback (Yee, 1990) in a non-aggressive environment, an essential aspect of new bilingual programmes.

Having said so, it is worth considering whether or not drama is being used at its highest potential in the bilingual classroom. According to Eggers (2006: 271) "teachers who feel uneducated in drama avoid it" even though that "is to neglect a form of literature that (...) has been supremely important in art and history". Eggers affirms that "drama is fundamental in every culture that we know, now and in the past (...) by these measures, drama deserves a much larger place in the curriculum". Therefore, teachers' formation in dramatic techniques must become a priority (Navarro, 2005). This does not necessarily

mean that drama is not present in the bilingual classroom, but it is historical in its format. Zyoud (2010) establishes role-play, miming and simulation as the most common techniques used in the bilingual classroom, all of them presented in a simplified way in Infant Education, which does not make full use of their social and cultural potential.

Furthermore, since drama has a therapeutic effect helping to solve emotional and behavioral problems, it has occupied a relevant role in the educational contexts. Some authors, such as Stern (1980) and Scharenguivel (1980), have defended this, and other relevant authors, such as Boal, have dedicated their life to prove this assumption, developing social theatre techniques, specially connected with the Theatre of the Oppressed. At this point a

link between social theatre and theatre in the educational context can be made. According to Scharenguivel (1980), drama develops a sense of empathy in the student as he has to look beyond himself. Drama develops moral and social equality in

the students. This aspect is directly linked to the “fourth C” of the CLIL model (Coyle, 2007) which, as can be appreciated in the figure above, focuses on the development of culture, community sense and citizenship, and has always been pushed right into the background because of the priority given to formal aspects.

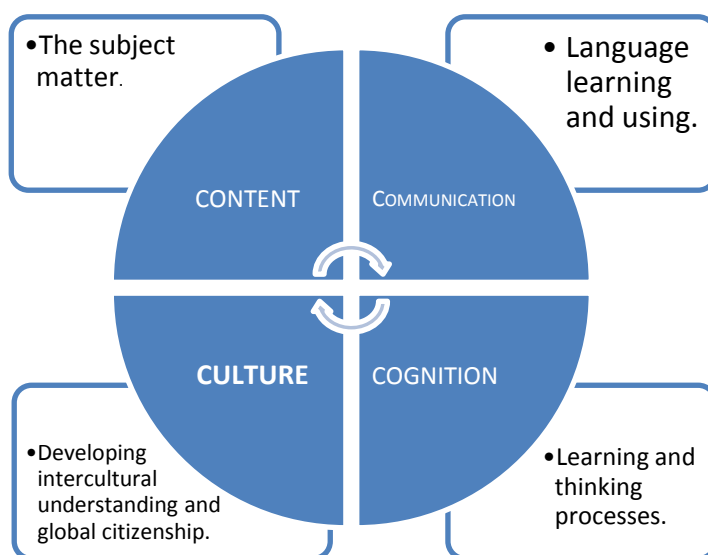


Figure 3 – CLIL four C's

Therefore, one can see that drama cannot only facilitate the teaching of EFL, but it also allows the teacher and the student to build up a holistic process in which both content and language are involved. In this regard, Muszynska (2012: 236) has investigated the connection between Drama and CLIL, which consists of two main aspects: the first one is that both, drama and CLIL are seen as motivating forces in the classroom; and the second one is that they are both characterized by a holistic nature.

<i>Common characteristics between Drama and CLIL</i>	
DRAMA	CLIL
<p>Importance of the context.</p> <p>Problem-solving situations.</p> <p>Creativity.</p> <p>Motivation.</p> <p>Development of critical and interpretative skills.</p> <p>Autonomy.</p> <p>Development of different linguistic functions (BICS, CALP) depending on the situation.</p> <p>Comprehensible input provided (Krashen, 1993),</p> <p>Crosscurricular character.</p>	

Table 2 – Common characteristics between Drama and CLIL

According to Chauan (2004:1), “many a times the teaching of English language falls short of fulfilling its goals” and that happens because social, cultural, emotional and ludic aspects are dismissed. In the following section the potential of drama techniques in the bilingual classroom will be developed.

2.4. The potential of drama techniques in the bilingual communicative classroom:

According to Richards (1985:82), the Communicative Approach “refers to the beliefs and theories of language teaching which emphasize that the goal of language learning is

communicative competence”. Yee (1990: 1) affirms that “teachers who advocate the Communicative Approach are expected to come up with activities that would promote self-learning, group interaction in authentic situations and peer teaching”.

One of the main points of the Communicative Approach is that exposure to comprehensible input (Krashen, 1982) is not enough in order to be communicatively competent: children need to express themselves through the target language. Yee (1990) affirms that drama improves oral communication. As a form of communicative methodology, drama provides the opportunity to use language meaningfully and appropriately, both essential aspects of CLT. According to Maley and Duff (1978) drama puts back some of the “forgotten emotional content” into language, an aspect which will be determinant for the kind of drama techniques that will be developed in the following pages.

Moreover, another key assumption of the Communicative Approach is that meaning, rather than form, is paramount (Savignon, 1972). Yee (1990) defends that, when teaching English through drama, appropriacy and meaning are more important than the form or structure of the language. This will make language learning more meaningful and will prepare the student for real-life situations (Yee, 1990). According to Mordecai (1985), learning a second language can be stimulating and meaningful when combined with drama activities. This teaching will attend to diversity in a better way than the traditional approach for EFL teaching, since, according to Yee (1990), the problem of mixed ability is reduced when drama activities are used: “students who are more fluent can take the main roles which require more oral communication, while the weaker students compensate for their lack of linguistic ability by paralinguistic communication”. All of these aspects are illustrated in the following table.

Potential of drama in bilingual education	
(Adapted from Chauan, 2004; Rivers, 1983; Yee, 1980; Mordecai, 1985; Stevick, 1980; Maley & Duff, 1978; Scharenguivel, 1970)	
COMMUNICATION	Drama allows real communication involving ideas, emotions, feelings, appropriateness and adaptability.
	Drama provides the opportunity to use language meaningfully and appropriately
	Teaching language through drama gives a context for listening and meaningful language production, forcing the learners to use their language resources and enhancing their linguistic abilities.
	It stimulates reality and develops self-expression.
	Drama provides motivation to use language embedded in a context and a situation.
CONTENT	Drama enables learners to use what they are learning with pragmatic intent.
	Curricular content is easily and more naturally learned through action not through theoretical explanation.
	The syllabus can be transformed into one which prepares learners to face their immediate world better as competent users of the English language.
	This learner-centred approach makes the syllabus personally fulfilling.
COGNITION	Promotion of self-learning.
	Development of high order thinking skills: analysing, evaluating and creating. (Bloom et al. 1956)
	Opportunities for the student to be involved actively, not merely at a mental level but their whole personality is involved.
CULTURE, COMMUNITY, CITIZENSHIP	Drama techniques meet socio-affective requirements of the learners
	Drama techniques require cooperation and understanding of each other's feelings.
	Drama can lead pupils to an appreciation of drama as an art form.
	Drama can lead pupils to critically analyse reality.
	Drama techniques allow to develop peace-building global process
Others (mainly motivation)	Drama techniques add to the teacher's repertoire of pedagogic strategies giving them a wider option of learner-centred activities to choose from classroom teaching, thereby augmenting their efficacy in teaching English
	By using drama techniques the monotony of a conventional English class can be broken
	Problem of mixed ability is reduced with drama activities are used (attention to diversity)

Table 2 – Potential of drama in the bilingual/CLIL classroom

2.5. Social theatre: A new perspective.

“El lenguaje teatral es el lenguaje humano por excelencia y más esencial”.

Augusto Boal

This project’s approach is based on the premise that Theatre is a form of knowledge, but it can –and should- also be a means of transforming society. As Boal (1992: 31) has always defended: Theatre can help us build our future, rather than just waiting for it. It is true that Social Theatre was born in a different spatial and temporal frame, but the social needs detected have not been answered yet and it can be applied to diverse contexts. Boal (1992: 246) has reflected on the complexity of global society alluding to many of the uncertainties that could be answered through theatre⁴.

This new global reality is asking societies which educate their offspring to consider two premises: **uncertainty** and **changeability**. Two characteristics which have not being answered in the traditional educational system. Social theatre appears as a unique method to answer those demands, since it is located on the frontier between fiction and reality, and it allows people to cross that



Figure 4 – Global reality demands

border: social theatre starts in fiction but its objective is to become integrated into reality, into life (Boal, 1992), because, as Boal defended in the World Theater Day Message⁵, “we are all actors: being a citizen is not living in society, it is changing it”. At this point, one

⁴ Boal affirmed that “Now in 1992, when so many certainties have become so many doubts, when so many dreams have withered on exposure to sunlight, and so many hopes have become as many deceptions – now that we are living through times and situations of great perplexity, full of doubts and uncertainties, now more than ever I believe it is time for a theatre which, at its best, will ask the right questions at the right times”. (1992:246)

⁵ In Geneva, Switzerland (27 March 2009).

more aspect should be added to the two just mentioned: **responsibility**, which will be the third pillar of this pedagogical proposal.

Nevertheless, in spite of the fact that social theatre has an intrinsic educational value for the infant bilingual classroom, it is relevant to make clear that some of the methods which will be developed were created in order implemented with youngsters and adults (Theatre of the Oppressed by Augusto Boal), in the mother tongue (Listening Theatre by Moisés Mato), or in the training of actors (Experimental Theatre by Jerzy Grotowski). There is therefore the need of adapting the original methods and, despite of the fact that some of them are applicable to the infant bilingual context, all of them will have to be adapted to the concrete group of pupils.

There is also the need to clarify that there are some characteristics of actors that are relevant for this approach. According to Duvignaud (1966:18),

La aparición del actor en el sentido teatral del término parece correlativa con una época donde la conciencia de un dinamismo y de una transformación de las estructuras sociales cambia la naturaleza de los mitos y hace posible *la participación colectiva en experiencias que no se reducen a formas obligatorias y codificadas de la afectividad en los modos de vida tradicionales*⁶ (my emphasis).

As just mentioned, dynamism is one of the main characteristics of our current society. Besides this, social competence development and ability to work collectively is one of the goals of the learning process, as well as the intention of not codify the affectivity is one of our main goals too.

⁶ Jean Dubignaud provides an in-depth analysis of the role of actor and a highly interesting difference between actor and comedian which can bring added value to the use of theatre in education. Check “El actor” (1966) for further information.

In brief, the purpose of using of social theatre in bilingual education is to allow the students not just to find out who they are, but to discover who they could become; not just to learn language, but to communicate through it; not just to describe reality, but to change it.

2.5.1. Theatre of the Oppressed – Augusto Boal

“El teatro del oprimido crea espacios de libertad”.

Boal (2002:14)

One of the dramatic trends which will form the basis of this project is the Theatre of the Oppressed by Augusto Boal. According to the International Theatre of the Oppressed organisation, ITO, Theatre of the Oppressed was born in Brazil in 1971 with the specific goal of dealing with local problems.

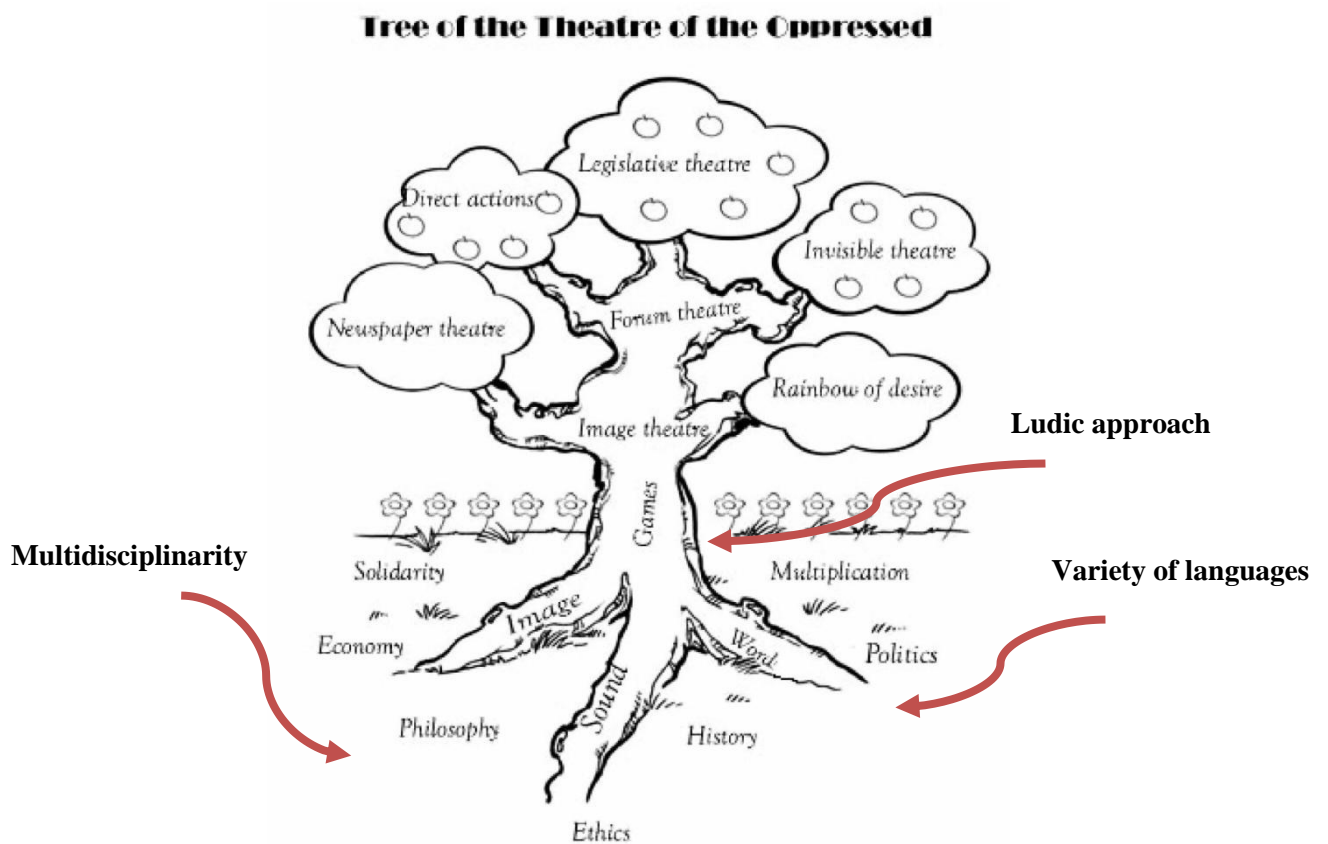


Figure 5 – Tree of the Theatre of the Oppressed

It includes different techniques for different situations and needs. And, despite the differences between techniques, the relevance of all of them for bilingual education converges on the same essential aspect: the *importance of dialogue*. The International Theatre of the Oppressed organisation, establishes that “dialogue is defined as to freely exchange with others (...) to participate in human society as equal, to respect differences and to be respected” (Declaration of principles; section 11). On top of that, the 12th principle argument as follows:

Art. 12. The Theatre of the Oppressed is based upon the principle that all human relationships should be of a dialogic nature: among men and women, races, families, groups and nations, dialogue should prevail. In reality, all dialogues have the tendency to become monologues, which creates the relationship oppressors – oppressed. Acknowledging this reality, the main principle of Theatre of the Oppressed is to help restore dialogue among human beings.

This assumption is directly connected with the cultural and social aspects defended by communicative methodologies. Moreover, the suitability for Infant Education is undeniable because of the ludic and multidisciplinary approach adopted, being both requirements of Spanish Educational Law.

Furthermore, Social Theatre emphasizes the difference between identify and recognise. Drawing on Boal (1998:26), traditional methodologies are based on recognition without identification. The teacher asks the student to name an object, the student recognises it and say the word, without going any further. However, social drama techniques allow the children not just to recognise but also to identify the object by linking it with their previous experience and sharing those experiences with the group. This makes a direct link not only with social awareness but also with emotional education.

<i>“Cuadro de lenguajes diversos”⁷</i>		
COMMUNICATION OF REALITY	CONFIRMATION OF REALITY	TRANSFORMATION OF REALITY
Speech	<i>Lexis</i> (vocabulary)	Syntax
Language	Words	Sentece (subjetc, object, predicat etc.)
Music	Music instruments and its sound notes.	Muscial sentence: melody and rhythm
Painting	Colours and forms	*different for each artistic trend
Cinema	Image (secondarily, music and words)	Production: cutting, fusion, overlapping, travelling, fade-in, fade-out.
Theatre⁸	Sum of all possible languages words, colours, forms, movements, sounds, etc.	Dramatic action

Table 3 – Diverse Speeches.

Another relevant aspect for this project is Boal’s view on multiculturalism, since he defends the idea of treating everyone in the same way. In the introduction of “Games for actors and non-actors” (14), Boal explains the different contexts in which he had developed social drama techniques and argues that it may seem like he treated the students as something different from what they were, but it was the other way around: “al contrario, tan solo tuve en cuenta lo que realmente eran: indios del Perú, actores de Stratford, campesinos de la India, todos ellos, al igual que yo, simples seres humanos”. That is the key aspect why social drama techniques are applicable for every context.

Finally, he defends that during the lesson the teacher always has to feel pleasure and increase their capacity to understand (1998:23). Besides this, exercises must not be guided by a competitive spirit. And, in view of this, one may not forget that we are not looking for the best actor, and that the role of theatre is to help us to know better our time and ourselves. There is the need to know better the world in which we live so that we will

⁷ Adapted from Boal (2009:65)

⁸ According to Boal (1998: 21) “every human is an actor” and therefore theatre can be practiced inside every human being. That is the reason why he affirms that theatrical language is the human language par excellence and the most essential one. According to these statements, Theatre is supposed to analyse people problems and try to find our own solution for them (9).

be able to transform it in the best way. In keeping with this, social theatre is connected to social awareness and peace-building process. As Boal (2006) says, theatre can help us to build up future, instead of waiting for it, and both students and teachers will find a way to be happy along the way.

2.5.2. Poor Theatre – Jerzy Grotowski

“If you want to create a masterpiece, you must always avoid beautiful lies”

Jerzy Grotowski

Jerzy Grotowski is a Polish theatre practitioner, best known for his intense actor training processes in the 1960s and 70s. Grotowski has coined the term “poor theatre” and has developed a relevant artistic career, notably influenced by Stanislavski, Brecht and Meyerhold.

Even though most of Grotowski’s work focused on actor training, according to Cash (2014), Grotowski’s techniques are easily grasped by school students since Poor Theatre can be performed in any bare space and, therefore, school drama departments with few resources



Picture 1– Example of youngster practising Poor Theatre

often find this style of theatre attractive. It is a well-known fact that one of the drawbacks teachers could find in Spanish educational context is the modest budget available⁹.

⁹ The kind of theatre in which a lot of *atrezzo* is needed is called by Grotowski “rich theatre” or even “parasite theatre”. According to Grotowski, those kinds of performances are “una empresa de cleptomanía artística”.

Moreover, Grotowski (1970:18) defends that current theatre tries to incorporate aspects of other arts, not connected with it; by using all the progress in other artistic fields such as painting, cinema or music, hybrid, disintegrated spectacles are created, losing all its theatrical personality. In addition, Grotowski's proposal focuses on the initial discovery of deep, real feelings and emotions, and the posterior reaction to this, the exposure of social roles, prejudices and false appearances¹⁰. Caren (2014) defends that poor theatre is here "to challenge one's preconceptions and belied systems in the best way". And Grotowski (1970:19) claims that theatre must violate our worldview's stereotypes, conventional feelings and judgment patterns. Moreover, the lack of *atrezzo* will incentive children's imagination, creativity and divergent thinking. Children are taking visual information since the very beginning of their life (Lynch, 2014), and learning how to deal with it is also an important part of holistic education.

According to Grotowski's ideas about methodology¹¹ (1970:75), he claims for the need of individualization, and he affirms that formation should be adapted to each specific case. This aspect is directly connected with Gardner's Multiple Intelligences theory (Gardner, 1995) and will have implications in the classroom climate, since "the fundamental issue is to give to the actor the possibility of working with confidence" and for that "it is necessary to create an atmosphere, a system of work in which the actor feels he can do everything and that anything he do will be held up to ridicule" (Grotowski, 1970: 73).

Having said so, which must be the teacher's reaction to the students' improvisation? According to Grotowski's model, the director/teacher must guide the

¹⁰ Grotowski's 'paratheatrical' phase is generally agreed to be 1969/70–1975/76, from then on he referred to this process as 'removing the vital mask'.

¹¹ Grotowski defends that the method is "la conciencia del cómo hacer". He affirms that "you should ask this question once in your lifetime but, when you begin to look at the details it should be abandoned and never considered again, because just after thinking about it again, you will be creating stereotypes, clichés" (1970:75).

students by saying: “I understand”, “I don’t understand”, “I think that I understand”, “I understand but I don’t think so”. In Mato’s method, this part will be developed by the rest of the class, and the improvisation must be understood by all the agents. In this process, the teacher cannot impose their criteria but guide the students. In fact, Grotowski emphasizes the importance of the relationship between

the director and the actor, in the same way as alternative active pedagogies emphasize the importance of the relationship between the teacher and the student (Freire, 1999; Milani,

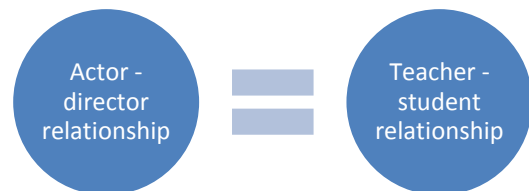


Figure 6 – Similarities Director/teacher – students.

1995; Montessori, 1973; Krishnamurti, 1992). Grotowski (1970:23) defends that working with an actor who believes in us is something extraordinary. However, there is also the need of that the guide (teacher/director) have the infinite desire of discover pupil’s highest possibilities. When this happens, both the teacher and the pupils mutually improve in a kind of revelation (Grotowski, 1970:23).

Another relevant aspect is that Experimental Theatre defends the use of personal associations, instead of prefabricated ones, such in the case of Total Physical Response (Asher, 1966) exercises. In this sense, Grotowski proposes the following process:

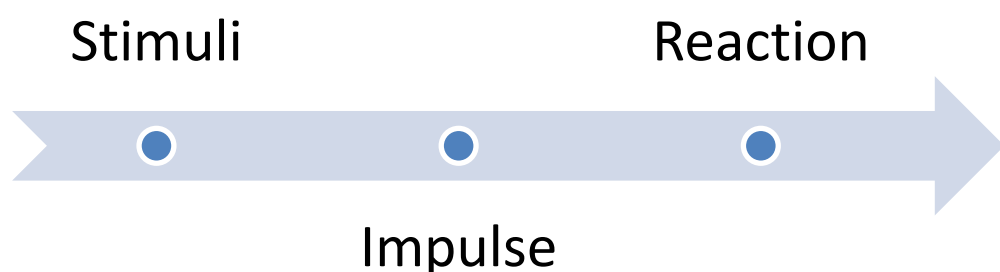


Figure 7 – Grotowski’s experimental process

Each word has a different meaning for each student, but a common connection which allows us to communicate with each other. And it is through concrete details that pupils are able to get to something personal and to find communicative intention in their messages (Grotowski, 1970:31).

Total physical response:

T – “cat”

SS – Getting down on all fours.

Experimental theatre (adapted):

T: “cat”

S1: move the arm as if caressing his cat.

S2: act as if he was his brother’s cat.

S3: cry as when his cat died.

In the example above, every student is thinking about a specific cat, not its abstract idea, and this connection is linked to a specific feeling, and to a concrete moment of their life. This is how they give meaning to the word “cat”, and they acquire it in a personal way.

As one could see, Grotowski keeps in mind the real meaning of the words his entire model along. He defends that we should always avoid clichés. When you say “what a beautiful day” there is no need of saying that happily but to reach for the authentic emotion and reaction which is behind the words and is being transmitted through them. Words are a vehicle for communication.

This methodology is therefore against some of the most common methods for TEFL, such as the use of flashcards. Also, when using experimental drama techniques, there is the need of acting not only through words, but also through everything that accompany them, such as face expression, body language, breath... which is specially relevant for the infant education bilingual classroom.

It should also be remembered that theatre needs to be renovated (Grotowski, 1970: 67). Theatre crisis is inseparable from the current cultural crisis. He defends that there is the psychosocial need of getting deeper into theatre and culture to help people's health. This renovation can be done in many different ways. The way proposed here is integrating it in the classroom, as a way to create social conscienciusness and start the peace-building process. However, as Grotowski says, whatever the answer, the renovation of theatre cannot come from dominant theatre, as well as education renovation cannot come from the oppressive system.

2.5.3. Listening Theatre– Moisés Mato

“El teatro, el aprendizaje creativo, es una puerta para que el niño descubra la necesidad y el compromiso con los demás”

Moisés Mato

Moisés Mato is a Spanish Theatre Pedagogue who has developed a method to work with children and youngsters in the context of *Teatro de la Escucha* (Listening Theatre). According to him (2006:58), the main objective of his method is to interiorize a way to work based on the expression. He also proposes the use of centres of interest because they are supposed to make the learning process richer and frame it within a more dynamic basis.

More specifically, Mato (2006:135) proposes the following learning outcomes

- Practical understanding and assimilation of the motor aspects.
- Practical understanding and assimilation of the make-believe play process.
- Progressive evolution of the capacity of contribute to and holding the action.
- Attitude:
 - Ability to listen.
 - Ability to intervene.

- Capacity of correction.
- Increase of creative capacity:
 - Progressive abandonment of television drama style (stereotypes) and *programmed movements*.
 - Reduction of other's work imitation.

The complicity between the teacher and the students will be determinant in this methodology and, so as to start building that connection, it is positive that the teacher takes part in the children games (2006:55). Moreover, Mato's model of listening theatre for infants ("The magic chest") consists of different sessions in which three main steps will lead the pupils to interiorize the experience: recognition, exploration and identification, through the contact with different materials (fabrics, boxes, tubes...)

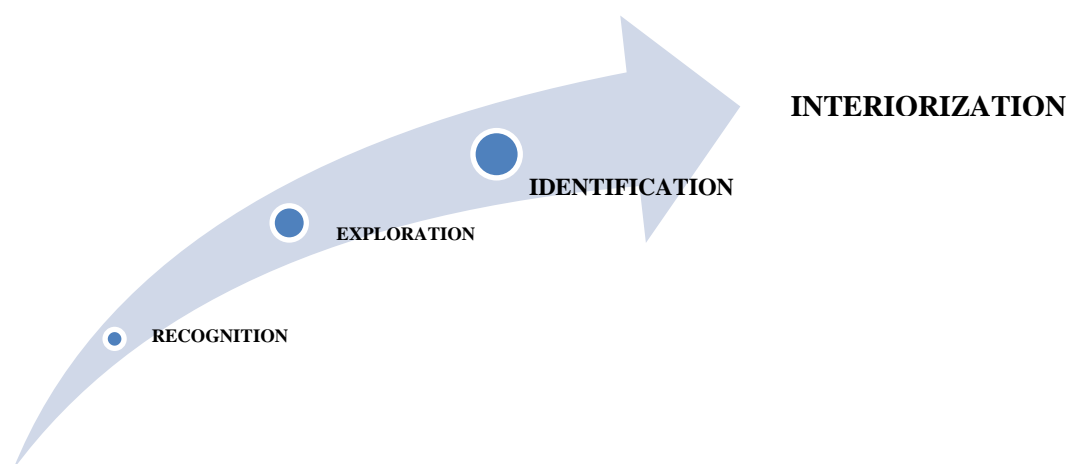


Figure 8 Model of Mato (2006)

Bringing realia into the class, a technique endorsed by most of the current English communicative methods, is also an essential part of the model proposed by Mato.

Further, one essential step in this model is the need of "recapitular". According to him, it is highly important to reserve the last three days of the month to recapitulate the whole workshop. In the model proposed in this final project, the recapitulation that Mato's proposes will be used with different objectives besides the ones he included: encouraging

self-evaluation and future autonomous learning, and allowing the teacher and the students to focus on language. In this regard, Mato adds that becoming aware of what we do and how we get to do that, makes the experience richer, since students do not only live the experience but also know that they have lived it. Living and reviving the experience allow the student to own it, not only the language used but the whole occurrence. This statement about “owning” the experience is directly related to the bilingual model proposed by CLT, in which the child must “own” the L2 instead of just reproducing it.

Listening Theatre also defends a progression in which lessons start from the least to the highest complexity¹², abstraction and expressive development (Mato, 2006: 59). Each session will consist on the following steps: presentation of the material, intuitive approach to the material (make-believe play, dramatic play) and common action.

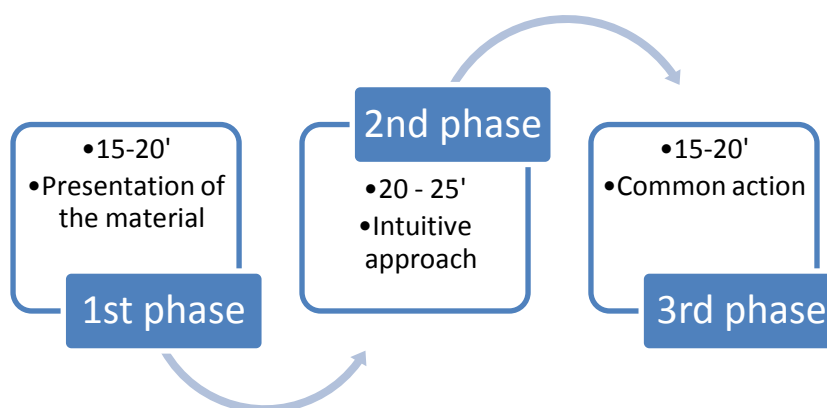


Figure 9 – Listening Theatre lesson’s structure

Nevertheless, even though Listening Theatre’s theoretical bases are in line with the practical proposal for the infant classroom here presented and every technique can be taken into practice in the bilingual context, not every one of them may allow the student to use and be exposed to a wide range of the target language, since most of them focuses on using the body and not the L2 to communicate.

¹² In this sense, CLIL follows the same progression from Low Order Thinking Skills to High Order Thinking Skills.

3. LEGAL FRAMEWORK

Since 1970, different educative legislation has been published, trying to answer social demands. This is the case of *Ley Orgánica del Estatuto de Centros Escolares* (LOECE), *Ley Orgánica Reguladora del Derecho a la Educación* (LODE), *Ley Orgánica 1/1990*, de 3 de octubre y la *Ley Orgánica 9/1995*, de 20 de noviembre (LOGSE), *Ley Orgánica de Calidad de la Educación* (LOCE), *Ley Orgánica Educativa* (LOE) and, finally, *Ley Orgánica de Mejora de la Calidad Educativa* (LOMCE).

Despite of the fact that legislation has reflected the evolution of our society, the social and pedagogical community has not completely been able to put these statements into practice. According to González (2011: 63) current legislation proposes to boost the exercise of tolerance and freedom so as to prevent conflicts and learnt to deal with it in a pacific way, preparing the students to participate critically and responsibly in social and common life. Bravo (1996) also defends the relevance of taking into account the aspects of our current legislation which talk about educate the students according to the fundamental rights and effective equality.

All of these aspects, as well as those related with bilingual education, converge in the use of drama. Focusing on current legislation for Infant Education, the following pedagogical principles related to dramatization must be highlighted:

Infant Education will take into account affective development of the pupils, as well as movement and corporal control, communication and language, elemental rules of coexistence and social relations and discover of physical and social characteristics of their context. Besides, students must develop a positive self-image and progressively acquire personal autonomy. Regarding to second language learning, the first approximation to the

target language will be in the second cycle of Infant Education, in which pupils must be exposed to a real use of the target language in context.

Those contents will be organised in different areas and must be developed through a global, ludic approach. In the following chart one can find the approximated evolution of the role of Drama in Spanish Education Legislation through the different educational levels.

Approximated evolution of role of Drama in Spanish Education Legislation

<i>Law</i>	Stage of Education			
	Infant Education	Primary Education	Secondary Education	University
General Education Law 1970 (And its successive guidelines)	Inside the section “ <i>áreas de 36estural36n</i> ” there is the subsection “ <i>expresión dinámica</i> ” which includes: corporal expression, rhythm, gymnastics, sport and dramatization.	Exercises recommended for 1 st cycle of EGB: 36estural performance, pantomimes, story dramatization, puppet theatre	In 2 nd cycle of EGB, the Area of artistic expression includes the teaching of music and dramatization.	Dramatization does not appear as a subject in the teacher trainee. Punctually, some groups of students analyse the role of drama techniques in Education.
Order dated Agust 6th 1971	Focus on psychomotor activity	Focus on corporal expression		
“Programas renovados” 1981-1982	Dramatization occasionally used as a resource for teaching oral language			
	Individual treatment of dramatization in “ <i>preescolar</i> ”, “ <i>ciclo inicial</i> ”, “ <i>ciclo medio</i> ” y “ <i>ciclo superior</i> ”			
	Dramatization included in artistic expression and as a resource for learning language.	Dramatization included in artistic expression with music and arts and crafts and proposed as a resource to achieve integrated aims in PE and Language		Two options: - “Título de enseñanzas artísticas” - “Título de Magisterio” Weak connection between both.
1981: Dramatization included in the “Boletín de Evaluación Continua”				
LOGSE October 3rd 1990	September 6 th 1991 Royal Degree establishes dramatic expression as an important part of the area “ <i>Comunicación y representación</i> ”, specifically inside the subsection of corporal expression.	Dramatization stays as a part of artistic expression together with music and arts & crafts, but including variations such us: dramatic game, mimics, puppets, and shadow theatre. Focus on: corporal language and dramatic play.	Music and arts & crafts remind but Dramatic expression disappears of the curriculum. Theatre is studied theoretically (literacy, analysis, evolution, relevant authors). “Taller de teatro” and “expression corporal” are optional subjects.	
	Recommended use of dramatic and theatrical techniques and procedures such us role-playing, dramatic game, dramatic reading and simulations.			
LOE April 20th 2006	Objectives and pedagogical principles directly connected with pedagogy of dramatization			
	<i>Related objectives from the area “Lenguajes: expresión y representación”:</i> - Know their own body and the others. - Observe and explore their context. - Develop personal autonomy. - Develop affectiveness. - Acquisition of norms of coexistence and healthy conflict management. - Develop communicative abilities in different languages. - Develop movement, gesture and rhythm. - Understand basic commands in the second language.	<i>General learning outcomes related with dramatization:</i> - Acquire norms of coexistence and exercise of active European citizenship. - Respect human rights and healthy conflict management. - Work in groups (responsibility and effort) - Think critically, trust in themselves and show personal initiative, creativeness, interest and curiosity. - Develop a basic communicative competence in the second language. - Use different ways to express themselves artistically.	<i>General learning outcomes related with dramatization:</i> - Understand their rights and duties. - Practise cooperation, solidarity, tolerance, dialogue and group work. - Develop discipline, self-confidence, personal initiative and critical thinking (reject stereotypes). - Develop decision-making and conflict solving. - Strengthen affectivity and sensitivity and reject violence. - Know and respect cultures. - Communicate in the target language	- “Título de enseñanzas artísticas” as a normal degree (“Grado”) according to Royal Degree 1614/2009 - Development of alternative schools for teaching drama pedagogy (eg. Teatro Arena, Madrid).
LOMCE	<i>*No modification</i>	Artistic education as an optional subject. Scarce attention given to dramatization. Theoretical approximation in literacy (authors, literary masterpieces, evolution) and “dramatizaciones de textos literarios adaptados a la edad y de producciones propias”		“Título de enseñanzas artísticas” come back to be just an equivalent to “grado”

Table 5 – Legal Framework

4. ADAPTED & DESIGNED TECHNIQUES

Having explained the three dramatic trends which are the basis of this pedagogical proposal, it is time to make them feasible to be applied in the classroom.

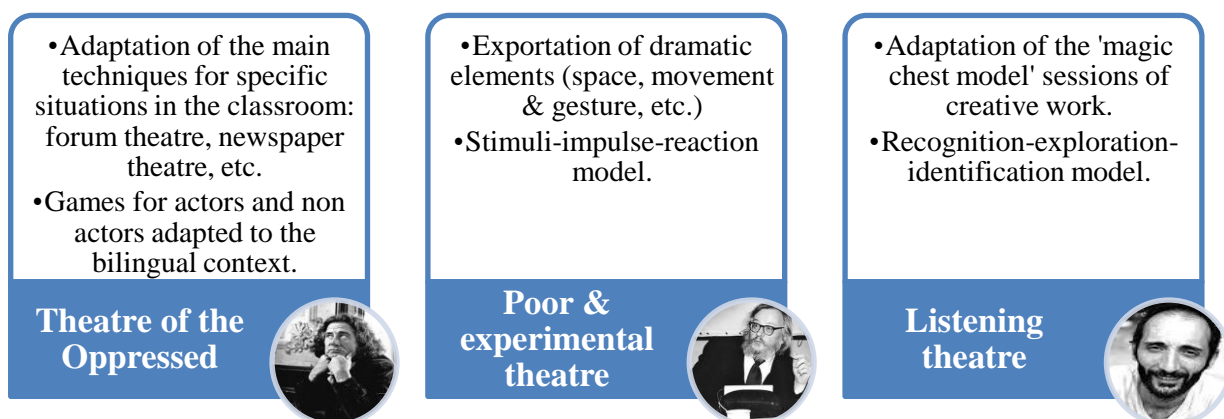


Figure 10 – Adaptation of the dramatic trends selected.

As can be appreciated in the chart above, the Theatre of the Oppressed by Augusto Boal will appear in the Infant Education bilingual classroom in two different ways: on the one hand, social drama techniques, such as Forum Theatre or Newspaper Theatre, will be used in situations in which some social conflict is needed to be solved (see ensuing chart). On the other hand, some of the activities proposed by Boal in Games for Actors and Non actors will be combined and adapted to the framework of a CLIL PE lesson in order to develop different aspects which are in the basis of the peace-building global process, such as cooperation, affectivity, sense of community or decision-making processes.

In the dramatic trend developed by Grotowski, Poor and Experimental theatre, instead of focusing on the introspective techniques, the characteristics of the staging will be placed in the forefront. That is why apart from the Grotowski's model (stimuli-impulse-reaction), Grotowski's vision of dramatic elements will be present in most of

the artistic creations developed in the class. The way in which those dramatic elements will be imported to the educational bilingual context is explained in chart II.

Finally, Mato's sessions of creative work will be implemented following his book "The magic chest" (El baúl mágico, Mato, 2006), making the required adaptation to attend to the CLIL context requirements. Mainly, those adaptations will consist on the use of scaffolding techniques so as to make the students deal with the second language use in the creative context, apart from the communicative principles included in the three artistic trends. The next page offers an overview of the use proposed for the different Theatre of the Oppressed techniques in the infant education bilingual classroom.

1. THEATRE OF THE OPPRESSED

Use proposed for the different techniques in the infant education bilingual classroom

Technique	Description <i>(*according to Boal's declarations in Rio de Janeiro, 2004¹³)</i>	Original use	Use proposed for the infant education bilingual classroom
1	<i>Newspaper theatre</i> (Brazil, 1971)	Deal with local problems in the dual system oppressor-oppressed. Clear opposition situation.	Deal with hypothetical clear-opposition situations present in their immediate context.
2	<i>Forum theatre</i> (Peru, 1973)	Part of a literacy programme (teaching language from a social perspective ¹⁴). Clear oppressive situations.	Deal with real clear-opposition situations which have took place in the classroom and involve the whole group.
3	<i>Invisible Theatre</i> (Argentina, 1973-1974)	Political activity.	Promote suitable processes of change in the school by making visible for the rest of the educational community situations that the pupils think must be changed.
4	<i>Image theatre</i> (Colombia, Venezuela and Mexico, 1974)	Image theatre is a series of Techniques that allow people to communicate through Images and Spaces, and not through words alone. Image Theatre uses the human body as a tool of representing feelings, ideas, and relationships. Through sculpting others or using our own body to demonstrate a body position, participants create anything from one-person to large-group image sculptures that reflect the sculptor's impression of a situation or oppression.	<u>First</u> : establish dialogue between indigenous nations and Spanish descendants). <u>Later</u> : to establish all kinds of dialogue.
<i>The opposition oppressor-oppressed is broken¹⁵</i>			
5	<i>Rainbow of desire</i> (Europe, 1980)	Many concrete forms of oppression provoke deep damage inside our subjectivity and psychic life. Under the general title of rainbow of desire, there are fifteen techniques which help us to visualize theatrically our oppressions, and deal with them more clearly: no one interprets anything, but all participants offer the Protagonist the mirror of the multiple regards of the others. This is a systematic psychotherapeutic technique to exteriorize interior feelings and relationships in a collaborative way.	<u>First</u> : to understand psychological problems. <u>Later</u> : to create characters in any play.
6	<i>Legislative theatre</i> (Brazil, 1986)	Theatre may not be enough to change reality. Legislative theatre is the utilization of all forms of the Theatre of the Oppressed with the aim of transforming the citizens legitimate desires into Laws. After a normal Forum session, we create a space similar to a Chamber where laws are made, and we proceed to create a similar ritual of lawmaking, following the same official procedure of presenting Projects based on the spect-actors interventions, defending or refusing them, voting, etc. At the end, we collect the approved suggestions and try to put pressure upon the lawmakers to have those laws approved.	To help the students to realise what they desire and to express it to those who have to participate in the changing process.

Table 6 – Theatre of the Oppressed adapted use

¹³ Revised in the International Theatre of the Oppressed association website: <http://www.theatreoftheoppressed.org/> on April 2015.

¹⁴ Check Freire P, Macedo D. "Alfabetización lectura de la palabra y lectura de la realidad. Barcelona, Paidós, 1989 for a deeper insight on Boal and Freire's experience in literacy programmes in Peru and Guinea-Bissou

¹⁵ Boal explains the change from clear oppressor-oppressed situations to more abstract ones (Boal: 1988:17-18): "Más adelante, comenzamos a toparnos con situaciones donde la opresión no estaba tan claramente definida (...): dos amigos, padre e hijo, profesor y alumno... enfrentamientos que no eran antagónicos, en el sentido de que era posible y deseable una conciliación (...) Muy pronto descubrimos que el foro no bastaba para tratar estas cuestiones porque es intrínseco a él trabajar con opresiones objetivas, visibles y conocidas (...) así, poco a poco, surgieron las Técnicas Introspectivas."

The second artistic trend, Poor and Experimental Theatre, will be used in two different ways: stimuli-impulse-reaction model will be part of the sessions of word designed and, besides, some of the characteristics proposed by Grotowski will be imported for the whole process, as can be appreciated in table 7.

2. POOR & EXPERIMENTAL THEATRE <i>Characteristics imported from Poor Theatre for educational use in the infant education bilingual classroom</i>		
Dramatic element	Poor theatre view of it which could be exported	Use in Education (Example)
SCRIPT	Grotowski experimented with classic Works changing their setting for contemporary relevance	When a classic text is asked for the SS to perform, it will be modified in order to make it meaningful for their current social and emotional demands
MOVEMENT & GESTURE	Physical movement was a key component of Poor Theatre performances	Physical movement will be essential in classroom performances as well
SPACE	Traditional theatre spaces were ignored by Grotowski in preference for rooms and buildings	Every space of the school may be used for practising the techniques or doing a performance.
	Grotowski saw little need for a traditional stage dedicated to acting or a purpose-built theatre for performances	The schools scenario will not be used regularly.
ACTOR AND AUDIENCE RELIATIONSHIP	Grotowski's work involved an intense exploration of the relationship between participant and spectator	As in Boal's proposal, the traditional role of actor and spectator will be deleted.
	His aim was to eliminate the division between actor and audience, creating a communion between the two actors typically performed with the spectators.	In the activities which require some of the SS to watch while their classmates are acting, they will be distributed in different places which allow them to take part of this experience.
	Participants also performed in and around the spectators strategically placed amongst them in the space	Students which will be watching will also perform in and around the spectators strategically placed amongst them.
STAGECRAFT	Object transformation was a key aspect of Poor Theatre. After transformation, objects were often symbolic and/or of great significance.	In order to develop creativeness and divergent thinking, object transformation will be essential. The symbolic value of those objects will be shared among all the group.
ACTING & CHARACTERISATION	The aim was for acting to be authentic (similar to Stanislavski's system)	The aim will be that the child recognise & communicate their feelings.
	Grotowski used a variation of Stanislavski's emotion memory	A variation of Stanislavski's emotional memory will be used in the classroom.

Table 7 – Grotowski's theatre adapted use

5. PROPOSAL OF IMPLEMENTATION

The implementation must be adapted to the needs of each classroom and group of students. For this reason, it is essential to carefully analyse the context so that the most relevant needs, regarding content, language learning and social and emotional development, would be detected.

For this particular case, the analysis has been made in an Infant Education Bilingual classroom (in a CILE 2 school), with three and four years old pupils. After ten weeks of observation, the needs detected are the following:

1. Display and uncommunicative questions as the 70% of the TTT.
2. PE lessons focused on teaching language and overused of TPR (Asher, 1966).
3. Lack of sense of community in the class and punctual violence crises derived.

The comprehensive needs detection process is detailed in **appendix I**, which is essential to check in order to understand the following section.

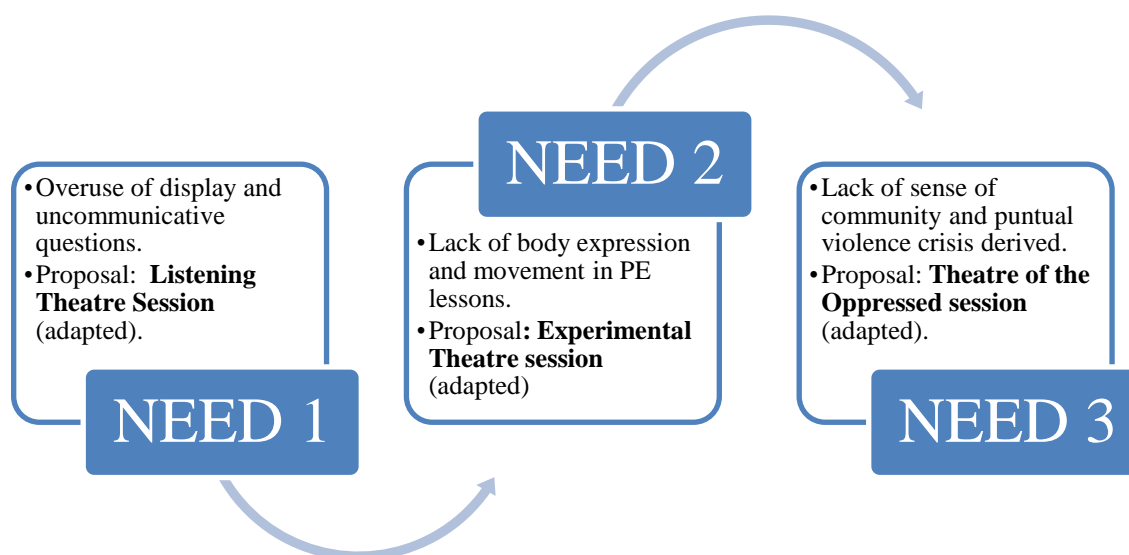


Figure 11 – Needs detection process' results

Practical implementation

According to the needs detected, three specific lessons have been designed. However, in order to develop a pedagogical practice coherent with the way children are used to be taught, avoiding abrupt changes in the learning process, some traditional drama lessons and a transition lesson have been implemented before the three socio-bilingual drama lessons. Besides this, the implementation of traditional drama lessons as well as alternative ones has allowed the realization of a comparative analysis which will be later developed.

To sum up, eight lessons have been implemented, according to the following schema:

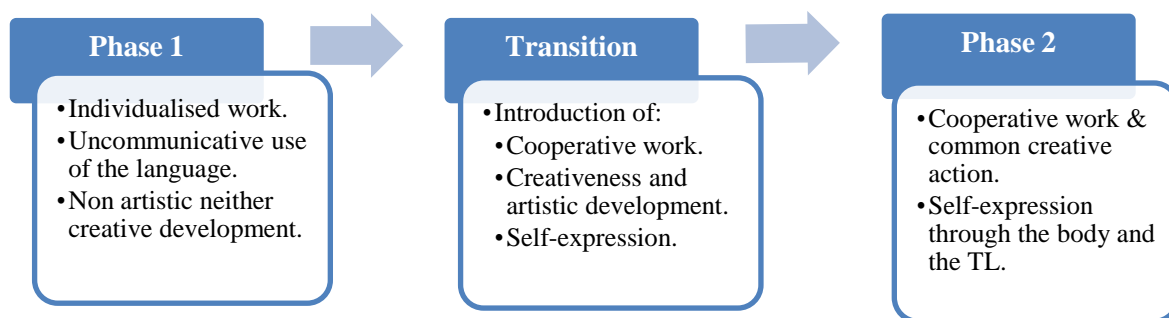


Figure 12 – Evolution of the implementation phase

The visual report of the lessons, which will provide a better understanding of their development, can be checked in **appendix II**.

5.1. PHASE I – TRADITIONAL DRAMA TECHNIQUES

General information¹⁶			
Topic: MATERIALS (the three little pigs)	Lesson: 1-3/8 (Psychomotor activity)	Age/grade: 1 ST YEAR OF INFANT EDUCATION	Drama trend: TRADITIONAL DRAMATIZATION
Expected outcomes <i>The pupils will be able to...</i>			
Recall materials: straw, wood and bricks.		Differentiate three colours: red, blue and yellow.	
Count until three: three pigs, three houses.		Go inside and out the ring.	
L2 production: repeat the chunk: “little pig, little pig, let me come in”		Blow to help the wolf.	
		Answering direct questions: yes/no	
Repeat the chunk: “No, no, go away”		Listening to the story.	
Resources			
Personal	Spatial	Material	
Teacher	Classroom	Labels of the characters: pig 1, pig 2, pig 3, wolf.	
		Rings for the houses (x3)	
		Elements of characterization: pig noses, wolf ears.	
		Storytelling book.	
		Real materials: straw, wood and a brick.	
		Laminated pictures with main dramatization scenes.	
Activities			
Warming up	1) Introducing new vocabulary: what’s in the box? (straw, wood and bricks: bringing realia into de the class). 2) Storytelling “The three little pigs” (remembering the story).		
Main activity	Dramatization game: three children are the pigs and one child is the wolf. The story is represented with the dialogue: “little pig, little pig let me come in” and “no, no, go away”. Each ring is a pig’s house and they have to go inside and out of them.		
Consolidation	Asking for opinion: Did you like the story? Yes / No		
Communication			
<i>Language of learning</i>	<i>Language for learning</i>	<i>Language through learning</i>	
Key vocabulary about the story: pig, house.	Interpreting the instructions sheet: we have to, we need.	Vocabulary about the farm (rest of animals)	
Vocabulary of materials: straw, wood and bricks.	Structure I like / I don’t like	Vocabulary about materials (possibilities to build the house with different materials)	
Chunks “Little pig, little pig, let me come in” & “No, no, go away”		Different options in the guessing game: ‘what’s in the box?’	
Cognition			
<i>Low order processing (LOTS)</i>		<i>High order processing (HOTS)</i>	
Remembering (word recognition, naming and memorising) and applying.		–	
Culture / Citizenship / Community			
–			

¹⁶ All the lesson has been designed according to the CLIL model, which includes the four Cs as well as the difference between language for, of and through language and HOTS&LOTS.

5.2 PHASE II – TRANSITION LESSON A¹⁷

General information			
Topic: THE WOLF	Lesson: 4/8	Age/grade: 1 ST YEAR OF INFANT EDUCATION	Drama trend: <i>*personal combination of drama techniques.</i>
Expected outcomes			
<i>Short-term objectives</i>		<i>Long-term objectives</i>	
Attribute different feelings to the wolf.		Reflect on (first through the body and the verbally) how the way we feel affects to our actions.	
Dramatize different actions according to one concrete emotion: sadness, happiness, fear and anger.		Cooperate with their classmates so as to achieve a common goal.	
Use a concrete scene of the story to remember it during the relax activity.		Change quickly to different roles (in this case: pig-wolf) and the emotions associated.	
Reproduce some of the scenes that have naturally appeared during the lesson.			
Resources			
Personal	Spatial	Material	
Teacher	Classroom	emotion cards (6-sad; 6-happy; 6-afraid; 6-angry, selfassessment sheets (x22))	
Activities			
Warming up	- Introductory dialogue: wolf in stories. - Relax activity: the wolf's belly.		
Main activity	- "The wolf and the pigs": Traditional tag game adaptation including drama aspects. - "Looking for my pack": cooperation game.		
Consolidation	- Consolidation dialogue. - Relax activity. The wolf's belly. - Self assessment.		
Communication			
<i>Language of learning</i>	<i>Language for learning</i>	<i>Language through learning</i>	
Feelings: sad, happy, afraid and angry.	Vocabulary and expressions needed for the cooperation game: I am...	Names and characters of different stories: goats, little red hood, etc.	
Grammar structure: I feel		Review of vocabulary saw in previous traditional drama lessons.	
Basic vocabulary of the characters: wolf, pig.	Classroom talk: It's my turn / toilet please	Different feelings: worried, excited...	
Cognition			
<i>Low order processing (LOTS)</i>		<i>High order processing (HOTS)</i>	
Remembering (listing different wolf's stories & describing scenes). Understanding (discussing differences between wolfs)		Evaluating (critically examine behaviors and experiment through their body so as to criticize them). Analysing (comparing & contrasting attitudes and feelings).	
Culture / Citizenship / Community			
- Reflect and experiment how the way we feel affect the way we do everything in our daily life: walk, talk, play with the others, etc. - Cooperate so as to achieve a common goal.			

¹⁷ Because of its considerable importance as a crucial turning point in the implementation process, this lesson plan has received special treatment: a detailed explanation and evaluation can be checked in the following pages.

TRANSITION LESSON B

Date: 05/12/2015	Hour: 12:00 – 12:45	Duration: 40'	Cycle: 2º IE	Class: 1st (3-4 years old)	Number of pupils: 22
School: CEIP Catalina de Aragón			Lesson: 2/4		
Responsible teacher: Susana Ávila					
Curricular area: <i>Lenguajes: comunicación y representación.</i>		Objective		Evaluation criteria:	
Focus: <i>Dramatization and corporal expression</i>		Curriculum objective: <i>Explorar y disfrutar las posibilidades comunicativas para expresarse plástica, corporal y musicalmente participando activamente en producciones, interpretaciones y representaciones.</i>	Lesson objective: <i>Use their body to express feelings and emotions. Introduce students to the world of social drama.</i>	<i>Bloque IV - lenguaje corporal: “Expresarse y comunicarse utilizando los diferentes medios, materiales y técnicas propios de los diferentes lenguajes artísticos y audiovisuales, mostrando interés por explorar sus posibilidades, por disfrutar con sus producciones y por compartir con los demás las experiencias estéticas y comunicativas.”</i>	
Space: Pyschomotor activity room.		Materials: emotion cards (6-sad; 6-happy; 6-afraid; 6-angry, selfassessment sheets (x22))			

DEVELOPMENT OF THE LESSON


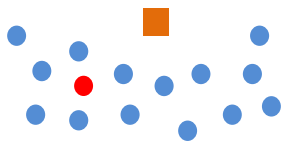

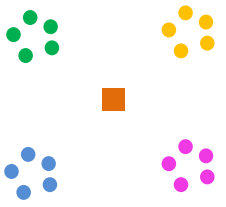
Part	Nº	Title	Spatial distribution	Explication	'	Materials
Activation	1	“The wolf’s belly” <i>Adapted from “mi tripa es un globo” (Canales, 2002)</i>	Lying from a supine stander – Teacher integrated. 	Introductory dialogue: wolves in story tales (Three little pigs, Seven little goats and the wolf...) Remembering the scene in which the big bad wolf eats the goats. SS lye on the floor (face up) and put their hands touching their belly. We all breath and feel our belly filling with air, hold the air for three seconds and breath out.	5'	-
	2	“Guess how I feel”	Same distribution.	The teacher gives one emotion card for each pupil. There are four different cards: happy/angry/scared/sad wolf. The teacher exemplify the exercise: looking the card in silence, representing the emotion, letting the rest of the class guess what your card is. Once the SS guess the correct emotion, the S puts on the necklace with the card.	5'	One emotion card for each pupil.
Core Activities	3	“The wolf and the pigs” (Traditional tag game adaptation)	Random distribution in movement. 	<u>1st part:</u> One of the students is the wolf and the rest are the pigs. The wolf wants to catch the pigs, but we do not know why. Once the wolf catches one of the pigs, the wolf shows his emotion (shows his emotion-card) and so he interacts with the pig according to the way he feels. The teacher exemplifies the exercise two times. <u>2nd part:</u> We sit down on the floor and reflect about what has happened. The pupils can stand up an represent the scene again if necessary. We reflect on specific point: how does the happy wolf walk? How does the angry wolfs howl? And the sad wolf? Why they interact with the pig in a different way? <u>3rd part:</u> We stand up again and repeat the exercise, but this time the wolf has to represent his emotion during the whole game (if he is angry, he has to walk angrily, etc.) When he catches the pig, they change their emotions.	10'	No variation.
	4	“Looking for my pack”	Initial distribution  Final distribution 	<u>1st part:</u> We sit down on the floor, reflect about what has happened and make a quick list of the characteristics of each emotion related to the way we act (Eg. Sad wolf – way of walking: slowly, lowered head). We all represent each example. Then, they decide one of the aspects we have been talking about, for instance: way to walk. <u>2nd part:</u> We all stand up and each child has to do what we have chosen before (walk/ sleep/ dance/howl...) according to their emotion without talking at all. They have to find the wolves with their same emotion and make a pack. Then, they have to go to the corner with their picture (sad/happy/scared/angry wolf). They have to cooperate in order to succeed.	10'	One picture of each wolf (sad/angry/ happy/ scared) for each corner.
Cool down	5	Sharing	Initial distribution (circle of seated children, teacher integrated)	We sit down on the floor and reflect about what has happened. We can repeat in the middle of the circle some scenes if necessary. We share out thoughts and feelings.	5'	No variation.
	6	“The wolf’s belly”	Same distribution	We repeat the first exercise (relax activity).	2'	-
Class	7	Self assessment	-	SS do the self assessment sheet.	10	Handouts

Table 8 – Transition Lesson detailed explanation

TRANSITION LESSON EVALUATION

Date: 05/012/2015 **Hour:** 12:00 – 12:45 **Duration:** 40' **Cycle:** 2º IE **Class:** 1st (3-4 years old) **Number of pupils:** 22
School: CEIP Catalina de Aragón **Responsible teacher:** Susana Ávila

Objective achievement	Activities appropriacy	Materials appropriacy	Space appropriacy	Temporal appropriacy
YES NO PARTIALLY <i>*Some emotions were complicated for the students to represent. Abstract thinking requires an slow giving-instructions process and plenty of demonstrations.</i>	No appropriate: 1/Very appropriate: 5 1 2 3 4 5	No appropriate: 1/Very appropriate: 5 1 2 3 4 5	No appropriate: 1/Very appropriate: 5 1 2 3 4 5	No appropriate: 1/Very appropriate: 5 1 2 3 4 5

Lesson development

Part	Nº	Title	POSSITIVE ASPECTS	NEGATIVE ASPECTS	POSSIBLE IMPROVEMENTS	Int.
Activation	1	“The wolf’s belly”	- Starting with a dialogue → motivation & attention. - Keeping assembly situation for the first activities → saving time and avoiding lose of concentration.	- Lack of time (just 4-5 respirations).	- More time for the relax activity in order to make it effective. - Try to adapt classroom climate to the relax activity (silence, lower voice, dim light).	TG+ TS+ SS-
	2	“Guess how I feel”	- Initial approach to basic aspects of emotional dramantization - Development of the exercise one by one, which allows that the students with some problems to understand the abstract thinking have plenty of opportunities to see what we were doing. Lots of repetition is necessary.	- Lack of clarity on my explanation. Non precise instructions. Some children did not understand that they had to “act like you were happy” instead of say the word “happy”.	- More previous preparation of the teachers talk,	TG+ TS+ SS-
Core Activities	3	“The wolf and the pigs” (Traditional tag game adaptation)	- Proper place of the activity in the lesson, since it allows liberating tensions and includes physical movement after the dialogue activity. - Introduction of dramatic elements through a ludic approach. - Use of demonstrations and dialogue.	- The game dynamic is broken each time they have to stop and change their emotion. Some of the students doesn’t pay attention to the interaction wolf-pig and keep running. - The wolf stops playing his role as soon as he focuses on catching the pigs.	- Need to find a balance between physical activity and artistic-dramatic expression. - Need to make times clearer. Wait until every pupil stops running before starts dramatization.	TG+ TS+
	4	“Looking for my pack”	- Initiation in cooperative aspects. - First approximation to common goals: they have to work together and each individual has to succeed in order to achieve the common goal.	- It was difficult for the students to understand their common goal and break with individual work. - Need to use more precise language when giving instructions. - Some students make groups according to different criteria (friendship, location).	- More time in order to make more examples and maybe repeat the game twice changing the packs. - More emphasis on dramatization.	TG+ TS+
Cool down	6	Sharing	- Increase of the participation compared with the first assembly. - Students produce freely in the target language (some words combining with the mother tongue, they are 3-4 years old).	- Lack of time of sharing.	- Need to reserve more time for the sharing part.	TG+ TS+ SS+
	7	“The wolf’s belly”	- Highly affective climate. Shared feeling of satisfaction.	- Some students were so excited they couldn’t relax.	Try to inspire a more relaxed climate (silence, lower voice, dim light).	TG+ SS+
Class	8	Self assessment	- Realize most relevant and memorable aspects of the activity.	- Lack of space for the draw.	- Design improvements (more space).	TG+ TS+

What do I need to take into account for the design and implementation of the socio-bilingual drama lessons?

General evaluation: highly possitive attitude to innovative drama techniques. Willignes to learn. High level of participation and motivation. **Aspects to take into account:** need to reserve more time to sharing and exemplifications Need of letting enough time for the students for produce creative answers so as not to fall into stereotypes. Design more concrete objectives and learning outcomes.

Table 9 – Transition Lesson evaluation

5.3. PHASE III – SOCIO BILINGUAL DRAMA TECHNIQUES

LESSON 1 – LISTENING THEATRE			
Class: PE (CLIL)	Lesson: 5-6/8	Age/grade: 1 ST YEAR OF INFANT EDUCATION	Drama trend: LISTENING THEATRE
Expected outcomes			
<i>Short-term objectives</i>		<i>Long-term objectives</i>	
Experiment with the motor aspects (circles with the body).		Increase their creative capacity progressively abandoning TV style (stereotypes).	
Take part in the make-believe play process.		Improve their ability to listen to their classmates' suggestions and ideas.	
Practise their ability to listen beyond the words ("this is <i>not</i> a fabric...")		Reduce other's job imitation (not repeating the classmate words & actions)	
Answer bodily to the referential questions made in the activities.		Improve their ability to intervene in a common action.	
Resources			
Personal	Spatial	Material	
Teacher	Psychomotor activity room	Fabrics of different colours, sizes, patterns, textures, etc.	
Activities			
Recognition (<i>warming up</i>)	1. Corporal preparation: circular movements, stretching. 2. The fabrics: recognition (communicative questions through the five senses)		
Exploration (<i>main activity</i>)	3. Symbolic exploration: elements in movement, fishing, characters. 4. Cooperative creation: first → following one student's proposal all together. Second → collective creation.		
Identification (<i>consolidation</i>)	5. Corporal identification with the fabrics: we are fabrics. 6. Relax activity: the sheets.		
Communication			
<i>Language of learning</i>	<i>Language for learning</i>	<i>Language through learning</i>	
Vocabulary of descriptions: colours, sizes, textures.	Structure: it is...	General vocabulary in the guessing game & in the creative work (it could be anything)	
Materials: fabrics.	Classroom chunks: It's my turn / toilet please		
Cognition			
<i>Low order processing (LOTS)</i>		<i>High order processing (HOTS)</i>	
Understanding (comparing the different fabrics); Applying (representing their ideas bodily)		Analysing (attributing & differentiating); creating (creative work with the fabrics).	
Culture / Citizenship / Community			
Cooperative work in a collective creative creation. Improvement of communicative aspects through body contact.			

LESSON 2 – EXPERIMENTAL THEATRE			
Class: PE (CLIL)	Lesson: 7/8	Age/grade: 1 ST YEAR OF INFANT EDUCATION	Drama trend: EXPERIMENTAL THEATRE
Expected outcomes			
<i>Short-term objectives</i>		<i>Long-term objectives</i>	
Link the L2 phonemes given to specific movements in the context of the game		Respond personally to different oral stimuli in the target language.	
Recognise different oral stimuli given in the target language		Relate some specific feelings to concrete movements.	
Respond bodily to stimuli given in the target language.		Follow instructions in the target language.	
Resources			
<i>Personal</i>	<i>Spatial</i>	<i>Material</i>	
Teacher	Psychomotor activity room	–	
Activities			
Preparation phase (First contact with experimental theatre: guidance) <i>Warming up</i>	<p><u>1. Stimuli:</u> Sitting in a circle, without saying anything, the teacher starts to miaow.</p> <p><u>2. Impulse:</u> The teacher waits for the SS reaction. She repeats the stimulus.</p> <p><u>3. Reaction:</u> SS are supposed to give stereotyped answer (clichés) as in a TPR lesson. The teacher starts a dialogue talking about specific cats and trying to know SS feelings related with those animals. Then, the stimulus is repeated, and each child is supposed to answer personally, linking the stimuli to their personal experience just shared. Finally, the “miaow” is substituted by the word “cat”, but now “cat” is not just a TPR direction but a word linked to their previous experiences and emotions.</p>		
Phase I <i>Main activities</i>	<p><u>Corporal expression:</u></p> <p>1. Guidance by the teacher: fluent movements, abrupt changes. Linking phonemes to each specific movement.</p> <p>2. Free movement (knock-on effect) first holding hands, then freely around the space.</p>		
Phase II <i>Main activities</i>	<p><u>1. Stimuli:</u> We come back to the circular disposition. One pupil goes to the centre and makes a movement related to a specific past situation which produced in him a specific feeling.</p> <p><u>2. Impulse:</u> We all repeat the movement without guessing, just feeling it bodily. Then, we keep quiet for five seconds. The process is repeated as many times as necessary. The teacher can guide the student by saying “I understand/ I do not understand” but without judging.</p> <p><u>3. Reaction:</u> Then, the student gives us just the verbal stimulus, and each pupil react from their personal experience to it.</p> <p>The process stimuli-impulse-reaction is repeated.</p>		
<i>Finishing the lesson</i>	<u>Relax:</u> sectorised corporeal movements with contrasts.		
Communication			
<i>Language of learning</i>	<i>Language for learning</i>	<i>Language through learning</i>	
Parts of the body, movement verbs, stimuli words for exemplification (cat, wind, bed)	Classroom chunks: It’s my turn / toilet please	<i>Everything</i>	
Cognition			
<i>Low order processing (LOTS)</i>		<i>High order processing (HOTS)</i>	
Understanding & Applying		Analysing (attributing & differentiating) & creating	
Culture / Citizenship / Community			
<p>- Link specific verbal stimuli in the target language to their life and share those feelings with their classmates through corporal creative expression. This process is supposed to strength students’ sense of community and personal, emotional links.</p> <p>- Progressively abandon stereotypes and establish personal links with aspects of their culture.</p>			

LESSON 3 – THEATRE OF THE OPPRESSED			
Class: PE (CLIL)	Lesson: 8/8	Age/grade: 1 ST YEAR OF IE	Drama trend: THEATRE OF THE OPPRESSED
Expected outcomes			
Short-term objectives		Long-term objectives	
Have physical affective contact with their classmates in the last phase of the lesson.		Respect silence when required.	
Use basic vocabulary about descriptions: short/long hair, tall/short, boy/girl.		Participate voluntarily and show affectivity.	
Recognise the parts of the body and its location.		Recognise some drama elements in their classmates and contrast between them (voice, body).	
Produce random words in the target language.		Cooperate physically with their classmates.	
Resources			
Personal	Spatial		Material
Teacher	Psychomotor activity room		A handkerchief, a balloon.
Activities			
Phase 1 No body-contact. (from Fourth Boal' series: Integration Games) <i>Warming up</i>	<p>- “The wood of sounds”: sitting in a circle, one student goes to the middle. The T asks another student to say whatever s/he wants (TL). The student in the middle has to guess who has talked.</p> <p>- Circle of blind: sitting in circle, one pupil goes to the middle. The T asks another pupil to go in front of student 1, and student 1 have to guess who is student 2 by touching him without seeing. The T asks description questions and the S answers them (eg. Is he a boy or is she a girl?).</p> <p>- The crystal snake (adapted for a Mapuche’s traditional game): the SS stand up in two circles (one inside the other). They all close their eyes and have to guess who is in front of them by touching him. The teacher can keep asking description questions. Then, the snake falls into pieces and each pupil walks in the space with their eyes closed¹⁸. They have to find a way to regroup.</p>		
Phase 2 No affective body contact / cooperation activities. <i>Main activities</i>	<p>- The balloon as a prolongation of the body: the teacher releases a balloon and asks pupils to avoid it falls down. T explains they have to act as if they where balloons as well, trying to float up in the air.</p> <p>- Nobody with nobody (Quebec style): in pairs, the T gives instructions to the SS: Hand with Hand; Head with Arm; Nose with shoulder... and SS have to follow them with their partner. Then, one pupil gives the instructions and the rest of the class follows them.</p>		
Phase 3 Voluntary affective body contact. <i>Consolidation</i>	<p>- The affective magnet: 1) Negative magnet: SS walk with closed eyes around the room. When meeting someone, they have to immediately separate (prevail the negative pole) 2) Positive magnet: SS walk with closed eyes but this time when they meet someone they get stuck because of the attraction. They can keep stuck as long as they feel comfortable and decide if they want to keep walking.</p> <p>- The wood of people (adapted from “the wood of blind”): SS sit down in circle and one S goes to the middle as in the first exercise. This time, the teacher will not choose student number 2, but he or she will participate voluntarily. This time, the S2 will just hug S1 as long as they want. S1 will guess.</p>		
Communication			
Language of learning	Language for learning		Language through learning
- Language for descriptions – Physical appearance; parts of the body	- Classroom chunks. - Language for cooperation activities: me, yes, no...		<i>Everything</i>
Cognition			
Low order processing (LOTS)		High order processing (HOTS)	
Remembering (identifying and locating parts of the body; guessing); applying.		Analyzing (comparing & contrasting), creating (planning).	
Culture / Citizenship / Community			
<p>- Development of cooperative attitude. Consecution of common goals. Transmission of affectivity.</p> <p>- Development of affective attitude to each other.</p>			

¹⁸ According to the Araucanian legend, one day those small pieces, what are harmless when taken separately can become one again and get the Spanish invaders out of their land.

6. RESULTS AND DISCUSSION

Since this proposal's initial goal was not to achieve some concrete L2 or content related outcomes, implement a set of drama activities or introduce some specific communicative aspects, this implementation should not be understood as the end of any educative process. Drawing on Boal's theories (1992:24), the objective is to "encourage autonomous activity, to set a process in motion, to stimulate transformative creativity, to change spectators into protagonists", and all of these through a real, comprehensive and contextualised use of the target language. That is the reason why this implementation process will never end, because there is no cycle to be closed and no aesthetic production to be evaluated; it is a whole-life process in which the teacher and the students meet.

Thus, the importance of a comprehensive assessment of the learning process analysed in this study is undeniable in order to provide a deep insight into those aspects that should be revised and those who are working effectively in the specific situation and group of pupils. Therefore, the hypothesis set in the theoretical framework will be tested in the chart presented in the following page. Moreover, it will provide an overview of the results obtained during the implementation, which will be further studied in the following pages, focusing on the short-term objectives, which are feasible to be analysed at the moment, given the temporal characteristics of this study.

POTENTIAL OF SOCIO-BILINGUAL DRAMA TECHNIQUES – COMPARATIVE ANALYSIS IN INFANT EDUCATION

<i>Drama techniques</i>	CONTENT	COMMUNICATION	COGNITION	CULTURE/COM./CITIZEN.	General
TRADITIONAL	- SS memorised words and basic concepts of the syllabus in a superficial way. - Repetition was the main strategy to transmit contents. - No personal connection to content.	- SS repeat a concrete set of phrases and words in the target language. - SS follow simple instructions in the target language. - Superficial treatment of dramatic aspects within the body and the TL. - Poor interaction between SS.	- T&SS focus on Low Order Thinking skills. High Order Thinking skills are not involved. - Creativity and imagination are poorly treated.	- Cultural and social aspects often neglected. - SS do not need to cooperate in order to succeed (overuse of individual work).	It allows teachers to develop an EFL lesson.
SOCIO-BILINGUAL	- Syllabus content was included but each lesson allowed the SS to work with different contents proposed by them. - Concepts were treated in a deeper way by communicative activities (bodily and orally).	- SS retain and reinforce vocabulary and sentence structure. - SS use their body as a tool to complement second language learning. - SS make an effort to express themselves and understand other's communicative intentions.	- SS use concepts creatively, imaginatively and sensitively. - T&SS are involved in High Order Thinking processes. - SS develop divergent thinking (imagine variations of their action and study alternatives).	- Self understanding of their own and others feelings and emotions was intensively worked. Use of the body and the target language to cooperate and transmit affection.	It allows teachers to add the principles of CLT and CLIL.

Test of established hypothesis (from Table 3 - Page 22)

<i>CLIL area</i>	<i>Hypothesis</i>	<i>Grade of success</i>	<i>Points of reflection</i>
CONTENT	Drama enables learners to use what they are learning with pragmatic intent.	1 2 3 4 5	SS interiorised basic curricular concepts and included more complex ones which not appear in the syllabus. The inclusion of drama in the curricular design allowed a better treatment of curricular content.
	Curricular content is easily and more naturally learned through action.	1 2 3 4 5	
	The syllabus can be transformed into one which prepares learners to face their immediate world Better as competent users of the English language.	1 2 3 4 5	
	This learner-centred approach makes the syllabus personally fulfilling.	1 2 3 4 5	
COMMUNICATION	Drama allows real communication involving ideas, emotions, appropriateness and adaptability.	1 2 3 4 5	Self-expression and communication of emotions and feelings have been one of the strong points of the implementation. SS showed high motivation, but they were motivated as well in the traditional lesson so that cannot be the unique criteria.
	Drama provides the opportunity to use language meaningfully and appropriately.	1 2 3 4 5	
	Drama gives a context for listening and meaningful language production.	1 2 3 4 5	
	It stimulates reality and develops self-expression.	1 2 3 4 5	
	Drama provides motivation to use language embedded in a context and a situation.	1 2 3 4 5	
COGNITION	Promotion of self-learning.	1 2 3 4 5	Taking into account the SS holistic personality was one of the most important aspects of each lesson. It was especially treated in Grotowski's lesson. However, HOTS development was complicated, especially because of the SS' age.
	Development of high order thinking skills: analysing, evaluating and creating.	1 2 3 4 5	
	Opportunities for the SS to be involved actively (whole personality involved)	1 2 3 4 5	
CULTURE	Drama techniques fulfill socio-affective requirements of the learners	1 2 3 4 5	A more extensive use of drama would allow its appreciation as an art form; that aspect might have been overlooked. Socio-affective aspects were seriously considered, which helps peace-building attitude in turn.
	Drama techniques require cooperation and understanding of each other's feelings.	1 2 3 4 5	
	Drama can lead pupils to an appreciation of drama as an art form.	1 2 3 4 5	
	Drama can lead pupils to critically analyse reality.	1 2 3 4 5	
	Drama techniques allow to develop peace-building global process and non-violence attitude.	1 2 3 4 5	
Others	It provides the teacher a wider option of learner-centred activities (more efficacy in TESL)	1 2 3 4 5	The personal lack of experience hindered to solve mixed ability problem in the comprehension of abstract concepts.
	By using drama techniques the monotony of a conventional English class can be broken	1 2 3 4 5	
	Problem of mixed ability is reduced when drama activities are used (attention to diversity)	1 2 3 4 5	

Table 10 – Comparative analysis and test of hypothesis

6.1. INDIVIDUAL RESULTS

6.1.1. PHASE 1 – TRADITIONAL DRAMA

TRADITIONAL DRAMA			
Topic: MATERIALS (the three little pigs)	Lesson: 1-3/8	Age/grade: 1 ST YEAR IE	Drama trend: TRADITIONAL DRAMATIZATION
Expected outcomes <i>The pupils will be able to...</i>			
Recall materials: straw, wood and bricks.		Differentiate three colours: red, blue and yellow.	
Count until three: three pigs, three houses.		Go inside and out the ring.	
L2 production: repeat the chunk: “little pig, little pig, let me come in” and “No, no, go away”		Imitate actions in the story (eg. blow to help the wolf)	
Keep silence while listening to the story.		Answering direct questions: yes/no	

Traditional drama lessons were carried out at the beginning of the implementation phase, giving the misleading impression that they may work efficiently, since children *produce* in the target language (chunks) and their motivation was high. Moreover, the expected outcomes were set with little pedagogical ambition and, therefore, most of them were achieved.

These superficial impressions evince the necessity of a more complex and thorough analysis in which the four CLIL Cs were equally considered, since it is then when one could realise that traditional EFL-drama lessons are not as adequate as they originally seemed. Even though basic curricular content is easily taught through traditional methods (in this case, contrast adjectives such as big and small, basic spatial notions -inside and out-, primary colours and counting until three were taught or reviewed through repetition), high order thinking skills, required for a complete learning process, do not appear. Furthermore, the lack of communicative intention is also reflected in the linguistic outcomes set, which have no real use in the students' daily life (eg. recall straw, wood and bricks, is something the child will not use after that lesson). In the same vein, there is the misperception that repetition involves understanding, since

the students are asked to repeat specific chunks without adding personal aspects in the subsequent dramatization. This, coupled with the excess of TTT and the lack of students' interaction, reveals the lack of real communication, contrary to what may appeared at the beginning. All of these aspects may be appreciated in the following graphic.

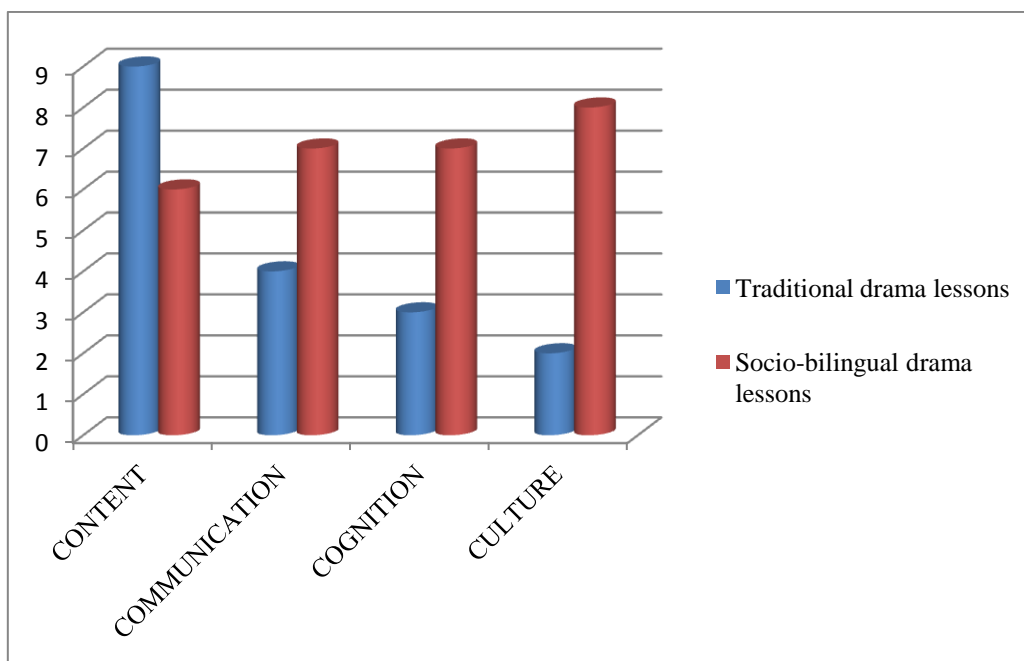


Figure 13 – Four Cs development: comparative analysis

Furthermore, this kind of design does not attend student's personal requirements and characteristics. The fact that low levels of communicative and cognitive demands allow most of the students to follow the lesson cannot be understood as a measure to respond to diversity.

Regarding the drama part, dramatic aspects were also neglected and creativity played no role. The overuse of objects in the dramatization (pictures with the house and the number, real materials, labels with the characters), which would be close to the 'rich' theatre in Grotowski's theory, had a negative impact on creative thinking development (picture I). Likewise, the direct guidance of every word said and every

movement made hindered students' self-expression and the establishment of personal links with the story (picture II).

Picture I:

Picture and number of the house

Labels with the character



Real materials

Picture II:

Student's direc-guided action



General phase development:

- **Motivation:** high.
- **L2 communicative use:** insufficient.
- **Socio-affective development:** insufficient.

6.1.2. PHASE 2 - TRANSITION

TRANSITIONAL LESSON			
Topic: THE WOLF	Lesson: 4/8	Age/grade: 1 ST YEAR IE	Drama trend: <i>*personal combination of drama techniques.</i>
Expected outcomes			
<i>Short-term objectives</i>		<i>Long-term objectives</i>	
Attribute different feelings to the wolf.		Reflect on (first through the body and the verbally) how the way we feel affects our actions.	
Reproduce some of the scenes that have naturally appeared during the lesson.		Cooperate with their classmates so as to achieve a common goal.	
Dramatize different actions according to one concrete emotion: sadness, happiness, fear and angriness.		Take part in the dialogue and reflection process in the target language.	
Use a concrete scene of the story to remember it during the relax activity.		Change quickly to different roles (in this case: pig-wolf) and the emotions associated.	

The transition phase of the implementation marked a turning point in the process, since it reflected the needs we all have as a group and allowed us to set clear and traceable objectives. Its evaluation showed the need to save more time for sharing and providing exemplifications, as well as let enough time for the students to produce creative answers so as not to fall into stereotypes. These weak aspects, together with the high level of the expected outcomes, brought a slight decline on students' motivation and participation and revealed the great difficulty of putting the communicative principles into practice with very young learners, yet with no compromise on any aspect of the holistic development of the child.

Regarding the dramatic aspects, the guidance was not as direct as in the traditional lessons but not as free as in the socio-bilingual ones. As can be observed in the picture, the teacher proposes a model for the dramatization and the student makes his own interpretation of it. This step, vital to avoid the disadvantages of a sudden changeover to a system of free personal expression, is highly positive, provided that it remains transitional. Otherwise, this medium-guidance might end up in stereotypes

imposed by the teacher and the impossibility of make personal interpretation of the target language stimuli.



Picture III – Student's own interpretation of the emotion

For a deep insight in this lesson's evaluation, "transition lesson evaluation" table can be reviewed in page 47.

General phase development:

- **Motivation:** medium.
- **L2 communicative use:** medium.
- **Socio-affective development:** high.

6.1.3. PHASE 3 – SOCIO-BILINGUAL DRAMA

LESSON 1 – LISTENING THEATRE			
Topic: -	Lesson: 5/8	Age/grade: 1 ST YEAR IE	Drama trend: LISTENING THEATRE
Expected outcomes			
<i>Short-term objectives</i>		<i>Long-term objectives</i>	
Experiment with the motor aspects (circles with the body).		Increase their creative capacity progressively abandoning TV style (stereotypes).	
Take part in the make-believe play process.		Improve their ability to listen	
Practise their ability to listen beyond the words (“this is <i>not</i> a fabric...”)		Reduce peer imitation (not repeating the classmate words & actions)	
Answer bodily to the referential questions made in the activities.		Improve their ability to intervene in a common action.	

The listening theatre lesson was one of the most successful of the implementation since, for the first time, each CLIL’s C was equally attended. Different curricular content emerged naturally from the students and was used creatively; high order thinking skills were present all the process along (using the stimuli to develop an artistic creation, comparing & contrasting information, evaluating their own creations...); the continuous feedback provided by the use of the body, the material and the target language as part of the same communicative process in which the students took part, enabled us to develop holistic, communicative situations; finally, socio-cultural aspects took part in different phases and its natural evolution was highly satisfactory, since at first, student’s creations were individualised (appendix - pictures 24-39) but they start to include some personal aspects, fact that reflected that the process was evolving in a climate in which the student feels safe (appendix - picture 30) and, finally, the collective creative action took place (appendix - pictures 31-38).

An aspect to bear in mind is that this lesson was developed in order to answer a communicative demand detected (overuse of display questions – **appendix I; need I**). In the traditional lessons developed, the range of response was extremely low; however, in this socio-bilingual lesson a substantial growth was observed.

As can be observed in the graphics, in the traditional lesson almost 50% of the questions asked had no verbal answer. However, the figure was reduced in the socio-bilingual drama lesson, a fact that might have been boosted by the reduction of display questions and the inclusion of real reasons for asking (communicative gap).

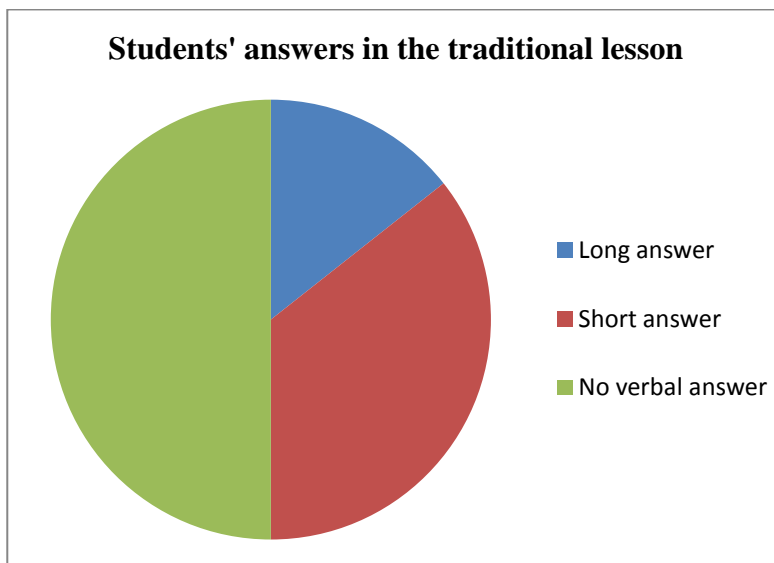


Figure 14 – Student's answer in the traditional lesson

Moreover, the fact that the TTT was reduced allowed the students to participate, increasing their involvement not only in the common artistic creation but also in the sharing process, which forced them to use more elaborated answers.

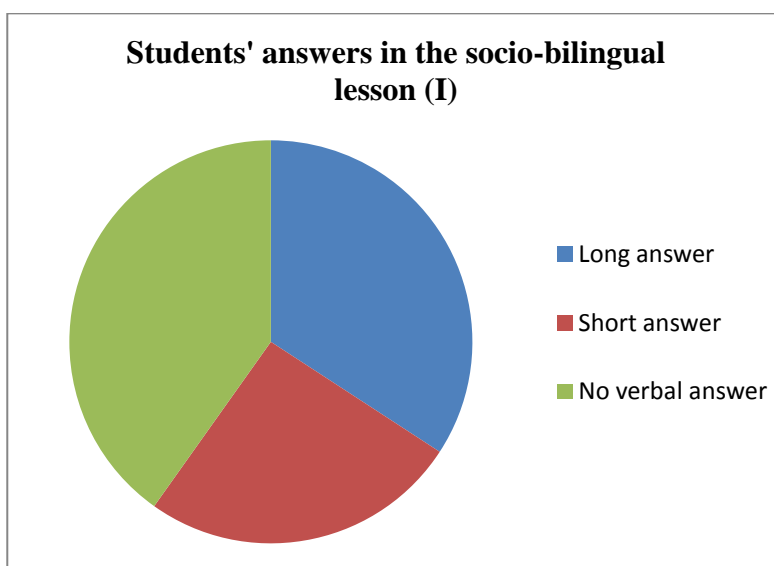


Figure 15 – Student's answers in Listening Theatre lesson

In addition, question patterns have also experienced a significant change. While in the traditional lesson observed in the needs detection process, the number of display questions (normal structured or wh-) was predominant, in the socio-bilingual lesson they scarcely appeared. On the other hand, referential and creative questions, which do not appear in the first lesson, have an important place in the socio-bilingual first lesson. This can be observed in the chart of the following page.

Question patterns' comparison		
Question pattern	Approximated use	
	Traditional lesson	Listening theatre lesson
Normal structured direct question	31 times	11 times
Normal structured question which requires non-verbal/behavioral answer	26 times	23 times
Wh-display question	13 times	–
Either/or display question	12 times	–
Normal/wh- structured referential question	3 times	15 times
Normal/wh- structured imaginative answer	–	36 times

Table 11 – Approximated use of questions in traditional and socio-bilingual drama lessons

Thus, students' communicative use of the target language and creative expression through drama was clearly reflected in this lesson. What has in fact happened is that the second option has created a creative and communicative climate in which students got engaged through the imaginative use of the material. However, it was detected that in the one of the long-term goals (cooperative attitude) was not being encouraged by the activities design. Thus, in a second implementation of the activity, exploration phase was extended, including guessing-sharing feelings game in peers.



Picture III – Second implementation of lesson I – Inclusion of cooperative aspects

LESSON 2 – EXPERIMENTAL THEATRE			
Topic: –	Lesson: 5/8	Age/grade: 1 ST YEAR OF IE	Drama trend: EXPERIMENTAL THEATRE
Expected outcomes			
<i>Short-term objectives</i>		<i>Long-term objectives</i>	
Link the L2 phonemes given to specific movements in the context of the game		Respond personally to different oral stimuli in the target language.	
Recognise different oral stimuli given in the target language		Relate some specific feelings to concrete movements.	
Respond bodily to stimuli given in the target language.		Follow instructions in the target language.	

In this case, the needs' detection process revealed the overuse of a specific interaction pattern: teacher-student negative interaction through the target language (TE-E) in PE lessons (**Appendix I, need 2**). Questions with no communicative intention appeared with a negative connotation, since the teacher used them so as to reprimand the students (e.g. Are you going to be good? Are you a baby boy?). This, coupled with the lack of creative use of the body, made clear which the objectives of the lesson would be.

With regards to second language learning, this lesson insisted on the establishment of personal links with the target language so as to get a real comprehension of the stimuli given, including emotional and affective aspects. However, since those links were expressed through the body, production in the target language was not one of this lesson's strong points. Thus, the communicative focus was on the comprehension of the input and the meaningful introduction of L2 items, in opposition to TPR depersonalized activities. And, regarding content, the focus was on the development of Psychomotor Activity outcomes established in the curriculum, in the context of the area objective: "Explorar y disfrutar las posibilidades comunicativas para expresarse plástica, *corporal* (my emphasis) y musicalmente participando activamente en producciones, interpretaciones y representaciones". This aspect was treated in the corporal expression part (**Appendix II – pictures 43 and 44**) as well as

when the stimuli-impulse-reaction model was being implemented (**Appendix II – pictures 45-48**).

Focusing on drama, the complexity of Grotowski’s method implied the need of giving more time to the students, as the abstract thinking required by the use of no materials made difficult for some pupils to follow the lesson. Besides this, although the stimuli-impulse-reaction process was finally understood by the students, the stereotypes were not completely avoided. In the pictures below, it can be observed that the reaction given to the stimuli “cat” was no different from the expected in a TPR activity.



Picture IV – Reaction to the stimuli: cat. Difficulty to break with interiorised stereotypes.

However, this situation, shows that far from making this dramatic trend inapplicable in the infant education bilingual classroom, requires a long-term treatment which could allow the students to interiorize the method and to start deepening on the personal links with the stimuli. The fact that this process began to yield results in just one lesson, as observed in pictures V and VI where the students start to make personal links with the TL stimuli, evidences the feasibility of this method in the infant bilingual classroom, provided a regular practice.



Picture V – Reaction to the stimuli: cat. Starting to make personal links with the target language

LESSON 3 – THEATRE OF THE OPPRESSED			
Topic: –	Lesson: 8/8	Age/grade: 1 ST YEAR IE	Drama trend: Theatre of the oppressed
Expected outcomes			
<i>Short-term objectives</i>		<i>Long-term objectives</i>	
Have physical affective contact with their classmates		Participate voluntarily and show affectivity.	
Use basic vocabulary about descriptions: short/long hair, tall/short, boy/girl.		Recognise some drama elements in their classmates and contrast between them (voice, body).	
Recognise the parts of the body and its location.			

After several weeks of observation, various crises in which students resort to violence to solve conflicts with their peers were registered. Concurrently, the lack of displays of affection in the group was noticed and, therefore, established as one of the possible causes of students' violent attitude. Thus, the lesson's main goal was the use of the L2 to create a communicative and affective climate in which students would improve their language skills while growing emotionally.

The short-term objectives achievement was highly positive. Regarding the expected outcome, “use basic vocabulary about descriptions: short/long hair, tall/short, boy/girl.”, the results were beyond expectation since students, who were used to use those adjectives repeating them in concrete chunks during the assembly¹⁹ (e.g. Is this a boy or a girl? –Showing the same picture every morning-), used those words with communicative intention in a contextualised situation. On top of that, there were some specific cases in which students who do not take part in the repetition of those chunks, do participate when there was a communicative gap and, therefore, they need (and want) to use the L2.

¹⁹ Check **appendix I – need 1**, table of questions for more examples.

Finally, even in the case of long-term objectives, some improvements were showed, comparing the beginning and the end of the lesson. As can be appreciated in the pictures, children's attitude experienced an important turning around during the process:

Beginning of the lesson: displeasure facial expressions, rejection of body contact.



End of the lesson: open attitude to body contact, facial signs of joy.





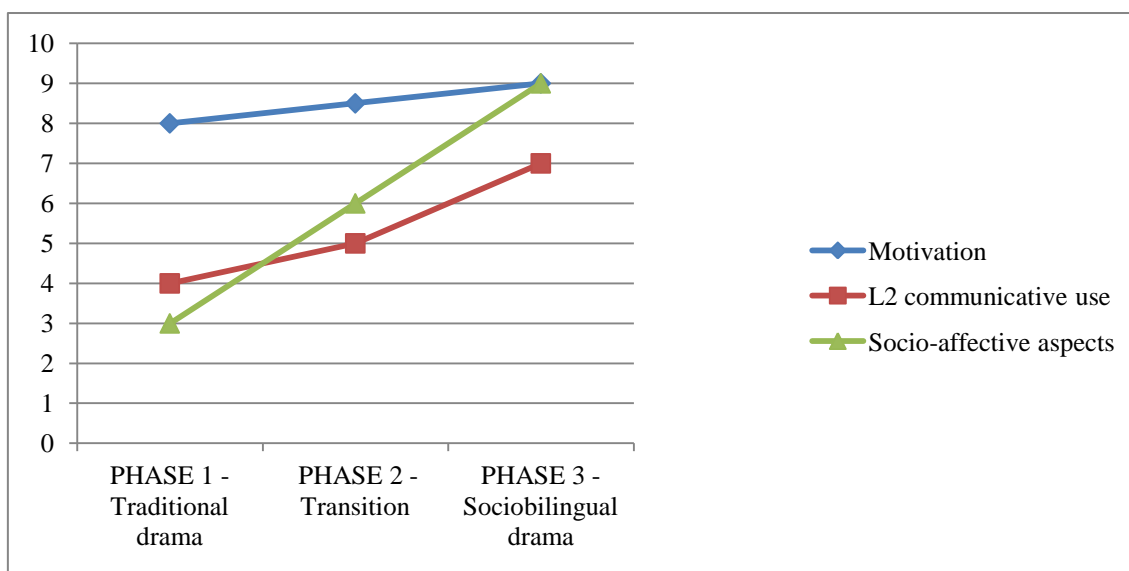
Even though affectivity is not something to be treated in one single lesson, the climate created was evaluated as highly positive, and it also had a positive impact on the use of the L2, proving the strong link between affective classroom climate and the communicative use of target language.

General phase development:

- **Motivation:** high.
- **L2 communicative use:** medium-high.
- **Socio-affective development:** high.

6.2. GENERAL RESULTS

Three general lines of assessment have been selected: students' motivation, communicative use of the target language and socio-affective aspects developed through drama.



As indicated in the sections above, there have been no drastic changes regarding students' motivation. Even though an increase was noted in phase II and III, in which the learner-centred approach gave them a greater role and the communicative gap of the activities a reason for using the L2, three and four year-old pupils were motivated even in the traditional drama lesson. This aspect might be one of pillars in which infant education traditional practices are sustained: very young learners' enthusiasm is always capable of being interpreted and misunderstood to mean that the pedagogical labour is being properly developed. Nevertheless, this willingness to learn is an age-related characteristic that cannot be used as an unquestionable assessment criterion.

Regarding the communicative use of the target language, different aspects should be addressed. Firstly, the fact that traditional drama lessons were implemented in a bilingual context results in some partially-communicative situations in which, although the activity had no communicative intention, some classroom requirements,

such as asking for going to the toilet or giving the dramatization instructions through the target language, required a communicative use of the L2. However, that was definitely not enough to develop a CLIL lesson. The target language thereupon increased in the successive implementation phases, as can be proved in table 5.

Finally, one of the most outstanding aspects of the implementation was the socio-affective development. Even though it was set as a long-term objective, a notable increase in cooperative attitude and affectivity was noticed in the last phase of the implementation, as can be observed in **appendix III - pictures 55-63**.

On the whole, despite certain improvements which will guide future lines of investigation, the results have been positive in terms of affective and CLIL learning in this specific infant bilingual context.

CONCLUSION

*“I must make use of every possibility there is not only to speak about my utopia,
but also to engage in practices consistent with it.”*

Paulo Freire (Pedagogy of Indignation, 2004)

I would like start this concluding section by pointing out that there is the naïve idea in some educational and political sectors that this educational system “is not working” and, therefore, there is the misperception that it could be *fixed*. In that context, lots of new pedagogical trends and ideas are growing under the falsehood of *bilingual* education, which keep ignoring this society’s cultural, emotional and social demands, letting the root of the problem unresolved. Nevertheless, it should be noted that the real problem is that this system works extremely well: it gives exactly the desired results. The fact that art, cooperative work, self-understanding, peace-building processes, body comprehension and expression, critical thinking, real communication and analysis of reality are excluded of Infant Education teaching cannot be understood as a random occurrence. In fact, this situation sends a signal that cannot be ignored by the educational community.

If the emotional and social global crisis has its roots in the educational system, the need of real and deep research and its consequent implementation is undeniable. We cannot therefore confine ourselves to half-measures or superficial methods hidden below the *bilingual* label. A real use of the target language in context and an effective communicative ability is required in order to give the students the tools they will need to exercise their right to participate in all spheres of life. However, giving them the tools to participate in society is not enough: if we want those future actions to lead to a structural change, emotional and social aspects cannot be left to their fate.

This is why at the beginning of this final project some questions were posed: is drama being used at its highest potential? Is it answering all the demands that our society is requiring? The results of the implementation showed that several academic and social demands are neglected in traditional EFL lessons, such as the development of High Order Thinking Skills or cultural and emotional aspects, even when some kind of drama is present. However, flowing from the problem analysis, drama is not merely one element in a wider process, but a key element that can be the breeding ground for the development of a real communicative pedagogical process, allowing the teachers to add the main principles of the Communicative Approach. Moreover, the inclusion of drama's social aspects guarantees holistic, comprehensive attention to the child's development, letting him discover commitment to each other while using the target language and learning curricular content in meaningful situations. Beside this, the aspects signalled in Table 2 (page 19), regarding the connection between Drama and CLIL, have been carefully attended: the importance of the context became apparent in the needs' detection process; problem-solving situations were present in socio-bilingual drama lessons, as well as creativity, and critical and interpretative skills; motivation was significantly increased during socio-bilingual drama lessons; comprehensible input was provided and, finally, the activities had crosscurricular character. All these aspects have been already analysed in the results & discussion section.

Thus, the great challenge facing us right now is how to maintain a coherent system of prioritisation during the whole learning process (i.e. how to attend not only to content and language development and not only to socio-dramatic aspects). Nevertheless, this is not as complicated as it seems, since second language learning and drama share the same objective: to improve learner's ability to communicate to each other. Otherwise, this final project proposal will be just one more 'bilingual' method

which tries to fix with CLIL methodology, but neglects the fourth C: culture, community, citizenship... and some elements which might be added: comprehension of the world, concern about the others, conscientiousness, compromise.

Beyond this, possible means of improvement should be addressed. The inclusion and adaptation of different drama techniques would provide a greater range of activities so as to amplify the option to choose, not only in order to solve conflicts or specific situations, but to use in different classroom situations. For instance, Stanislavski's system, which makes actors draw upon their own feelings and experiences to connect with the character they portray, might be adapted in storytelling sessions. Another mean of improvement, which may lead us to reflect on this proposal's limitations, refers to the time elapsing since the first implementation was made. The lack of time to assess the process and therefore the long-term objectives consecution is one of this project's limitations. However, far from being something negative, it just offers a further opportunity to continue studying the potential of socio-drama techniques in the bilingual classroom. This process, which may seem just one step of many toward a better bilingual teaching, is much more than that. However, it must be taken not as a set of activities but as a new perspective which will lead the teacher and the students to a deeper understanding of the world so as to change it to some extent.

There is no doubt that it will be a hard and tricky road to go down and that teachers always have to work respecting a legal framework, however, it cannot be forgotten that education is love and love is an act of courage, so teachers have the duty to be brave.

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APPENDIX

I. Needs' detection process:

NEED I: Overuse of display questions.

In order to be able to analyse all these aspects during the lesson, the chart of the following page has been designed. It is an adaptation of the criteria given by Penny (1996:230), the types of questions of Slattery & Willis (2001) and some aspects that have been included considering their relevance for the way this specific group works.

In the chart, number 1 corresponds to the less property of the question and number 5 to the most positive approach. In the extension part, 'short' is for an answer which requires just one word, and 'long' for those answers which requires the pupil to say more than one word. In type of question, the letter corresponds with the following types according to the way the teacher tries to elicit language (adapted from Slattery & Willis, 2001):

A. Normal structure.

Eg. Are you a boy?

B. Wh- questions.

Eg. What are you?

C. Questions by using intonation only.

Eg. He is a boy?

D. Unfinished sentences with rising intonation.

Eg. He is a....?

E. Either/or questions.

Eg. Is he a boy or a girl?


F. Questions using just the key word.

Eg. Boy?

Moreover, a number will be added according to the following code to register the type of response the question requires:

1. Direct question (yes/no).
Eg. Are you sure?
2. Short answer/retrieval style question.
Eg. Who is number twelve?
3. Non-retrieval/imaginative question.
Eg. What do you think is going to happen?
4. Display question.
Eg. What colour is the marker?
5. Referential question.
Eg. What did you do in the park?
6. Body or behavioural answer (T asks the SS to obey by using questions or gives instructions).
Eg. Do we have to run in the classroom?

One example can be given for illustration:


T: *this is a...?* - S: *circle* → Code: E2

Observation chart – Focus on questions

Level: 1st year Infant Education

Lesson: Assembly

Date: 4th May 2015

Number of students: 23








Question		Criteria (Adapted from Penny 1996: 230)					Student's answer	Type
		Clarity	Learning value	Interest	Availability	Extension		
1	Are you the driver?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	A1
2	Are you a boy or a girl?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Boy	E4
3	Andrés and Mateo together...?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	C6
4	Ready?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	F6
5	What's the matter?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Que fui a los bolos	B6
6	What?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Que ayer jugué a los bolos	B5
7	Really?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	F1
8	Did you play bowling?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Sí	A1
9	Was the ball light or heavy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	E4
10	It was heavy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	C1
11	Yes or no?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Sí	E1
12	Was the ball big or small?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Big	E4
13	Did you like it?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	A1
14	Is Beatriz the train driver? (Obvious answer)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Sí	A4
15	Are you happy or sad?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Happy	E2
16	Are you going to say good morning or good afternoon?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	E4
17	Are you shy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	A1
18	What are you going to say?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Good morning	B2
19	Do you want the pointer?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	A1
20	Is the pointer up or down?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Up	E4
21	Why are you sad?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	B5
22	Did you have an accident?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No	A1
23	Did you fall down?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	A1
24	On the floor?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	C1
25	Did you say good morning or <i>buenos días</i> ?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Good morning	E6
26	Is (name of the student) here? (x25)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Good morning	A1
27	Are you sleepy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	A6

Question		Criteria (Adapted from Penny 1996: 230)					Student's answer	Type
		Clarity	Learning value	Interest	Availability	Extension		
28	You have to say...?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Good morning	D2
29	Not today?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	_	C6
30	Good morning... pepito?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	Good morning Ángel	C6
31	Do we have to play with the farm now?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	_	A6
32	Ok (name of the student)? (x3)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	_	C6
33	Where is the traindriver? (calling attention)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	_	B6
34	Good morning...?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	Good morning Ángel	D6
35	What is this?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	School	B4
36	And this is the...? (pointing picture of the house)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	House	D4
37	Is the house big or small?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Big	E4
38	The house is big?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	_	C4
39	Are you sure?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Small	A1
40	And the school is...?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Big	D4
41	Ana, do we have to play with the farm?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	_	A6
42	How many boys at home?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Two / dos	A2
43	How many girls at home?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	One / Uno	A2
44	One girl?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	_	C6
45	One boy and... how many girls?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Zero / cero	A2
46	How many children at home?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Two / dos	A2
47	Who is number one?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Ana	B2
48	One baby wipe? (reprimand)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	_	C6
49	The baby wipe is...?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	_	D4
50	Clean or dirty?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Clean	E4
51	And the tissue is...?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	D4

Question		Criteria (Adapted from Penny 1996: 230)					Student's answer	Type
		Clarity	Learning value	Interest	Availability	Extension		
52	Does it smell good or bad? (x25)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Good/Bad/so so	E2
53	Bad?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	-	F4
54	Now is it clean or dirty?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Dirty, dirty, dirty	E4
55	What is this? (pointing the picture)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Boy	B4
56	Who is number 11?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Juan	B2
57	Are you going to be a good boy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	-	A6
58	Valeria? (Calling attention)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	-	F6
59	Is José number 11?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	-	A1
60	Can you write number 11?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	-	A6
61	Is number 1 angry?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	-	A6
62	Angry again?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	-	C6
63	What is this? (Pointing the picture)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Girl	B4
64	Who is number 13? (x10)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Bea	B2
65	Is number 3 sleepy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	-	A6
66	What's the matter Adrian?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Que mi tato cumplió	B5
67	What?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Que en su cumpleaños vamos a los bolos.	B5
68	Is today your birthday?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	-	A1
69	Your brother's?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Nods)	C1
70	When is going to be your brother's birthday?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	-	B2
71	Today?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No	F1
72	Saturday or Sunday?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Nods)	F2
73	(Another S says he is going to a wedding) Oh, are you happy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Nods)	A1
74	Are you going to fly?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No	A4

Question		Criteria (Adapted from Penny 1996: 230)					Student's answer	Type
		Clarity	Learning value	Interest	Availability	Extension		
75	Are you going to sleep?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No	A4
76	Are you going to dance?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	A4
77	And Miguel, are you going to a party?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Sí	A1
78	Ana, do you have to talk to your friend now?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	A6
79	Bye bye children, hello...?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Calendar!	D2
80	What colour is the marker?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Blue	B4
81	How many things in the calendar?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Four / cinco /seven	A2
82	Who is number 8?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Ángel / Ana / Yo	B2
83	Number 8, number 8, where are you?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	B6
84	Children is it April?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No, no, no (chunk)	A4
85	How many days in the week?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Seven / Siete	A4
86	Are the girls right or wrong?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	E2
87	Are you going to be good?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	A6
88	Can you listen to the children?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	_	A6
89	Children is today Monday?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No, no, no (chunk)	A1
90	Children is today Tuesday?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No, no, no (chunk)	A1
91	Children is today Wednesday?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No, no, no (chunk)	A1
92	Children is today Thursday?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No, no, no (chunk)	A1
93	And is today Friday?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Yes / sí	A1
94	Today is Friday, Friday...? (continue the rhyme)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Fish	D2
95	What colour is Friday?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Rosa	B4
96	Purple or pink?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Purple / morado	E2
97	Is the calendar ready?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Yes	A6
98	Bye bye calendar, hello...?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	*winday / sun / weather	D2

Question		Criteria (Adapted from Penny 1996: 230)					Student's answer	Type
		Clarity	Learning value	Interest	Availability	Extension		
99	Do I open the door or do I open the window?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	The window	E2
100	Window?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	F1
101	Do I have to pull or push?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Pull / Push	E4
102	Pull?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Yes / sí / no	F4
103	Can you see?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	A1
104	What's the weather like?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	B2
105	Is it storming?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No, no, bye bye storm (chunk)	A1
106	Is it windy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No, no, bye bye wind (chunk)	A1
107	Is it cloudy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No, no, bye bye clouds (chunk)	A1
108	Is it snowy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No, no, bye bye snow (chunk)	A1
109	Is it foggy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	No, no, bye bye fog (chunk)	A1
110	No, it is...?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Sunny	D2
110	Are you ok? (reprimand)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	A6
112	Laura are you ready?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	A6
113	Do you want a tissue?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	A1
114	Do you want to go to the toilet?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	A1
115	Then are you going to listen?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	A6
116	How are you today? (to the train driver)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	A2
117	What? (asking him to speak louder)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	B6
118	Is he angry?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Le da vergüenza	A6
119	Are you a big boy or a baby boy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Big boy	E4
120	Are you a good boy or a naughty boy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Good boy	E4

Question		Criteria (Adapted from Penny 1996: 230)					Student's answer	Type
		Clarity	Learning value	Interest	Availability	Extension		
121	Who is talking?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	B6
122	How old are you?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	A2
123	Are you two years old, three years old or four years old?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Shows three fingers)	E2
124	What colour are your shoes?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	They are blue (x3)  (chunk)	B4
125	What colour are your socks?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	They are black (x3)  (chunk)	B4
126	What colour are your pants?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	They are green (x3)  (chunk)	B4
127	Are you wearing shorts?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	A4
128	What colour is his shirt?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	They are/ it is green  (x3) (chunk)	B4
129	Lorien, is it blue? (calling attention)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	A6
130	Is the shirt blue? (calling attention)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Denies with his head)	A6
131	Children, what colour is his shirt? (calling att.)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Black	B6
132	Is his hair curly or straight?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	E2
133	Curly as Tina's hair or straight?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Rizado	E2
134	In English?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Curly	C6
135	Can you see his eyebrows?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	They are brown (x3)  (chunk)	A6
136	What colour are the lips?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	They are pink (x3)  (chunk)	B4
137	Where is the tongue?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(He shows his tongue)	B4
138	What colour is the tongue?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	They are/it is pink  (x3) (chunk)	B4

Question		Criteria (Adapted from Penny 1996: 230)					Student's answer	Type
		Clarity	Learning value	Interest	Availability	Extension		
139	What colour are the teeth?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	They are white (x3) 🎵 (chunk)	B4
140	What's your mother's name?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	B2
141	Pepita? (asking him to answer)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Denies with his head)	F6
142	Juanita? (asking him to answer)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Denies with his head)	F6
143	Is your mother's name Pepita?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	María	A6
144	What's your daddy's name?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Miguel	B2
145	Have you got brothers or sisters?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	A1
146	Is your sister big or small?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Small	A2
147	What's your sister's name?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	B2
148	I... Inma...?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	D2
149	Inmaculada?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	F1
150	Is your sister's name Inmaculada?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	A1
151	Have you got a cat?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Denies with his head)	A1
152	Have you got a fish?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Denies with his head)	A1
153	Have you got a dog?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Nods)	A1
154	Dog?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Sí	F1
155	What's your dog's name?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Rocky	B2
156	Is Rocky a boy or a girl?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	A boy	E2
157	How many in your family?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	One, two, three, four, five.	C2
158	Is your name long or short?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	Short	A4
159	Is this your name?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	(Denies with his head)	A4
160	Where is the clock? (reprimand for noise)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	B6
161	How many children on the chair? (reprimand)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	A6

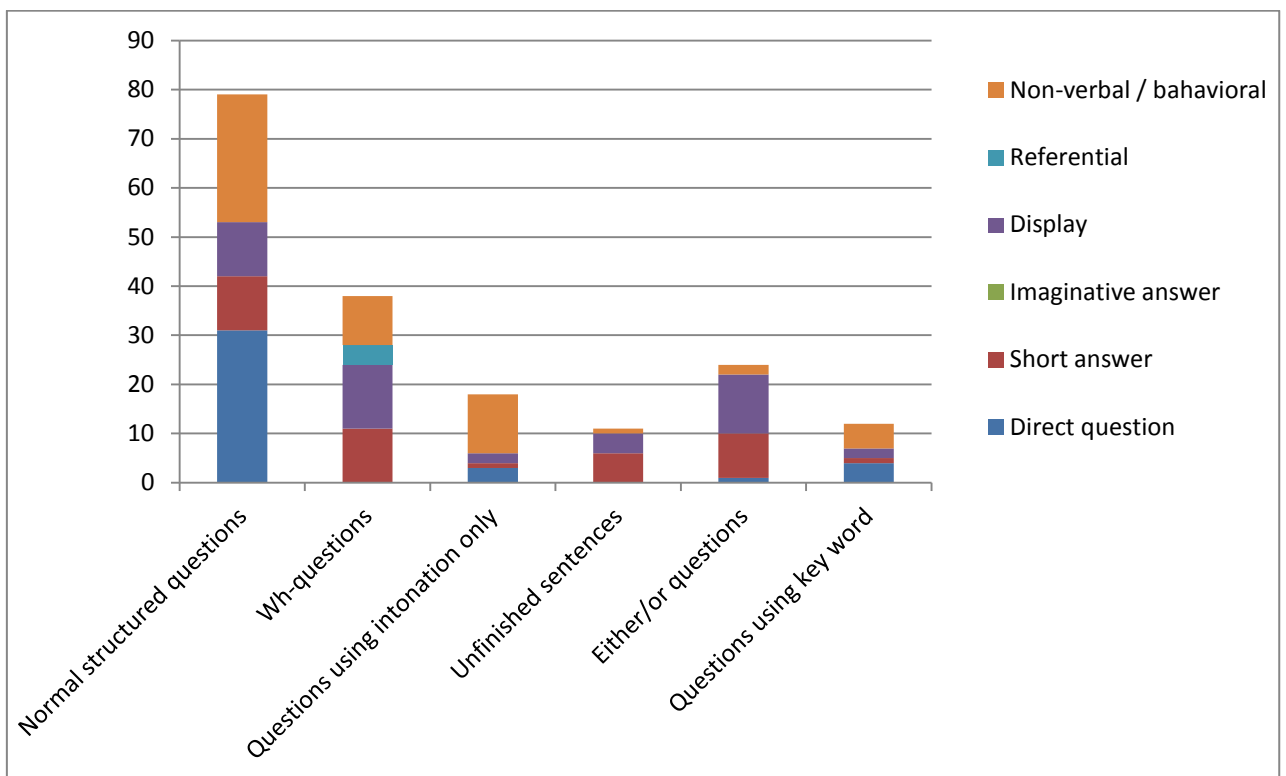
Question		Criteria (Adapted from Penny 1996: 230)					Student's answer	Type
		Clarity	Learning value	Interest	Availability	Extension		
162	Where is the traindriver? (calling attention)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	–	B6
163	Is your name Ángel? (reprimand)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	–	A6
164	Now are you ready?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	–	A6
165	Are you going to be a good boy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / Long	–	A6
166	How many letters?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short / <u>Long</u>	One, two, three, four, five.	A2
167	Who is number 5?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Bea / Javier / yo	B2
168	Do you want to draw yourself?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Nods)	A6
169	Eyelashes?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	–	F6
170	No eyelashes?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Draws the eyelashes)	C6
171	What about eyebrows?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Draws the eyebrows)	B6
172	And the ears?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Draws the ears)	C6
173	No hair?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Draws the hair)	C6
174	What about the legs?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Draws the legs)	B6
175	No toes?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Draws the toes)	C6
176	Are you happy?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Nods)	A4
177	Are you going to listen? (reprimand)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	–	A6
178	Where is Ángel? (reprimand)	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	–	B6
179	Up or down?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	<u>Short</u> / Long	Up	E4
180	Oh! Angel is up?	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	Short/Long	(Laughs)	C4
GLOBAL RESULTS		High	Medium-low	Medium-low	High	<u>Long answer:</u> 28/180	<u>Verbal answer:</u> 55/180	–

Table 12 – Needs' detection process Part I – Use of questions.

Analysis of the lesson:

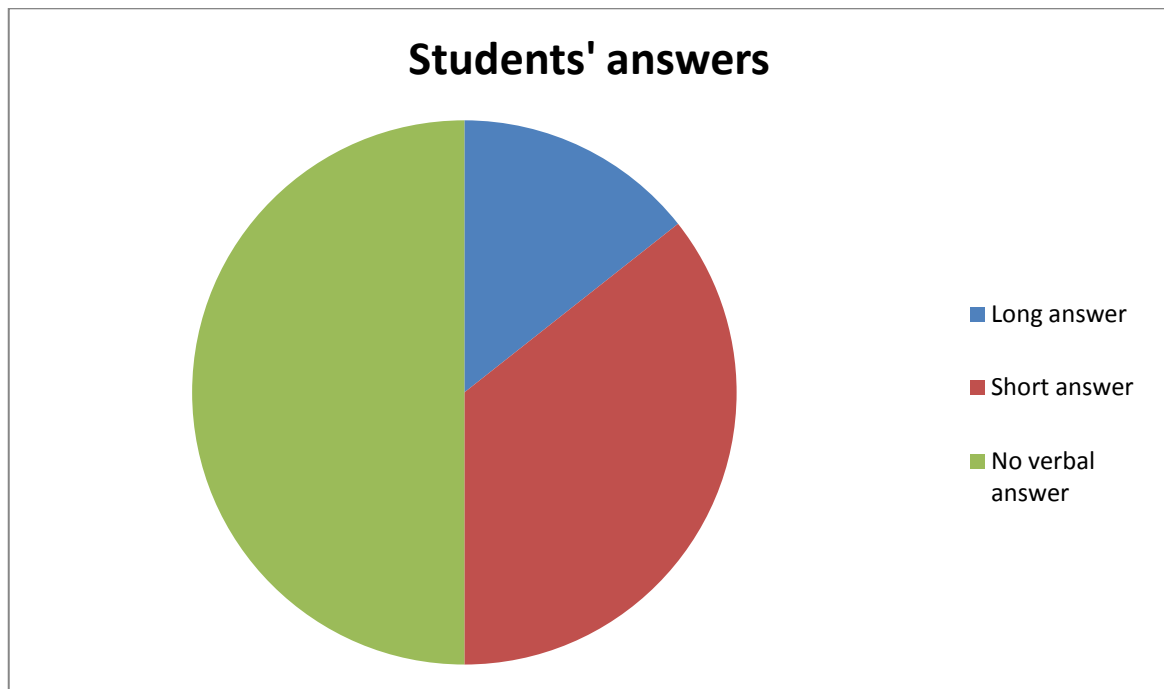
As can be noted from the chart, there are some question types frequently used by the teacher. The most common questions made are:

- Normal structured direct question (A1): 31 times.
Eg. Do you want a tissue? (question number 113).
- Normal structured question which requires non-verbal/behavioral answer (A6): 26 times.
Eg. Ana, do we have to play with the farm?(question number 41).
- Wh- display question (B4): 13 times.
Eg. What colour is Friday? (Question number 95).
- Either/or display question (E4): 12 times.
Eg. Are you a boy or a girl? (Question number 2).



The most common question patterns are those in which the teacher uses simple or wh-structures and the student does not produce a verbal answer or when the teacher display questions.

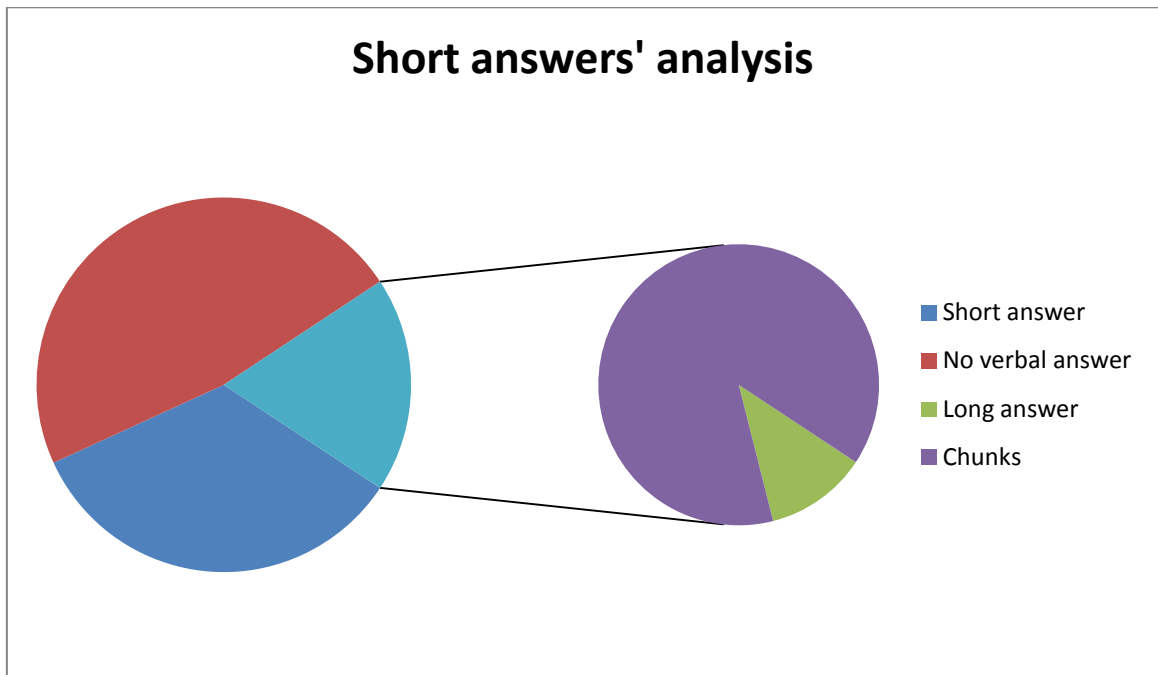
One of the most relevant consequences of the overuse of those kinds of patterns is that the students do not have to produce or, when they do produce, it is just a direct question or a display one, so neither creativity nor real communication are involved, since there is no information gap.



Following CUP (1996) the main reasons for questioning are to check or test understanding, knowledge or skill; to get learners to review and practise previously learnt material; and above all, to reprimand children looking for a change in their behaviour. The most common question set is therefore Teacher question – Student non-verbal / behavioural response.

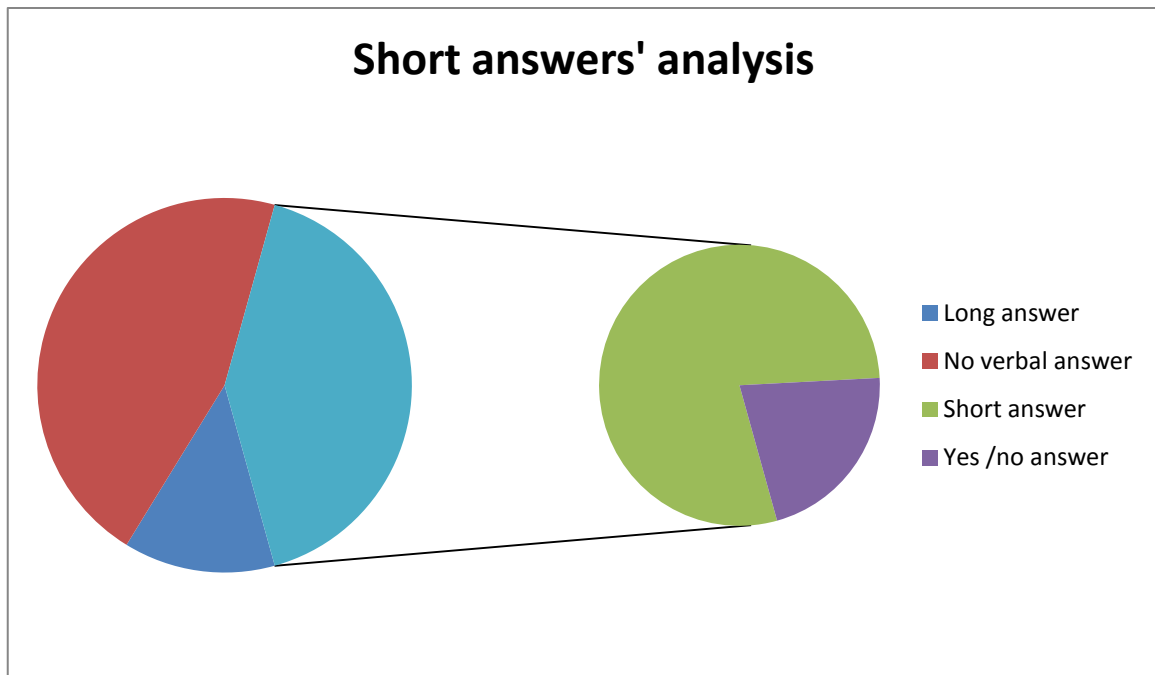
Long answers' analysis:

In this case, most of students' long answers (more than one word) are chunks which they repeat every morning. On the other hand, referential questions which require long answers are answered in the mother tongue.



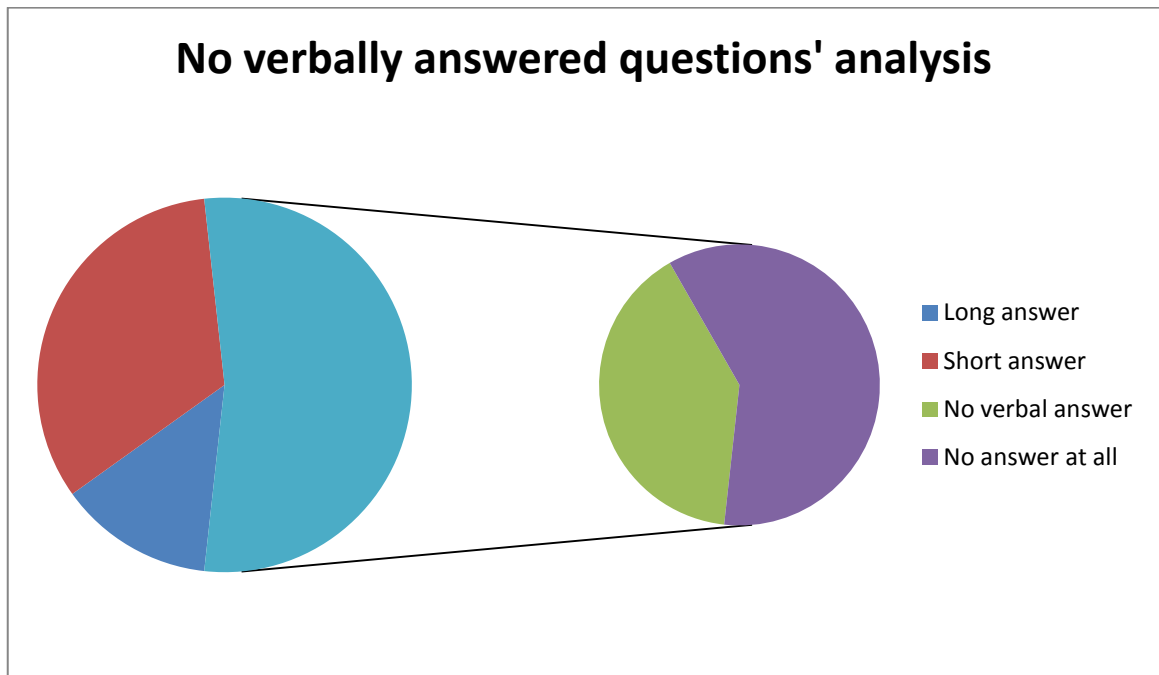
Short answers' analysis:

As one can see, most of short answered questions required just one word (a number or the name of a student) and direct questions are usually answered bodily instead of saying “yes/no”.



No verbally answered questions' analysis:

Finally, questions which do not elicit students' production in the target language can be classified in two categories: those who elicit gestural, body o behavioural answer (eg. Start talking with their classmate; draw something they have forgotten to draw) and those who are not answered at all.



NEED II: PE lessons focused on form and overuse of TPR.

PE lessons have been observed during ten weeks with four different infant education classrooms. In all of them the procedure is the one developed in the following chart.

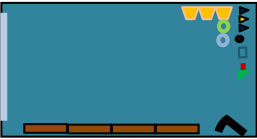
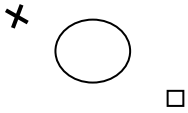
General interaction log:

Penny (1996) proposes to classify forms of interaction in five groups, depending on how active the teacher and the students are in their participation. However, since that classification was developed thinking of second language primary lessons, it seems necessary to adapt some aspects to the infant education bilingual context before implementing it.

General interaction log	
<i>Original code (Penny, 1996: 227)</i>	<i>Adapted code</i>
<i>Criteria: participation (active or not)</i>	<i>Criteria I: agents involved</i>
TT → Teacher very active, students only receptive.	<i>Teacher Talking Time (TTT)</i>
	TG → Teacher talks to the whole group. TS → Teacher talks to one specific student.
T → Teacher active, students mainly receptive.	<i>Student Talking Time (STT)</i>
	SS → A student talks to another student. ST → A student talks to the teacher. SG → A student talks to the whole group.
TS → Teacher and students fairly equally active.	<i>Criteria II: emotional load / nature of the intervention</i>
S → Students active, teacher mainly receptive.	+ → Positive reinforcements, caring, congratulations, compliments. - → Reprimand, disturb, fight, argue.
SS → Students very active, teacher only receptive.	<i>Criteria III: language used</i>
	E → Communication in the target language (English). S → Communication in the mother tongue (Spanish).
<i>Example (more examples in appendix I)</i>	
During the assembly, the teacher is checking assistance. T: “ <u>Goodmorning boys and girls</u> ” SS: “Goodmorning”	
<i>Codification</i>	
TS	TG+E

Table 13 – Needs’ detection process Part II – Int. Log.

GENERAL FRAMEWORK OF THE LESSON

Date: 04/07/2015	Time: 15:00 – 15:30	Duration: 30' (Net: 25')	Cycle: 2 nd Infant Education	Course: 1° (3-4 years old)	Number of pupils: 23
School: Catalina de Aragón Primary School			Teacher (British Council): Susana Ávila		
Content related outcomes: Jump, hop and run; recognise the position of their eyes, ears, nose and mouth as well as their hear, shoulders, knees and toes; imitate swimming, sleeping and flying movements; keep quiet when hearing “stop”; complete successfully the circuit.			Language related outcomes: recognise colours, shapes and body parts (word recognition without production); follow instructions in TPR activities; sing the song “head, shoulders, knees and toes”; repeat key words.		
Space: Psychomotor activity room. 		Position of the observer: 	General observations: Excess of TTT. Excess of display questions. Lack of real communication. Detrimental effect on physical activity because of the intensive language practice. Lack of affective climate in the classroom.		

Desarrollo de la sesión






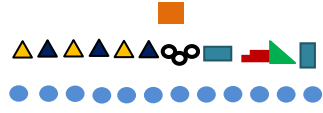

Nº	Activity	Spatial distribution	Development	Questions		Intervention		'
				TTT	STT	TTT	STT	
1	Starting routine	Circular – Teacher outside. 	At the start of every PE class, T seats SS in a circle and she goes to close the door. She asks SS what she has to do. She uses some clown techniques pretending not knowing how to do it. Then she asks them if they want the lights on or off.	- Are you ready? - Do you want me to close the door? - Do I have to pull or push? - Do you want the lights on or off?	- Like this? - What is this? - Ana are you OK? - Are you going to be good? - Is Susana happy or sad?	TG+E TE+E TE-E	SG+E SG+S	2'
2	“Head, shoulders, knees and toes” 	Circular – Teacher integrated 	T asks SS to touch parts of their face: eyes, ears, nose and mouth. She changes the order and the speed. T asks SS to touch parts of their body: head, shoulders, knees and toes. Finally, they sing the song four times changing the speed.	- Where are your eyes/ ears/etc. ? - Ana, are those you ears or your eyes? - Are you sure? - Children, is Bea touching her mouth or her nose? - Can you do it faster?	- Do you want Susana to take off your shoes? (reprimand) - Do you want Susana to sing the song? - Do you want to sing the song? - Juan, are you angry?	TG+E TE-E	ST+E ST-S ST+S	5'
3	Total Physical Response (Asher, 1970)	Circular – Teacher in the middle. 	T says different verbs and SS have to do the action: run, swim, dance, fly, sleep.	- Alex are you going to be good or naughty? - Are you running or are you flying? (reprimand) - Are you sleepy?	- Do you want to sit on the bench? (reprimand) - Don't you want to play? - Are you a good boy or a naughty boy?	TG+E TE-E	ST+E ST+E SS+S	5'
4	“Stop”	Free in movement. Teacher at the front. 	T says “run” and SS have to run until she says “stop”. They cannot move until the T says run again. If T sees an S moving at stop time the S has to sit down on the bench.	- Are you ready? - Are you OK? - Are you running or are you flying? - Did I say fly? (reprimand) - Did you move?	- Children, did Ana move? - Are you a baby boy? - Were you punching Valeria? - *¿Quieres que se lo cuente a María?	TG+E TE-S TE-E	SS-S ST+S	5'
5	Circuit	One student doing the circuit, rest of the group waiting sitting in the benches. 	T asks the SS questions while she sets the circuit. She asks about colours, numbers, shapes and sizes. Then, the T calls the SS one by one and they have to do the circuit. Meanwhile, the others have to wait quietly at the benches.	- What colour is this? Are you sure? - Is this a circle or a triangle? - How many cons do I put? - What do you have to do here? - Run or walk? - Do you want to do it? Why not? - Who tell a circle? Well done!	- Do you want Susana to tell the teacher you were naughty? - Do you have to jump or do you have to walk? - Do you need some help? - Are you ready? Who is next?	TG+E TE-E	ST-S ST+E	10'
6	The train	Moving in line 	T calls the SS one by one and they all make a train. They move around the class and the come back to the classroom.	- Do you want to play the train? - Are you going to be good? - Where is Marcos?	- Are you going to run on the hallway? - Do you have to run now?	TG+E TE-E	SS-S SS+S	5'

Table 14 – Needs' detection process Part II – Analysis of the PE lesson

Analysis of the lesson:

Even though the methods implemented in the lesson are generally accepted in the educational community, important aspects remain to be addressed, such as how to put the communicative principles into practice without causing a detrimental effect on other essential features of the holistic development of the child and including highly relevant aspects such as emotional development, cultural awareness and creative thinking. Therefore, it can be held that the inclusion of self-expression activities through the body is needed.

In terms of interaction, one of the most relevant aspects is the fact that there is negative talk to the student in every activity (TE-E) in which the teacher uses questions in the target language to reprimand the child (eg. Did I say run?). This might have a counterproductive effect, since children may think they do not have to answer when a question in the mother tongue is made. Besides, another substantial aspect is that the teacher uses the third person to talk about herself, with the intention of making it simpler for the pupils (eg. Susana is going to be sad). Even though the fact of simplifying language instead of using natural English with very young learners is controversial, there are solid reasons for not using the third person instead of the first, since pupils may get confused and acquire wrong structures.

To sum up, this situation implies a multi-faceted challenge: there is the need to develop communicative activities through the target language without forgetting physical aspects.

NEED III: lack of sense of community and punctual violence crisis derived.

A group of three and four year old children has been observed for a period of ten weeks. Thus, multiple aspects related to cooperation and peace-building processes have been analysed.

First of all, and being aware of the age-appropriate behaviour according to Child Development Psychology, a lack of cooperation has been detected. It must be added that violence is usually used as the first problem-solving tool, which definitely have a negative impact on the classroom climate.

In such a context, it has been considered that the most effective procedure will not be the implementation of concrete measures so as to solve punctual violence crisis, since that may left the root of the problem unresolved, but to start changing some methodological aspects which promote the development of students' sense of community.

II. Development of the lessons - visual report:

Traditional lesson – Session 1



Picture 2 – Introducing the story: The Three Little Pigs.



Picture 3 – Introducing key vocabulary I: houses.



Picture 4 - Introducing key vocabulary II: materials (straw, wood and bricks)



Picture 5 - Remembering key concepts: big/small



Picture 6 - Sharing our knowledge about the story.

Traditional lesson – Session 2



Picture 7 – Telling the story by using the materials.



Picture 8 - Asking questions about the story (Eg. What was house number one made of? Can you point to the material?)

Traditional lesson – Session 3



Picture 9 - Remembering the story.



Picture 10 – Giving instructions for dramatising the story.



Picture 11 - Dramatization: the wolf blowing the first house.

Traditional lesson – Session 4



Picture 12 – Making questions about the materials



Picture 13 – Experimenting with the materials

Transition lesson



Picture 14 - Starting the lesson: introduction to the topic (the big bad wolf). Detection of previous knowledge.



Picture 15 – Introducing feelings dramatization: guess how I feel.



Picture 16 - Dramatising feelings I: afraid wolf.



Picture 17 – Dramatising feelings II: Angry wolf



Picture 18 – Main activity I: the wolf and the pigs.



Picture 19 – Main activity II: looking for my pack.



Picture 20 – Ending the lesson: repeating the relax activity (the wolf’s belly)



Picture 21 – Ending the lesson: sharing experiences.

Socio-bilingual drama lessons:

1- Listening theatre.



Picture 22- Starting the lesson: What is this?



Picture 23 – Recognition: exploration through the five senses.



Picture 24 – Symbolic exploration. What is this? - Student A: a mountain.



Picture 25– Symbolic exploration. What is this? - Student B: the sea.



Picture 26 — Symbolic exploration. What is this? - Student C: sand.



Picture 27— Symbolic exploration. What is this? - Student D: a bed.



Picture 28– Symbolic exploration. What is this? - Student E: a mat.



Picture 29– Symbolic exploration. What is this? - Student F: a mountain (repeated)



Picture 30– Symbolic exploration. What is this? - Student G: my bed (personal link)



Picture 31 – Explaining the next part: cooperative creation; first part, following one student’s proposal all together. Example given: a hat.



Picture 32: cooperative creation; first part, following one student's proposal all together. Student A: a blanket.



Picture 33: cooperative creation; first part, following one student's proposal all together. Student B: the wind.



Picture 34 - Cooperative creation; first part, following one student's proposal all together. Student C: a snake.



Picture 35 – Cooperative creation; first part, following one student's proposal all together. Student D: a tiger.



Picture 36 – Cooperative creation; first part, following one student’s proposal all together. Student E: a scarf.



Picture 37 – Cooperative creation; second part, common creation. Student B: the sea (each one is a wave)



Picture 38 – Identification: corporal identification with the material (we are fabrics).



Picture 39 – Closing the eyes and remembering the experience.



Picture 40 – Opening the eyes and sharing feelings.

2- Experimental theatre.



Picture 41 – Preparation phase: dialogue.



Picture 42 – Preparation phase: stimuli – impulse – reaction.



Picture 43 – Phase I: corporal expression.



Picture 44 – Phase I: corporal expression II (free movement)



Picture 45 – Phase II: stimuli – impulse – reaction. Student A personal link: cat.



Picture 46 – Phase II: stimuli – impulse – reaction. Following student A’s creative action.



Picture 47 – Phase II: stimuli – impulse – reaction. Student B’s personal link: cat.



Picture 48– Phase II: stimuli – impulse – reaction. Following student B’s creative action.



Picture 49 – Relax: sectored corporeal movements with contrasts.



Picture 50 – Sharing feelings about the experience.

3- Theatre of the Oppressed.



Picture 51– Starting the lesson: the wood of sounds.



Picture 52– The circle of blind



Picture 53– The circle of blind: describing what she has felt.



Picture 54 – The crystal snake: regrouping.



Picture 55 – The balloon as a prolongation of the body.



Picture 56– Nobody with nobody: One S gives the instruction “Nose with ear”.



Picture 57 – The affective magnet I



Picture 58 – The affective magnet II



Picture 59 – The affective magnet III



Picture 60– The wood of people – Giving instructions.



Picture 61– The wood of people I –guided action.



Picture 62 – The wood of people II – spontaneous action.



Picture 63 – The wood of people III – spontaneous action.

III. Self-assessment transitional lesson sheets.

The feelings sheet



Today we did:

.....

.....

.....

And I felt:



HAPPY



ANNOYED



AFRAID



SLEEPY

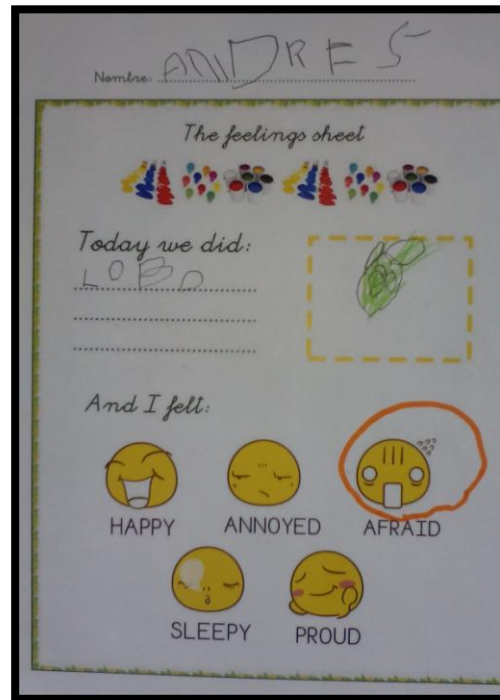


PROUD

Students' answers:

Example 1:

- Summary of the lesson: lobo.



- How I felt: afraid (of the wolf)

Example 2:

- Summary of the lesson: lobo.



- How I felt: annoyed.

Example 3:

- Summary of the lesson: correr.

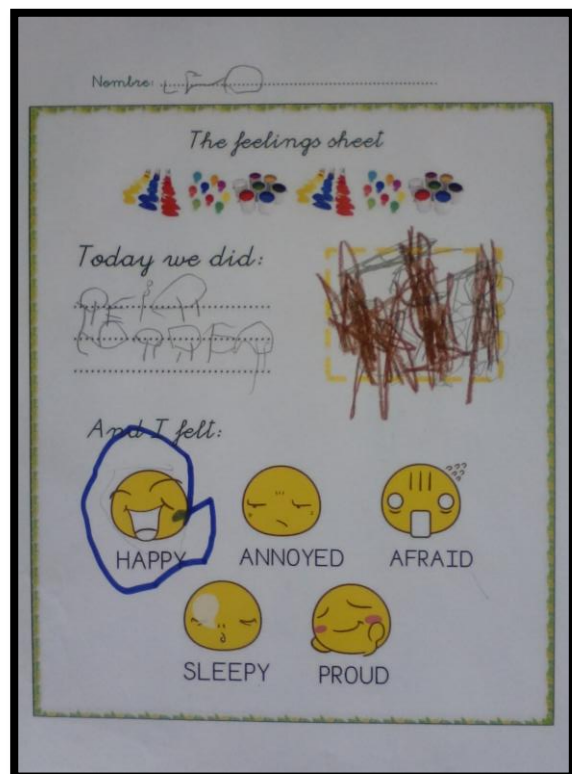
- How I felt: *all the emotions.



Example 4:

- Summary of the lesson: Reír y correr.

- How I felt: Feliz.



Example 5:

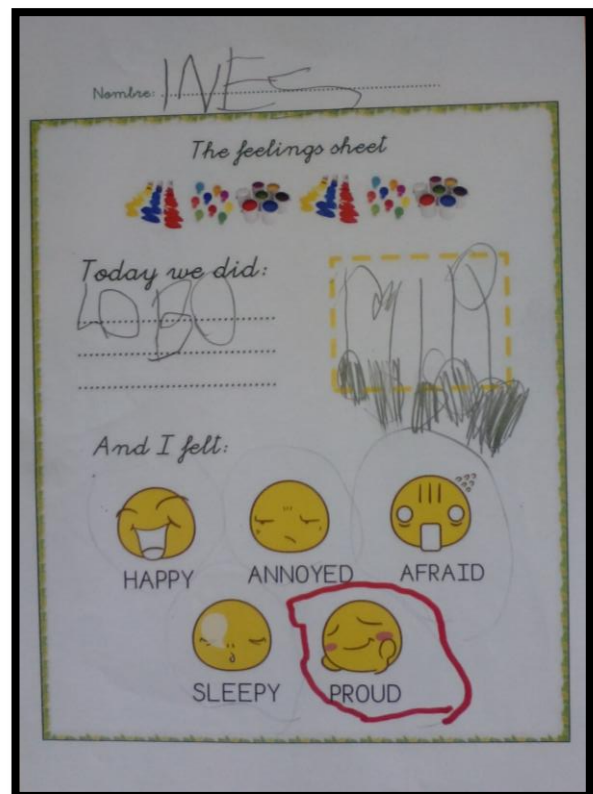
- Summary of the lesson: correr.



- How I felt: proud.

Example 6:

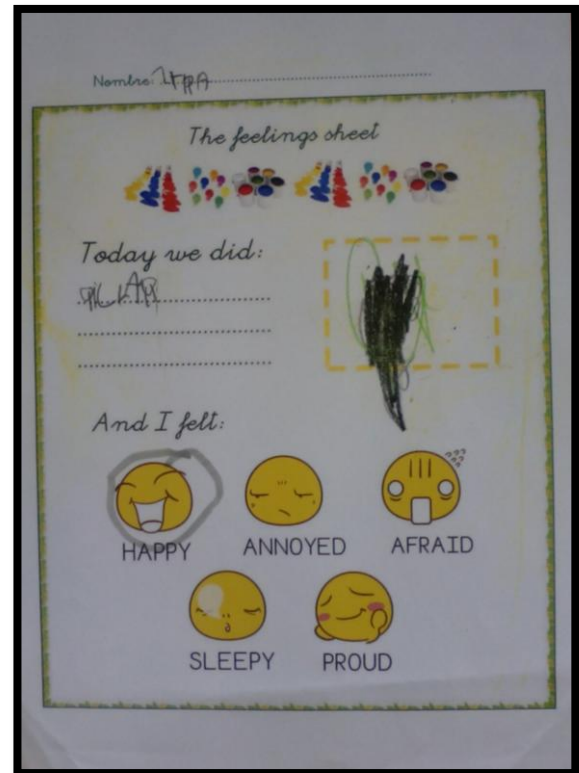
- Summary of the lesson: correr.



- How I felt: proud.

Example 7:

- Summary of the lesson: Pillar



- How I felt: happy.

Example 8:

- Summary of the lesson: correr.



- How I felt: annoyed.

Example 9:

- Summary of the lesson: Tripa (exercise “my bally is a ballon”)

- How I felt: happy.



Example 10:

- Summary of the lesson: -

- How I felt: -

