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DRAMA-BASED EDUCATION: IMPROVING FOREIGN LANGUAGE ORAL COMMUNICATIVE COMPETENCE WITHIN AN INCLUSIVE SPACE

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ABSTRACT

This study inquires into the ways in which drama-based education creates inclusive spaces to improve students' oral communicative competence. The study is to be conducted with foreign language 4th of ESO students in a public school in Barcelona. Students' Psychosocial development and self-understanding transformations are studied in their contributions to drama-based inclusive spaces. Two groups participate in a 4-week course: a control group is taught within an ordinary non-dramatizing environment; and an experimental group engages a designed drama-based programme. A pre- post- N-level examination measures the improvement in the students' oral communicative competence. Besides, an interview with the regular FLA teacher inquires into students' behavioural changes and a focus group studies students' identification processes with the foreign language.

The present study was not implemented due to covid-19 sanitary crises. Nevertheless, all the elements of the study have been designed so that those can be implemented in the future.

Key words: drama-based education, oral communicative dimension, inclusivity, psychosocial development, self understanding

Aquest estudi investiga l'educació teatralitzada com a espais d'inclusió on desenvolupar les competències comunicatives orals dels alumnes. L'estudi es durà a terme amb grups de llengua estrangera de 4t d'ESO d'una escola pública de Barcelona. El desenvolupament psicosocial de l'alumne i les transformacions en la comprensió d'un mateix són objecte d'estudi en tant es presenten en l'entorn que proporciona l'educació teatralitzada i potencien el seu potencial d'inclusió. Dos grups participen en l'estudi que tindrà una duració de quatre setmanes. El grup de control reb classes en un entorn ordinari sense dramaturgia; el grup experimental participa en un programa d'educació teatralitzada. Un examen de nivell mesura el desenvolupament de la competència comunicativa oral de l'alumne. A més a més, una entrevista amb la professora d'anglès explora els canvis conductuals que s'han produït a l'aula, i un grup focal investiga el procés d'identificació dels alumnes amb la llengua estrangera.

El present estudi no es va poder dur a terme degut a la crisi sanitària de la covid-19. No obstant això, tots els elements de l'estudi han estat dissenyats per tal que puguin ser implementats en un futur.

Este estudio investiga la educación teatralizada como espacio inclusivo en el que las competencias comunicativas orales de los alumnos son desarrolladas. El estudio se llevará a cabo con alumnos de lengua extranjera de 4º de la ESO de una escuela pública de la ciudad de Barcelona. El desarrollo psicosocial del alumno, así como las transformaciones en la autocomprensión son objeto de estudio en tanto que factores subyacentes en entornos de educación teatralizada que contribuyen a su carácter inclusivo. Dos grupos participan en el estudio que tendrá una duración de cuatro semanas. El grupo de control recibe clases en un entorno ordinario en el que la dramaturgia se encuentra ausente; el grupo experimental participa en un programa de educación teatralizada. Un examen de nivel mide el desarrollo de la competencia comunicativa oral del alumno. Además, una entrevista con la profesora de inglés explora los cambios conductuales que se han producido en el aula y un grupo focal investiga el proceso de identificación de los alumnos con la lengua extranjera.

El presente estudio no pudo llevarse a cabo debido a la crisis sanitaria de la covid-19. Sin embargo, todos los elementos del estudio han sido diseñados con el fin de que este pueda ser implementado en un futuro.

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1.INTRODUCTION

Since the half of the 20th century, a large amount of scholarship have been published vindicating the role of humans as individuals with emotions, contexts and history (i.e. Lantolf and Pavlenko, 2000). Social Cultural Theory (SCT), a theory developed in the 20s and 30s by the developmental russian psychologist Lev Vygotsky, represented a shift towards a socially and culturally mediated development of humans through language. From this socially-oriented perspective, emotions progressively acquired more importance in the learning processes and were found to be correlated with academic success.

In the field of Foreign Language Teaching (FLA), this change contributed to a more practice-oriented understanding of language acquisition, based on the use of the language over grammar explanations. In this sense, trial and error opportunities and real speaking contexts were prefered over spotless utterances in unreal contexts. Besides, more attention was given to the emotions accompanying the whole process of language acquisition.

Drama-based education appears as an interesting educational alternative, able to adopt a social-oriented approach within which students' emotional development can be addressed. Indeed, Drama-based education has attracted the attention of many FLA researchers since the last decades of the 20 century. In the 70s, Dorothy Heathcote's Drama in Education (DiE) represents the first attempt to define a set of principles on how to introduce drama in educational contexts. DiE was subsequently reinterpreted by many authors, as O'Neill's (1998) process drama method whose benefits have been largely explored from the field of FLA.

According to an article published by *Diari Ara* in March 2018[1], on average 4th of ESO students finish the stage with a satisfactory level, with two out of three students being rated over a B1 CEFR level. Besides, a third part of them are rated among A0 and A2 CEFR levels.

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[1]Vicens, L. (2018, 22 marzo). L'anglès dels alumnes catalans a 4t d'ESO supera la mitjana europea. *Ara.cat*. Retrieved from: https://www.ara.cat/societat/Langles-alumnes-catalans-mitjana-europea_0_1982801890.html

Figures show significant differences in the FL commands within the same educational stages. Those differences can be caused by many variants influencing the student's context, and which are likely to change over time (Van Lier, 2006). Besides, some teenagers show difficulties and experience discomfort when being asked to speak in a foreign language (Tsiplakides & Keramida, 2009), thus reducing the amount of opportunities that those students have to use the language in the classroom.

Implementing Drama-based education in the FLA classroom at secondary school can provide an interesting inclusive space to develop oral communicative competence, balancing lower skilled students opportunities to use the language, and providing them with appealing experiences. Besides, drama-based education can contribute to creating healthy social relationships within the classroom and improve students' experiences as FL speakers.

This dissertation starts by setting the objectives of the research and giving a thorough description of the theoretical concepts underlying the uses of drama in education. Then, a designed drama-based action plan is presented as a tool to conduct research and evaluate drama-based education effectiveness in improving students' oral communicative competence. In order to collect data, three different instruments have been designed: (1) a pre- and post-oral test; (2) an interview with the FL teacher that inquires into students' behavioural changes in the classroom context and (3) a subsequent focus group which explores students' experience and identification processes. Finally, conclusions reflect on the whole development of the work and the new possibilities that drama-based offers to educational FL contexts.

2.OBJECTIVES

The present study embraces the following objectives:

1. To inquire into the connections between the use of drama-based education in the foreign language classroom and the improvement of secondary students oral communicative competence.

2. To explore if the use of drama-based education in the foreign language classroom fosters inclusivity among secondary students.

3. To study how engaging secondary students in drama-based programmes affects their current behaviours and attitudes in the foreign language classroom.

4. To explore how engaging secondary students in drama-based programmes develops their psychosocial skills.

5. To research into the ways that drama-based education affects secondary students identification processes with the foreign language and culture.

3.THEORETICAL FRAMEWORK

This section provides a general overview of the connections that drama has encountered in the educational field. Firstly, the theoretical principles that contribute to the understanding of individuals in a whole contextual and emotional sense are presented. Secondly, the different approaches that in the last decades have engaged with the uses of drama with pedagogical purposes are explored, and empirical evidence of its benefits is provided. Besides, a deeper exploration of process drama benefits in connection with the FLA competences of the Catalan curriculum is provided. Finally, the characteristic heterogeneous settings and the role of inclusive individualized environments as a measure to address diversity at school are explored.

3.1. Embracing with wholeness

The superiority of cognitive mind over passions have dominated the Occident tradition of thinking throughout many centuries. Descartes' foundational principle, *Cogito ergo sum* [I think, therefore I am], foundaments the man's existence on its sensibility; the Enlightenment commitment was to "see " the world through the light of the human mind. Throughout the 20 century, different movements have contributed to dissolve this absolute, static insight to the world and to substitute it by a more open, dynamic, not entirely reasonable approach.

3.1.1. Shift towards the social

In the last decades of the 20th century, education experienced a large amount of changes, embracing with an understanding of individuals as "socio historically and ideologically situated and mediated" subjects (Prior, 2019, p.517). Those renovated positions represented an overcoming of the previous educational insights engaged with an entirely cognitive approach based in information processing, acquisition and further reproduction (Swain, 2013).

Social Cultural Theory (SCT), brought into the debate Vygotsky's concept of *perezhivanie,* the lived experience of the subject that is mediated through society, culture and history, which are in turn mediated through language (M. Cole et al., 1978). Thus, the lived experience of a subject has a psychological and a sociocultural side, it is a co-constructed world of meaning, through which the subject develops him/herself while he/she actively contributes to the construction of new meaning through inner reflection and collective discussion. Besides, socially mediated understandings of the subjects contributed to its representation as individuals with emotions, that carry out acts within contexts, and which have a particular history (e.g.,Serafini, 2020; Lantolf and Pavlenko, 2000,p.155)-.

The shift towards a socially-oriented development of the subject was adopted in FLA fields as a priority for the use of the language in real speaking contexts over spotless utterances in purely cognitive contexts. To this insight, linguistic competences are activated through students' reflection and discussion in the task of creating meaning within a society. The *Common European Frame of Reference* (CEFR) presents the learner as a social agent, who accomplishes tasks (not exclusively language-related) in a given set of circumstances, in a specific environment and within a particular field of action (CEFR:2001:9).

3.1.2. Emotions in FLA

In the last decades a steady amount of scholarship have been published underlying the role that emotions play in learning and education. Emotions have been recognized as an essential part in cognitive processes, intimately related to meaningful learning (Immordino-Yang & Faeth, 2010). Moreover, those have been found to be correlated with good academic performance and developed social-emotional skills (e.g., Zins et al., 2004).

In the field of FLA, emotions were primarily addressed by Krashen's *Affective Filter Hypothesis*, which recognized positive emotions to play a role in facilitating language acquisition and negative emotions to play a role in impeding the learning process. Although many authors have vindicated the role that emotions play in FLA (Prior, 2019; Swain, 2013),

those have contested Krashen's binomial understanding of emotions and asserted that negative emotions can also accompany successful learning. For instance, when a negative pressuring variable in the student contex becomes a challenging and rewarding influence in the learning process.

Many authors in the field have addressed the issue by measuring how *willingness to communicate, anxiety, engagement* or *self-esteem* that underlies the student learning experience can play a role in the acquisition of a foreign language. Those different emotional aspects have been studied in their connections with individuals' personality traits, their sociocultural context, the methodologies and teaching strategies used in the classroom, so that favourable indicators of successful learning can be recognized and intervened.

In Prior's (2019) words, emotions are complex dynamic phenomena, "physiological and experiential, individual and social" at the same time. Thus, emotions are not entirely in any concrete part of reality, those appear reflexed and influence many aspects of human lives remaining changeable throughout the time. Because of that, to address emotions requires researchers to engage alternative non-cognitive approaches:

> To fully engage with emotions requires a focus on context and willingness to simultaneously embrace "wholeness" and "fragmentation", "acceptance" and "struggle", "joy" as well as "pain"". (Prior, 2019, p.522)

The lived experience through which understanding takes place is both emotional and cognitive, and language as a tool through which the individual develops and creates meaning is also subjectively experienced (Vygotsky, 1978). To Wilce (2009) emotions are present at any element or layered structure underlying the discourse. Those are encountered in "phonology and sound symbolism, morphological processes [...], lexicon, syntax, discourse structure" and even in the text-like features of the discourse and in its relations with the contexts.

3.1.3. Identity and FL

Education is concerned with the learners as particular subjects, who have emotions, who are within a context, historically and ideologically situated (Lantolf & Pavlenko, 2000), individuals who have an experience of the world. Thus, learning a language implies more than acquiring knowledge or doing practices, it involves embracing a new insight of the ways that one is related to the world and to others.

> As a social agent, each individual forms relationships with a widening cluster of overlapping social groups, which together define identity. In an intercultural approach, it is a central objective of language education to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching experience of otherness in language and culture. (CEFR:2001:1)

An identification happens "when a person or group actively senses, claims, or voices a certain relationship, through which the personal or social self is constituted" (Wilce, 2009). This relationship can be directed toward a culture and its traditions, a language, a practice, an activity or artistic expression, or any object that gives constitution to a self.

Wilce (2009), states that from a modern psychodynamic perspective, identity is approached as a movement of identification and disidentification. In other words, the aim is not that individuals embrace an enclosed insight into a target language or culture but to enable them to act within different and varied contexts. Besides, as Van Lier (2008) states, learning a language involves struggle and accommodation, providing that at the same time that the subject perceives the other culture, he or she is perceiving itself from a new perspective and having its own beliefs and values questioned.

To address identity in a FLA classroom is relevant, given that identification processes are intimately related to our motivation to learn a second language. In other words, "we can only learn a second language when thoughts, identities and self are aligned" (Van Lier, 2008, p.128).

3.2 The art of educating through drama

3.2.1 Setting the background

During the 2nd half of the 20 century a debate was initiated on the uses of drama with pedagogical purposes and the different ways this relation can be addressed within a classroom. The field was divided in those initiatives that emerged in educational contexts and those that emerged in theatre schools.

Peter Slade's *Child Drama* (1954) and Brian Ways' *Introduction to Child Drama* (1958), which focused on the children's growth and development, represented the first attempts to introduce dramaturgy in educational contexts. Their ideas were imported to the US by Richard Courtney's Creative Drama. In the 70s and 80s, Dorothy Heatcote's and Gavin Bolton's, consolidated those initial ideas by creating a fundamented method, Drama in Education (DiE).

DiE is an educational method that stems from an understanding on how children naturally play. By immersing the students in imagined situations, they are required to spontaneously interact with other students and get acquainted with contents in order to make the play advance. The teacher takes on a role within the drama-Teacher in Role (TiR)-, producing situations that will result in enriching educational experiences for the students. DiE is engaged with the idea of developing students' social and personal skills against the background of an aesthetic experience. Besides, it aims at fostering understanding, conducting the students to a shift of insight (Tschurtschenthaler, 2013).

O'Neill's (1995) process drama, provided a personal interpretation of DiE by introducing to Heathcote's concept of immediate experience the use of theatre structures. Therefore, by providing to the class some input students are stimulated to act spontaneously within a prepared dramatic framework (Tschunschenhalter, 2013, p.27) where teaching units are based in improvisational activity and contents appear divided in separate scenic units linked in an organic manner (Taylor, 2000, in Tschunschenhalter, 2013, p.27). One of the main aims of

process drama is that students explore imagined roles and situations, leading them to an actively sensed identification (O'Neill & Lambert, 1982, p.11).

The process drama method has been contemporarily revisited by many FLA researchers. Piazzoli (2018) gives a complete approach on the different uses of process drama that range from helping to integrate newcomers and marginated people to contributing to the FLA learning process. Marschke (2005) provides concrete instructions on how contexts and characters should be featured in order to create enriching engaging frameworks for FLA. Schewe (2014), develops on the notion of teacher artistry.

As it has been stated, another attempt to use dramaturgy stemmed from the field of theatre. In this field, Theatre Education -or *theaterpädagogik*-, involves the preparation of a play as a classroom project, which integrates art and education altogether. This line of research has given rise to educative initiatives like Augusto Boal's *Theatre of the Oppressed,* which aims at empowering the marginated; or from a more linguistically oriented perspective, Carlo Nofri's *Glottodama* method, which simultaneously engage with a final representation and with the process through which the students prepare him/herself. Theatre in Education refers to a performance conducted in the school by a professional company of theatre, that addresses significant issues with a pedagogical value and which can involve the students to interact by leading a workshop.

3.2.2. Empirical Studies

Empirical studies in the field of FLA have inquired into the characteristics of drama-based environment and the effects that it has on reducing students' anxiety (i.e Galante 2018; Sağlamel & Kayaoglu, 2013; Piazzoli, 2011). Sağlamel and Kayaoglu (2013), applied the FLCAS Horwitz's Test to two university classes and results showed a significant decrease of anxiety levels in the group that has engaged in the creative drama; also in Galante's (2018) study, a slightly improvement was detected among English as foreign language brasilian learners that engaged a drama programme. Piazzoli's (2011) research focuses on the

"affective space" provided by process-drama as a medium that promotes spontaneous communication by softening the judgemental intra-group dynamics.

Other studies have focused on the effects of drama in reinforcing language acquisition (i.e. Celik, 2019; Canon, 2016; Stinson & Freebody, 2010). In Celik's (2019) study, progress-test results show a general improvement of language acquisition in the group receiving drama-based lessons. Canon's (2016) research gives evidence that Drama is an innovative effective method to facilitate students' acquisition of academic vocabulary by giving them the opportunity to combine words with their own voices and physical movements. Besides, Stinson & Freebody (2010) comparison of students' oral communicative competence after having engaged in a process-drama showed improved social relationships within the classroom and increased confidence in the uses of the language in english speaking contexts.

Indrianti's (2012) studies demonstrate that process-drama has an impact on students' affective development, enhancing their motivation toward learning a foreign language and their self-esteem, and thus improving the use of the language. Tschurtschenthaler (2013) explores how being exposed to drama-based programmes transforms the self and its relationship with others.

3.2.3 Developing FLA Competences

> Saber escoltar i saber parlar bé són habilitats imprescindibles per poder desenvolupar unes bones relacions personals i socials en l'alumnat i faciliten l'aprenentatge i l'evolució professional al llarg de la vida. El domini d'aquesta dimensió vertebra la resta de dimensions. Aquesta competència promou, mitjançant els intercanvis amb els altres, l'elaboració i l'expressió d'idees, opinions i sentiments, i la construcció del propi pensament i, com a conseqüència, el desenvolupament lingüístic (Competències Bàsiques de Llengües Estrangeres:2015:9).

Drama-based education is engaged with the idea of developing language primarily through its use, in real speaking communicative situations. From this insight, paralinguistic and contextual elements, that are addressed within drama-based contexts, are considered as

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essential parts of the communicative situation (Competències Bàsiques de Llengües Estrangeres:2015:10). More specifically, process-drama is committed to providing students sensed experiences, where they can use the foreign language to collectively negotiate meaning, fostering personal growth and social development.

Drama requires a diafan space where bodies, freed from ordinary classroom constrictions, can sense and express themselves. Beside, teacher-student relationships are transformed by immersing the teacher in the drama and transferring responsibility and autonomy to students.

In process drama, students explore different attitudes by voicing and embodying the experiences of other characters. To Neeland (2010) this constitutes an opportunity to enrich otherness and explore different selves. Indeed, role-taking combines a real and a performative side, given that students creatively voice and embody other characters' experiences, by making reference to their own previous experiences in life (Tschuntschenhaler, 2013).

Besides, it provides the students the possibility of "living through" different contexts, to discover a world around them. This bears at the students the opportunity to have lived experience of other cultures and contents, gaining understanding of them.

> D'aquesta manera, l'alumne desenvolupa una personalitat més rica i complexa, i se'l prepara per a l'adquisició d'altres llengües i per al coneixement d'altres cultures. Com a resultat, pot navegar eficaçment entre un ampli ventall de contextos culturals i, en fer-ho, desenvolupa una nova identitat que no es limita a una perspectiva cultural única. (Model Lingüístic de Catalunya: 14)

According to Tschuntschenhaler(2013), accepting fictional contexts and its underlying roles through the work of imagination will contribute to the students' identification process .

The students are required to actively interact as others within the provided contexts, collectively negotiating the meaning with the rest of the characters and activating their social competences. All the students contribute to the creation of meaning, and are required to negotiate meaning as in real life, developing through language. Therefore, students are

immersed in an aesthetic experience that is committed to lead students to new understanding, bearing them a change of insight and questioning prejudices and beliefs.

3.3 Inclusivity

Concerns regarding inclusive learning environments appeared in the 90s, motivated by the belief that heterogeneity of learners' needs has to be contested with an individualised teaching strategy (Motschenbacher, 2016). This reconsidered the issue of diversity, reframing it as a positive trait that characterizes the real settings of our societies.

According to the Catalan *Decret 150/2017* educative legislation, all students are subject to the regulation concerning inclusivity, and students with special needs must be scholarized in ordinary schools (except in cases of several diseases). With this aim, the school settings will be conformed by students with special needs, sensory or physically impaired or having conductual disorders. Besides all the students (including special needs) will be affected by social conditionings that are influencing the students' possibilities. To this broader sociological approach, the immigrant population, students with learning disorders, those having disadvantageous socioeconomic or sociocultural circumstances, gifted students and those at risk of dropping the studies, will require specific supports to compensate for the contextual deficiencies that affect their development.

Inclusivity is not directed towards a specific group with special needs but towards the whole educational community and society; it is engaging with a life position within which every person is valued as a unique being (Stainback, Stainback y Jackson, 1999). The central aim of inclusion is to provide positive learning conditions for all learners in a class and to eliminate barriers (not just in the physical sense) (Motschenbacher, 2016).
Regarding the opportunities that the learning environments give to the students to participate and to effectively learn concepts, several characteristics of drama-based environments have been found to provide inclusive conditions to students. Cognitive approaches to FLA have been considered non-inclusive environments engaged with a unique insight of learning, while

the social shift motivated by SCT has been considered to better suit the inclusive goals(e.g., Motschenbacher, 2016; Arries,1999).

Gardner's (1989) Multiple Intelligence theory reflects this transition towards social-oriented education, engaging with a more diversified understanding of human intelligences. Indeed, Hillyard (2016) identifies emotional, physical, social, intellectual and creative competencies as characteristic in drama-based learning environments. The benefits of introducing kinesthetic intelligence in a FLA, helping learners facing learning difficulties (Arries, 1999) and reframing disruptive conducts as positive

Moreover, students perform in collaborative settings (Arries, 1999), where the contributions of every classmate improve the whole development of the drama, fostering supporting attitudes among them. This will contribute to students' participation and facilitate social relationships among them.

Besides, in social-oriented learning environments assessment will be addressed from a developmental perspective. Thus, Vygotsky concept of the "zone of proximal development" (ZPD) is based on individual learners' competence at a given point in time and the teacher's assessment of their future development (Motschenbacher, 2016).

Considering the realities represented within the classroom materials and contents as another conditioning in the students' learning environments. Motschenbacher (2016) underlines that certain figures (i.e. white heterosexual man) tend to be overrepresented in FLA materials, while other ways of existance are marginated by cause of social class, ethnicity, gender, sexuality and other aspects. In drama-based educational environments contents are featured by creatively negotiating the meaning within a community. Thus, it provides a space where marginated realities can be represented.

4.METHODOLOGY

The present study uses a cross-sectional technique to measure the impact that drama-based have in the development of students' oral communicative competence. With this aim, a drama-based syllabus has been designed and attached (see Annex A) as a tool to intervene in the current educational environment of the students and acquire contrasted results through a pre- post- N-level oral examination. Besides, the rest of the study takes a qualitative approach inquiring at the different agents involved in the process to explore the impact of drama-based education on students' psycho-social skills and identification processes with the language.

In the following, the context of the intervention and participants' demographics are established and the research instruments are thoroughly explained. Afterward, detailed instructions of the whole procedure, with the temporization of every phase of the study, are provided.

Due to COVID-19 the drama-based programme was not conducted and instruments were not used to extract any information from reality. Nonetheless, all the materials required to complete the study are provided to facilitate its future implementation by anyone interested in the issue.

4.1. Contextualization and participants

The present study has been designed to be implemented in the 4th of ESO course of a public school in Barcelona. The decision of teaching the 4th of ESO grade has been taken considering the maturation level of the students, more able to be reflexive when talking about their life experiences and self-beliefs. Moreover, the focus on public schools has been set considering the excellent heterogeneous contexts that those provide for the study of diversity and inclusive environments.

The study will be implemented in two different 4th of ESO groups. On the one hand, a control group will receive the contents by ordinary academic methods. On the other hand, an

experimental group will be engaged in the drama-based programme. The amount of participants will depend on the context, however, it is expected to have a minimum of 10 students per group.

4.2. Measuring instruments

a) *Instrument 1: Pre- Post- N-level Oral Communicative Competence Examination*

A Speaking N-Level Examination (see Annex B) has been designed to measure the effectiveness that drama-based FLA lessons have on students' oral communicative skills. Two groups participate in the experiment, a control group taught within an ordinary non-dramatizing environment; and an experimental group that engages in the drama-based programme. Both groups are going to deal with the same topics and will be exposed to the same curricular contents. In total, both groups will be exposed to 3 hours of FLA lessons every week throughout 4 weeks - 12 hours of class in total-.

The pre- and post- N-level oral examination will collect data from the two groups, before and after having attended the 4-week FLA programme. The exams will be conducted in the ordinary classroom, without any rearrangement of furniture or background, making the students feel at home in their normal environment.

Exams will be developed in two phases (see Table 1). In the individual productive phase, each student is asked to choose among a range of topics the one that appeals to him/her. Then students are given 10 minutes to prepare their speeches. The productive phase involves planning a speech describing a given picture and relating it to their own personal experience. With this aim, supportive guidelines containing some issues that students may like to address are provided in the exam. Each student has a maximum of 5 minutes to develop his/her speech.

In the interactive phase , students are provided with a set of question-cards related to the topic they have chosen in the productive phase. Students are required to choose two of the cards and take turns to give their opinions; the other students can interrupt to express their agreement or disagreement. When the discussion comes to a natural end the student on the left continues by initiating a discussion on the topic that he/she has chosen. The students are given 15 minutes to address different questions.

Table 1.Structure of the N-level oral examination

Phase	Task	Duration
Productive phase (planning): - Students A, B, C	Planning the description of the picture and relating it to their personal experiences..	10 min
Productive phase (intervention): - Student A - Student B - Student C	Students take turns to describe their pictures and relate it to their personal experiences.	5 min (each student)
Interactive phase (unprepared intervention): - Students A, B, C	Students take turns to develop on their chosen topics by giving their opinion and interacting with other students. They naturally move to the next topic when the conversation comes to an end.	15 min

The Speaking N-Level examination has been designed having in mind groups that have a whole range of language levels. To address this issue, images have been used in the productive phase, giving at the students the possibility to address the issues on the surface or to develop those in depth. Besides, relating the described image to their own life experiences admits a wide range of topics to be addressed from different perspectives. Either in the productive and interactive, students can choose the topics of the discussion, making the whole exam more adjusted to the diversity of the classroom.

Both groups are going to take the same type of *N-Level* examination. The initial and final tests will require the same competences to be activated and will present the same type of

tasks. Although students will be able to choose among different topics in the initial and final exam, it would not be possible to take the same topic in the two examinations.

Two english examiners will evaluate the student's oral communicative competence. Examiners will take notes on the student performance, describing types of errors and adequate uses of the language by using an evaluative chart (see Table 2). Besides, examiners will be able to prompt and moderate students interventions when necessary.

Students' performances will be evaluated by using an adaptation of CEFR Oral Communicative Competence Grid (see Table 3). The following items are going to be evaluated by using the grid: range of the vocabulary, grammar construction, clarity of the speech, effective interaction and meaningful ideas. To adapt the CEFR grid to the needs of the study, *fluency* has been substituted for *clarity of the speech*, as a more comprehensive criteria to evaluate the oral communicative competence. Besides the requirement to contribute to the conversation by giving *meaningful ideas* have been added to the original CEFR grid.

Every featured communicative aspect of the grid is graded and correlated with a value from 0 to 5. By using these instruments, the teacher will discuss and assign a number to each of the evaluated aspects of the language. Then, a total punctuation will be provided to each of the students. The mean will be calculated for each of the parameters and for the whole oral communicative competence. Results will be compared between the two groups, uncovering differences in the whole oral language improvement or in some aspects of it. Besides, research will be able to evaluate if greater improvement is detectable in students with poor oral commands, and if the drama-based program has contributed to balance the overall communicative levels within the classroom.

Table 2. Teacher evaluation document

Oral Communicative N-Level Examination
Group:

Timing	Production : - Student A - Student B - Student C Interaction:	Production: - xx:xx - xx:xx - xx:xx Interaction: xx:xx
Student A		
Student B		
Student C		

	Range of vocabulary	Accuracy of Grammar	Clarity of the speech	Interaction with other	Meaningful contributions	Total Punctuation
A						
B						
C						

Table 3 - Oral Communicative Competence Grid

Oral Communicative Competence Grid				
Range of vocabulary	**Accuracy of Grammar**	**Clarity of the speech**	**Interaction with others**	**Meaningful contributions**

5	The student shows a wide range of vocabulary that he/she uses in a flexible manner, providing details of things and taking into account the context.	The students correctly produce grammar constructions, showing a great domain of the verb tenses and modes, and being able to use it effortlessly while doing other tasks.	The student has a fluent discourse, and excellent domain over his/her voice speech, intonation and pronunciation	The student has strategies to interact, and make the conversation move forward, integrating his/her interventions to the discourse and managing body language.	The student is able to participate in the conversation by making enriching meaningful contributions that enlarge the content and insight of the conversation.
4	The student shows an appropriate range of vocabulary, and is able to give details and take into account the context.	The student correctly produces grammar constructions, showing a great domain of the verbs tenses and modes.	The student is able to find alternatives to keep the flow of the speech and shows some domain over his/her voice speech, intonation and pronunciation	The students have a wide range of strategies to interact, integrating his/her interventions to the discourse and managing body language.	The student is able to participate in the conversation by making enriching meaningful contributions to the conversation.
3	The student uses an appropriate range of vocabulary and is able to give details.	The student is able produce a range of grammar constructions, and is acquainted with some verb tenses and modes.	The student is able to find alternative resources to keep the flow of the speech.	The students have strategies to interact, integrating his/her interventions to the discourse.	The student is able to participate in the conversation by making significant contributions.
2	The student uses a plain and simple appropriate vocabulary.	The student is able to produce basic grammar constructions.	The student's speech has some interruptions, but he/she struggles to find alternatives.	The student has basic resources to interact	The student is able to participate in the conversation by making short contributions
1	The student uses a poor vocabulary.	The student has a limited range of grammar constructions.	The student's speech has many interruptions.	The student has poor resources to interact	The student hardly contribute in the conversation
0	The student doesn't have vocabulary	The student is not able to produce grammar constructions	The student is not able to speak.	The student does not have resources to interact	The student is not able to make contributions to the conversation

4.3. Instrument 2: *Psychosocial Development*

This instrument aims at exploring how drama affects students' psicosocial skills. With this aim, an interview with the regular FLA teacher will scrutinize his/her perceptions regarding students' behaviours in the classroom after having engaged in the drama-based program. The

teachers' point of view offers a contrasted portrait of the classroom before and after having engaged in the drama-based programme, being a valuable tool to explore if any significant changes have been produced.

The interview will be conducted two weeks after having finished the drama-based programme, so that the competences developed remain active and the regular FLA teacher can have some time to observe the students' behaviours and social attitudes. The interview is going to last approximately 1h and it is going to be conducted in a spacious room, well illuminated and ventilated, where the regular teacher and the researcher can comfortably sit and have a relaxing talk. Voices will be recorded so that contents addressed in the interview can be recovered later and further work conducted on the materials.

INTERVIEW SCHEDULE	Dimensions of analysis
1. For how long have you been teaching English in this School? Have you ever had this group before?	Teacher's experience
2. Have you had any previous experience with FLA alternative methods? Which was your impression?	Teacher's experience
3. I wonder how would you describe the 4th ESO class to someone who has never been in the classroom?	Teacher's experience
4. Have students' behaviours in the classroom changed in any way after having engaged in a drama-based programme?	Behaviour
5. Have you perceived any change in the way they relate to you in the classroom?	Behaviour (autonomy)
6. How has the drama-based experience affected participation in the classroom?	Behaviour (participation)
7. Have they become, in any way, more engaged in using the English language in the class?	Behaviour (motivation)

8. Have you perceived any difference in shy and introverted students' performance in the class?	Inclusivity
9. Do you consider that the drama-based programme has, in any way, contributed to improve their emotions when using the English language?	Inclusivity
10. Have you observed any change in the way that students' relate ones to each other?	Inclusivity/Psychosocial development
11. Have you observed any improvement in the way they perform the tasks in the classroom?	Psychosocial development

Instrument 3: Beliefs and self-perceptions

One month after having finished the drama-based programme, a focus group discussion will be conducted with the whole group. The activity will take place in a quiet spacious room where chairs will be arranged in a circle. The focus group will be conducted in any of the official languages of the school - Catalan or Spanish-, so that students can express themselves in a more natural and accurate way.

A 10-minute video recording will be played at the beginning of the sessions showing different students' interventions throughout the performance in order to recall students' memories and emotions. In the 10-minute video, every student will appear a similar amount of time and only salient performances will be played in the video. None of the scenes will show students making mistakes or getting in awkward situations.

Three focus groups are going to be conducted within the same class. Reducing the number of students in every group will provide them more opportunities to participate and will contribute to lower social pressure within the group. Each of the focus group sessions is going to last 1h, and will be conducted on different days. Students' voices will be recorded so that their experiences can be recovered afterwards and further work can be conducted on the

materials. The moderator of the group will dedicate a different amount of time and intensity to analyse each of the questions, depending on its importance within the study and the debate that those ones generate among the students.

In the design of the focus group two purposes have been taken into account: firstly, to inquire about students' experience in the drama-based programme; secondly, to explore the effects that this experience have had on the way that students relate to themselves and to the world through english language. In the following, the schedule of the focus group is developed in English and later translated to Catalan, as it is going to be presented to the students.

Order	Questions	Dimension of analysis
Transition questions	Think back to when you first got involved in the drama-based programme, which were your first impressions?	-
Key questions	What was it like to be an imagined character in an imagined English context?	Identity/Inclusivity
"	Was there anything particularly rewarding?	Identity/Inclusivity
"	Was there anything particularly frustrating?	Identity/Inclusivity
Transition question	Think of when you last needed to use English outside the class, which was your reaction?	-
Key question	Are you any different speaker in English because you engaged in the drama-based programme?	Identity
"	Is your faith in becoming fluent English speakers any different after having engaged in the drama-based programme?	Identity
"	Why does it matter to you to be able to speak in English?	Identity/Language value

Ordre	Preguntes	Dimensió d'analisi
Pregunta de transició	Retorna al moment en què vas fer teatre a la classe de llengua anglesa per primera vegada, quina va ser la teva primera impressió?	-
Pregunta Clau	Com va ser això d'interpretar un personatge fictici dins d'un context recreat on l'anglès és la principal llengua de	Identitat/Entorn Inclusiu

	comunicació?	
"	Hi va haver res que fos especialment gratificant?	Identitat/Entorn Inclusiu
"	Hi va haver res que et causes sentiments de frustració?	Identitat/Entorn Inclusiu
Pregunta de transició	Pensa en l'última vegada que vas necessitar fer servir la llengua anglesa fora de l'aula, quina va ser la teva reacció?	-
Pregunta clau	Ets en algun sentit un parlant de l'anglès diferent pel fet d'haver participat al programa de llengua anglesa teatralitzada?	Identitat
"	Ha canviat la teva creença de poder esdevenir un parlant competent de l'anglès el fet d'haver participat al programa de llengua anglesa teatralitzada?	Identitat
"	Perquè és important per a tu parlar l'anglès?	Identitat/Valor de la llengua

4.5. Procedure

The whole study has a duration of two months and can be conducted at any time of the academic year. Nonetheless, it will be preferable to avoid the initial or final period as students can be excited by the novelties and feel anxious. Also vacational periods will be taken into account so that enough time is left to complete the whole study.

The study is divided in three phases which are related to the implementation of the different measuring instruments (see Table 4). The first phase comprises the four first weeks of the study. Before starting any educational action, the two groups take the N-Level Oral Communicative Competence Exam. Throughout the following four weeks each group works in current non-dramatizing environments and in the drama-based programme respectively. In the 4th week, the two groups are faced again with the N-Level Oral Communicative Competence.

The second phase of the study affects only the group that has been engaged in the drama-based programme. It involves the regular FLA teacher conducting observation

throughout the two following weeks after the drama-based programme has been finished. After this observational period, in the 6th week of the study, the FLA teacher is interviewed.

The third phase of the study involves the conduction of a focus group 4 weeks after the drama-based programme has finished, in the 8th week of the study, so that students have had time to integrate skills acquired through drama in a normal environment and to develop reflective thinking on the experience.

Table 4: Temporization chart

Phase 1	Week 0	Pre- N-level Oral Communicative Competence Exam
		Conducting a 4-week drama-based programme
	week 4	Post- N-level Oral Communicative Competence Exam
Phase 2		FLA teacher observation
	Week 6	Interview to the FLA teacher
Phase 3	Week 8	Focus group with the students

5. CONCLUSIONS

The present study aimed at exploring how spaces provided by drama-based education, and more specifically process drama, can contribute to students' oral communicative competences improvement, offering support to lower skilled or disadvantaged students. With this aim, the study intended to inquire into the development of psychosocial skills and self identification processes through drama-based FLA programmes, considering that those underlie the activation of the students' oral communicative competence and condition their behaviours in the FLA ordinary classroom.

In the present study, SCT's understanding of learners as socially developed subjects through language is presented as an approach underlying the development of a drama-based educational approach. Besides, the theoretical principles of a FLA agenda engaged with an

understanding of the learners as a whole, who are at a specific time in the history, within a context and that have emotions (Lantolf & Pavlenko, 2000) is developed.

Heatcote's DiE has been presented as a consolidated method on the uses of drama within educational contexts, that relies on the immediate experiences of the student as a tool to develop psychosocial skills and understanding. Besides, O'Neills' process drama, by introducing theatre structures within the classroom environment, has been contemporarily revisited by many researchers in the field of FLA.

Benefits of drama-based education, and more specifically of process drama, has been shown in its connections to the FLA Catalan curriculum. Therefore, providing a living experience of the language wherein paralinguistic and contextual elements can be addressed, it promotes the exploration of contents and identification with other cultures and languages, and fosters the development of social skills that will be transferable to real social contexts. Oral language competence is activated in a social dimension, conferring an holistic experience at the student of being as in english speakers.
Drama-based environments, and more specifically process drama, have been explored as inclusive spaces that offer diversified learning environments, foster participation through collaborative activities, and immerse the student in lived experiences where assessment is approached from a developmental perspective. Besides the creative task that students conduct throughout the drama-based education has been considered as an inclusive measure to include marginated realities within the FLA contents.

Having considered all these points, it can be argued that drama-based education offers a possibility to address emotional intelligence within the school contexts, wherein feelings have many times been marginated. Therefore, drama-based education could be seen as an approach to reinforce students' social relationships that can contribute to improve their academic performances. Besides, allowing students to experience things that they are not normally able to experience, could play a role in motivating the students and engaging them in the process of learning a language and becoming identified with it.

The results of this study are not available due to covid-19 sanitary crisis. Therefore, conclusions on the results can not be provided at the present. Nonetheless, all the materials that are required to conduct the study have been designed so that it can be implemented in the future.

Some limitations have been detected in the present study that are worth to be mentioned. Due to the insight of this work, the learning environment has to be studied in its particular contexts. Therefore, the implementation of this study within diverse contexts and with a larger sample will be desirable in order to draw more generalized conclusions. Another limitation of this study is that 12 hours of drama-based FLA lessons can not have the desired impact on the students. Therefore, to enlarge the syllabus in the future will improve the reliability of the research.

Drama-based education, as an innovative insight to FLA environment, provides a rich field of research. It has been scarcely explored is the way in which the agency of the individual can be improved by engaging them in drama-based FLA lessons. Conducting research into this issue could bring really valuable contributions to the field.

An interesting issue to be addressed is how non-exclusive english speaking contexts can be introduced within drama-based spaces, providing a more inclusive space for the lower skilled students, that will be able to participate even in their L1, making them engaged.Multiculturality can enrich the drama settings by introducing the work and experience of other cultures. Besides the texts used in some types of drama-based education are   interesting materials to work through translating and exploring how concepts in connection to a culture change.

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ANNEX A - SYLLABUS GRID

Process-Drama:	Students: variable (10 minimum)	Grade: 4th of ESO	Level: from A0	Timing: 3 sessions/week (1h each session)	2nd trimester 2019-20	Regular FLA teacher + Drama teacher

Competences	Objectives
- Oral Communicative Dimension: C1: *Extract information and interpret oral texts from the students' daily environment, media or academic field.* C2: *To plan and produce a wide range of oral texts by taking into account the context.* C3: *Use oral interaction strategies to start according to the communicative situation, to start, maintain and finish the discourse.* - Literary Dimension: C10: *Orally reproduce, recite and dramatize literary texts, either adapted or real.*	- To experience the world as a science researcher in the Polynese - To gain understanding of other cultures. - To develop social skills by interacting within social situations. - To acquire vocabulary and expressions in English - To develop the oral communicative competence
	Strategies
	- Sensorial activation of the body - Enacting within a context - Exploring roles and attitudes - Exploring situation and contents - Cultural products: art, poetry, stories

Objectives	Assessment Criteria	Competences
To experience the world as a science researcher in the Polynese	Students actively sense and produce meaning as science researchers in the polynese.	C1,C2C3,C10
To gain understanding of other cultures.	Students explore and gain understanding of concepts in connection to the experienced situations.	C1,C2,C3,C10
To develop social skills by interacting within social situations.	Students are acquainted with the norms and conventions of other cultures, and are able to enact and interact creatively in the context.	C3,C10
To acquire vocabulary and expressions in English	Students are familiar with some vocabulary and expressions and voice it spontaneously.	C1,C2,C3,C10

Assessment Criteria	You get it!	You are on the track!	That is a start!
Students actively sense and produce meaning as science researchers in the polynese.	The student has acquired vocabulary and expressions that naturally and spontaneously he/she uses in particular situations.	The student is getting familiar with vocabulary and expressions that he/she is able to voice and embody in particular situations.	The student has a slight idea of the vocabulary and expressions that hesitantly uses regarding a particular situation.
	The student sympathizes with the outlook of another person and effortlessly senses and acts as if he/she was the other person.	The student understands the outlook of another person and tries to sense and act as if he/she was the other person.	The student makes efforts to adopt the other's outlook, and tries different possibilities to perform as being another.
	The student naturally flows as being the other character.	The student embodies the emotions of the other character.	The student's body and emotions are struggling.
Students explore and gain understanding of concepts in connection to the experienced situations.	The student vividly senses the situation as if it was its own lived experience.	The student senses the situation and starts immersing in it.	The student has a faded emotion regarding the situation and resists belief.
	The student actively explores the situation and contents and makes meaningful contributions according to them.	The student actively explores the situation and contents and tries to incorporate them to his/her experience.	The student hesitantly explores the situation and contents.
	The student has acquired vocabulary and expressions that naturally and spontaneously he/she uses in particular situations.	The student is getting familiar with vocabulary and expressions that he/she is able to voice and embody in particular situations.	The student has a slight idea of the vocabulary and expressions that hesitantly uses regarding a particular situation.
Students are acquainted with the norms of social situations, and are able to enact and interact creatively in the context.	The student openly interacts with others, applying their previous life experience with confidence to relate to others and creatively make the story advance.	The student interacts with others, applying their previous life experience to relate to others and making contributions to drama.	The student makes attempts to interact with others by reference to their previous life experiences in social environments.
Students are familiar with vocabulary and expressions and voice it spontaneously.	The student has acquired vocabulary and expressions that naturally and spontaneously he/she uses in particular situations.	The student is getting familiar with vocabulary and expressions that he/she is able to voice and embody in particular situations.	The student has a slight idea of the vocabulary and expressions that hesitantly uses regarding a particular situation.

	Scenes	Tasks	Input	Body	Grup.	Tim.	Ass.
	WEEK 1						
Session 1: Travel to Moorea Island							
1.1.	By reading an extract of *Eight Little Peggies*, students are immersed in Tahiti's landscapes and people.	Students previous ideas are prompted	Extract	Sitting	WG	15"	-
1.2.	Getting on a ship to Tahiti	Buying the tickets	Script	Moving -Interacting	SG	15"	-
		Describing the environment in groups and sharing their ideas with the whole class	Prepared - Spontaneous speech	Moving -Interacting	SG/ WG	20"	A
1.3.	Relaxation time	Sensing the environment	Music	laying	I	5"	-
Session 2: Meeting the host family							
2.1	The ship arrives at the island	Looking at the sunrise and listening at the description	Video/ Description	Sitting	WG	10"	-
2.2	At the host family's home. Teacher acts as the head of the family (TiR)	Presenting themselves	Spontaneous Speech	Moving -Interacting	I/WG	10"	-
	The house of the family has been damaged	Recreating how they find a solution to the problem	Creating scripts	Moving -Interacting	SG	35"	-
Session 3: Polynesian delicacies							
3.1	At night the host family invites the class to taste Polynesian meals in the garden	Listening at the description of the garden	Description	Sitting	I	15"	-
		Playing roles as waiters and guest: every group comments on the dishes, orders the food	Menu / Prepared-Spontaneous speech	Sitting in circle - Interacting	SG	30"	-
3.3	The students freely mingle with others in the garden	Sharing our experiences about the Polynesian food	Spontaneous Speech	Moving -Interacting	WG	10"	-

	Scenes	Tasks	Input	Body	Grup.	Tim.	Ass.
WEEK 2							
Session 4: Working on the field							
4.1	Students go on a trip to explore Morea's landscape	Exploring Moorea's wildlife	Videos/pictures on the scene	Moving -Interacting	SG	15"	-
4.2	Students found an injured animal	Recreating how they help the injured animal	Creating scripts	Moving -Interacting	SG	30"	A
4.3	The students freely mingle with others sharing their experiences	Sharing their experience in Moorea Island	Spontaneous Speech	Moving –Interacting	WG	10"	-
Session 5: Back to Darwin days							
5.1	Travelling back to the times of Darwin	Description about Darwin's travel	Extract	Listening	WG	10"	-
		The missions that Darwin did to the island are explored	Pictures	Sitting - Interacting	SG	15"	-
		Darwin's discovery is represented	Creating scripts	Moving -Interacting	SG	30"	-
Session 6: A night party in Moorea Island							
6.1	Back at home, the host family has organized a party (TiR)	Listening at the music	Music/ Spontaneous speech	Moving -Interacting	WG	5"	-
		Decide how you were dressed at the party	Prepared - Spontaneous speech	Moving -Interacting	I/WG	20"	-
		Make friends, chat with other people, share your experiences in the island	Scripts - Spontaneous speech	Moving -Interacting	I/WG	20"	-
6.2	Students sing a song	Singing	lyrics	Moving	S/WG	10"	

	Scenes	Tasks	Input	Body	Grup.	Tim.	Ass.
WEEK 3							
Session 7: Visit to the museum							
7.1	Visiting a museum	Experiencing the environment	imagination	standing	SG	5"	-
		Role Play: Some are guides others are visitors. They engage in a guided tour in the museum	Scripts (guide)/ spontaneous speech(visitors)/ object displayed	Moving -Interacting	SG	20"	-
7.2	The guide burst into tears in the middle of the tour and explained to the visitors his/her concerns for the wildlife of the island threatened by the human actions.	Recreating how they could help the guide	Creating scripts	Moving -Interacting	S/WG	30"	A
Session 8: An afternoon with friends							
8.1	Visiting Tahiti's capital	Exploring the environment	Internet	Sitting	SG	15"	-
		Recreating an afternoon in Papeete with a fixed budget, based on real possibilities	Creating Scripts	Preparation/ spontaneous speech	S/WG	35"	-
8.2	Researchers mingle in the scene	Moving their bodies freely	music	moving	WG	5"	-
Session 9: The bus engine breaks down!							
9.1	On the way back to home the engine of the bus breaks down, it is late at night and they are in the middle of a highway (TiR)	Exploring the environment	Description	Standing	WG	10"	-
		Every group recreates a possible way of solving the situation and performs in front of others	Creating scripts/ performing	Moving -Interacting	SG	40"	-
9.2	Finally they solve the problem and go to sleep	Sensing with their bodies	music	laying	I	5"	-

	Scenes	Tasks	Input	Body	Grup.	Tim.	Ass.
WEEK 4							
Session 10: A grateful gift!							
10.1	Researchers' wake up the next day and have plenty of gifts in the house. The guide of the museum wanted to express his/her gratitud at the researchers.	Students practice ways of expressing gratitude	Preparation / Spontaneous speech	Sitting -Interacting	SG	20"	-
		Students gratefully open their presents, every student imagining his/her ideal gift	Preparation	Sitting -Interacting	I/SG	20"	A
10.2	Students mingles with the rest of the class and share their experiences	Students show to the rest what they have been gifted	Spontaneous Speech	Moving -Interacting	WG	15"	-
Session 11: Raising awareness on people!							
11.1	Sympathizing with the worries of the guide a campaign is initiated to make people more conscious of the importance of preserving the wildlife of the islands.	Exploring people's feelings	Spontaneous Speech	Sitting-Interacting	SG	15"	-
		Recreating how the message is going to be transmitted at people	Preparation / Spontaneous speech	Moving -Interacting	S/WG	40"	-
Session 12: Back to home…							
12.1	Researchers say goodbye to the host family (TiR)	Students prepare a charming and kind parting	Preparation / Spontaneous speech	Moving - Interacting	SG	35"	-
	Students get on the ship	performing the departure of the ship and sharing their feelings	Spontaneous speech	Sitting - Interacting	SG	10"	-
12.3	Back in the classroom	The teacher whispers how the travel back to home was	music / discourse	laying	I/WG	10"	-

ANNEX B -
PRE- POST- N-LEVEL ORAL COMMUNICATIVE COMPETENCE EXAMINATION

Exam samples - productive part

PETS

You have 10 minutes to prepare your speech. Think of a brief description of the picture that you have been given and relate the image to your own story. You may use some of the questions detailed below as guidelines. You don't have to answer all the questions and you can add any other information that you find relevant to your story.

Guidelines:

Pets that you have/had

Pets' names

type of animal they were

Favourite food

Place where you took them

Funny anecdotes with your pets

...

HOME

You have 10 minutes to prepare your speech. Think of a brief description of the picture that you have been given and relate the image to your own story. You may use some of the questions detailed below as guidelines. You don't have to answer all the questions and you can add any other information that you find relevant to your story.

Guidelines:

Location, Dimensions, equipments

What you like or dislike about your home
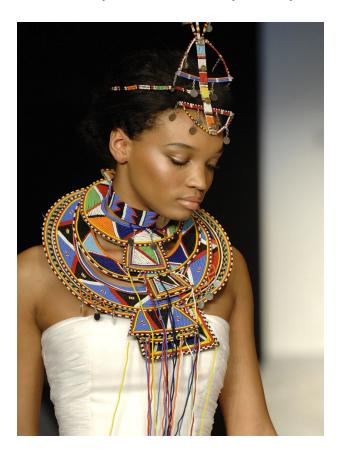
Bothers, sisters, relatives you live with

Common entertainments

Anecdotes that have happened to you and your family

...

PEOPLE

You have 10 minutes to prepare your speech. Think of a brief description of the picture that you have been given and relate the image to your own story. You may use some of the questions detailed below as guidelines. You don't have to answer all the questions and you can add any other information that you find relevant to your story.

Question guidelines:

Appearance

Place where he/she was born

Profession

Things that you admire about him/her

Place where you first met each other

How did you know them

...

Exam samples - Interactive Phase

Maintaining the same topic you have chosen in the productive phase, you may choose two question-cards that you would like to discuss with your classmates. The group has 10 minutes to discuss the different question-cards that have been chosen. A member of the group starts by giving his/her opinion on one of his/her question-cards and the other members interrupt to discuss the issue. When you don't have more things to say, the member on the left starts a new topic by using a question-card.

Animals	
Animals are best humans' friends	Animals can help humans to live better
Fashionable clothes for animals?	Humans will be able to communicate with animals
By the year 2100 everybody will be vegetarian	What kind of pets are best?

Home	
What makes a home ideal	Every men should be able to cook
Television is a social disaster	What makes an afternoon at home worthy
The best place of the house	Better to live in the countryside

People	
People's clothes tell you who they are	What makes a person a good friend
I don't care about money	Showing your true self in public
Having 1000 friends on facebook	The best place to have fun with friends