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DRAMA AS A METHODOLOGICAL STRATEGY TO DEVELOP SPEAKING SKILLS

PREVIO A LA OBTENCIÓN DEL TÍTULO DE MAGÍSTER EN PEDAGOGÍA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS MENCIÓN ENSEÑANZA DE INGLÉS.

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APROBACIÓN DEL TUTOR

En mi calidad de Tutor de la **Monografía**, Msc. ANDRÉS RODRÍGUEZ CAAMAÑO, elaborado por el maestrando Lcda. MARÍA FERNANDA COTO GOYÓN, egresada de la **MAESTRÍA EN PEDAGOGÍA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS MENCIÓN ENSEÑANZA DE INGLÉS PRIMERA COHORTE**, de la Universidad Estatal Península de Santa Elena, previo a la obtención del Título de Magíster **EN PEDAGOGÍA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS MENCIÓN ENSEÑANZA**, me permito declarar que luego de haber orientado, dirigido científica y técnicamente su desarrollo y estructura final del trabajo, cumple y se ajusta a los estándares académicos y científicos, razón por la cual lo apruebo en todas sus partes.

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En virtud de esta declaración, me responsabilizo del contenido, veracidad y alcance científico del trabajo de titulación.

Santa Elena, 19de febrero del 2022

EL AUTOR



Lcda. MARÍA FERNANDA COTO GOYÓN

DEDICATION

I dedicate this work to God for giving me what I need to keep on moving in these difficult times that humanity faces. Also, to my family, who, with their unconditional support, have helped me to get to this point. To my students who have inspired me to carry out this research.

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**Tema: DRAMA AS A METHODOLOGICAL STRATEGY TO DEVELOP SPEAKING
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RESUMEN

El presente trabajo propone al Teatro como estrategia metodológica para la motivación en el aula de la enseñanza del idioma inglés orientado específicamente en la producción oral. Como objetivo general queremos establecer la influencia de este. Así también como objetivos específicos proponemos potenciar la producción oral y la innovación de los métodos pedagógicos de aprendizaje. Se realizó la investigación utilizando el método cualitativo con técnicas como la observación. Para lo que ha sido abordado el tema desde las diferentes variables como:

El teatro como estrategia metodológica para la motivación de la enseñanza en el aula

El teatro como estrategia metodológica para la enseñanza del idioma inglés

El teatro como estrategia metodológica para la producción oral del idioma inglés.

Todos estos aspectos han sido estudiados con la respectiva revisión de la literatura en la que se analizaron los pensamientos de famosos pedagogos y lingüistas desde sus diversos puntos de vista.

Luego del estudio realizado presentamos nuestras conclusiones en las que hacemos referencia a

- La clase debe ser interactiva

- El teatro afianza la seguridad

Ayuda con la comprensión lectora por lo tanto a pensar en inglés produce un lenguaje significativo

Es un aliado de la vida real.

Palabras clave: drama, estrategia metodológica, motivación en el aula, producción oral.



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ABSTRACT

This work proposes drama as a methodological strategy for motivation in the English language teaching classroom specifically oriented towards oral production. As a general objective, we want to establish its influence. Likewise, as specific objectives, we propose to promote oral production and the innovation of pedagogical learning methods. The research was carried out using the qualitative method with techniques such as observation. For which the subject has been approached from the different variables such as:

Drama as a methodological strategy for the motivation of teaching in the classroom.

Drama as a methodological strategy for teaching the English language.

Drama as a methodological strategy for the oral production of the English language.

All these aspects have been studied with the respective review of the literature in which the thoughts of famous pedagogues and linguists were analyzed from their various points of view.

After carrying out this study, we present our conclusions in which we refer to:

- Lessons must be interactive

- Drama strengthens confidence

Assists with reading comprehension and therefore to think in English produce meaningful language.

It is a real-life ally.

Keywords: drama, methodological strategy, motivation, oral production.

CHAPTER I

INTRODUCTION

Throughout our experience as teachers, we have observed that students do not pay enough attention to classes. The classroom is where the student should feel entirely motivated, with all the predisposition to allow the teacher's work to be practical, and therefore there is significant learning.

However, this does not happen. In our opinion, the lack of interest lies inadequate methods for motivating teaching. The methodological strategies that teachers use, in general, lack the necessary motivation and do not work well. Many teachers base their teaching on classes where they are the center of attention. In this way, young people lose interest in attention and experience a lack of motivation. We are facing challenges where the teacher is a facilitator. Currently, young people learn by doing, discovering for themselves.

The way a subject is taught or presented by the instructor, rather than the subject itself, may be the source of a student's dislike for it (Dewey, 1938).

The demotivation we refer to is observed through a very high rate of absenteeism in classes and many difficulties they encounter when learning.

Active learning will occur to the extent that the teacher connects with his student, making him part of the process. The student must feel relaxed and committed by his interest to participate, discuss, renew and create forms of learning in interaction with his teacher, with the sole purpose of learning, but as something that flows in a pleasant and fun way.

This paper aims to propose drama as a motivational strategy to achieve meaningful learning in students.

The student becomes an actor in his training. By representing different roles and psychophysical development, a motivated young person interested in discovering, analyzing, and knowing will be a predisposed student.

The development of psychomotor skills in communion with a better knowledge of their environment, language skills (oral and written), self-knowledge, knowledge of new and multiple values in constant interaction with their peers, the development of empathy, among other benefits, will make students more extroverted, committed, and ready to do their best in the classroom. (See Appendix A and B)

Both the actor and the spectator learn from the experiences recounted by the characters in the dramatizations. It will be a fundamental role of the teacher to direct the stories and the roles to the objectives of the class to obtain improvement in oral production through play roles and experiential learning that students feel confident to use the language without any hesitation.

Drama for centuries has been the father of culture, art, sensitivity, beauty through the grandeur of its authors and actors. It is used as a therapy to improve students' behaviors. Implementing drama in education has been beneficial along with history because it goes beyond class settings.

Drama approaches effectively motivate students' active participation in learning because it brings excitement, joy, and humor into the classroom and foster teamwork in a creative setting. Students use this strategy to integrate real-life discourse models that they have already created while speaking.

There have been numerous linkages described between drama and language learning.

Jackson (2013) mentioned that drama in education has a long history of spreading worldwide, allowing for the construction of participatory programs that have successfully engaged young audiences and encouraged active participation in their learning.

OBJECTIVES

- To strengthen oral production in the English language on behalf of the use of drama.
- To innovate with a pedagogical methodology in the English language learning.

JUSTIFICATION

About the educational field, the advantages that drama offers are many. The academic aspect is a learning enhancer because it facilitates the relationship between topics through the adaptations that it allows to make in the dramatizations. If drama was included in all subjects, the student's response would be excellent since sharing experiences from multiple intelligences such as spatial, linguistic, musical, logical-mathematical, bodily-kinesthetic, intrapersonal, interpersonal, and naturalistic would help generate significant learning. Considering their experiences and previous knowledge that must be used for the staging, allowing them to express their emotions, feelings, experiences in the very act of the play. This way, drama contributes to forming human beings in values, developing skills such as self-motivation, confidence, eloquence, creativity, and teamwork.

Implementing drama involves the interpretation of a text, which when read, already proposes an understanding that, focused on learning the English language, will allow the student to improve their reading comprehension by relating it to the interpretation of roles according to the characteristics of the character and the thread of the story. Understanding the role of the character will contribute to reading comprehension. Body movements, gestures, the emphasis on

words and phrases to give the correct meaning to the dialogues make the language flow in the theatrical performance. This contribution that drama makes to the development of various skills makes it the teaching method par excellence for the language, promoting oral production that is so difficult for students. They are used to thinking in Spanish and then translating. If the processes described above are carried out with the sole purpose of helping the student understand the text through the different paralinguistic strategies that drama offers us, we could expect good results.

Helping to discover free expression and creation skills, combined with the development of an outgoing personality and in an environment of trust regarding their language skills, will give positive interactions with students motivated to learn based on a response to their educational needs.

The communicative act has a sender and a receiver. Implementing drama as a methodological strategy for the motivation of learning in the oral production of the English language, we will be able to improve the abilities to speak and listen, achieving the desired understanding of language.

From this perspective, learning in general and foreign languages is the result of the interrelation between aptitudes, interests, and the world around us. The student, when learning, builds his mental structures by his motivations, needs, and experiences. In this way, students will be prepared to communicate assertively in real communicative situations through knowledge and oral production of the English language.

METHODOLOGY

This title deals with the series of methods and techniques used in this research to obtain the results.

The chosen method was the qualitative one with the use of the observation technique with which we could know the research problem and build the theme, the objectives, and the justification.

The research design is chosen "in light of the nature of the research issue or problem being addressed, the researchers' personal experiences, and the study audiences" (Creswell, 2009)

Secondary data sources were used for the collection of information, which facilitated the development of the construction of the theoretical framework and the content.

This method allowed us to conclude the need to include drama as a methodological strategy for motivation in learning the English language, specifically focused on improving oral production, by allowing us to study students' behavior through focus groups.

CHAPTER II

Literature Review

Theoretical studies to use drama as a pedagogical methodology present several approaches that will support the importance of its implementation with the respective analysis.

In comparison to other learner-centered communicative language practices, adopting dramatic methods in language classrooms can significantly influence L2 oral fluency, according to the findings of a study conducted with 24 adolescents Brazilian EFL students. As a result, the use of drama-based strategies has shown improvement of speech proficiency in previous studies (Coleman et al., 2005).

In order to aid in the creation of the student's personality, the teaching-learning process should take place in the classroom.

It must be a continuous process that improves and deepens their abilities and capabilities.

Zakhareuski (2018) stated that incorporating drama into English language schools not only improves students' self-confidence and self-esteem, but also reduces their speaking anxiety.

When used in school, drama, which facilitates the meaning-making process and emotional engagement, plays an important role in the development of a person's self-reliance and self-articulation (Gönen & Dalkıç, 2003).

Regardless of their academic talents, drama gives learners with an atmosphere of comfort, trust, and concentration. Learning by doing. Everything that is lived in a dramatization as part of a practical exercise will be an enriching accumulation of experiences for life.

Banerjee (2014) stated that the goal of using drama to teach English is not to transform students into professional actors but to help them learn and practice in its natural setting.

It is essential to point out the confidence that drama helps build in students, encouraging them to adapt to any situation in real life.

Drama proves its worth as a language learning approach, especially in developing conversation or verbal fluency, thanks to the dialogues that must appeal to our viewers' emotions. Learning takes place in motion, with complete awareness of what it takes to communicate. Language and emotions, as well as gestures and inflections, come together in this piece.

Drama helps students improve their speech skills, including pronunciation and intonation (Ashton-Hay, 2005).

Whiteson (1996) argues while textbook dialogues are designed to introduce vocabulary and grammatical forms, dramatic dialogues are linked to everyday speech and provide instructional benefits by allowing students to focus on conversational nuances. It's worth noting that when drama is used in language classes, students are exposed to both theoretical and practical components of the language.

According to Di Pietro, drama is seen as a practical and valuable teaching approach because of its benefits in the classroom, including reflective, constructivist, active learning, and the development of oral skills (Di Pietro et al., 1987).

As Ronke (2005) points out because these exercises provide language in a meaningful context and include vocal, physical, cultural, and intellectual components of communicative

competence, drama-oriented verbal and nonverbal exercises encourage learners to speak spontaneously, think more complexly, and use body language.

By linking words with actions, it integrates verbal and nonverbal features. As drama is a discipline that integrates linguistic and paralinguistic forms of communication, it becomes a necessary form of teaching, facilitating language learning with the necessary understanding of it.

Hişmanolu (2005) also highlights the importance of literature in teaching both fundamental language abilities and specific language domains like as vocabulary, grammar, and pronunciation.

Drama allows the teacher to teach the language in an interactive way in the classroom, utilizing communicative scenarios that are meaningful to the students' environment (Mattevi, 2005).

The best way for learning to be meaningful is by living it. Through experiences in drama, stories and dialogues are lived; and the language is practiced in experiential communicative situations. The movement connects with the language and its meaning. In this way, understanding the character and what is wanted to be projected is internalized, and the language will be understood and flow spontaneously.

Weinert & Kluwe (1987) argues that role-playing is an essential part of real-life training because it allows learners to know about specific patterns and interact in various scenarios.

Finally, if drama is used as a methodological means for promoting oral abilities in students, classroom teaching will result in students' verbal fluency.

CONCLUSIONS

Drama as a pedagogical method is presented to us as a developer of creative thinking and a promoter of values, among the many virtues it offers us. In the approach that we have given to this work in which we have studied its effectiveness for motivation in the classroom-oriented to the teaching of the English language, specifically in oral production, we can conclude that:

- The use of drama as a pedagogical method helps make the class interactive, motivating interest in learning so that the teacher is no longer the center of everything.
- The theatrical act, with its different roles and staging, contributes to strengthening students' safety. Interpreting different characters in different communicational situations takes the student through unimaginable worlds and offers him an infinite range of options to lose the fear of public presentations. With scenic mastery comes the strengthening of confidence, while an outgoing personality emerges as a result.
- Drama helps the reading comprehension of theatrical works: the plot, the dialogues, the characters, and the style must be thoroughly analyzed for the staging. This understanding allows the student to think in English directly and without realizing it.
- Drama offers a context to listen to and produce a meaningful language. The communicative situation has a sender and a receiver. Therefore, through the practice of dialogues in which the interpretive capacity is worked with the emphasis, the inflections, and proper intonations, we will obtain significant learning in speaking and listening.

RECOMMENDATIONS

- Drama should be included in the educational program.
- Teachers should be trained in the performing arts field for a better understanding of the virtues of drama and its implementation.
- It is suggestable to use fewer teaching texts instead of dramatic texts for comprehensive reading, analysis, and oral language production through scenic practices.

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APPENDIX

Appendix A. Students interacting with their peers in a role play.



Appendix B. Students interacting with their peers in a role play, developing skills such as self-motivation, confidence, eloquence, creativity, and teamwork.