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Trabajo Fin de Grado

Learning authentic English through video dramatization:

EFL Primary School learners

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RESUMEN

Existe un contraste muy fuerte entre el inglés que se enseña en el aula a través de los libros de texto y el inglés que se aplica en la realidad, por lo que hemos diseñado una actividad que tiene como objetivo disminuir dicha brecha a través de la dramatización de varias escenas de la vida cotidiana.

La dramatización es una herramienta que no sólo brinda beneficios lingüísticos, sino también pedagógicos y de desarrollo personal. Contribuye a que los estudiantes perciban la autenticidad y utilidad del idioma de manera innovadora y motivadora.

En el proyecto, 49 estudiantes de sexto de primaria trabajaron el inglés coloquial a través de la imitación y dramatización de cuatro vídeos de una popular serie americana que reflejaban situaciones del día a día. Posteriormente, se dedicó una sesión a la improvisación con el objetivo de analizar la capacidad del estudiantado para utilizar las expresiones imitadas en un nuevo contexto.

El análisis y observación del proyecto mostró que la dramatización resultó una herramienta eficaz. El alumnado obtuvo muy buenos resultados tanto lingüística como extralingüísticamente. En conclusión, recomendamos la dramatización y señalamos sus ventajas y dificultades.

Palabras clave: Dramatización; Video; Inglés auténtico; ILE; Educación Primaria.

ABSTRACT

There is a very strong contrast between the English that is taught in the classroom through textbooks and the English that is applied in reality, so we have designed an activity that aims to reduce this gap through dramatization of various everyday life scenes.

Dramatization is a tool that not only provides linguistic benefits, but also pedagogical and of personal development. It helps students perceive the authenticity and usefulness of the language in an innovative and motivating way.

In the project, 49 sixth grade students worked on colloquial English through the imitation and dramatization of four videos from a popular American series that reflected daily life situations. Subsequently, a session was dedicated to improvisation in order to analyse the students' ability to use the imitated expressions in a new context.

The analysis and observation of the project showed that the role-play was an effective tool. Students obtained very good results both linguistically and extralinguistically. In conclusion, we recommend dramatization and point out its advantages and difficulties.

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INTRODUCCIÓN

LA IMPORTANCIA DEL INGLÉS

Como todos sabemos, el inglés es el idioma internacional. Esto significa que gracias a esta lengua podemos comunicarnos en casi cualquier parte del mundo, sin importar la religión, raza o diferencias culturales.

La importancia de aprender inglés en la actualidad no puede ser subestimada ni ignorada, ya que es el idioma que se habla en la mayor parte del mundo. El inglés no solo juega un papel como herramienta de comunicación, sino que también puede facilitarnos la adaptación al entorno (Putra, 2020).

Por tanto, siendo conscientes de la relevancia de esta lengua global, es evidente por qué el inglés es una asignatura obligatoria en todas las etapas educativas en España, así como en muchos otros países. Hoy en día es imprescindible conocer este idioma, y el primer paso para difundirlo y hacer que llegue al mayor número de personas es a través de la educación; aumentando el número de estudiantes bilingües o plurilingües que sean capaces de escribir, leer, comprender y hablar inglés.

Sin embargo, cuando se trata de aprender inglés, los profesores tienden a poner en el centro de atención conceptos inalcanzables o demasiado académicos, a pesar de ser conscientes de que los alumnos no van a poder utilizar esos conocimientos en sus situaciones de la vida real. Dicho esto, se debe considerar enfocar la atención en un inglés mucho más coloquial que pueda resultar más útil y significativo para los estudiantes.

LA EDUCACIÓN HOY EN DÍA

Tal y como sostiene Barea (2014), la educación ya no es como solía ser hace años. Hoy en día, los propios alumnos son los protagonistas de su proceso de aprendizaje en lugar de los profesores, y se empiezan a plantear nuevas estrategias de enseñanza en la educación, como la dramatización. Sin embargo, hay algo que todavía no ha cambiado: el centrarse en que los niños aprendan las habilidades fundamentales, es decir, a leer y a escribir, y tratar de que adquieran la mayor cantidad de contenido posible (Barea, 2014). Al centrarse en la lectura y la escritura, se está dejando de lado una habilidad muy importante del idioma; el habla y, en consecuencia, también las oportunidades de trabajar en la pronunciación.

Para aprender un idioma es fundamental hacer uso del mismo y poner en práctica los conocimientos. No obstante, es importante resaltar que los estudiantes que aprenden inglés como segunda lengua en España no suelen tener oportunidades de utilizarlo fuera del aula, por lo que la adquisición de la lengua depende únicamente de las experiencias en el aula (Castro et al., 2011, citado en Greenfader & Brouillette , 2013).

Por esa razón, es crucial poner en práctica el conocimiento del idioma los estudiantes tanto como sea posible, para asegurar que puedan beneficiarse de la práctica del lenguaje oral. Una buena forma de hacerlo es a través de la dramatización, ya que "de esta manera pueden tocar, ver y experimentar el significado de las palabras en el texto" (Mages, 2006, p. 335, citado en Greenfader & Brouillette, 2013).

En resumen, si bien la Educación está cambiando hacia metodologías mucho más innovadoras que apuntan a buscar aprendizajes más significativos relacionados con la propia realidad de los estudiantes, aún queda mucho trabajo por hacer.

1. THEORETICAL FRAMEWORK

1.1. WHAT 'S DRAMA?

Mane (2001) holds that "dramatizing means representing lived or invented realities, for which we use all the communicative and expressive possibilities of our body (movement, gesture, posture or postural attitude) in addition to being able to use other resources" (p. 64).

Therefore, the main goal of dramatization is to communicate with others not only verbally, but also in a non-verbal way, which lets students express themselves through gestures that support their spoken output as well. This might make things easier for those English learners who do not have the sufficient tools or knowledge to express themselves just by using words.

As Cela (2016) says, dramatization uses both verbal and non-verbal forms of communication in order to represent different circumstances in a playful manner. This enhances their motivation on the subject and it allows them to learn in a way that they enjoy (Cela, 2016).

Following with play, or more specifically, dramatic play with students in classroom contexts in this case, Solano (2005) argues that "it is a true means of learning, a means by which they (the participants) actively explore diverse experiences in different cases" (p. 56). Moreover, role-play is something familiar to them as they are used to recreate situations of their daily lives when playing with their friends. Definitely it is also a way to enhance their creativity and practice with real life scenarios.

By dramatizing students, even at an early age, might see language as something practical, something that has a transcendence, that is, that goes beyond the classroom, it has an utility, and pragmatic knowledge has a much greater motivating factor, because later they will be able to use what has been learned. It is a way to practice with real life situations that they might someday encounter.

In addition to the exposure of the message, drama also offers an interaction between several people in which everyday life situations may emerge, which will have to be resolved in a safe and monitored environment. Those needs arise from interaction. Of spontaneity. If a person does not face that situation, they will not be able to know what knowledge they need in that specific circumstance. That is the moment when the desire to learn appears.

1.1.1. THE LINGUISTIC VALUE OF DRAMATIZATION

Dramatization has a huge range of advantages in terms of linguistic value. As previously mentioned, in order to learn a language it is a must to put it into practice, in a context that results meaningful for the pupil. In fact, Greenfader and Brouillette (2013) suggest that "as children continue to dramatize stories, they may build a stronger and more direct pathways from the decontextualized language on the page to comprehension of what the words mean" (p. 173).

This could be explained with the following metaphor: understanding and expression are an obstacle, as a river could be. We find ourselves on a side of the river where we have a text, and we have to cross to the other bank, being able to draw that obstacle. If we achieve our aim, we will find the ability to use this text in a determined reality and a spontaneous context, and one of the bridges that takes us from one shore to another is dramatization.

Cela (2016) adds that this is the aim of using drama as a source to learn English, to use alternative procedures so that students can express themselves fluently and accurately.

They also say that when using drama as a way to learn a language, the main objective is to make students enjoy themselves as they improve on their communicative competence, as well as to make them lose the fear to make mistakes when using a language that is not their mother tongue. Therefore, growing good actors or actresses is not relevant in this case (Cela, 2016).

Another linguistic advantage of drama activities is their potential to improve students' pronunciation. Pronunciation is usually one of the most complex aspects to acquire in the case of English and its teaching is usually neglected in school contexts (Barrera Pardo, 2004). If we look at the pronunciation of Spanish people between 16 and 25 years old, so as to refer to an age that is quite close to the current education, it is observable that a great majority of speakers of English as a second language, articulate phonemes as they would do it in Spanish. This is, in many occasions, due to the fear of sounding ridiculous. Nevertheless, if we learned to dramatize a text in an early stage in which that fear of ridiculousness does not exist, the possibility of acquiring a good pronunciation would be much higher. Experience leads us to see that the great majority does not make the effort to get an adequate pronunciation.

Following with the communicative competence, Boquete states that "the application of drama in the classroom becomes an excellent strategy focused on oral communication in which the student, through play and fun, becomes a creator, participates and collaborates with their classmates and develops verbal expression activities" (Boquete, 2014, p. 5, cited in Cela, 2016).

When creating a message, the brain goes through a process that favours the acquisition of the language, since it makes the effort to search resources to be able to emit the most clear and correct message as possible. Once again, putting oneself into a specific context allows the student to go further than with a written, mechanical exercise, as for example, a fill in the gaps activity.

As previously mentioned in the theoretical framework, education is changing towards more meaningful methodologies. Traditional classes in which the teacher explains the contents and students are mere listeners are avoided whenever possible. Barea (2014) holds that a way to achieve that meaning when learning a language is by dramatization, as children become actively engaged in a text, which makes language more significant and easy to remember than by repetition for memorization.

Another benefit in terms of linguistic value that it must be highlighted is that learning a language is a fantastic exercise for the brain, since when a person is faced with the study of a it, several mental processes come into play, both analytical and procedural. Likewise, these mental processes require linguistic tools also from the mother tongue itself, since learning the vocabulary of the second language requires a deep knowledge of one's own vocabulary. This, obviously, does not occur only in the lexicon, but also with the ability to understand and express both oral and written texts, which would lead us to deduce that learning a new language is beneficial at the content level as well as at the competencial level.

1.1.2. PEDAGOGICAL VALUE OF DRAMATIZATION

Drama is a laboratory of reality or a trial for life (Mato, 2006, cited in Gallardo Fernández & Saiz Fernández, 2016). This, allows to bring different situations of everyday life to the classroom, allowing students to interact among them in a fictitious way, so that their actions do not imply real consequences, as they would in reality. (Malika, 2000, cited in Gallardo Fernández & Saiz Fernández, 2016).

This methodology can be a way for children to launch themselves into producing spoken output despite the insecurity they may feel when dealing with a second language, since they are in a safe environment for them, in which making mistakes will not have any kind of consequence.

In turn, children will be able to see that this exercise has a clear didactic transposition, that is, they will be aware of the usefulness that this knowledge has in real life, which is something that tends to lack in our educational system.

An important aspect that should not be forgotten, is that when simulating some real life situations, certain emotions and feelings may come into play, as well as imagination. (Winston, 2000, cited in Gallardo Fernández & Saiz Fernández, 2016).

Sometimes we think of students as rational beings and we forget that they are emotional beings too. Working on emotional intelligence is very important in this educational stage and therefore, it should not be separated from the learning of the language. That is why we must leave many propaedeutic exercises (focused only on the acquisition of content) aside and start to work on exercises that promote emotional education; drama, of course, is one of them, since various interactions occur on scenes in which different feelings bloom.

Apart from this, dramatizing involves some pedagogical aspects that might result beneficial for children's growth.

- MOTIVATION:

As cited in "Motivación, aprendizaje y rendimiento académico", "to learn something new it is necessary to have the skills, knowledge, strategies and skills needed -to be able- and have the sufficient disposition, intention and motivation - to want - to achieve the ends that are intended to be achieved" (Núñez, 2009, p. 41). Therefore, being aware of the importance of the motivational component, it is clear that if teachers want students to do their best and to be involved fully in a task, or in this case, to produce spoken output, it is a must to engage pupils and make them want to learn.

Without any doubt, drama is a fun way to learn to speak in English which may motivate the students to participate. And it is a fact that the more fun a person is having, the more involvement will be achieved; and, consequently, the better learning.

As cited in the article "Intrinsic and Extrinsic Motivation", "Intrinsic motivation (IM) refers to engagement in behaviour that is inherently satisfying or enjoyable". (Legault, 2016, p.1).

However, Extrinsic motivation (EM) "is performed in order to attain some other outcome" (Legault, 2016, p.1). In the case of dramatization, both types come into play. On the one hand, pupils might be willing to dramatize just because it is a fun activity, or in other words, for "enjoyment or satisfaction" (Legault, 2016, p. 1). On the other hand, they will also feel the extrinsic motivation, as they will do their best to get a good grade or to show their talent.

- SELF-CONCEPT AND SELF-ESTEEM

Continuing with the important role that motivation plays when learning, the motivational component of expectation should also be highlighted. This is directly related to self-perceptions and self-esteem. Self-concept is made up of three main components: What do I think of myself, what do the rest think of me, and what do I think the rest think of me.

When working with the dramatization, these three main aspects are involved, so we can deduce that in this way, the student will work on self-concept and self-esteem in a transversal and unconscious way. As mentioned above, the only goal of the educational system must not be that students absorb the content, but to educate students, to make them grow personally and prepare them for life.

- CONFLICT RESOLUTION

Interactions among people often generate conflicts of different kinds. However, those conflicts should not be seen as a negative element, but as an opportunity to work on social and civic competencies. By putting the students on stage to interact, conflicts will arise, whose resolution will lead to learning about how to avoid or autonomously face future conflicts that may arise inside and outside the classroom.

- SPEECH IMPROVEMENT AT ALL LEVELS

The practical use of the language requires, without a doubt, knowledge and tools that have to be worked on. It is in the spoken discourse when the deficits are most noticeable. That is why the repeated work of this will highlight the rough edges that can later be smoothed out.

It is, at the same time, the best opportunity for self-evaluation or self-regulation; at the phonic level, at the lexical level, at the morphosyntactic level... From the real needs generated by the oral language will come the learning of these deficiencies. "I want to say this, but I don't know how, I have to learn it".

- CROSS LEARNING

Although usually the main objective of the dramatization as a learning tool is the application of the English language, these dynamics also accept the work of the contents of other subjects, giving interdisciplinarity to the activity and allowing many other concepts to be learned.

1.2. THE GAP BETWEEN AUTHENTIC LANGUAGE AND TEXTBOOK LANGUAGE

As mentioned above, education is changing. In fact, today we can affirm that textbooks, in many occasions, do not cover all the educational needs when learning a language. They usually focus on specific aspects, they are decontextualized, they base a lot on repetition and grammar, they segment the learning into units, and, as Long (2015) believes, they demand knowledge that learners are not even able to achieve.

Thornbury is critical about globally used coursebooks such as Oxford, Pearson, Cambridge University Press, Macmillan, etc. As mentioned in the book "We need to talk about textbooks, Thornbury "sees coursebooks as purveyors of "McNuggets", unappetizing, processed bits of language served up to passive students by deskilled teachers" (Thornbury, 2013, p. 439, cited in Jordan & Gray, 2019). Not only that, but textbooks tend to be based on teaching grammar and vocabulary in isolated sentences. "They focus on accuracy rather than in fluency"(Badr Allehyani, 2017, p. 2).

It has long been recognised that the language presented to students in textbooks is a poor representation of the real thing:

> "…even the best materials we have seen are far away from that real, informal kind of English which is used very much more than any other during a normal speaking lifetime; and if one aim of the language-teaching exercise is to provide students with the linguistic expertise to be able to participate confidently and fluently in situations involving this kind of English, then it would generally be agreed that this aim is not being achieved at the present time." (Crystal & Davy, 1975, cited in Gilmore, 2007, p. 6)

Despite the fact that this was stated in 1975 and some things have changed, there are still many aspects that remain the same in English textbooks, which makes a gap between authentic language and textbook language (Gilmore, 2007). This gap is created due to the fact that textbooks are designed with the aim of teaching, instead of learning. (Azri and Al-Rashdi, 2014, cited in Febrina, 2017).

Being aware of this problem, one of the advances that is being introduced in education, so as to fill the gap between authentic language and classroom language, is using realia, or in other words, authentic texts, instead of textbooks, because they are more linked with the communicative competence, and therefore, they offer several benefits, which we will see below.

As Ciornei and Dina (2015) explain in their article named "Authentic texts in teaching English", authentic materials are those that are not prefabricated textbooks created with pedagogical aims, and that they might be helpful for developing both, children's communicative and cultural competences. They hold that "authentic materials - also known as realia - can be described as anything created for native speakers of a language, we can use for our teaching purposes" (Ciornei & Dina, 2015, p. 275). Taking this into account, we can deduce that authentic materials show real and natural language, in contrast to textbooks, as they are artificial.

Perhaps, one of the greatest drawbacks of these worldwide spread textbooks, is the lack of contextualisation of the content, although Ciornei and Dina (2015) affirm that "context plays an important role in the construction of meaning" (p. 274), especially when it comes to learning a foreign language. Gilmore (2007) holds that without context students might miss the possibility to use the language they have learned due to the fact that it may result impossible for them to know where and with whom they can use it in an appropriate way. Against this issue, the use of authentic materials could be a solution, because, as Rogers and Medley (1988) state, they contextualize the language and they provide the genuineness and naturalness that textbooks do not. Actually, these materials exist in the real world, so therefore, there is a specific context and learning becomes more meaningful.

Another way to achieve language in context could be to substitute textbooks by drama, as it provides a specific context in which students produce output. In this way, they can learn what language they can use in situations that are familiar to them. Moreover, it could be a proper teaching strategy to promote authentic and non-predictable interaction among students.

Following with the same topic, another aspect of textbooks that Gilmore (2007) criticizes, is the lack of spontaneity. He mentions that textbooks tend to ignore casual conversation, and focus on structured talks instead, as they tend to be easier to teach and control than spontaneous language. By doing this, we can deduce why students find it difficult to use their English in daily life situations that require this kind of talk. And why would someone make the effort to learn a language, if they are not going to be able to make use of it outside the classroom? So as to avoid unnatural conversations among English learners, Febrina (2017) explains that authentic materials could result in an effective

communicative method, as they reflect native speakers' language, and consequently pupils might be able to employ their English in real life.

Not only do textbooks focus on structured language, but also on too formal varieties, that, once more, do not result useful for non-native speakers, as it limits their informal spoken English (Gilmore, 2007). Although it is obvious that in regular speaking lifetime people tend to use informal English to communicate in their daily lives, it makes no sense that textbooks focus on a formal variety of English that would only be practical in a few polite situations. Taking into consideration "the lack of adequate models of spoken grammar" (Gilmore, 2007, p. 7), once again, this takes us to the question mentioned above; to be sceptical about the utility of the English learned through textbooks.

Definitely, a good option to get those models of colloquial spoken English, is having native speakers as role models of the target language, as they are usually proficient users of it (Gilmore, 2007). By having native speakers as reference, not only are pupils going to learn English idioms and slang, but they might also acquire a more nativelike pronunciation than listening to a local English teacher, as this teacher might to be able to pronounce the English sound as natural and accurately as a person whose mother tongue is the target language. Once more, real materials such as videos, podcasts, or series, could be an opportunity to carry real English inside the classroom.

Because of all these reasons, it is clear that Febrina (2017) is right when saying that authentic materials can lessen the gap between the classroom English learned through books and the English that is used in real life, as "it makes them feel closer to the target language as they use the items which exist in the real world, in their classroom"(p. 4).

1.2.1. LACK OF SPEAKING IN THE CLASSROOM

As mentioned in the article " Elementary language arts: strategies for teaching and learning", in order to achieve effective communication, some aspects need to be acquired: listening, observing, reading, writing, speaking and dramatizing (Ohio State Dept. of Education, 1982). Nevertheless, the latest two requirements are not usually given importance in the classroom. As mentioned above, the Spanish Educational System tends to focus on fundamental skills, and leave aside others, such as speaking and dramatizing. By doing so, children miss the opportunity to show up their knowledge and put the language into practice in real situations.

Following with the underdevelopment of the communicative competence of textbooks, a study showed that grammar activities overweight communicative ones in the vast majority of the most used coursebooks in Spain. Data showed that despite the fact that those books included more than 5 speaking activities, those lasted no more than 5 minutes, which is obviously not enough to become fluent on English. Moreover, in three out of five coursebooks the percentage given to speaking was less than 20% (Luque Agulló, 2017). Therefore, by analysing this data it is clear that more importance should be given to the communicative competence by introducing more oral activities in the classroom.

2. THE PROJECT

2.1. THE PURPOSE OF THE STUDY

The main objective of this project is to promote the acquisition of colloquial spoken English through dramatization, so as to bridge the gap between the language that is learned in textbooks, and the English that students will be able to apply in real life scenarios.

This intervention tries to get the student to make a change in their role, getting up from the armchair and going up on stage, making a shift from being a mere spectator to being the protagonist of their learning process. In general, there are many students that do not have so many opportunities to be the main characters of their learning and show up their speaking abilities in the classroom, both verbal and non-verbal. Nevertheless, by introducing drama, taking into account that it required listening, production, action, and movement, students will create a real linguistic interaction within the proposed fiction.

49 students in the 6th grade of primary education of a school in Pamplona took part in our project. In this part of the project, first, more details about the school, the students that participated in the research, and the procedure will be mentioned. Second, the activity will be described in detail, third some results will be commented.

2.2. THE SCHOOL

This project was implemented in a concerted educational centre located in Pamplona, Navarre. This is a very heterogeneous centre in terms of students. In it, we can find pupils with different socioeconomic situations, different origins and diverse academic needs. We can find students with special educational needs, others with late educational incorporation and pupils with specific learning difficulties too.

As it is explained on the webpage of the school, currently, the centre follows a CLIL educational model, in which English is used as a vehicular language in one third of the school hours. The subjects that are taught in English are Physical Education, Arts, English Workshop and English. Not only do the students learn those subjects in English, but they also they dedicate one hour per week to conversation with a native teacher, with the aim of practicing one of the most important aspects of language; the speaking skills.

2.3. PARTICIPANTS

This proposal was carried out in two classes of 6th year of primary education. The classes had 49 students in total, of which four needed some adaptation to do the activity. I chose to put this project into practice in this school year because I thought that it would be more suitable than other lower years, as they have more knowledge and experience with English than younger students. This allows them to understand the proposed videos better and they might feel more confident when dramatizing and producing spoken output too.

2.4. PROCEDURE

2.4.1. MATERIALS

I chose four scenes that showed four different colloquial situations that were performed by native speakers and that any citizen can experience in their everyday life. Three of them were taken from the series "Friends", and the other one was a shorter video that used more simple sentences for ordering a pizza in a fast food restaurant (annex 1). I decided to use this last video as an adaptation, for those four children that needed extra help. Talking about the scenes of the series "Friends", I thought that it would be a good idea to make use of shows that might be familiar for them, so as for them to feel that the activity was close to their reality and to enhance their motivation. Moreover, I thought that sitcoms could constitute a good option to work with daily scenarios.

All the videos were quite short, they lasted about 2 minutes, which made the activity more accessible and dynamic than with longer videos. Not only that, but the fact that the videos were short also allowed them to memorize the key sentences and to improvise if they went blank. Next, we describe the content of the videos:

- VIDEO 1. ORDERING FOOD

One video was about some friends that go to a restaurant to have lunch. On it, we can get to know sentences and vocabulary that might be useful when ordering food in a restaurant. It included useful sentences that clients tend to use when asking for food, such as "I'll start with...and then I'll have…" "That sounds great! Same for me", or "I will have…". We could also see sentences that waiters use, like for example "and for the gentleman?", or "anything else?". Moreover, this video was full of vocabulary related to the situation, and some colloquial expressions, like "everyone owes 28 bucks", and "how about will each just pay for what we had? It's not a big deal".

This video was performed by seven characters, and so were the groups that were assigned this video.

- VIDEO 2. SHOPPING FOR CLOTHES

Another video showed a situation in which three characters of the series "Friends" were buying clothes in a shop. The useful sentences that this video showed are: "look at this sweater. I mean, this is just beautiful" or "this is really soft". We could also find colloquial expressions such as "Hey, check this out. It's totally you", "actually this might look pretty good on me", " please, just wear what I suggest and it is gonna go nuts for you", etc.

In order to perform this video, I made groups of three students.

- VIDEO 3. BUYING AN AIR TICKET

The third video reflected an airport situation, in which a client is going to buy a last minute flight. This was maybe the trickiest situation, as it was the less familiar one to the students. Nevertheless, the key sentences were not so complicated. Some of those expressions were the following: "When is the next flight to London?", "There's one leaving in 30 minutes, and I do have one seat left", "I'm just going to need to see your passport", etc. Only one pair was assigned this video.

- VIDEO 4. FAST FOOD (SELECTED FOR STUDENTS WITH DIFFICULTIES)

The fourth video, as previously mentioned, was assigned for those four students that had difficulties with the English language. This video showed how to order some food in a fast food restaurant. I chose this video as an adaptation because it's short and simple sentences, as they would be easier to understand and memorize than the ones of the rest of the videos. Moreover, I believed that it could be a typical situation that students may encounter in their life. It included sentences like "Hi, how can I help you?", "I would like to order a small pepperoni pizza", "Is it for pickup?", "So your total comes to $9.05. Cash?"

It was performed by two pairs.

The students had the whole session to practice the dialogue and to decide if they wanted to bring some materials as decoration for the performance they would do in the following class. This would make the dramatization more real and motivating both for the "actors" and the audience.

The groups worked properly in a cooperative way, and there were no problems among the participants. On the other hand, us, teachers, were moving around the class supervising the progress and solving any doubt students might have. There were some sentences that they did not understand at first, but, however, they were able to understand the situation as a whole. Maybe, they did not get the humour of the videos of the series Friends, as they were not used to listening to jokes in a language that is not their mother tongue.

2.4.2. SESSION DISTRIBUTION AND PROCEDURE

This proposal consisted of four sessions, with a week interval between them, that are meant to lead students to learn daily life expressions, vocabulary and sentences, though some videos, and be able to put that knowledge into practice.

This is a brief summary of the organization of the project: (see table 1)

Table 1.

Distribution and procedure of the sessions

	OBJECTIVE	MATERIALS	PROCEDURE
SESSION 1	To write down their previous knowledge about the given situation	A sheet of paper	Brainstorming in their groups
SESSION 2	To practice their dramatization	Videos and transcripts	Watching the video to have a model, deciding who is going to be each character and practicing with the transcript.
SESSION 3	Dramatizing the scenes	Optional materials as "atrezzo"	Dramatizing group by group in front of their classmates
SESSION 4	Improvising	Given by the teacher depending on each scenario	Improvising in a similar situation using the learned vocabulary and expressions and their own language/ words

- SESSION 1:

In this first session of the project, the main aim was to know the students prior knowledge so as to make sure that after the proposal, students had learned some new vocabulary or expressions that might result useful for real life situations. Moreover, it was a way to put students into contexts and incentivize them to try to put the language they know into context, and to start getting in touch with the project.

After explaining to them what they were going to do during the following weeks, the class was divided into groups of seven, three or two people. Each group was assigned one of the following situations:

- Ordering food in a restaurant,
- Buying clothes in a shop,
- Buying a flight ticket in the airport
- Ordering a pizza in a fast food restaurant.

These groups were not randomly done, but consciously with the help of the school teacher, We tried to make heterogeneous groups in terms of linguistic ability, so students could help one another and work as a cooperative team.

Regarding the students that needed some kind of adaptation, I decided to provide them with a shorter video that did not have long and complicated sentences.

After dividing the class into groups, students had to write down some expressions and vocabulary they would use in the proposed situations. It was a brainstorming activity that let them show all the knowledge they had about the proposed situation. They worked on their own without the teacher's help, except the pupils that needed adaptations. These four students were guided by us, the teachers.

They had the rest of the class to do this activity, that is, about 30 minutes, and they all managed to finish it in the allotted time.

- SESSION 2:

This second session consisted of practicing with the video that each group would have to dramatize. To do so, I gave each group a link with their video as well as the transcript of it (annex 2), for them to be able to follow the dialogues and to practice by using them. Moreover, the most important sentences were underlined in the transcript, those that pupils could make use of in a similar real life situation.

 I decided to provide them both with the videos and the transcripts for them to be able to pay attention to the pronunciation and accent that actors used when talking. In this way, they could have native speakers models that would allow them to improve their speaking and pronunciation.

- SESSION 3:

In this third session, the students were asked to dramatize in their groups the video that they were assigned. To begin with the class, I gave them five minutes to practice the dramatization in groups. After that, students became protagonists of the class by putting into practice the proposal. Group by group, they had some time to act and show to their classmates what to say in those situations (example in annex 3).

- SESSION 4:

This was the last session of the proposal, and the main aim was to assure that children were able to get on with daily life situations by using a foreign language; English. I wanted to make sure that this project was not limited to just memorizing a dialogue, but to learning some colloquial English that would enable them to manage in different quotidian scenarios, which might result useful if they found themselves in those or similar situations in real life.

For doing so, I provided students some situations that were similar to the ones they represented in the previous class, but with some slight differences so as to make sure that they would need to improvise with the acquired knowledge.

The groups that had worked with ordering food in a restaurant, this time had to order breakfast. I provided them a breakfast menu and they had to order for what they wanted to have, ask for the bill, and pay it, by cash or card. Once again, as in the previous session, one would be the waiter and the other six students would act as clients.

For the pupils that had worked with shopping clothes, I proposed to them the following: two of them would be friends that are looking for an outfit for going to a dinner tonight. The other participant would be the shop assistant. This time, they had to comment about the clothes and ask for help from the shop assistant if necessary. After that, as in real life, they had to pay for the clothes they were going to buy (example annex 3).

The pair that had previously dramatized the scenario of buying a plane ticket in the airport, had now to change an already bought ticket by a new one, to another destiny and another hour. Once again, one would be the worker and the other one the client.

Finally, talking about the two pairs that needed an adaptation of the activity and that had learned how to order a take-away pizza in a fast food restaurant, had now to order a smoothie for pick up. This situation is really similar to the previous one, as I did not want to complicate it too much. Once again, one member would be the client and the other one the worker, and they had to order for what they wanted, tell their phone number and pay it, by taking into account the sentences they learned for the previous session.

2.5. RESULTS

2.5.1. QUANTITATIVE RESULTS

The following table (table 2) shows the quantitative results of the third and fourth sessions, regarding the number of key expressions students in each group were able to say, both when dramatizing (session 3) and when improvising (session 4). Therefore, we can appreciate if they succeeded in the activities, and more importantly, if they were able to transfer those messages to other similar and spontaneous situations.

Table 2.

Qualitative results of imitation and improvisation activities

GROUP Nº	SITUATION	SESSION 3	%	SESSION 4
1ª	Restaurant	15/15	100%	3
2ª	Restaurant	12/15	80%	3
1B	Restaurant	14/15	93%	3
2B	Restaurant	15/15	100%	2
3ª	Shopping	12/13	92%	1
4ª	Shopping	12/13	92%	2
5ª	Shopping	11/13	85%	1
3B	Shopping	13/13	100%	1
4B	Shopping	13/13	100%	1
6ª	Airport	8/10	80%	1
5B*	Ordering a pizza	15/16	94%	14
6B*	Ordering a pizza	16/16	100%	10

As we can observe, all the groups used the majority of key expressions of the situation that had been assigned to them. To be exact, they produced an average of 93% of key messages, which makes clear that the role-play activity was a didactic success, since they were able to remember most of them. Learning these messages is the first step to later be able to use them in another context.

Regarding the fourth session, we can observe notable differences in the number of sentences that each group was able to transfer to the new situation. This contrast could be due to the participants in each group, both because of the linguistic level and in terms of their capacity to improvise, or other variables such as the difficulty of the given situation or the versatility of key expressions for using them in a new context. However, it should be noted that the number of phrases reused does not determine the success of the activity, but rather it is data that allows us to see if it has been useful to them and has served them to internalize the new knowledge.

As it can be seen in the table, the groups that had to interpret and improvise the shopping scene introduced fewer key phrases than the other groups. Perhaps this is due to the fact that this situation had fewer sentences that could be transposed, since this time it was a matter of talking with the shop assistant, so it was a somewhat more formal situation than the previous one. However, they also used keywords from the text such as "size" and "pounds". Furthermore, it should be noted that these groups were the ones who best knew how to carry out the improvised conversation, despite the fact that other groups that were assigned with other scenarios used more previously seen expressions.

Looking at the couples whose activity had an adaptation, we can see that they were the students who transferred the most sentences to the second situation. This is due to the fact that it was very similar to the first one. In fact, a couple (group 5B) did it exactly as the previous performance, but adapting the minimum necessary changes so that instead of ordering a pizza, they ordered a smoothie. Although this cannot be considered improvisation as such, they knew how to use their tools to be understood. As for the other couple (group 6B), there was a student who got nervous and did not know how to handle the situation, so one of the teachers intervened and helped them continue with the dialogue.

Although people who needed adaptation were not able to improvise much in the new situation, it is clear that, at least, they learned new vocabulary and some expressions. Also, being guided by a teacher may be a good way to express their knowledge. Let us bear in mind that the benefits of dramatization are not merely limited to the acquisition of a language, but it also has multiple benefits at the pedagogical level, as it has been commented on in the theoretical framework of this work. Among those non-linguistic benefits are the increased motivation of the student towards the subject, improvement of the self-concept, learning to work cooperatively, etc.

Looking at the percentages of the phrases used, we can say that the majority of the class has been a high achiever of this proposal, since the results reflect that the learning has been internalized by knowing how to use most of the key expressions, understood, and thanks to that, it has also been able to be transferred to other situations by the students, which is probably an indicator that this knowledge may be lasting.

2.5.2. QUESTIONNAIRE RESULTS:

At the end of the didactic proposal, I decided to give a questionnaire to the students so that they could express their opinion about four main points: learning, enjoyment, the usefulness of the model videos, and the weakest points of the project (annex 4). To do this, I used a Google Forms questionnaire, which allows to receive anonymous answers. Next, I will briefly comment and try to interpret the students' answers.

- 2.5.2.1. LEARNING

The first topic of the questionnaire was about their learning, and the first question pupils were asked to rank from 1 to 5 how much they had learned with this activity (figure 1). As we can see in the graphic, the vast majority of the students said that they felt that they had learned a lot with it, which fulfils one of the most important objectives of a didactical unit; to acquire new knowledge.

Figure 1.

Learning of the students

¿Has aprendido con esta actividad?
44 respuestas
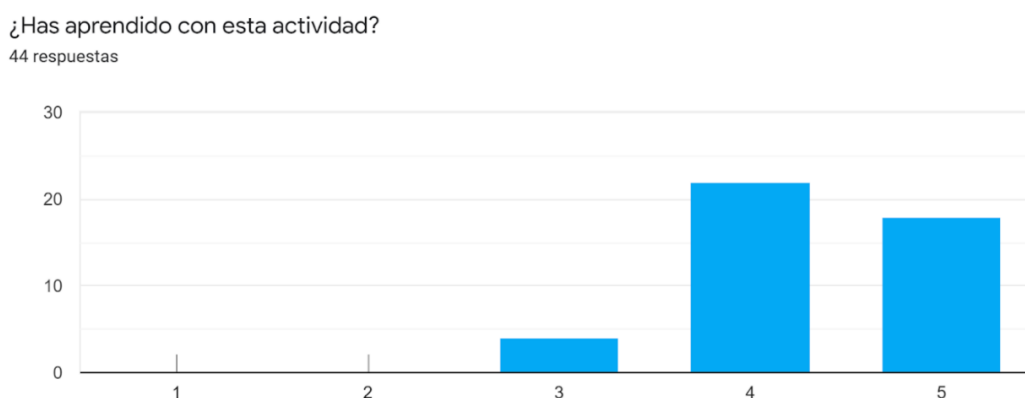
Then, following the same topic, I asked them yes or no questions regarding if they had learned about four points: vocabulary, pronunciation, colloquial expressions and structures. As we can see in the graphics below, most of the students agreed that they had acquired new knowledge in all of the mentioned areas (see figures 2, 3, 4 & 5). Therefore, students' perceptions affirm that dramatization is a successful way to learn a foreign language, in this case, English. Moreover, we must bear in mind that some of these aspects like pronunciation and colloquial expressions are not usually worked in textbooks, which leads us to take drama into consideration as a powerful didactic tool.

Figure 2.

Learned vocabulary
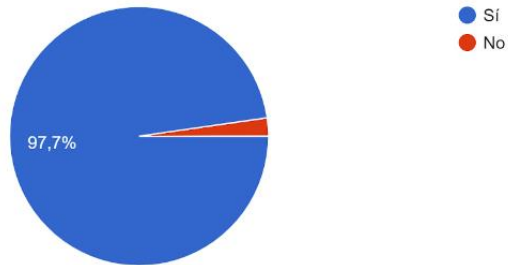
He aprendido vocabulario en inglés.
44 respuestas

Figure 3.

Learned pronunciation
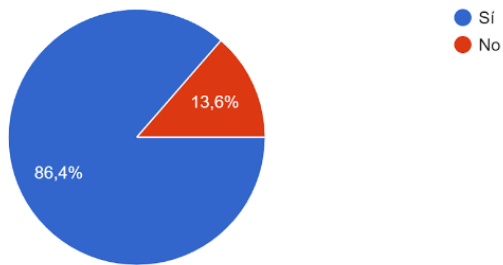
He aprendido a pronunciar mejor en inglés.
44 respuestas

Figure 4.

Learned colloquial expressions

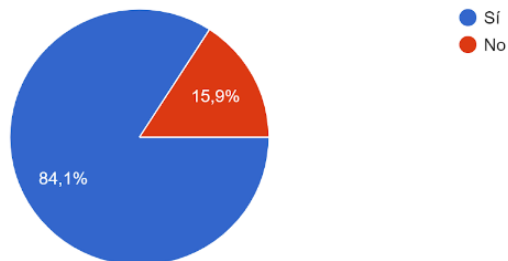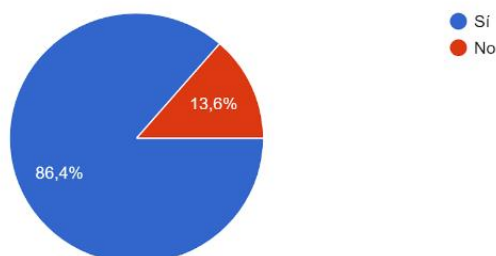He aprendido expresiones coloquiales en inglés.
44 respuestas

Figure 5.

Learned structures

He aprendido estructuras en inglés.
44 respuestas

Apart from those four parts, some students also mentioned alternative things they had learned in an open ended question. Some interesting points were related to the value of knowing how to improvise. Here's some examples to illustrate this:

"I have learned that projects do not always have to be memorized, but rather that you have to improvise and have fun"

"I have learned to improvise so I can get out of trouble if I don't remember what the role was like. I have also learned that it is easy to speak English in a real situation"

"I have learned to be able to improvise English much better.

Also, it no longer seems as complicated as before" and some other opinions regarding the need of spontaneity in a real situation.

Moreover, they also mentioned that they found this activity useful to practice with their voice modulation and non-verbal communication, and to practice with real life scenarios and lose the fear of making mistakes.

- 2.5.2.2. ENJOYMENT
The second aspect that was taken into account in the mentioned questionnaire, was about whether they had enjoyed the activity. First, they were asked to rank their enjoyment on a scale from 1 to 5, number one being "nothing" and number five "a lot". The results were the following: (figure 6)

Figure 6.

Enjoyment of the students

¿Te ha gustado esta actividad?
44 respuestas
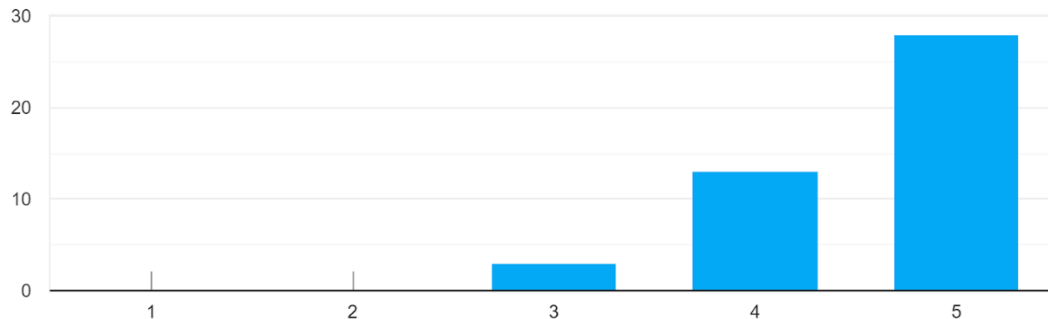
It is easily noticeable that students really liked this project, as 63% of them chose 5 out of 5 points, and the 30% 4 points, which shows that, in general, they had enjoyed a lot doing it. And, as mentioned in the theoretical framework, the more fun a person is having, the more involvement will be achieved; and, consequently, the better learning.

Then, as it can be seen in the figure 7, I gave them multiple options for the reasons of their satisfaction regarding this project, and told them to choose the three they thought that were more suitable in their personal view. These were the most voted reasons of joy by the students:

Figure 7.

Reasons of the enjoyment of the students

¿Por qué te ha gustado esta actividad? Marca las 3 opciones que más adecuadas te parezcan.
44 respuestas
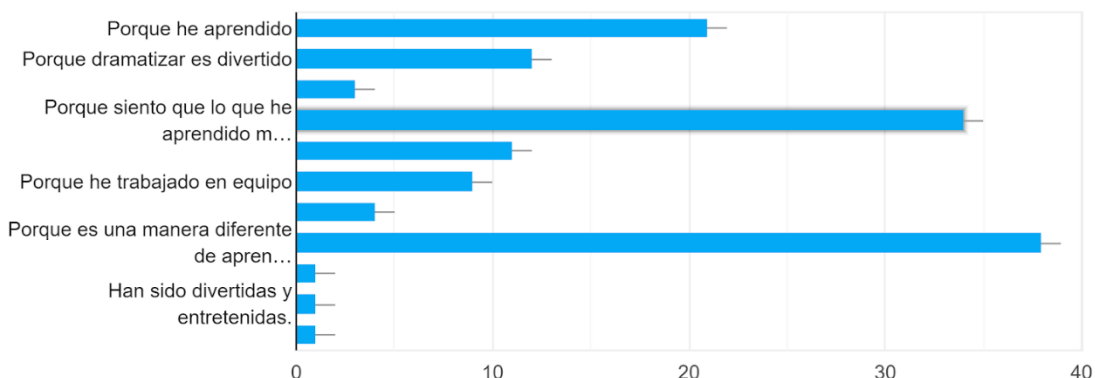
- Because I feel that what I have learned can be useful to me if I am with people who speak English.
- Because it is a different way of learning.
- Because I have learned.
- Because dramatizing is fun.

Therefore, we can see that the most voted reason is related to making the learning meaningful and the didactical transposition of it. It is noticeable that students are more motivated to learn if they feel that the required effort is going to be worth it, as the learning is going to result in them being useful beyond the classroom.

Students have also praised the fact that dramatizing is a different way of learning. It is important to avoid monotonous learning, and to stimulate children with different and new experiences that grab their attention and that result appealing and interesting to them.

We can also see that fun has played an important role in students' motivation towards this project. In fact, their intrinsic motivation pushed them to enjoy this activity and as a result, make their best.

Apart from the given options, students that performed this activity had also the opportunity to express other reasons why they had liked it in an opened question. Some interesting points that arose, were the autonomy of the student ("because I liked that we did most of the work on our own"), the fact that they see the activity close to their own reality ("because they are situations that occur in real life: eating in a restaurant, buying clothes, ordering a pizza ... These activities help me to be faster when answering a question") and the key factor of the teacher when teaching a class("Because the teacher is very nice and fun and she explains things very well").

- 2.5.2.3. USEFULNESS OF MODEL VIDEOS

This section of the questionnaire was aimed to verify if having the videos of the scenes they were going to represent instead of just a transcript had been useful and enriching for them. This part was intended to measure three main points: if it had helped them to better understand the meaning of the scene, to know how to pronounce correctly and to know how to dramatize. Data show that those role model videos had a positive effect in the three aspects: (figures 8, 9 & 10)

Figure 8.

Usefulness of the video to understand the scene

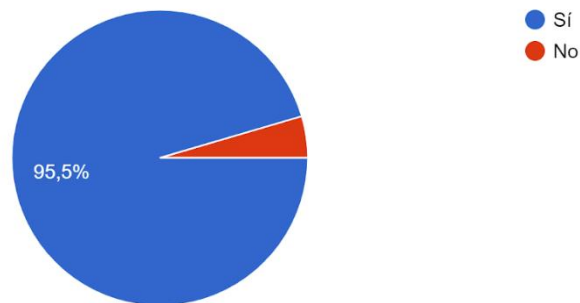¿Tener un vídeo como modelo te ha servido para entender mejor el significado de la escena?
44 respuestas

Figure 9.

Usefulness of the video to pronounce correctly

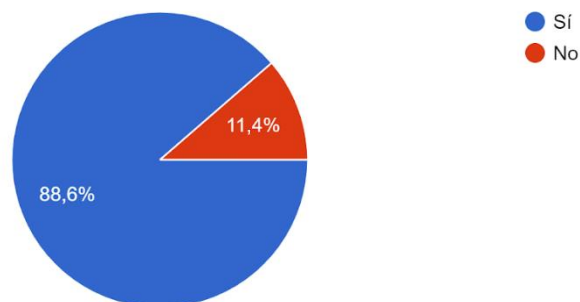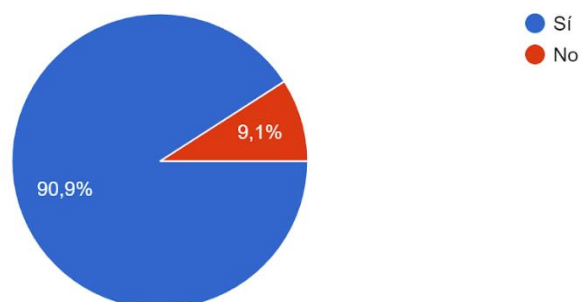¿Tener un vídeo como modelo te ha servido para saber como pronunciar correctamente?
44 respuestas

Figure 10.

Usefulness of the video to know how to dramatize

¿Tener un vídeo como modelo te ha servido para saber cómo dramatizar?
44 respuestas

These percentages suggest that, according to the participants view, having audio-visual support is helpful in terms of putting language into context(96%), knowing how to pronounce as they have native speakers as a role model (89%), and provides them ideas about how to improve in their non-verbal communication when dramatizing (91%).

- 2.5.2.4. WEAK POINTS

Some participants complained about the behaviour of some members of their group, claiming that the effort and dedication among them was not equally balanced, which made them feel that was not fair. Moreover, it should be noted that a few students did not totally like the project, as they marked three out of five in the graphic regarding enjoyment (figure 6).

2.5.3. TEACHER'S OBSERVATIONS

As it has been possible to affirm thanks to the answers to the questionnaire, the motivation of the vast majority of the students has been palpable throughout the entire project. This has been reflected in the positive results of the enjoyment they have experienced in this activity, and as a consequence, in the good results obtained. We can say that in this case, intrinsic motivation was higher than extrinsic, which made it possible to be motivated to learn and enjoy doing it.

Following with the intrinsic motivation, that is, the one that , it must be mentioned that they took it really seriously and that their engagement was really high. Students did practice a lot at home, at least most of the groups. Moreover, they made their best and that effort was noticeable. They brought and even created materials for the role play, which showed up their implication on the activity.

As regards the difficulty of the task, although at first I thought that the videos could result a bit challenging because they spoke fast and made jokes that students may not be able to understand, this did not happen. Students did not complain about the complexity of the task at any point of the project, and the successful results show that this activity was appropriate for them. Maybe, we should consider some more kind of adaptation for some students in the improvisation part, like being guided by a teacher or having a student who can help them follow the dialogue.

CONCLUSIONS AND REFLECTIONS

In this work we have proposed to promote the use of colloquial English in the classroom through dramatization, since this tool allows us to work on non-formal aspects and situations of the language. In addition, this didactic alternative to the widely used textbooks allows students to rehearse, and thus prepare, to know how to face day-to-day situations in a non-mother tongue, in this case, English. This activity does not only offer a great didactic transposition to the reality of the student, but also multiple benefits, both linguistic and pedagogical.

The project was carried out with a group of 49 sixth grade students from a school with a CLIL educational model. In this centre, three hours a week are dedicated to the English subject and another two complementary hours to work on speaking, in addition to other subjects taught in English, such as Physical Education or Arts.

This project consisted of four sessions, in which the main objective was to work on colloquial English through oral production, imitating and dramatizing some videos proposed by the teacher that represented various situations of the everyday life. In addition, the last session would be dedicated to improvising, thus being able to transpose several phrases they had worked in the previous sessions to new and similar scenarios.

Results have shown that dramatization is a tool that allows combining learning with enjoyment, which encourages the motivation and involvement of students towards the proposed task. The students were able to use 93% of the key phrases of the presented videos, and also all the groups managed to transpose some of these phrases to another similar situation in an improvised way.

In addition, an anonymous questionnaire was given to the students that dealt with four main points: the learning acquired, the enjoyment of the activity, the usefulness of the model videos, and the weak points of the project. The answers confirm the results of the project itself; that the students had acquired new knowledge and that they had enjoyed doing it. Not only that, but is also worth mentioning that the vast majority of pupils stated that the videos had been useful to improve on their pronunciation, non-verbal language and to better contextualize and understand the meaning of the scene.

Therefore, we can conclude by saying that dramatization is an excellent educational tool that should be taken into account in education, since, in addition to being useful for learning a language, it also provides us with countless extra benefits, such as the possibility of working in groups, the improvement of oral competence, the emotional implication, improvement of the self-concept, self-esteem, speech and cross learning, among others.

RECOMENDACIONES PEDAGÓGICAS

Tal y como hemos podido comprobar, los resultados de utilizar la dramatización como herramienta para fomentar y trabajar el inglés coloquial en el aula han sido muy positivos. No solo eso, sino que los aspectos observados coinciden con afirmaciones de otros autores previamente mencionados, que respaldan los beneficios de esta actividad.

En esta sección se van a enumerar una serie de recomendaciones pedagógicas y aspectos que los docentes que estén interesados en introducir este tipo de actividades en el aula deberían tener en cuenta. Asimismo, relacionaremos nuestros resultados con el marco teórico de este trabajo para mostrar cómo nuestra experiencia refuerza hallazgos de otros autores.

Uno de los beneficios pedagógicos que claramente se ha visto reflejado durante este proyecto, ha sido la motivación del alumnado. Esto concuerda con las afirmaciones de Cela (2016), que dice que la dramatización permite representar diferentes situaciones de una manera divertida, lo cual directamente afecta positivamente a su motivación.

Además, teniendo en cuenta que los alumnos han sido capaces de transferir varios mensajes a nuevas situaciones, se ha podido afirmar que han entendido e interiorizado el lenguaje. Esto demuestra que, tal y como afirman Greenfader y Brouillette (2013), el hecho de contextualizar el lenguaje les ha permitido lograr un aprendizaje más profundo y duradero. Esto también puede deberse a que según Barea, al dramatizar el lenguaje se vuelve más significativo, y, consecuentemente, más fácil de ser recordado.

Considero que introducir la dramatización en el aula puede resultar muy beneficioso puesto que, tal y como muchos de los estudiantes dijeron en el cuestionario, el sentir que este conocimiento les va a resultar útil y aplicable a su realidad es un factor clave a la hora de querer aprender. Esto demuestra la teoría de Febrina (2017), que sostiene que la introducción de materiales reales en el aula como herramienta de aprendizaje hace sentir a los estudiantes más cerca del idioma puesto que usan los elementos que existen en el mundo real.

Otro de los aspectos que los alumnos han opinado ser de utilidad, es el uso de los vídeos modelo, puesto que, según han afirmado, les han servido para saber cómo pronunciar, como dramatizar, y una vez más, para contextualizar el lenguaje y así entender mejor la escena que les había sido asignada. Es por eso, que considero recomendable el uso de apoyo audiovisual para este tipo de actividades. Esta idea está respaldada por Febrina (2017), quien dice que los materiales reales pueden ser de gran utilidad ya que reflejan el inglés de una persona nativa, el cual pueden usar de referencia para aplicarlo en la vida real.

Teniendo en cuenta lo observado en este proyecto, personalmente considero que el hecho de que los vídeos sean escenas de una serie que ellos conozcan aumenta su motivación y sienten más cercana la actividad. Además, es importante que la situación propuesta se acerque a su realidad, para que cuando se vean en esas situaciones puedan transferir el aprendizaje más allá del aula. Una manera de conseguir esta cercanía hacia la tarea podría ser trabajando con vídeos en los que los protagonistas sean niños de edad similar a la de los propios estudiantes, ya que podrían llegar a sentirse más identificados con la escena.

Sin embargo, una de las tareas más costosas y que más tiempo requiere este tipo de actividades, es precisamente encontrar los vídeos adecuados, ya que no disponemos de materiales específicos para llevar a cabo actividades como esta. Teniendo en cuenta esta situación, una posible solución podría ser que las editoriales incluyeran actividades de dramatización con los materiales respectivos necesarios en los libros de texto. De esta manera, si la herramienta básica del docente, es decir, el libro de texto, proporcionara los materiales necesarios, sería mucho más viable que se introdujera la dramatización en el aula como herramienta de aprendizaje en una manera mucho más generalizada, en vez de solamente en un centro.

En lo que se refiere a los grupos de trabajo, opino que para esta actividad ha resultado beneficioso crear grupos de nivel heterogéneos, ya que de esta manera los alumnos que más habilidad tenían con el lenguaje han podido ayudar al resto. Sin embargo, aquellos alumnos que necesitaban una adaptación fueron agrupados juntos, ya que el vídeo que les fue asignado era adecuado para su nivel. Estas adaptaciones consistían en utilizar vídeos con frases más sencillas, guiarlos en el proceso de aprendizaje y permitiéndoles que pudieran echar un vistazo a la transcripción de la escena siempre y cuando lo necesitaran. A pesar de que fueron capaces de dramatizar la escena, la parte de improvisación no la lograron en su totalidad, ya que se basaron en la transcripción del vídeo anterior.

Por lo tanto podemos concluir diciendo que, aunque quizás estos alumnos no hayan logrado cumplir con todos los objetivos, dramatizar les ha sido de gran ayuda para aprender nuevas expresiones y vocabulario en inglés de una manera alternativa y motivante, por lo que también ha resultado enriquecedora para ellos.

Finalmente, cabe destacar que debido a la brecha digital esta actividad puede no resultar aplicable en todo tipo de centros, ya que sería necesario disponer de ordenadores u otros aparatos electrónicos para llevarla a cabo. No obstante, precisamente identificar dicha brecha digital es el primer paso para ponerle solución. Dicho esto, podría decirse que otra de las ventajas de introducir esta actividad en el aula, puede ser la aceleración del proceso de buscar una salida a este problema que está a la orden del día.

En conclusión, la dramatización de escenas que reflejan situaciones de la vida real en el aula de lengua extranjera es una actividad beneficiosa a nivel lingüístico y afectivo, y, por tanto, debería considerarse como una práctica habitual en el aula. Como decía el famoso dramaturgo Arthur Miller, "El teatro no puede desaparecer porque es el único arte donde la humanidad se enfrenta a sí misma."

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ANNEXES

Annex 1: LINKS OF THE PROPOSED VIDEOS

Link to the video ordering food in a restaurant:

https://www.youtube.com/watch?v=I53n7ldcSGo&feature=youtu.be&ab_channel=LucaRaffo

Link to the video of shopping:

https://www.youtube.com/watch?v=MqD9HDFZsOo&ab_channel=EfrenSchwarz

Link to the video of buying a plane ticket:

https://www.youtube.com/watch?v=g1q4w4wq8Cw&feature=youtu.be&ab_channel=ElenaAdamova

Link to the video of ordering a pizza:

https://www.youtube.com/watch?v=uUMPULuwdLI&ab_channel=LearnEnglishwithBobtheCanadian

Annex 2: TRANSCRIPTS OF THE PROPOSED VIDEOS

FRIENDS: ORDERING FOOD IN A RESTAURANT

WAITER: Do I dare ask?

MONICA: Yes, I'll start with a carpaccio and then I'll have the grilled prawns.

ROSS: That sounds great! same for me.

WAITER: And for the gentleman?

JOEY: Yeah, I'll have the Thai chicken pizza. But... hey! Look, if I get it without the nuts and weeks and stuff, is it cheaper?

WAITER: You'd think... wouldn't you?

Miss?

RACHEL: Okay, I will have the side salad.

WAITER: And what would that be on the side of...?

RACHEL: I don't know. Why don't you just put it right here next to my water?

WAITER: And for you?

PHOEBE: Hmmm.. I'm gonna have a cup of the cucumber soup and... um... take care!

CHANDLER: I will have the Cajun catfish

WAITER: Anything else?

CHANDLER: Yes! how about a verse of killing me softly?

You're gonna sneeze on my fish, aren't you?

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MONICA: What, does anybody else feel like they just gave birth to an alien?

EVERYBODY: yes!...no...

ROSS: OK. Plus tip, divided by six and everyone owes... 28 bucks.

RACHEL: What? um...everyone?

ROSS: Oh, you're right. I'm sorry. It's Monica's big night, she shouldn't pay!

MONICA: oh thank you!

ROSS: So five of us is.... 33.5 $ apiece.

PHOEBE: No, huh, no way. Sorry, that is not gonna happen.

CHANDLER: Whoa whoa! Prom night flashback.

PHOEBE: Sorry Monica. I'm really happy you got promoted but, cold cucumber mush for 30-something

bucks? No! Rachel just had that bet that salad and Joey with his teeny pizza! just...

ROSS: Okay, Pete. How about will each just pay for what we had? It's not a big deal.

PHOEBE: Not for you...

FRIENDS SHOPPING:

PHOEBE: Oh, this place is awesome!

ROSS: Oh son, you know? we should just go. I'm not gonna find anything here. This stuff

is ridiculous.

RACHEL: OH! This place is great!

ROSS: Rach come on... I'm not gonna wear any of this. Nothing silver, okay? Nothing with hair, and

nothing with padlocks on it.

RACHEL: I know that some of the stuff is out there but come on, look at this, look at this sweater. I

mean this is just beautiful.

ROSS: Wow, this is really soft. 350 dollars ?!

RACHEL: Down from 700. You're saving like 200 bucks.

ROSS: Both logic and math are taking a serious hit today.

PHOEBE: Hey, check this out. It's totally you.

ROSS: Wow. Actually this looks pretty good.

Boys will be boys?

PHOEBE: What? They will be!

ROSS: Alright. That's it, I'm getting out of here.

RACHEL: No, Ross, wait, come on. All right, you know what? there's other stuff here. There's some nice

shirts, look at these nice pants.

ROSS: Huh, actually this might look pretty good on me.

RACHEL: Yes, they will. You know what you should do? Just go take a walk, all right? I know

your size and I'm gonna pick out some really good stuff for you.

ROSS: Really?

RACHEL: Yes, and I know what looks sexy on guys. Please just wear what I suggest and

it is gonna go nuts for you.

FRIENDS: BUYING A PLANE TICKET

RACHEL: OH OH OH OH! Hi! Um, when is your next flight to London?

WORKER: Hello!

RACHEL: Oh, Hello! When is the next flight to London?

WORKER: There's one leaving in 30 minutes, and I do have one seat left.

RACHEL: Oh! thank you, thank you.

WORKER: The last minute air on this ticket is $2,700.

RACHEL: Huh... how about 600?

WORKER: Sorry.

RACHEL: How about 600 and these earrings?

WORKER: They prefer it if I don't barter.

RACHEL: Oh I just...don't think I have enough left on my credit card.

WORKER: Look, split it with another credit card.

RACHEL: Oh well, okay. How about... how about five?

WORKER: I'm just going to need to see your passport.

RACHEL: Okay, you know what? I don't have it but I can tell you exactly where it is on my nightstand. But you know what? Okay, I have my driver's license and I have a 20.

_____

RACHEL: Listen, I need to get on that 11 o'clock flight.

WORKER: Well, I'm afraid that plane has already put away from the gate.

RACHEL: Okay. You're not... you're gonna have to call that plane and tell him to swing around and come and pick me up.

WORKER: How can I do that?

RACHEL: Oh sure, you know what? We'll just tell them that there was like a problem with the engine.

WORKER: I'm afraid to have to ask you to step aside, Miss.

RACHEL: Look, if I don't get to London he is gonna marry that other girl!

WORKER: Sounds great.

RACHEL: All right you know what? I am not leaving here until you call that plane back.

ORDERING A PIZZA: ADAPTATION ACTIVITY

WORKER: Hi, how can I help you?

CLIENT: Yes, I would like to order a small pepperoni pizza.

WORKER: Is it for pickup?

CLIENT: Yes. For pickup, please.

WORKER: What's your phone number?

CLIENT: It's 905 386-0042.

WORKER: And your name?

CLIENT: Bob.

WORKER: What would you like to order, Bob?

CLIENT: Just a small pepperoni pizza.

WORKER: And that's everything for today?

CLIENT: That's everything for today, yup.

WORKER: So your total comes to $9.05.

Cash?

CLIENT: Yep.

WORKER: 95 cents is your change.

CLIENT: Thank you.

WORKER: And it will take about 15 to 20 minutes.

CLIENT: 15 to 20 minutes. Okay. Thank you very much.

Annex 3: EXAMPLE OF A GROUP

IMITATION (SESSION 3)

Speaker 1: Oh, this place is awesome!

Speaker 2: Oh son, you know? we should just go. I'm not gonna find anything here. This stuff

is ridiculous.

Speaker 3: OH! This place is great!

Speaker 2: Rach come on... I'm not gonna wear any of this. Nothing silver, okay? Nothing with

hair, and nothing with padlocks on it.

Speaker 3: I know that some of the stuff is out there but come on, look at this, look at this

sweater. I mean this is just beautiful.

Speaker 2: Wow, is really soft. 350 dollars ?!

Speaker 3: Down 700. You're saving like 200 bucks.

Speaker 2: WOW...Both logic and math are taking a serious hit today.

Speaker 1: Hey, check this out. It's totally you.

Speaker 2: Wow. Actually this looks pretty good.

Boys will be boys?

Speaker 3: What? They will be!

Speaker 2: Alright. That's it, I'm getting out of here.

Speaker 3: No, Ross, wait, come on. All right, you know what? there's other

stuff here. There's some nice shirts, look at these nice pants.

Speaker 2: Huh, this might look pretty good on me.

Speaker 3: Yes, they will. You know what you should do? Just YOU take a walk, all right? I know

your size and I'm gonna I'm gonna pick out some really good stuff for you.

Speaker 2: Really?

Speaker 3: Yes, and I know what looks sexy on guys. Please just wear what I suggest and

it is gonna go nuts for you.

IMPROVISATION (SESSION 4)

Speaker 1:Hello

Speaker 3: Hello, can I help you?

speaker 1: Yes, of course. My friend and me need clothes

Speaker 2: I want black trousers.

Speaker 3: OK. Which size do you want?

Speaker 2: I want size 10

Speaker 3: Oh, we only have the 11...do you want it?

Speaker 2: Hmm...OK, yes.

Speaker 3: Perfect, here you go. And for you Sir?

Speaker 1: I need black trousers, do you have?

Speaker 3: Oh, the last one was for your friend…

Speaker 1: OK, and do you have white trousers?

Speaker 3: Yes, we have the trousers white. Which size do you want?

Speaker 1: My size is 10.

Speaker 3: The 10...we have the 9, but the 10 I don't have more

Speaker 1: Oh… and do you have a dress?

Speaker 2: Look at this skirt, this might look pretty good on you.

Speaker 1: Hmm… What size is it?

Speaker 3: This is the 10, your size.

Speaker 1: OK. And do you have a t-Shirt?

Speaker 3: Yes, look at this black T-shirt, it is beautiful. I think that for you it's gonna be very nice.

Speaker 1: OK, I'm going to try this T-Shirt.

Speaker 2: I think that this white trousers might look pretty good on me too.

Speaker 3: Sorry, but this is the size 9.

Speaker 2: Ok...so then good bye.

Speaker 3: Wait, but you have to pay!

Speaker 2: Oh, sorry!

Speaker 1: How many dollars it cost?

Speaker 3: This is 30'95 pounds and this is 20 pounds.

Speaker 1: OK, this is for you.

Speaker 3: Thank you very much, good bye.

Speaker 1 and 2: Bye!

Annex 4: QUESTIONNAIRE GIVEN TO THE STUDENTS

Link to the questionnaire given to the students:

https://docs.google.com/forms/d/1WAOhI73OKKfjw5wVbx6KoFnkZWfERwq_jyk9BtrmSro/edit?usp=sharing