RAE No

TITULO
USING TASK BASED LEARNING TO PRODUCE AND STAGE AN ENGLISH EDUCATIONAL PLAY
AUTORES
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FECHA
12/04/2018
PROGRAMA ACADEMICO
MAESTRÍA EN EDUCACIÓN CON ÉNFASIS EN DIDÁCTICA EN LA ENSEÑANZA DE LENGUAS EXTRANJERAS
PALABRAS CLAVES
Educational, play, Task Based Learning, Research, Participatory Action Research.
DESCRIPCIÓN
The author of this project is both a trained actress and an English teacher. She is currently a member of a theatre group that offers plays in Spanish for school and university audiences. In this thesis she wants to give an account of the attempts to produce an educational play in English which entails involving 18 actors in the use of English language. The project involves the analysis of the methodological design proposed for the production and performance of the educational play as well as the description and the interpretation of the results produced after the process

CONTENIDO

INTRODUCCIÓN

The present research project is the result of the wish to promote alternative pedagogical spaces for people who want to develop oral skills in English; according to her experience, the author thinks that arts give to learners the ideal "excuse" to learn how to communicate in another language different from the mother tongue. In consideration Üstündag (1997) says that Drama is the centre of existence; because it is a valuable form of communication of human feelings, thoughts, wishes and fears. For that reason, the current paper aims to inquire about how actors speaking skills may be enhanced through the employment of Task-Based Learning in order to produce an educational play for students at schools. Indeed, drama activities are believed to foster students' interest in the subject and, consequently to improve their speaking abilities.

The researcher of this project has used her experience as an actress and a language teacher to reflect about the importance of using what she knows about acting to connect it with teaching. In consideration, she took into account National constitution definition of education as "a right of people and a public service with a social function; That looks for the Access to knowledge, science, technic and the rest of goods and cultural values" (Article 67) and consecrates in the Article 44, the education as a fundamental right for children and integral formation to youngers (Article 45).

On the other hand, MEN (Ministerio de Educación Nacional) and SED (Secretaria de Educación Distrital) general patterns about the general pedagogical orientations from"CURRÍCULO PARA LA EXCELENCIA ACADÉMICA Y LA FORMACIÓN INTEGRAL 40x40" in 2014 from the last period of local government "Bogotá Humana" looks for the decrease of the segregation and discrimination of human beings and orient the curricular and pedagogical transformation actions in a critic and reflexive manner doing a "Curricular bet with more times and more learnings to integral education and academic excellence" Enlarging progressively the only shift at public schools, through a strategy that combines the implementation of the only shift and the extension of the academic shift to 40 weekly hours in schools with double shift".

Unfortunately, as the researcher works in a triple shift school, students do not have the benefits given by 40X40 and also there are very few options for students at public schools to attend plays in English; as she is part of a university drama group and she works with actors from different majors and English levels; she considers that the implementation of a proposal to perform in English will impact the two beneficiaries of this practice, the cast and the audience.

PROBLEMA
How may the use of Task-Based Language Learning enable a group of actors to produce an educational play and the audience to enrich their English understanding?
OBJETIVO GENERAL
To determine the utility of Task-Based approach in the production of an English educational play.
OBJETIVOS ESPECÍFICOS
-To build a body of knowledge that supports the research project (Drama techniques, Task- Based Learning and Theatre in Education)
-To apply TBL steps and techniques to allow actors production of an Educational play.
-To evaluate the educational play impact and pertinence for the cast and the audience.
MARCO TEÓRICO

There are three theories that justify the use of drama in Language teaching focusing on drama strategies that have been developed from the study, methods, techniques and experience of actors and teachers; all of this knowledge has been used in education due to the advantages it offers.

The first theory is experiential learning (life-long learning based on experience) developed by David Kolb (1984) based on the ideas of experiential learning from John Dewey; he designed a model called Experiential Learning Cycle

In relation to this model and by the use of drama, is possible to start with concrete learning experiences; then, in the reflective observation, there is a reflection on what has been experienced; in the stage of abstract conceptualization, it is found an opportunity to join experiences with previous knowledge; finally, in the active experimentation part, the cast put in practice what they have learnt. For the purpose of the project, this theory permits the learning of the language and creates characters based on the cast´s experiences and theoretical knowledge through the implementation of the methodological proposal.

The second theory is called Flow-The Psychology of Optimal Experience developed by Mihaly Csikszentmihalyi (1997); since the view of this author, by the use of drama, is possible to create situations in which learners learn by the performance of here-now experience.

 Considering Csikszentmihalyi, "flow occurs when a person's skills are fully involved in overcoming a challenge that is just about manageable." (1997 p.30) In other words, it is necessary to have a balance between the actor´s ability to do something and the opportunities to do it. Learners who experience flow are generally more efficient due to the process of mastering a skill at a higher level or acquiring new knowledge is done naturally (Goleman, 1995, p.145). The relevance of this theory implies actor´s consciousness about their language learning process as a source of pleasure and satisfaction while they are acting; it is a combination between artistic and cognitive issues.

    The last theory is called constructivist learning theory and constructive drama, developed by Elizabeth Murphy (1997) and complemented by Gábor Takács (2009). According to this theory:

The basic principle of constructivist pedagogy is that our knowledge of ourselves and the world is our own construction. This can be brought into connection with an

METODOLOGÍA

Research Methodology

The nature of this project requires a description of the process in which a group of Non Native English Speaker actors obtain the linguistic tools (reading comprehension, pronunciation, correct use of punctuation marks in the speech to interpret correctly) to stage an educational play in English and discover if this aim can be developed as well as the degree of learning for the cast. For this reason, the research methodology to work with is the qualitative investigation. According to Christensen and Johnson (2008), the qualitative investigation, worries about the construction of knowledge about the social and cultural reality since the view of the ones who produce and live it. This methodological posture kept in mind the beliefs, mentalities, myths, prejudices and feelings of participants, which are accepted as analysis elements to produce knowledge about the human reality. Indeed, problems like discovering the sense, the logic and the dynamics of the concrete human action; becomes a constant of the diverse qualitative perspectives.

Creswell (1998 p. 15) considers that the Qualitative Research is:

An inquiry interpretative process based on different methodology traditions- the biography, the phenomenology, the theory founded in data, the ethnography and case studies- that examines a human or social problem. The researcher builds a complex and holistic image, analyze words, presents detailed perspectives about the informants and manages the study in a natural situation.

The qualitative investigation is a valid methodology for the construction of knowledge in education. This focus is provided by subjectivity and especially for the inter-subjectivity, the context, and the interaction dynamics among these. In concordance with this, to assume the perspective of the qualitative type requires an effort of comprehension that is understood as the reception through the interpretation and the dialogue, the sense of what is mean with words, silences, actions or immobilities.

For this project, the qualitative character has so much about the thematic, intentions and precision more than the method, the processes and/or theoretical results. The validity of the results is given by the road of the consent and the interpretation of the information mainly because it offers:

•The characteristics referred to whom and what to study: Qualitative Research is interested in the way the world is understood, experimented and developed by the

RESULTADOS

Semi structured survey.

Entry survey. It was applied at the very beginning of the process, before the intervention; the aim of this was to gather ethnographic information of the population (section 1) and validate the pertinence of the project (section 2). It was done in Spanish to generate a feeling of trust in the cast. In annex 1 there is the format and the results.

Exit survey. It was applied at the end of the process, to know the cast´s impressions, feelings, thoughts and reflections about the process and the result. In annex 2 there is the format and the results.

3.2. Teacher observation sheet. Different videos of some activities done in rehearsals and the premiere were recorded. The teacher researcher asked the cast to approve the recording by an informed consent (Annex 4) the videos were analyzed only by the researcher; she also designed a check list (Annex 3) taking into account the principles of Task Based Learning:

a. It is based on the use of tasks. The teacher researcher explained the cast the TBL approach to let them know the dynamic of the intervention, each rehearsal has an objective and a goal to accomplish; in each part of the sessions (rehearsal plans-feedback section) the cast had tasks to develop, at the beginning of the process, actors were not conscious about the relationship between the tasks to fulfill with the goal of the rehearsal, but at the end of each one, as there was a feedback in which the cast shared experiences, feelings and thoughts about the activities, they had the opportunity to reflect about the session and determine if the goal of the rehearsal was accomplished or not. For rehearsal number two, there is evidence of the cast´s anxiety about understanding of instructions, but through the pass of time, they felt more confident when most of them realized that the teacher researcher was very expressive and clear and it helped them to understand better.

b.   Students learn by interacting. The cast believe in the effectiveness of team work and this is one of the most important principles they apply; as they have different English and acting levels, the most experienced in one or both aspects were always opened to help their partners to improve in their limitations. Talking about this aspect, one of the actresses reported:

"Eh, Ok, I think it was very interesting that you have asked us to work by groups and by pairs because I don´t have any idea of English, I mean, I know very basic things, almost nothing but Jason knows a lot of English, so, he was helping me and we were helping each other, to try to understand, the script…eh…I like too much this…the goal

CONCLUSIONES

The findings of the study obtained through the qualitative method and the results provided from the instruments to answer the question have already demonstrated the utility of drama in education and how it facilitates the enhancement of communicative skills in people. After the intervention, the researcher found that TBL approach´s steps and principles facilitated the progression of language that actors should develop to stage and produce an English educational play. It is evidenced through the process because of the fulfillment of each task, supported the actor´s accomplishment of the objective. For example, in the specific objectives of the instructional design, the language aims were present in this form:

- To get acquainted with emotions and characters. (Recognition of vocabulary and pronunciation)

- To get acquainted with the story and the plot. (Diagnosis the level of understanding of the script, identification of phonetic issues to work on)

- To identify the importance of character´s actions in the story. (Explanation of verbal tenses, connectors and modals for actor´s understanding of the script and explanation of some IPA graphemes)

- To assist actors to create their characters. (Pronunciation considering sounds to make interventions clearer by the use of IPA graphemes, to find the right intonation and interpretation according to the characters and the director´s instructions, like the alien who had a tendency into the British accent, in comparison to the thief who had used black English accent)

- To stage the first three scenes (To put in practice previous knowledge, reinforcing in each actor´s language limitation)

- To stage the last fourth scenes (To reinforce the language teachings according to the content chart and the actor´s needs)

- To rehearse the play for its improvement (To correct language, pronunciation and interpretation mistakes as much as possible; for instance, "worse" instead of "whore" ; "flish" instead of "flesh" "pumpy" instead of "puppy" among others)

Also, the use of TBL permitted the accomplishment of the four specific objectives that supported the aims of the project:

•To build a body of knowledge that supports the research project. (Drama Techniques, Task Based Leaning and Theater in Education) This objective obtained a high grade of

RECOMENDACIONES

       For further research is necessary to continue researching on the use of drama to enhance English skills different from speaking (writing and reading) to develop other cognitive abilities in the participants and how drama can help Non Native English speaker actors to perform in English.

       Educational drama is a very well known approach for teachers but not for theater directors, there should be more investigations about how to produce and perform Educational plays combining educative and artistic features to create new proposals in benefit of participants and the audience.

       Is necessary to explore other approaches different to TBL to observe how they work in the development of future projects like this

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CAMPO DE INVESTIGACION EDUCATIVO: Pedagogía, Didáctica, Metodología

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Dedication

This paper is dedicated to Matias and Rafaela, you babies are my main reason to keep on doing in spite of everything; you are my most important motivation to be a better human being every day.

Acknowledgments

My gratitude is due to God, the almighty, he gave me the chance to keep on living, he saved me when I was almost over, he believed in me when nobody did, he accompanied me when I was completely alone, he showed me how worthy I am and taught me the most important lesson any person can learn. Impossible is nothing!!

I thank my family, my personal army of angels supported me since the beginning of this long, difficult but productive path; they motivated me to continue instead of everything. Also to my friends, especially Estefany and Yesenia and my workmates, thanks for being my accomplices and guiding me when I was lost.

My loyalty to Universidad Incca de Colombia, my alma matter, my second home, you opened your doors and allowed me to make my dream come true, to my beloved master Carlos Cárdenas, thank you for being my master, for showing me the wonderful world of drama and acting, for believing in me as well as Ludiun´s Teatro, thank you guys for your disposition, for your listening, for your time, for helping me to demonstrate that arts can´t change the world but people´s world.

Thank you my teacher Deisy Baracaldo for being so patient with me, I know it was not easy but your human sense and intelligence made me always believe **WE** could make it; thank you my classmates, Sandra, Adriana, Maritza, Clara and Juan Camilo for all your help, for listening to me, for being so patient with me and my circumstances, you are great teachers and wonderful human beings and to Universidad Libre, thank you for believing in my project and let me be part of this wonderful institution.

Finally, thank you Luis, Brenda and Natalia, thank you for showing me that I deserve something better; for letting me see how strong and worthy I am.

Abstract

The author of this project is both a trained actress and an English teacher. She is currently a member of a theatre group that offers plays in Spanish for school and university audiences. In this thesis she wants to give an account of the attempts to produce an educational play in English which entails involving 18 actors in the use of English language. The project involves the analysis of the methodological design proposed for the production and performance of the educational play as well as the description and the interpretation of the results produced after the process

Action Research was the methodology selected to develop the study. In the Diagnostic Stage the researcher collected data on actors' interests, needs and expectations to validate the pertinence of the project with that population. In the Action stage she designed and implemented a Task-Based English language program to develop language and communicative activities through the use of some specific drama techniques. During the process, she also collected other data by using field notes and a checklist to analyze videos and surveys.

After the analysis, the results showed that by following Task Based Learning components and principles, it is possible to build a methodology in which actors gain knowledge of the language while they improve in their acting skills to produce and perform a play for intermediate students and English teachers.

Key words: Educational, play, Task Based Learning, Research, Participatory Action Research.

Resumen

La autora de este Proyecto es actriz y docente de inglés. Actualmente hace parte de un grupo de teatro que ofrece obras en español para público escolar y universitario. En esta tesis ella quiere dar cuenta del intento de producir una obra de teatro con fines educativos en inglés, la cual vincula en a 18 actores en el uso del idioma extranjero. El proyecto implica un análisis del diseño metodológico propuesto para la producción y realización de la obra de teatro con fines educativos, así como la descripción e interpretación de los resultados producidos después del proceso.

La metodología que se siguió fue la señalada por la Investigación Acción Participativa. En el diagnóstico, la investigadora recolectó datos sobre los intereses, necesidades y expectativas de los actores para validar la pertinencia del proyecto con esa población. En la etapa de acción, ella diseñó e implementó un programa en lengua inglesa usando Task-Based Learning para desarrollar el lenguaje y las habilidades comunicativas a través del uso de algunas técnicas teatrales específicas. Durante el proceso, ella recogió datos usando notas de campo y una lista de chequeo para analizar videos y encuestas.

Después del análisis, los resultados mostraron que siguiendo los componentes y principios del Task-Based Learning, es posible construir una propuesta metodológica en la que los actores obtienen enriquecimiento de la lengua extranjera mientras que avanzan en sus habilidades actorales para producir y presentar una obra de teatro para estudiantes de inglés en nivel intermedio y para profesores de inglés.

Palabras clave: Educación, Obra de teatro, Aprendizaje basado en tareas, Investigación Acción Participativa.

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Introduction

The present research project is the result of the wish to promote alternative pedagogical spaces for people who want to develop oral skills in English; according to her experience, the author thinks that arts give to learners the ideal "excuse" to learn how to communicate in another language different from the mother tongue. In consideration Üstündag (1997) says that Drama is the centre of existence; because it is a valuable form of communication of human feelings, thoughts, wishes and fears. For that reason, the current paper aims to inquire about how actors speaking skills may be enhanced through the employment of Task-Based Learning in order to produce an educational play for students at schools. Indeed, drama activities are believed to foster students' interest in the subject and, consequently to improve their speaking abilities.

The researcher of this project has used her experience as an actress and a language teacher to reflect about the importance of using what she knows about acting to connect it with teaching. In consideration, she took into account National constitution definition of education as "a right of people and a public service with a social function; That looks for the Access to knowledge, science, technic and the rest of goods and cultural values" (Article 67) and consecrates in the Article 44, the education as a fundamental right for children and integral formation to youngers (Article 45).

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combines the implementation of the only shift and the extension of the academic shift to 40 weekly hours in schools with double shift".

Unfortunately, as the researcher works in a triple shift school, students do not have the benefits given by 40X40 and also there are very few options for students at public schools to attend plays in English; as she is part of a university drama group and she works with actors from different majors and English levels; she considers that the implementation of a proposal to perform in English will impact the two beneficiaries of this practice, the cast and the audience.

The stage and performance of a play in English will let the cast to face their level of proficiency in English, due to the process implies for each actor the use of the four communicative abilities, focusing on oral skills which will evidence strengths, weaknesses and the degree of the cast improvement through the process and the presentation of the play. It will also benefit them due to this is the point of departure to continue promoting the stage of more educational plays in English in the future. On the other hand, the audience, will also be able to confront their level of proficiency in the foreign language when they attend the play due to this activities will make them realize about their degree of understanding considering the use of the communicative skills before (reading the hand program), during (listening to the play) and after the play; as well as the transmition of the experience to their classmates and/or students for promoting this kind of learning experiences in spaces different from educative institutions.

To start, it is important to get acquainted with information that is useful for the understanding of this paper. Ludiun´s teatro was created in 2009 with university students from different professions who were part of the institutional theatre group of Universidad Incca de Colombia in Bogotá. It is a higher education institution and a private, non-profit organization. Founded in 1955, it has legal status granted by the Colombian government and institutional recognition by the Ministry of Education in Bogotá. The group had a restructuring on February of 2009, since then, they have participated in different drama festivals in Bogotá and other cities including ASCUN (Asociación Colombiana de Universidades), FITUS (Festival Interuniversitario de Teatro Universidad de la Salle), FESTA (Festival de Teatro Alternativo) among others, receiving awards as best actor,

actress, director, staging and make up. The cast of Ludiun´s teatro is comprised by 18
actors, they are between 16 and 23 years old, they are studying different major studies like
music, biology, psychology, law and there is an engineer that is currently working in the
university as teacher. All of them have empirical drama experience that varies between six
months and three years. After asking the cast to present a test to classify their English level
proficiency (EFSET TEST) it was determined that their level of English is intermediate and
upper intermediate.

Considering the situation of teaching English to students at schools, where sometimes
they don't have opportunities to attend plays in English and being aware of the fact that
Ludiun´s teatro cast have never staged drama pieces for educative purposes in English, the
researcher thought about the opportunity to help the actors to produce a play in English
through the building and implementation of a methodological proposal that allow the cast
to use plays in English for educational purposes. When the researcher presented the project
to the university, they were interested and for that reason they allowed her to do the
intervention, but they gave a set of conditions: first, the director was in charge of the artistic
part and the researcher of the pedagogical assessment, second, the selection of the play was
concerned exclusively to the director and the researcher was not able to make a decision
about it, third, the director and the researcher had to negotiate the principles of drama in
education to adapt it to the play taking into account that it was directed to school students;
as it was not possible because of the topic of the play, it was adapted for upper intermediate
English students and English teachers.

Taking into account that the cast are university students and/or professionals, they
have intermediate knowledge of English, due to English is part of all programs at the
university; the researcher designed and applied a survey to know the actor´s interest in
being part of an artistic project that involves the use of the foreign language in a meaningful
context for actors, an entry survey was applied to the cast at the very beginning of the first
semester of 2017 in the university. (Annex 1)

After analysing the results, it was found viability to develop a project of such characteristics as well as approval from the director of the group and the university because the results showed that in question number one (Do you like English?) 92% of actors answered yes; in question number two (Do you think is important to know and/or learn the language?) 100% think is very important to know the language; nevertheless, in question number three (When someone talks to you in English you…) just 60% of the cast get everything of what they listen, 59% get the basic idea and 1%get some words of what they listen; when they were asked if they would like to learn English through drama and why, 100% answered positively, 75%   reported that it is a new way to learn, 12% said that it would be useful for their personal grow and 13% think it is important to build knowledge and management of the language for acting purposes; finally when they were asked about the importance for their drama group to have performances in English, all of them answered positively, 70% of the cast said it was an innovative proposal, 10% think that it improves actor´s projection, 10% say that it helps to personal grow and 10% think about institutional recognition. As final observation, all of them think that this is a very interesting goal to achieve.

With this in mind, the researcher highlighted the fact that Ludiun´s Teatro cast is interested in wide their services for schools and they would like to do it by providing an educational play in English, but, they do not know how to do it; that implies for the cast, to be part of a process in which their previous knowledge about drama and the foreign language work together to obtain the desired results. Considering this, it was necessary to find the most appropriate approach to fulfil with those aims. After a deep inquiry, the researcher found that the approach to work on is Task-Based Learning due to its flexibility and organization in the design and performance of little tasks to get a big task.

For that reason, the research question was: **How may the use of Task-Based Language Learning enable a group of actors to produce an educational play and the audience to enrich their English understanding?** The object of study was Task-Based Language Learning and the field of study was Task-Based Language learning in the

production of an educational play. The general objective was: To determine the utility of Task-Based approach in the production of an English educational play.

The specific objectives were:

-To build a body of knowledge that supports the research project (Drama techniques, Task-Based Learning and Theatre in Education)

-To apply TBL steps and techniques to allow actors production of an Educational play.

-To evaluate the educational play impact and pertinence for the cast and the audience.

The teacher researcher designed a methodological proposal by the use of specific drama techniques (mime, role play, improvisation and simulation) that are pertinent for the accomplishment of the objective, following the Task-Based Learning steps and principles of Theatre in Education and Educational plays. This proposal was implemented in the cast during seven sessions divided in 14 rehearsals; the teacher researcher was the pedagogical assessor, she was supported by the director of the group who managed the process from the artistic part under the principles of Contemporary drama, and the final result was the presentation of the play.

In the next pages, the reader will find three chapters: in chapter one, Theoretical Framework, there is a background of previous studies and their pertinence with the development of the project, the literature review with the theories that underpin the study; an introduction about the importance for the cast to get a level of proficiency in English focused in oral skills; then comes the theoretical constructs; the first construct is drama techniques, they are very well-known teaching and learning strategies, due to according to many researchers, drama techniques permit to establish interdisciplinary connections to develop new methods that let learn anything because the use of those ones are adaptable to any field of knowledge. For the purpose of the research, drama techniques are considered fundamental to prepare actors for the specific communicative situations that are faced in the play and also they help them to solve issues they can have in the rehearsals or the premiere.

The second construct is Task- Based Learning, (TBL) according to Willis (1996) it is understood as a goal-oriented activity with a clear purpose. This approach permits the

development of the project due to its flexibility and the constant revision of the issues to work on. TBL gives account of the process in which actors accomplish with small tasks that are linked to fulfil the big task; at the end, Task-Based approach will help actors to learn about oral skills in English and also writing, grammar and sub skills like vocabulary.

The third theoretical construct is Theatre In Education (T.I.E.), Dorothy Heathcote is one of the most important theorists that talks about the importance of drama as educative source to empower students making them feel experts in what they do; in this way, they will feel confident to develop any task they are asked to, she discovered that the use of theatre in education is an excellent tool for teachers and students to create learning spaces. Heathcote´s studies are relevant for the project because the population is formed by university students who are also a part of a drama group; as they are not familiar with English for Acting Purposes, the use of T.I.E. will help them to get skills to act in English.

In chapter two there is the instructional design in which the author presents the general and specific objectives of the proposal as well as the explanation of the language program, a content chart designed by the researcher in which there are the topics to work based on the cast´s language needs according to the script; the rehearsal plans organized in a format designed also by the researcher combining a regular rehearsal agenda of the group and the components of TBL in which it is organized activities and tasks session by session.

In chapter three, the results analysis of the data collection instruments; there is an explanation of how each one of data collection instruments provided data to support the results, also there is a description and detailed analysis of the emerging categories and subcategories and the triangulation between them. The data analysis and the findings are followed by conclusions, pedagogical implications and references.

The contributions to knowledge of this study is directed into the way in which art is a form of learning; the added value for the cast of Ludiun´s Teatro and the audience is related to the opportunity to confront their English level, to acquire and/or reinforce communicative skills and sub skills to comprehend the use of arts in thinking and language.

Chapter I. Theoretical Framework

This chapter discusses the theories that underpin the study, previous researches related to the topic and finally the constructs that are: Drama techniques, Task-Based Learning and Theatre in Education.

There are three theories that justify the use of drama in Language teaching focusing on drama strategies that have been developed from the study, methods, techniques and experience of actors and teachers; all of this knowledge has been used in education due to the advantages it offers.

The first theory is experiential learning (life-long learning based on experience) developed by David Kolb (1984) based on the ideas of experiential learning from John Dewey; he designed a model called Experiential Learning Cycle
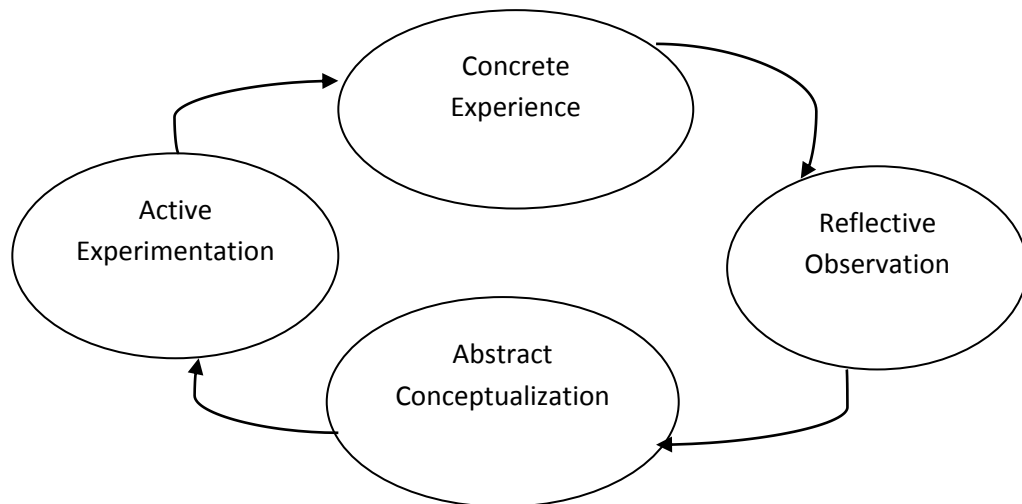
Figure 1. Taken from Experiential Learning Cycle model (Kolb, 1984)

In relation to this model and by the use of drama, is possible to start with concrete learning experiences; then, in the reflective observation, there is a reflection on what has been experienced; in the stage of abstract conceptualization, it is found an opportunity to join experiences with previous knowledge; finally, in the active experimentation part, the

cast put in practice what they have learnt. For the purpose of the project, this theory permits the learning of the language and creates characters based on the cast´s experiences and theoretical knowledge through the implementation of the methodological proposal.

The second theory is called Flow-The Psychology of Optimal Experience developed by Mihaly Csikszentmihalyi (1997); since the view of this author, by the use of drama, is possible to create situations in which learners learn by the performance of here-now experience.

Figure 1. The FLOW Model
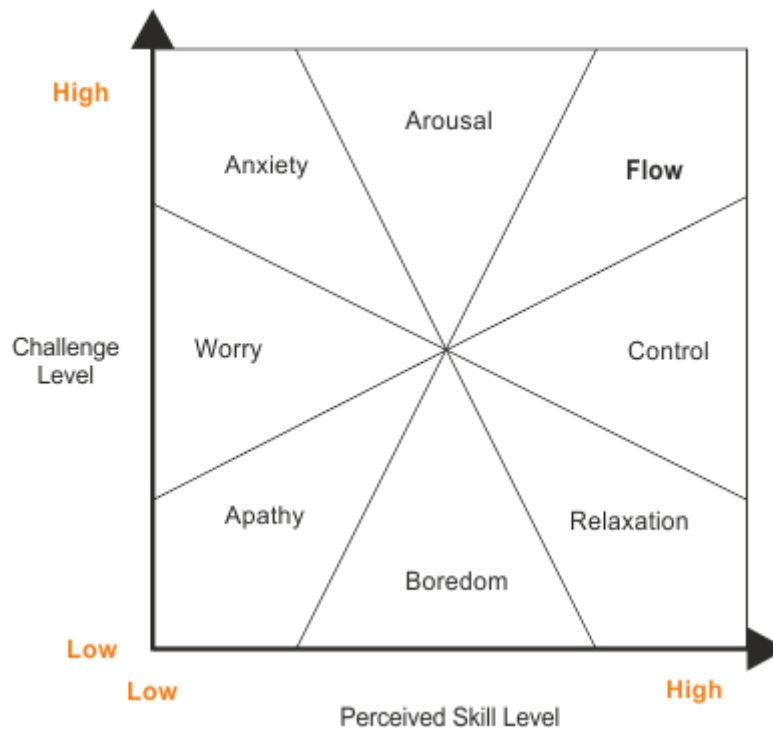
Figure 2. Image taken from flow Model (Csikszentmihalyi, 1997)

Considering Csikszentmihalyi, "flow occurs when a person's skills are fully involved in overcoming a challenge that is just about manageable." (1997 p.30) In other words, it is necessary to have a balance between the actor´s ability to do something and the opportunities to do it. Learners who experience *flow* are generally more efficient due to the process of mastering a skill at a higher level or acquiring new knowledge is done naturally (Goleman, 1995, p.145). The relevance of this theory implies actor´s consciousness about their language learning process as a source of pleasure and satisfaction while they are acting; it is a combination between artistic and cognitive issues.

The last theory is called constructivist learning theory and constructive drama, developed by Elizabeth Murphy (1997) and complemented by Gábor Takács (2009). According to this theory:

> The basic principle of constructivist pedagogy is that our knowledge of ourselves and the world is our own construction. This can be brought into connection with an essential principle of drama in education: the most important goal of learning is to develop and define an attitude in front of a given problem (Takács 2009 p. 26).

There is not enough scientific evidence that proves how knowledge is created through drama activities. But he proposes two models for this: The individual understanding that is an internal process in which the learner (actor) internalizes his or her knowledge and starts a process of comprehension of it; the second one is knowledge building through learning as a collective activity. (Takács, 2009, p.32) It requires actor´s internalization of the group´s knowledge, and if the individuals acquire new knowledge, they share it with the others, who utilize and internalize it. It comes from a sociocultural or situational approach whose main idea is that in the learning process, thinking and acting takes place in a social context, therefore learning is a social process based on cooperation and interaction. In consideration, this theory has to do with the social implications of learning, for the participants, successful results will be possible if there is team work spirit among them.

1.1. Previous work on the topic

The next resources have been taken as reference:

In a thesis developed by Lee Hoy-yan, in 2008, there is a focus in drama as regarded in the teaching of English in the West. She presented a case study attempting to look at student´s perceptions of learning English through process drama in a secondary three Chinese-medium mixed ability class in Hong Kong. The design and implementation of the methodological proposal of the author took into account Chinese culture and how it affected student´s performance in the learning of the language; although West culture and traditions don´t let people to express emotions and feelings, the result of this study provided

positive results because through the use of drama, students were able express themselves more fluently in English. This study is relevant for the present project due to the cast is heterogeneous in experience and personality, for that reason, there is the need to have a reference of how drama helps people to express themselves in English.

In 2013, Chamkaur presented the results of a project in which ten non-English-speaking-background students of Bond University were observed to identify the effects of drama on oral English through four Communicative Non-Drama-Based (CNDB) lessons and twelve lessons using the Communicative Drama-Based (CDB) method. After the intervention, it was determined that students produced more and better results from the classes with (CDB) method because they were more open to express themselves orally through the use of activities and proposed games. This study is relevant for the project because of the similarities in population and method although each one have different aims.

Mages, (2013) developed a research analysing the techniques, strategies, and philosophical foundations that contributed to the quality and maintenance of a strong theatre-in-education ensemble. This study details how the company selected ensemble members and describes the work environment the company developed to promote collaboration and encourage actor-teacher retention. Specifically, this research documents the contribution of the directors and actors in the ensemble-building process. This study, identifies factors that conduce to selecting, developing, and sustaining a successful ensemble, it can serve to inform theatre-in-education professionals as they strive to develop and improve their ensemble-building practices and can inform other arts educators as they work to establish and sustain collaborative communities of teaching artists.

This study strongly supports my project because I am a thirteen years experienced actress and fifteen years experienced teacher, but I am not a drama director and I am not able to guide the artistic process; also, the population is part of the institutional group of Universidad Incca and they have a director, so, both, the director and me will work together. The director will assess the artistic part and I will direct the pedagogical

assessment in English to enable actors for presenting acting proposals into the characters, actions, interpretations, stage and presentation of an educational play.

Namundjebo, (2016) explores the role of drama in teaching English to enhance student´s communicative skills at the University of Namibia. The discussions of the research were focused on assessing the benefits of using drama in the teaching of English to increase student´s motivation and self-confidence, as well as meeting the aims of integrating drama activities in the teaching of English Access Course at the University of Namibia. Research findings revealed the effectiveness of drama oriented English lessons to the benefit of student´s speaking skills, self-esteem and confidence in their abilities to communicate in English.

The nature of this research requires the cast´s ability to develop a level of proficiency in English as foreign language; it also means that there should be an implicit training in all the communicative skills, but considering that the play will be performed orally, speaking skills are the ones that has to be worked the most. For that reason, I have investigated on papers that refer to observation, analysis and interpretation moments of talk that have been the concern of several researchers on sociology, anthropology and linguistics, to verify the way participants of the speech exchange (speakers/listeners) make use of conversational processes to talk and interact to each other (Sacks, Schegloff & Jefferson, 1978; Marcuschi, 1991).

What indeed matters is the investigation of how people understand each other in a variety of situations where natural conversation develops. Sacks (1978) reports two types of speech exchange systems called local management system and interactionally managed system, to explain that, Revista Letra Magna (2008) says that there are two basic turn-taking organization of conversation. The local management system deals with "the single transitions at a time" (p.40). Under this system only two participants interact to each other allowing the turn order and the turn size to vary. The turn-taking system of this sort functions when one talks at a time, and the 'next turn' is passed from one person to another. The interactional system, on the contrary, occurs when more than two participants have the right to decide what to talk, when to talk, i.e. it is not party-administered.

Daily conversations are the most recurrent example of this sort of turn-taking system, particularly from the oral interaction perspective; knowledge created by and derived from discursive practice, has been one of the concerns of the oral interaction studies. As in the project, there are not natural conversations between actors, the ones who have a higher level of proficiency will be able to improvise or to solve problems at scene if they appeared; it is also important to know that there will be moments in the performance in which both systems will work but in different moments.

This educational practice, grounded on socio-interactionist strand of discourse analysis, has seen the discourse as a mirror for the social nature of human beings and its function to socialize verbal interaction (Figueiredo, 2006), and to see how the interaction reflect communicative intentions as to overcome their difficulties of relationships, maintain a cooperative learning and, thus, negotiate their images (Consolo, Tavares and Vani, 2006).

Other studies on oral interaction have emphasized on the importance of looking into the nature of dialogic face-to-face relation in the light of the situational perspective (Goffman in Ribeiro and Garcez, 2002). Goffman asserts that when thinking of oral analysis, is important to consider the paralinguistic features (gestures and affective aspects of language) influence toward the verbal linguistic ones, in special to the speech act. That is, cognitive, social and affective aspects as well as gestures with their social attributes interfere in the production and interpretation of speech act to reinforce the link between linguistic and extra linguistic elements in oral interaction. Consolo and Vani's study (2006) noticed that the amount of speech act increases in the context, as a result of a pleasant and relaxed atmosphere provided by the teacher. It is not only what the teacher does but how. According to this, the importance of the collaborative work among the director and teacher researcher is fundamental to give actors enough confidence to perform under the criteria given by both.

With this in mind, oral interaction, based on language functions, are fundamental to the development of the project, because in the rehearsals, as well as the play, actors should

work on the nature of conversations and also the extra linguistic elements that will support the audience's understanding of the play; otherwise, the final achievement is to help actors in the learning of English to perform a dramatic piece with the implicit ability of interact orally and being able to solve problems at the moment of performing in front of an audience.

1.2. Drama Techniques

Grotowsky said that defining drama is a question that is presented frequently, and to give an answer, there should consider the different visions; drama according to professors, according to the spectator, according to the actor and the director. According to professors, drama "becomes an utility aspect of the dramatic literature" (Grotowsky, 1992) by another side, "what the spectator seeks is not homogeneous, for him, the most important thing is to feel noble" for the actor "drama is himself, but what he is not capable to do in his position; the drama is himself, as soon as private agency"; finally, for the directors of scene, who works in that position by diverse reasons are asked "and what is drama in their imagination if not the execution of the drama?" all of those affirmations are taken to the development of the project due to for me as researcher, for the director and the cast of Ludiun´s Teatro, this is the real and pure essence of what is drama.

Respect to this, each actor develops his/her personal technique in agreement with what is useful for each one according to their strengths and weaknesses; "Not all the actors develop thanks to his simple physical presence in the setting" (Hagen, 1990) therefore, Grotowsky says that it should not be spoken about formation of actors but of formation of each actor, although at the beginning the process is carried out in groups, each actor should go seeking his own associations, to resort to his own remembrances and to everything that can help him to formed and to characterize the characters he represents, in addition to this, Uta Hagen says:

> The talent is an amalgam of great sensibility; easy vulnerability; a very sensitive
> sensory equipment (to see, to hear, to touch, to smell, to please intensely); a very
> alive imagination, as well as a sign contact with the reality; the desire to

communicate the experiences and personal sensations, to be done, to listen and to see. (Hagen 1990. P. 34)

Though it is true that is necessary for actors to fulfil with a series of requirements such as intelligence or beauty, as well as talent, it is also true that any person that lack any of those requirements, can become a diligent actor by means of hard job, commitment and technique; in my experience as actress, I became kind of expert in the development of acting skills because of discipline and being in constant study of theory and the articulation of it into the stage. Respect to this Hagen (1990) says "The actor with less talent can gain with a deep and inflexible discipline in his job, in his material's analysis and in his relation with himself, in the dedication (that word so used) to job."

The next step is to work in the way in which the cast should develop the construction of the characters; to interpret another person requires for the actor to know who is he, Uta Hagen (1990) said, "he should find its own sense of identity, to expand this sensation of I and to learn to value the way as such knowledge can be used in the characters that he represents in the setting" once discovered and developed the previous steps presented, he needs to log on with a plan of job.

In agreement with it, the characterization of a character is not limited only to the internal job of the actor, but also to keep in mind the external aspects of the work, the relations, the other characters, the environment and the reflection that should be done upon him. Drama techniques, offer a series of elements and advantages that let been used in education to get results in the cast in concordance with the needs they present in the teaching-learning processes, in this case, the acquisition of elements that permit actors present performances in English as foreign language.

Prodromou (1984 p. 78) shows how those activities can be classified according to formality, though it is well to remember that they do overlap: improvisation may be used as tool in the run-up to a theatrical performance, just as a performance itself may well emerge out of improvisation.

Table 1.*Classification of drama activities*

IMPERSONAL/THEATRICAL	PERSONAL/DRAMATIC
Reading plays	Humanistic approaches
Performing plays	Games and problem-solving
Acting dialogues	Simulation
Sketches	Role-play

Table 1.Classifying drama activities taken from Prodromou (1984, p. 78)

"Drama is a unique teaching tool, vital for language development", G. Bolton and Heathcote (1995). As it is has seen, in educational terms drama simulates reality, develops self-expression and enhances value judgements. In language teaching drama simulates reality, develops self-expression and allows experiments with language. This concentrates on those aspects of drama activities that are of particular benefit as far as language teaching is concerned.

Language teaching has moved towards a "whole person" approach and a desire to put the learner (rather than the language) at the centre of the learning process. Stevick (1980) argues that language teaching must appeal to the creative, intuitive aspect of the personality as well as to the conscious, rational part. The games, miming and acting of drama activities provide a means of involving a student's whole personality and not merely the thought processing part. And also students learn best by doing things though the target language; for that reason, experts have advised the teaching of arts and crafts in the language lesson, so student´s mind are taken off the target language and both knowledge (language and subject) are held to take place more easily.

Drama activities are also an important aid in helping actors become more confident in their use of a foreign language by allowing them to experience the language different from the academia traditional space. Besides, motivation comes through the nature of the activity itself.

Dughill´s (1987) techniques and exercises were used in the rehearsals; even almost all of them are experienced actors and they already know the techniques; the use of them are focused as a "media" to learn English in the implementation of the methodological proposal; the techniques used are:

1.2.1. Warm up. Warm up exercises have been developed over a number of years in response to the realization that one cannot simply start "doing drama" from scratch. Their aim is to foster a climate of trust, awareness and group cohesion in which creative collaboration takes place. Indeed, they are sometimes called "ensemble-building exercises". They also help to focus participants' minds on the matter in hand and have an important part to play in achieving an atmosphere to generate genuine communication. In that way, the warm up types of exercises to use are:

1.2.1.1. Introductory warm up exercises. The purpose of these is to act as ice-breakers for the group members who are strangers and/or not know each other well. They help to break down barriers and bond participants in that everyone shares in the same undemanding but enjoyable experience. They are also useful for me to analyze the effectiveness of the proposed activities and the accomplishment of the tasks for every rehearsal.

1.2.1.2. Verbal and vocal warm up exercises. Communication is at the core of the actor's craft. It is central to language learning because the language warm ups used in the sessions will diagnosis the cast level of fluency, accent, pronunciation, and intonation as well as facilitate the change into the target language. They are particularly useful for steering actor's minds away from their native language towards the foreign language and permit me to identify each actor´s way of speaking in English.

1.2.1.3. Trust and sensitivity exercises. In drama workshops and rehearsals actors have to work together in situations that demand close and physical collaboration. For this reason, I need them to build up a secure and trusting relationship with one another. Trust exercises help to foster such group togetherness. In the communicative language sessions,

this relationship is equally important. Speaking in a foreign language can be almost as mortifying as acting in public. Moreover, just as actors have to work together, share ideas and accept criticism, they need to be able to collaborate, take risks and correct each other. In a climate of mistrust and suspicion actors do not want to express opinions or invest any of their inner feelings. For Moskowitz (1978) words: "building trusting relationships and sharing oneself with others" are at the basis of the educational process and that "having healthy relationships with other classmates is more conducive to learning." (p, 18)

Sensitivity exercises help to raise actors' awareness of themselves, each other and the world around them. They help the actor to establish the necessary mood for creativity and self-improvement. For the purposes of language teaching they can be useful means of meeting them into the right frame of mind for the task in hand. They also make few demands on the participants, except that they are aware. Trust and sensitivity exercises may involve little or no language during the activity, although language will be used in setting it up. Their value lies in the atmosphere they help to create.

I will use all of those warm up activities in the first part of every rehearsal, as I said before, they will generate the appropriate environment for the objective of each meeting, it is also important to point out that the importance of a successful warm up section will be fundamental in the development of the other activities designed for each rehearsal.

1.2.2. Mime. Mime is a non-verbal representation of an idea or story through gesture, bodily movement and expression. Since it does not involve language, it may seem curious that it should be advocated as an aid to language teaching. In fact, not only is mime one of the most useful activities in this respect, but one of the most potent and relatively undemanding. Savignon (1983 p. 207) puts it like this (with the American term "pantomime" used to mean "mime"): "One of the best introductions to Theatre Arts is pantomime. Pantomime helps learners to become comfortable with the idea of performing in front of their peers without concern of language". While mime can be highly demanding at an artistic level, at the basic level (eg miming a stomach-ache) it is simple to do and can provide much enjoyment.

I will mime in warm up exercises because the potency of mime stems from the fact that the visual element plays such a prominent part. Research suggests that memory is greatly reinforced by visual association and that recall of language items is helped when there is an associated image

Although no language is used during mime, it can be a spur to language use where there is the need for explanation, both in terms of the teacher's and or director instructions and actor´s discussion, if the mime involves pair or group work. It is easier and more motivating for actors to generate language when there is a purpose behind it, namely the accomplishment of a task. If the mime is then performed for others, the target language will be used for interpretation and evaluation of what has been seen. This technique is very important for the purpose of this project due to, there are some parts of the script in which is necessary to illustrate a situation and there are others in which mime helps actors to represent better what is happening due to the target language (script) might be complex or too long to understand and/or to follow.

1.2.3. Role play. Assuming a role is an essential element of drama. Indeed, some theorists see it as intrinsic to all human behaviour. Heathcote (1984) says that "It is perhaps for this reason that it lends itself so readily to use in the classroom"… "role talking is so flexible in its application in education that it will work for all personalities and under all teaching circumstances"

Some benefits of role play from language teaching are: it enables a flow of language to be produced that might be otherwise difficult or impossible to create, for example, different types of register and formality that occur in language use would not normally be employed in a classroom where anyone knows each other on a more or less informal basis. Role play can also help recreate the language used in different situations, the sort of language students are likely to need outside the classroom. Livingstone (1983) argues that "By simulating reality, role plays allow student to prepare and practise for possible future situations."

1.2.4. Improvisation. Improvisation is one of those words that can mean very different things to different people. For some it holds a feeling of dread because of its association with unrehearsed performance before an audience, a situation guaranteed to make most people feel highly uncomfortable. In fact, improvising is something everybody does every day. In their book *Improvisation*, Hodgson and Richards (1974 p. 2) define the term as a "spontaneous response to the unfolding of an unexpected situation". This ability to improvise is a necessary ingredient of language use, for as we know well enough few dialogues ever follow the safe, secure paths of phrasebook discourse.

1.2.5. Simulation. Simulations are generally held to be a structured set of circumstances that mirror real life and in which participants act as instructed (often in the form of a role card). Jones (1982 p. 5) defines simulations as "reality of function in a simulated and structured environment" because they require replication of the physical circumstances, as well as behaviour, they are more difficult to set up that role plays and often require the use of published materials. Jones (1985) makes the point thus: "Reality of function is a key concept".

The final goal is the evidence of the learning process through the presentation of a play; that is why is important for me as teacher and researcher to design the objective since the beginning and follow it by steps to make actors produce results according to our management (me and the director). Also, the stage of the script, implies the interaction of actors in the inclusion of daily activities and context in which actors are involved, (personal, familiar experiences) it let them create meaningful communicative opportunities to practice and improve speaking without focusing basically in grammar and providing them other ways to create things and learn about them. In this case, the learning is about contemporary drama, general features related to the sixties and eighties that are the decades in which the story takes place and the target language used in the script (linguistic features as well as techniques to improve in their language limitations).

1.3. Task-Based Learning

   From the different approaches to teach English, I chose the Task-Based Learning for the implementation of the proposal because of its flexibility and organization that allows the cast to have a meaningful learning process.

   "A task is a goal-oriented activity with a clear purpose" (Willis, 1996, p. 12). Doing a communication task involves achieving an outcome and create a final product that can be appreciated by others. The main goal for Task-Based Approach is to help learners to learn better through taking part in meaning-oriented interactions, to be thinking in terms of providing such opportunities for interaction.

   Tasks are used as the central component of a three part framework: pre-task, task cycle and language focus. These components have been adapted to four conditions for language acquisition and provide learning opportunities to suit different types of learners. For the design of the methodological proposal, I thought and adapted them according to the needs of the cast.

1. Pre-task

   Introduction to topic and task: At the beginning of each rehearsal, there is always an objective and a task or series of tasks that should be developed to fulfill with the goal of the session.

• The teacher researcher helps actors to comprehend the theme and objectives of the task by using linguistic and/or paralinguistic features.

• Actors develop the pre-task.

   This initial phase gives useful exposure which helps actors to recall relevant words, phrases and recognize new ones. The preparation time helps them to think about the things they can say, and seems to result in better quality language use at the task stage.

2. Task cycle

• The task is performed by actors (in pairs or groups) and gives them a chance to use the language they know to express themselves.

• Teacher researcher monitors, encouraging everyone's attempts at communication in the target language. I also help the cast to formulate what they want to say, but I will not intervene to correct errors of form unless asked focusing on spontaneous, exploratory talk and confidence-building, within the privacy of the small group.

• Success in achieving the goals of the task naturally helps raise the cast motivation.

Planning

• Planning prepares for the next stage, when actors are asked to report briefly to the group how they did the task and what the outcome was.

• The cast draft and rehearse what they want to say.

• I go round to advice actors on language, suggesting phrases and helping the cast to polish and correct their language.

• The emphasis is on clarity, organization and appropriately accuracy.

• The cast often take this chance to ask questions about specific language items.

Report

• I ask some pairs to report briefly to the whole cast so everyone can compare findings.

• I comment on the content of their reports, rephrases perhaps but gives no overt public correction. (In this point, I can note language items that are still causing problems.)

This component gives the cast practice in public, prestige use of language and increases other actor´s exposure to spoken language.

3. Language focus

Analysis

• I set language-focused tasks. These are often called 'consciousness-raising activities'. (Willis and Willis, 2006, p. 18). The aim is to help the cast to explore language, to develop awareness in aspects of syntax, collocation and lexis, to help them systematize what they have observed about certain features of language, to clarify concepts and notice new things.

Practice

• I conduct practice activities as needed, based on the language analysis work already, or using examples from different sources.

Optional follow up

At the end of the Task-Based Framework the cast is able to:

-Repeat the same or a similar oral task but with different partners.

-Go back through the task materials or earlier texts and write down in their script useful words, phrases and patterns that they have noticed.

- Discuss how they felt about the task and the task cycle and what they might like to do next or some time later (and/or note down in my field notes to read later).

For the successful of the activities using TBL, there should be a set of conditions for learning:

1. Exposure to a rich but comprehensible input of real language: Is the kind of language that the cast will need or wish to understand and use. Exposure and input come from my talk (especially during the pre-task phase and when reviewing language analysis), from actors listening to each other, reading the texts or listening to others doing the task. This input is not confined to sentence level examples, but consists of real, often spontaneous, language use.

2. Opportunities for real use of language: Chances for the cast to experiment and improvise, to mean what they say and what they mean in a variety of circumstances. During the Task cycle, the TBL framework give them opportunities to use language to express what they want to say, to gain practice in turn-taking, controlling the interaction, interacting spontaneously in pairs. The Report phase offers them the challenge of drafting and perfecting their report and presenting it to the others. The Planning stage gives the cast the confidence and support they need to revise and rehearse before they actually perform in public.

3. Motivation: To listen and read to process the exposure for meaning; and also to use the language, to speak and write. The goals of the task provide the main motivation; actors generally want to achieve the task outcomes which involve them in working towards a goal. Success in completing the task is in itself a motivating factor. Then, because they have done or will do the task themselves, they are keen to do what they need to.

4. Focus on language form: In order to prevent fossilization, and to challenge the cast to strive for individual improvement, they need chances to reflect on language and to try to systematize what they know. In the task framework, there is a natural focus on language form as the cast prepare to `go public' for the report, and therefore strive for accuracy as well as fluency. A more specific focus on form happens after the task cycle. Analysis activities cast the actors into the role of `text investigators'; during the consciousness-raising activities they are free to work as individuals at their own pace; free to make their own discoveries which they will be able to apply at some later time, when they are ready to, and when the need arises.

Task-Based Learning Approach has a set of principles according to different authors; for the purpose of the project, the principles that will be worked are the ones proposed by Willis (1996) and adapted to accomplish the achievement.

1. It`s based on the use of tasks: A task designed for each rehearsal to fulfill the final goal.
2. Students learn by interacting: There is a constant interaction among actors in the whole process of staging the play as well as the building of characters.
3. It`s focused on the use of authentic language: Actors are allowed to use the language as "excuse" to stage a play and at the same time they are acquiring language skills. On the other hand, the most experienced actors are able to improvise if necessary.
4. Errors are part of a natural learning: As actors are Non-Native English Speakers, the process allowed them to commit mistakes and reflect upon them to correct and improve.

5. The focus is on process rather than product: What really matters for the project is the manner in which actors learn about the language through the staging of the play, it will help them to obtain a final result, but is the process that will bring them the inputs they need to build.

In relation to Nunan, (1989) Task Based approach has seven components that are essential for the fulfillment of the task; those components were adapted by me to make them clearer and useful to the project, I have designed a graphic to explain how each component support the development of the project.
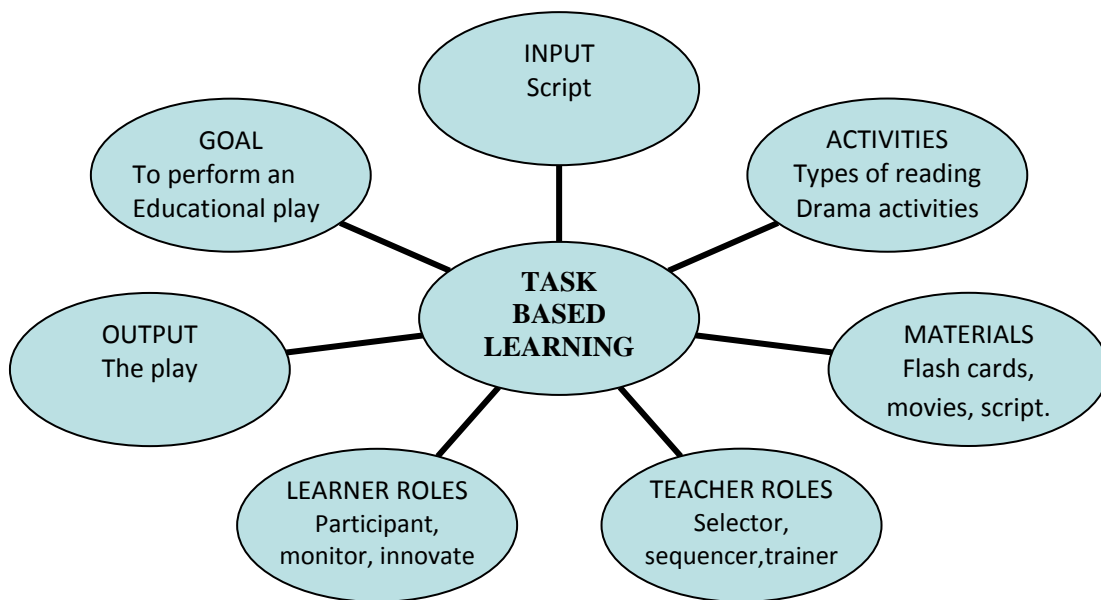
Figure 3. Components of Task Based Learning Approach adapted from (Nunan, 1989)

1. Input: Refers to the spoken, written and visual data that learner work with in the course of completing a task. Data can be provided by different sources. In this case, the input is the script of a play called *The wrath of the lamb (Emptiness)* which is the result of the fusion of two scenic exercises written by the director; *The wrath of the lamb* and *I remember.*

The main character is called "Martian" because he saw an UFO on his deck when he was six years old and nobody believed him; his dreams, goals, illusions and sufferings are reflected in his childhood in La Macarena in Bogotá; through the pass of time Martian

grows up, his interests and the reality of his environment with "The five of la Macarena" stills remain directing him to a path where his biggest dream come true.

This performance was staged from the principles of contemporary drama, which theorists as Tadeos Kantor, Bertolt Brecht, Heiner Müller and Harold Pinto propose a breaking of the argument reality, use of non-conventional but multi task spaces where characters show their thought and action line through the memory.

2. Activities: According to Clark and Silberstein cited by Nunan, 1989; Activities should parallel the real world as closely as possible. Since language is a tool of communication, methods and materials should concentrate on the message, not the medium. Activities were thought and designed thinking about the stage and how to figure out the most appropriate way to join drama with English, activities included, different types of reading to get acquainted to the script, vocabulary as well as language issues such us pronunciation, use of punctuation marks and intonation.

3. Materials: Is what learners have to use to derive output from input. Materials were designed and used during the rehearsals and also out of them (flash cards, audios, movies and the script) in particular cases for actors who presented difficulties in memorizing the script, pronunciation problems, lack of use of punctuation marks, etc.

4. Teacher´s role: I adapted my role as teacher researcher based on the article The role of the teacher in TBL written by Van Avermaet and others (2006), the roles of teachers are: *Selector and sequencer of tasks*: (I selected, adapted and/or created the tasks and formed these into an instructional sequence keeping the cast needs, interests and language skill level.) *Preparing learners for tasks:* (the activities included topic introduction, clarifying task instructions, helping the cast to learn or recall useful words and phrases and providing partial demonstration of task procedures) *Motivate learners to invest mental energy in Task completion* (motivating the language learner) *Interact by supporting task performance to trigger processes as negotiation of meaning and content, the comprehension of rich*

*input, the production of output and focus on form (*supporting language learners through planned and unplanned interventions, striking a balance between my initiative and actors initiative, providing them different support in agreement with their needs).

5. Learner´s role: Actors will be involved in decisions, content selection, methodology and evaluation. (Nunan, 1988) Learners also should be: *Group participant*: Many tasks will be done in pairs or small groups. *Monitor:* Tasks are not employed for their own sake but as a means of facilitating learning. Activities are designed so actors can notice how language is used in communication. It includes linguistic and paralinguistic features, actors should always be in alert about their process and how they are improving, maintaining or decreasing in their language and acting skills. *Risk-taker and innovator*: Some tasks will require the cast to create and interpret messages for which they lack linguistic resources and prior experience, although sometimes they will feel afraid or insecure, errors are part of the process and are used to learn and improve.

6. Output: According to Swain and Lapkin (1995) output refers to the internalization of new linguistic knowledge or the consolidation of existing knowledge; it means that output is the result of the cognitive processes to gain or reinforce the knowledge. In this case the play.

7. Goal: Goals are the vague general intentions behind any learning task. They provide a link between the task and the broader curriculum but are more general than formal performance objectives (Nunan, 1989) the goal is the production and presentation of an Educational play.

In figure 4, there is a chart designed by Willis (1996) summarizing the components of TBL, I adapted it as a general framework to design the rehearsal plans taking into account the agenda of the group. As I am not the director of the group, I did not intervene in the artistic part more than giving acting tips to the cast, I focused on language.

Components of the TBL Framework

PRE-TASK PHASE

INTRODUCTION TO TOPIC AND TASK
Teacher explores the topic of the rehearsal with the group, highlights useful words and phrases, help actors understand task instructions and prepare.

TASK CYCLE

PLANNING	**. TASK**	**REPORT**
Actors prepare the task (orally or in writing) Since the task stage is public, actors want to be accurate, so I stand by to give language advice	Actors do the task according to the goal of the rehearsal in pairs or small groups. I monitor from a distance, encouraging all attempts at communication, not correcting. Since this situation has a "private" feel, actors feel free to experiment. Mistakes don't matter	Actors present their report of the activities to the group and compare results as well as the process, how they did it or discoveries. I may acts as a chairperson, and then comment on the content of the reports.

LANGUAGE FOCUS

ANALYSIS	**PRACTICE**
Actors examine and then discuss specific features of the script.	I conduct practice of new words, phrases, and patterns occurring in the data, either during or after the analysis.

Figure 4. TBL Framework adapted from Willis (1996)

As each type of task involves different cognitive processes, I took the typology for TBL Task Design (Willis, 1996) to organize the process; according to this chart, the top three types increase in cognitive complexity from left to right, but are generally cognitively less challenging than the three at the bottom. These may involve more complex cognitive operations or combinations of simpler task types. I applied this chart in the rehearsals with the "Characters building," a listing task was to list characteristics of the character.

A comparing task was to compare previous characters with the current one. A problem-solving task was to think of how their characters can grow. An experience sharing or anecdote telling task involved sharing the building character process.

Table 2. *Typology for TBL Task Design*

	Ordering, Sorting, Classifying	
Listing		Comparing, Matching
	TOPIC Characters building	
Problem solving		Create tasks project
	Sharing personal experiences, Anecdote telling	

Typology for TBL Task Design adapted from Willis (1996)

Task-Based Learning shows a real process in which actors are able to realize about their advances in language and acting features and at the same time they can reflect on their weaknesses to improve over them. It is also an adequate method to get the objective due to the accomplishment of the "small tasks" give notable opportunities not only to the actors but also the director and the teacher-researcher to reflect on the steps to follow, how to help actors and present the expected result.

1.4. Theatre in Education

When I started this project, I wanted to discover how to teach English to actors by treand I discovered that the use of drama is not a recent alternative, in the late 18th century; Jean-Jacques Rousseau advocated an approach to child-rearing and education that was more natural: "The first impulses of nature are always right." The educator Friedrich Froebel in the early 19th century again supported a more child-centered process in education. Both were attempting to counter the more prevalent approach that views education primarily as instruction, a way to transfer outside knowledge into the student. Rousseau and Froebel had another view. For them, learning took place internally based on

individual's needs and the teacher was responsible for helping students to explore those needs. In this way the child's needs were placed in the middle of the educational experience relocating the teacher to a position of guide or facilitator. As a result, drama/theatre education moved away from teacher centered to student centered.

Heathcote (1984) said that the experiences of participants were being neglected. She maintained that the primary way a student should interact with drama was through an intense personal relationship with the material. Intimate involvement with the presented issues in a dramatic moment would challenge participants to confront not only their understanding of the issue, but also, the best way to communicate understanding. Gavin Bolton (1995), a contemporary of Heathcote's and one of the leading theorists and practitioners of Process Drama, argues that performance, in itself, has educational merit. However, he warns against an understanding of the material prompted by the instructor's imposed vision, rather than the student understanding of the material. He proposes that both participants, students and teachers may be misled to believe that the performance of a work necessarily leads to understanding that work. He asserts that unless participants and teachers consciously analyze the politics embedded within a text and in the performance of that text they may simply reproduce the agenda of the playwright, rather than commenting upon it, understanding it or owning the interpretation of it.

Bolton emphasizes on the need for intense personal exploration by participants and recommends participants and teachers to evaluate their goals within the dramatic experience and questions separating the exploration of a theme or issue within the drama and the goal of staging a production. In this way a Process Drama becomes a medium through which any life experience may be explored, with a focus upon content as opposed to the form of a production. A great deal of Bolton's work rests upon the value of D.I.E. as a viable educational strategy.

Drama are actually developing complex problem solving skills. These theories are in direct conflict with the theories and practices of a Drama Education system that primarily focuses upon performance and the transmission of those technical skills necessary for a production (Product Drama).

Through the examination of the basic strategies found in Process Dramas, it is possible to see two distinct approaches to use drama/theatre. These uses have been presented as Process Drama and Product Drama. By comparing and contrasting the various uses of the fundamental strategies of Process Drama there are some elements as: Questioning, Living Through, Teacher in Role, Research, and Stepping Out and with the basic strategies of Product Drama there are: Skill Acquisition, Script Analysis, Play Production and Assumed Teacher/Director Authority--this may be seen that position a strategy as either Process- or Product-oriented. These will come in handy when constructing a Process Drama exploration. The touchstones for a Process Drama are:

(1) The emphasis is placed on actors experiencing personal growth through an exploration of their understanding of the issues within dramatic experience.

(2) The generated topics are explored through improvisation.

(3) Actor and teacher share equal places in the development, analysis and production of the drama experience.

 (4) The drama is performed for an audience

Conversely, in a Product driven exploration:

 (1) The actor's personal growth is measured through the learning of skills.
 (2) The study is facilitated through a scripted work.
 (3) The teacher transfers her or his interpretation and analysis of the drama.

Heathcote (1976) affirms that "is not creative dramatics, rote playing, Psychodrama, or sociodrama, but a conscious employment of the elements of drama to educate-to literally bring out what children already know but don't yet know they know"(p.8). For Heathcote; more than quantity of knowledge, what really matters is the quality of experience that students can get, in this terms, her goal in drama is to plummet deep into feeling and meaning. (p.8) Due to the nature of the project is managed to actors, those definitions support actors collecting information process (own and other experiences); in this case, the

quality of those ones are the elements they use when they create a character, for that reason, drama activities are essential and useful to improve their communicative skills in English.

Educational play, Educational Drama or Theatre in Education (TIE) are the educative processes that include different interactive theatre/drama practices that help aid the educational progress using theatre as an educational tool. Since the times of Scholastic theatre, "drama was used to teach and formulate an acceptable philosophy from which its basic objectives can be derive and defined." (Winship, 1954) Drama techniques have always seen as a useful way of fostering effective learning.

According to Monica Prendergast and Juliana Saxton TIE is "one of the two historic roots of applied theatre practice" (2009, p. 7). TIE typically includes a theatre company performing in an educational setting (i.e. a school) for youth, including interactive and performative moments. It also includes material to be used and developed by students and teachers before and after the play. Its primary aim is to use theatre and drama to create a wide range of learning opportunities across the whole curriculum by the use of strategies like discussions, contributions, creativity, through performance. It also fulfils all types of learning and enhances the development process.

Although drama in education and TIE are similar approaches, there are differences among them:

- Drama in Education: In school curriculum is both, a method and a subject. As a curriculum subject it uses various dramatic elements such as movement, voice, concentration, improvisation and role play to aid the personal development of the student. As a method it utilizes role play and acting out to teach the student through experience, for example, to learn the facts of an historical event by acting it out. In many Secondary schools drama is now a separate department. In some Primary schools it is used as a method to teach a number of subjects. In this case, actors learnt about contemporary drama, more specifically on Tadeos Kantor, Bertolt Brecht, Henry Müller and Harold Pinto theories; they also learnt about the first

landing of men on the moon and musical references from the sixties and eighties and they acquired new knowledge about the use of English, focusing on oral skills and vocabulary.

- Theatre in Education: Formed by professional team of trained and experienced actor/teachers, who prepare material/project/experiment to be presented in schools; These programs are devised and researched by the team/teachers and the aim of the program is educational, and uses theatre, drama in education and teaching techniques. Theatre in Education is a method of work used by some companies all the time, and by others only occasionally. Many companies who use this method of work have, as their starting point, a strong left-wing approach to their subject matter. Concerning to stimulus and/or resources, the educative activity the audience will do before the play, is to receive, read and understand the hand program (Annex 5) where is found general information about the group and the play; the activity the audience will develop after the play is a workshop to evidence the basic understanding of the play as identification of characters and the plot among others (annex 6).

These are the following characteristics of any Educational drama piece:

- There is a clear aim and educational objective running throughout the process.
- The cast should be small so actors must be versatile and often have multi-role.
- A low budget project has to be taken such that actors often play instruments too.
- The design of the production must be portable, simple and representational.
- The Explore of issues has to be from various viewpoints to see the effect of action upon a range of people.
- There should be a level of involvement of the audience.
- As narration is necessary to engage the audience, it should not be naturalistic.
- Costumes are representational and simple due to actors have multiple roles.
- It should include facts and figures to educate the audience.
- They may have a strong message or moral running throughout the production.

In TIE, the teacher is a conceptual artist who joins knowledge, feelings, thoughts, sensations and experience into the process. In other words, the teacher works on teaching and learning processes and includes thinking, perception in a brained way as non-linear, practical, intuitive, and holistic. In this process, the teacher brings pedagogical assessment for the language issues for artistic and educational purposes.

Learners (the cast) take initiative, responsibility and independence in thinking. Drama rehearsals require:

- Intellectual maturity, ability to understand the play and roles
- Ability to comprehend the cost, investment and also the benefits. Openness to accept new method of teaching/ learning.
- Time management and commitment
- Acceptance of guiding role of the teacher without formal authority
- Language competence
- Performance skills/competence (active attitude to potential stage fright issues, memory issues etc.)
- Collective work competence
- Controlling the emotional intelligence and ability to cooperate even in stressful moments.

The benefits of TIE for actors are:

- Self-Confidence: By performing in public, actors get the confidence to trust on their ideas and abilities.
- Imagination: Thinking out of the box, and interpreting familiar material in new ways.
- Empathy: Acting in roles for different situations, time periods and cultures promotes compassion and it develops tolerance for others' feelings and viewpoints.
- Collaboration: It combines ideas and abilities of participants. This includes discussing, sharing, negotiating, rehearsing and performing.
- Concentration: Performing in a play develops a constant focus of mind, body, and voice, which also helps in life.

- Communication Skills: Actors enhance verbal and nonverbal expression of ideas.
- Emotional Outlet: Actors express a range of emotions released in a safe, controlled environment, reducing antisocial behaviors.
- Relaxation: Theatre activities reduce stress by releasing mental, physical, and emotional tension.
- Physical Fitness: Movement in drama improves body balance, coordination, flexibility, and control.

To sum up, Theatre in Education is focused on students learning process and uses drama as a vehicle to do it; in this proposal, the cast learn English through drama activities and techniques, to be the first beneficiaries and the audience the second ones, because they (the audience) will be involved in the process through the development of activities before and after the play to face their level of proficiency, for learning and/or reinforce knowledge.

The theoretical framework brings a general overview of the theoretical foundations that support this study, it covers different aspects that are considered important for the development of the proposal since the educational and the artistic profiles to accomplish with the goal proposed at the beginning of the process.

Chapter II. Didactic Proposal

In this chapter there is a description of the didactic proposal designed to answer the research question: How may the use of Task-Based Learning enable a group of actors to produce an educational play and the audience to enrich English understanding? And to achieve its main objective: to find out the degree of utility of Task-Based Learning in the production of an English educational play.

2.1. Research Methodology

The nature of this project requires a description of the process in which a group of Non Native English Speaker actors obtain the linguistic tools (reading comprehension, pronunciation, correct use of punctuation marks in the speech to interpret correctly) to stage an educational play in English and discover if this aim can be developed as well as the degree of learning for the cast. For this reason, the research methodology to work with is the qualitative investigation. According to Christensen and Johnson (2008), the qualitative investigation, worries about the construction of knowledge about the social and cultural reality since the view of the ones who produce and live it. This methodological posture kept in mind the beliefs, mentalities, myths, prejudices and feelings of participants, which are accepted as analysis elements to produce knowledge about the human reality. Indeed, problems like discovering the sense, the logic and the dynamics of the concrete human action; becomes a constant of the diverse qualitative perspectives.

Creswell (1998 p. 15) considers that the Qualitative Research is:

An inquiry interpretative process based on different methodology traditions- the biography, the phenomenology, the theory founded in data, the ethnography and case studies- that examines a human or social problem. The researcher builds a complex and

holistic image, analyze words, presents detailed perspectives about the informants and manages the study in a natural situation.

The qualitative investigation is a valid methodology for the construction of knowledge in education. This focus is provided by subjectivity and especially for the inter-subjectivity, the context, and the interaction dynamics among these. In concordance with this, to assume the perspective of the qualitative type requires an effort of comprehension that is understood as the reception through the interpretation and the dialogue, the sense of what is mean with words, silences, actions or immobilities.

For this project, the qualitative character has so much about the thematic, intentions and precision more than the method, the processes and/or theoretical results. The validity of the results is given by the road of the consent and the interpretation of the information mainly because it offers:

- The characteristics referred to whom and what to study: Qualitative Research is interested in the way the world is understood, experimented and developed by the context and the process, by the cast expectations, senses, meanings, experience, knowledge and stories.

- The characteristics referred to the particularities of the method: The QR is interpretative, inductive, multimethodic and reflexive; it uses flexible, sensible analysis and explanation methods to the social context in which data are produced. It is centered in real practice based on an interactive process in which researcher and participants intervene.

- The characteristics related to the objective of the investigation: It seeks to discover what is new and develop empirical grounded theory in terms of the relation with theory, the creation, extension, modification and overcoming of it is what makes it relevant. It tries to understand, to particularize it in the context of the theory, it gives new perspectives about what it knows, describes, explains, builds and done.

As the teacher researcher is also part of the cast as pedagogical assessor and acting advisor there is a need to look for a type of research that permits the development of the

project with this particularity; for this reason, the adequate type of study to work on is Participatory Action Research.

2.2. Type of study

As the project I am presenting include me as part of the population, it was necessary to find the most adequate type of study that allowed me to accomplish the research objective, I decided to use Participatory Action Research (PAR) that attempts to present people as researchers themselves in pursuit of answers to the questions of their daily struggle and survival (Tandon 1988, p. 7). It also attempts to break down the distinction between the researchers and the researched, the subjects and objects of knowledge production by the participation of the people-for-themselves in the process not only of gaining and creating knowledge, but also development of consciousness, and mobilization for action (Gaventa 1988, p. 19)

For the purpose of the study, this definition summarizes what I was looking for due to I was participating in the process as researcher, teacher and part of the cast although I was not acting.

In a synthesis of PAR literature there are seven principles that I used as a checklist:

- Recognizes community as a unit of identity. (the population belongs to a university community)
- Builds on strengths and resources within the community. (the process involved an active participation of the cast and the director of the group)
- Facilitates collaborative partnerships in all phases of the research. (The teacher researcher and the director worked together during the process to make the cast to do the same all the time)
- Integrates knowledge and action for mutual benefit of participants. (The proposal was designed to integrate theoretical knowledge about the language and drama to put it in practice in the stage)
- Promotes a co-learning and empowering process that attends to social inequalities. (The proposal integrated collaborative and cooperative learning among them)

- Involves a cyclical and iterative process.(the four phases of Action research which is the basis of PAR were taken into account during the process)
- Disseminates findings and knowledge gained to all participants. (In the feedback phase, the cast, the director and the teacher researcher were able to share experiences, knowledge and reflections at the end of each session as well as the dress rehearsal and the premiere)

Reason and Bradbury (2001) cited in Morales (2016) says that PAR shows participatory and democratic process concerned with developing practical knowing in the pursuit of human purposes. This approach is grounded on a participatory world-view bringing together action and reflection, theory and practice, in participation with others to pursue practical solutions to issues of pressing concern to people. Furthermore, Chatterton, Fuller and Routledge (2007) also cited in Morales (2016) claimed that PAR highlights collaborative knowledge production with others to craft critical interpretations and reading of the world, which are accessible, understandable to all those involved and actionable.

The five PAR key components adapted to the proposal were:

- Focus on change.(the improvement of oral English level of proficiency in the cast)
- Context-specific (drama university group)
- Emphasis on collaboration.(activities directed on Cooperative and Collaborative Learning)
- Cyclical process (the following of the four phases of PAR)
- Success is some personal or collective change. (The following of individual and group process)

PAR goes through the cycle – planning, action, reflection, and evaluation with active participation, open-ended objectives and high-levels of commitment from the researcher and the participants to the research problem. After the inquiry, I decided to use the seven steps proposed by Chevalier and Buckles, (2013); those steps were adapted to this proposal:

a. PIE (Planning, Inquiry, Evaluation)

EVALUATION
(Play in English)

PLANNING
(I. Design)

INQUIRY
(R. Question)
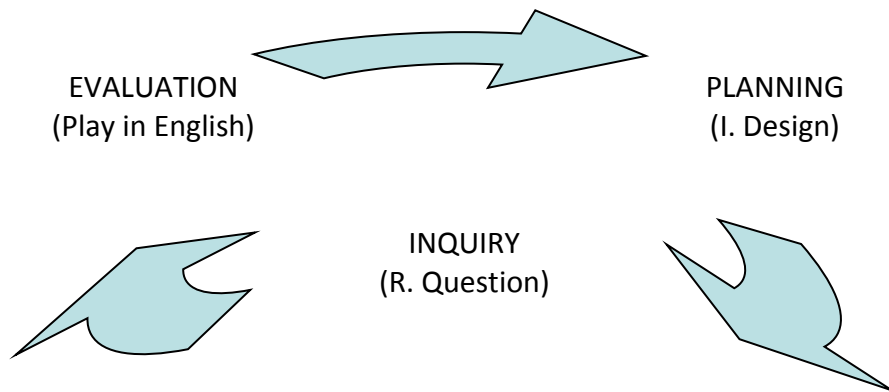
Figure 5. (PIE) Diagram. Adapted from Chevalier and Buckles (2013).

According to Chevalier and Buckles, (2013), this phase of PAR is related to the analysis of the problem and a general plan to solve it, for that reason, after applying the entry survey, I adapted the TBL components chart taken from Willis (1996) as the general framework to use in the rehearsal session for the proposal to answer the research question that goes in the inquiry part through the evaluation of the final result which is the play.

b. ART (Action, Research, Training)

ACTION
(Stage of a play)

TRAINING
(Use of TBL)

RESEARCH
(Data collection and Analysis)
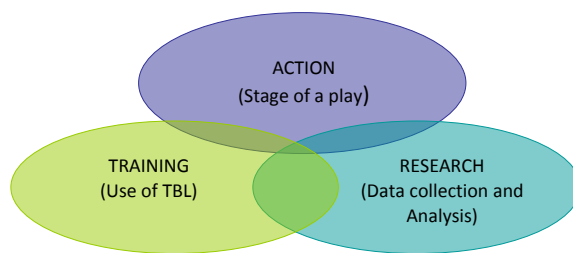
*Figure 6.* (ART) Diagram adapted from Chevalier and Buckles (2013)

This step of PAR is concerned to the proposal; I took into account the four steps of Action research that I mentioned before (planning, action, reflection and evaluation) in the instructional design, I designed the rehearsal sessions, I implemented them during the

staging of the play using TBL for the language learning part and at the same time I was collecting data and analyzing each rehearsal to make changes if necessary.

c. Chaos and order. During the reflection and evaluation parts I decided on the planning by answering constantly:

- What are the chances of achieving the goal?
- How confident am I about the information, knowledge, and conditional factors affecting is complete and reliable?

Those questions allowed me to think about the changes and adaptations I had to do after each rehearsal for the next one, they were very useful because as I did not choose the play and the director of the group who is also the author is not concerned about educational plays, I was in constant reflection about how to adapt the director´s proposal to an educational play as much as possible for the audience (upper intermediate students and teachers)

d. Positive and negative factors. Accordingly to this, I designed a chart dividing the positive and negative factors that affected the development of the proposal during the process, the positive aspects were constant, and the negative were changing, especially the cast´s learning problems, in the interventions the cast had the opportunity to reinforce, change, discover and reflect about their learning styles and strategies.

Table 3. *Positive and Negative factors.*

POSITIVE FACTORS	NEGATIVE FACTORS
Cast disposition	Time
University permission	Different English levels
Agreements between teacher assessor and director	Different acting levels
Disposition of materials and resources	Cast´s learning problems

Table 3. Positive and Negative factors that affect the accomplishment of the research goal adapted from Chevalier and Buckles (2013)

e. Process design. Design and constant revision of the Instructional design taking into account resources, time, and levels of support provided by the director and/or teacher

researcher, priorities in the process, monitoring and giving feedback at the end of every rehearsal.

f. Creation of community of practice. To manage changes, the cast, the teacher researcher and the director created a form field which is a set of actions that contribute to problems solving in the stage; in this phase we:

- Scheduled times for rehearsal of the scenes according to the cast availability.
- Distributed functions like dressing assistant, make up maker, musical arrangements among others.

We also created a Negotiation fair, it was a discussion and planning strategies to accomplish individual and collective goals: In this point, I negotiated with the cast individual meetings with actors who had special needs, as well as rehearsals by scenes focusing on language issues like pronunciation, intonation, understanding of the script, how to interpret the text. Both should work together and being constantly checked to manage changes before, during and after the process.

g. GAS (Gathering, Analysis, and Sharing) the final step consisted on reporting process, results and findings. The reporting process was done during the implementation of the proposal at the end of each rehearsal in the feedback session, in which the cast, the director and the teacher researcher had the opportunity to share impressions and reflections of the work done as well as assignments for the next session; besides, the results and findings were analyzed and shared after the methodological proposal´s implementation in a meeting in which I socialized that with the cast and the director.

To be part of the participant´s group in a research process might be a little confusing, because I was a researcher, but I was also a teacher and acting advisor; at the beginning I was confusing my roles since I was doing everything at the same time, when I realized about it, I did a list of roles I should manage as teacher, as researcher and as advisor.

- *Teacher´s role.* I guided the cast´s process in terms of language, to do an introduction of the session and explain the objective of each one, to manage and explain the activities to develop, to monitor the cast performance, to explain grammar and/or syntax issues if necessary to help them understand the script, to correct pronunciation and intonation mistakes when necessary.

As example; I refer this to the job I did with the actress that played "the alien", the director guided her character into a calm woman; I worked with her oral issues directed to British accent like calm speech and the use of sounds in specific words as waiting, not and want in which there was a stress in /t/; the sound of /o/ in God; the omission of /r/ in words like anymore; all those aspects were worked based on the film "The Queen" suggested by the director for acting purposes, we paid special attention on the character´s speech to work on.

A regular rehearsal session consisted on a previous talk with the director to agree about the rehearsal combining language and artistic objectives; then I directed the activities according to the rehearsal plan; after that, there was a contextualization in which the director asked the cast to show the work done in the previous rehearsal, he corrected the acting issues and then I intervened in language, during the rehearsals I "interrupted" to explain the cast how and why their dialogues should be developed in the way they were, expressing emotions, doing pauses when necessary, explaining them how to produce specific sounds, I explained grammar issues to help them to understand the syntax of statements in English, sometimes they did comparisons between English and Spanish to comprehend the script. Then, the scenes were reviewed as many times as necessary, the director don´t speak in English, but he wanted to understand the dialogues by means of paralinguistic more than linguistic features due to his language limitation; At the end, there was a feedback in which the cast was allowed to reflect about the rehearsal, the accomplishment of the aims, asking questions to me and/or the director and assignment of tasks for actors with special needs in language and/or acting.

- *Researcher´s role.* I had to observe the cast´s performance in each activity, listen and answer their questions, doubts, suggestions and recommendations, to take notes of the cast´s behavior during the rehearsals and write possible solutions for the problems they face, listen to the director´s indications about the play to adapt them to the principles of educational plays. To reflect about what happened in rehearsals and propose changes and adaptations for future sessions, to analyze the implications of drama techniques in combination with TBL to make the cast to stage and present a play in English.

- *Acting advisor´s role.* One of the agreements I did with the director was not to act in the play because of time issues, but he allowed me to direct the rehearsals in English, and gave me the freedom to implement the proposal, I usually asked him for a revision of activities, and he made suggestions and recommendations to improve the acting objective of rehearsals; we were constantly talking about the adaptations that the script needed to be done for the cast to do it as easy and meaningful as possible, we recommended the reading of texts, movies, videos and strategies for the creation of their characters according to the Stanislavsky´s method. My role as advisor was constantly agreed with the director; he "took" advantage of my experience to help the actors in their artistic process, considering that my view as actress is different to his view as director. I shared with them my methods to create characters, the theoretical foundations I use and manners to improve acting level.

2.3. Data collection instruments

The selected instruments to collect data were:

2.3.1. Surveys. They were applied to the cast in two times. The first one was to gather information about the pertinence of the project as well as some questions related to listening skills, it was done before starting the intervention, (Annex 1) and the second after the premiere; its objective was to know the cast impressions and reflections about the

process and the result. (Annex 2) The survey for the audience (annex 7) aimed to know their impressions and level of understanding of the play, as the audience was formed by pre service English teachers and pre service dancing and drama teachers from two different universities, this survey was written in English and Spanish.

2.3.2. Field notes. They were taken during and after seven of the nine rehearsals to register the cast, director and teacher researcher impressions, opinions and feelings of the activities developed, they also contain researcher´s reflections, ideas and suggestions of how support the cast needs. (Annex 8)

2.3.3. Observation checklist. Before taking the videos, the cast was asked to sign a consent to be recorded and use those videos to gather data and support the process (annex 4) There were video recordings of different sessions in the rehearsals, the objective of taking those videos was to document the steps of the methodological proposal; the premiere was recorded as the evidence of the final result. The general aim of those videos was to catch a different understanding and focus on what is happening on scene. To evaluate that, the teacher researcher designed and completed some checklists as a manner to give support to the information obtained from the video. (Annex 3)

2.4 Language Program

The designment and implementation of the next language program contains an adaptation of TBL steps applied to a regular drama rehearsal as well as a content chart also designed by the researcher based on the script of the play to work during the intervention.

2.4.1 General Objective

To benefit the cast´s level of English oral skills with respect to the level they had before the project using TBL for the staging and presentation of an English educational play.

2.4.2. Specific Objectives

The specific objectives were designed for each rehearsal. Although each objective was described in terms of drama, the use of TBL to teach the oral language issues is implicit in the organization of the rehearsals in agreement with the components of TBL and in the use of language for each activity.

- To get acquainted with emotions and characters.

- To get acquainted with the story and the plot.

- To identify the importance of character´s actions in the story.

- To assist actors to create their characters.

- To stage the first three scenes.

- To stage the last fourth scenes.

- To rehearse the play for its improvement.

2.4.3. Methodology

During almost two weeks (from May 11th to 19th of 2017) there were seven sessions, each session took two rehearsals (four hours each rehearsal), it means that it took 14 regular rehearsals to stage the play worked on, using the content chart and the implementation of the proposal, a dress rehearsal and the premiere; it also required extra meetings for actors with special needs; for instance, the starring who is in scene during the whole performance and other actors with problems in their acting and/or language skills.

As staging, rehearsing and presenting a play requires preparation for the cast and the staff for the Educational play in English, TBL was used to work on the goal proposed, also, drama and TBL developed in actors self – expression, they could experiment with linguistic (use of the language to improvise if necessary) and extra linguistic (facial and corporal expression) features creating a structure to have a real communication need (to use

the language comprehensively for making the play understandable by standard pronunciation principles, pauses and intonation to express emotions and feelings supported in the script), in the drama environment it was born from the continuity in the development of a story taking into account the interaction between characters, coherence, cohesion of dialogues and the story itself (listening level of proficiency and turn taking). For those reasons, the use of Task approach was fundamental because successful actor´s training depended on the methodological design´s to learn about oral aspects in English and create characters as well as problem solving abilities in rehearsals and/or the premiere.

The play we worked with was written in 2016 and selected as the play to work for the project by the director of the group Carlos Cardenas in agreement to the University conditions for allowing me to implement my proposal there; it is called *The wrath of the lamb (Emptiness)* which is the result of the fusion of two scenic exercises (*The wrath of the lamb* and *I remember)*. It was presented at Universidad Incca on May 24th of 2017. The main character is called "Martian" because he saw an UFO on his deck when he was six years old and nobody believed him; his dreams, goals, illusions and sufferings are reflected in his childhood in La Macarena in Bogotá; through the pass of time Martian grows up, his interests and the reality of his environment with "The five of la Macarena" stills remain directing him to a path where his biggest dream come true.

This performance was staged from the principles of contemporary drama, which theorists as Tadeos Kantor, Bertolt Brecht, Heiner Müller and Harold Pinto propose a breaking of the argument reality, use of non-conventional but multi task spaces where characters show their thought and action line through the memory.

In consideration, I designed a content chart (Table 4) to work during the rehearsals; it is not a syllabus itself due to my proposal does not contemplate regular English classes. I took into account the most relevant aspects to work, the topics which are divided in the seven sessions, vocabulary, grammar, reading, writing and pronunciation aspects (phonetics). Those topics were selected before analysing the script and during the intervention; in the process I noticed the cast´s difficulties mentioned previously, so I

decided to include them on the chart. Those topics were not worked in any specific order but according to the cast´s needs and individual language limitations for the members of the cast.

Table 4. *Content chart proposed*

TOPICS	VOCAB.	GRAMMAR	READING	PRONUN.	ACTIVITIES AND ASSESSMENT
To get acquainted with emotions and characters	Character´s names Emotions and feelings	Simple Present Simple past Simple present Vs Simple past	Flashcards with emotions and feelings Flashcards describing situations	/h/ and /i/ pronunciation	Explanation about grammar issues using the script and synonyms Allow cast´s participation Review about the most used and complicated sounds for the cast in every single rehearsal Identification of present, past and past participle forms of regular and irregular verbs Association exercises (identify sounds, verbs with synonyms)
To get acquainted with the story and the plot	Character´s names (review) Commands	Present progressive Present perfect Use and function of connectors and exemplifiers Past and past participle form of regular and irregular verbs Modal verbs Simple future with will and going to	Script (first scene)	/r/, /t/, /d/, /Id/ pronunciation	
To identify the importance of character´s actions in the story	Actions and synonyms		Script (first, second and third scene)	/s/, /z/, /Iz/ pronunciation	
To assist actors to create their characters	Connectors and exemplifiers (and, or, so, but, like, such us)		Script (fourth, fifth, sixth and seventh scene)	/a/, /A/ pronunciation	
To stage the first three scenes	Music vocabulary (I can get no song and the chorus from second scene)		Script (first, second and third scene)	/s/, /z/ pronunciation	
To stage the last fourth scenes	Music vocabulary (Beth´s song, chorus from 6th and 7th scene)		Script (fourth, fifth, sixth and seventh scene)	/æ/, /ŋ/, /ʃ/, /ʌ/ pronunciation	
To rehearse the play for its improvement	General review of the cast´s unknown vocabulary taken from the script		Script (complete)	Review of all IPA graphemes	

Table 4. Content chart proposed by the researcher

As I have mentioned before, this methodological proposal was not designed for regular students in a regular space for regular English classes, for that reason, I will not call them lesson plans but rehearsal plans due to all the intervention was performed during the seven sessions (14 rehearsals) I had.

I designed a format in which I combined the steps of the rehearsals agenda (warm up, physical and voice training, acting training, stage of the play and feedback) with the steps of TBL (Pre task, Task cycle and Language focus). In the pre task, I worked with different kind of warm up activities. (Introductory, Verbal and Vocal, Trust and sensitivity) In the task cycle I used the drama techniques I mentioned in the theoretical framework. (Mime, role play, improvisation and simulation) Finally, in the language focus I worked on language aspects. (Pronunciation, intonation, punctuation marks) At the same time the director of the group and me built the stage under the principles of contemporary drama and educational drama.

2.4.3.1. Rehearsal plans

DATE	May 11th/ 2017	SESSION 1	*(8:00 a.m. – 12:00 p.m. - 2:00 – 6.00 p.m.)*
TOPIC	Emotions, feelings and characters		
GOAL	To get acquainted with emotions and characters		
PRE-TASK	**Introduction to topic and task**	• ***Warm up and physical training:*** *In this section, Researcher Assessor (RA) greets the group, ask them to change their clothes to be comfortable for the job,* + (Ra) will ask actors to do for one minute what she tells them, according to the number, they will follow the next instructions: 0= walk 1= Run 2= Put both arms up 3=Lie down 4= Hug yourself 5= Put your right leg up and hug it touching your knee with your jigsaw 6= Put your left leg up and hug it touching your knee with your jigsaw 7= stop +Ra will combine the instructions by giving different series of numbers. *The aim of this phase is to introduce the cast for the job through physical training • ***Voice training***: *(verbal and vocal warm up activity)* +Ra will warm up actor´s voice by teaching them the nursery rhyme "eennie, Minnie, miny moe…"		

		+The cast will memorize the first part. *In this point, the objective was to observe how fast and effective the cast memorize texts in English and also to listen to the actor´s level of pronunciation as a point of departure for the next activities.
TASK CYCLE	**Planning**	+ Ra will present 16 flashcards about feelings and emotions (happy, sad, angry, hungry, blue, thoughtful, flirty, distracted, surprised, scared, tired, sleepy, bored, anxious, hilarious, annoying) and she will ask the cast to pronounce the words in the way they want, then she will correct. *RA noticed how acquainted is the cast to some of the words; they will be used later on the management of scenes. Besides, it was necessary to explain better the pronunciation of some sounds like /h/ at the beginning of words, omission of /e/ at the end of words and the sound of /ee/. + Ra will ask actors to show their faces according to each card and say the words again to check if they got the corrections. *As in previous teaching experiences, RA is concerned about the association as a manner to memorize, she asked the cast to combine facial expressions with vocabulary to see if they associate both to memorize better, also because she will use this vocabulary during the implementation.
	Task	+ Ra will make two small groups, each will stand in front of the other with five meters of distance, Ra will give to one actor all the flashcards, he will choose one, he also will choose an a partner of the other group, he will walk into the other saying the nursery rhyme and expressing the emotion with his face and body , the other actor has to guess the emotion, when he guesses, he will receive the flashcards, he will choose another card, and another partner from the other group, he will repeat the exercise and so on until everybody has done it *RA gave the instruction to the cast, then she did the activity as a manner to be sure everybody understood the instruction, this activity allowed the RA to see if association works for the cast, not only for memorization of the words but the memorization of sounds.
	Report	+ (Mime) Ra will ask actors to work in pairs, she will give them a card with a situation, (Father and her baby in the park, Teacher and student in a classroom, A blind person and his/her dog at the supermarket, A boyfriend and a girlfriend in a date, Someone wants to commit suicide, you have to save him/her) they have two minutes to prepare a sketch, they should include: time, characters, place, problem and solution of the problem. *As the group has already worked with this activity, the aim was to succeed doing with the level of English speaking they have in this moment and also using their skills in miming. +(Role play) Ra will ask them to perform the sketch, at the end of each one, she will ask the audience (the other actors) different questions to check if the parameters given were accomplished. *RA asked the cast the same questions: - Who were the characters? -at what time of the day did it happened? Where did the actions occur?

		What was the problem? How was it solved? The cast presented 8 sketches and they got the idea of six, two of them were not comprehensible because they were performed by actors with low experience in role plays and they did not follow the instructions given.
LANGUAGE FOCUS	**Analysis**	+ Ra will ask the cast to read the script mentally to try to understand as much as possible and then aloud to listen actor´s pronunciation
	Practice	+ Ra will correct pronunciation mistakes and explain unknown words or phrases. Then, the cast will read the script again including the emotions and feelings from the vocabulary learnt in the previous part, according to what they think they should express in the lines.
FEEDBACK	Actors were really exciting in starting the rehearsal Attention 100% Translation: actors with higher level translated almost everything I said to the rest of cast Listening and speaking limitations Some of them said in today´s session was the first time they confronted what they think they know with what they really know.	

DATE	**May 12th /2017**		**SESSION 2**	*(8:00 a.m. – 12:00 p.m. - 2:00 - 6.00 p.m.)*
TOPIC	Emotions, feelings and characters			
GOAL	To get acquainted with the story and the plot			

PRE-TASK	**Introduction to topic and task**	• **_Warm up and physical training: (Introductory)_**
		+ Ra will give the cast the next instructions to follow:
		  0= walk
		  1= Run
		  2= Do 3 abs
		  3=Lie down and do 3 abs
		  4= Wind dancing
		  5= stop
		+Ra will combine the instructions by giving different series of numbers
		+ Ra will ask actors to do stretching exercises by couples
		+ Ra will review with the cast the words from the previous session		

TASK CYCLE	**Planning**	(Simulation) Ra will ask actors to work in pairs with the same size and same height, and she will divide the group into two small groups, one of each couple will be a horse and the other will be the jockey; each group will be in front of the other, when Ra says three both groups will run to fight to the other group as in an epic battle. the objective of the horse is to keep his/her jockey on, the goal of the jockey is to make the other fall		
	Task	+ The objective of the horse is to keep his/her jockey on, the goal of the jockey is to make fell down the jockey of the other group, this activity will have three sets to get a winner team		
	Report	+ Actors will report orally the strategies they used to win the sets.		
LANGUAGE FOCUS	**Analysis**	+ Ra will ask actors to work in two groups with the same amount of people, she will give them the first scene of the plot, she will ask them to read it aloud and each actor has to read one intervention until it is over, they will read it in the way they want. + Ra will give actors reading tips (use of punctuation marks in the script to create atmospheres; intonation and interpretation according to the director indications) she will correct again pronunciation mistakes (misunderstood		

		of sounds and/or words) and answer meaning questions with synonyms and examples.
	Practice	+ Ra will require actors to change places to read other lines, they'll read the script gain to check corrections and suggestions, they will choose a character to prepare and present casting next rehearsal.
FEEDBACK		Aspect: insecure, anxious, the cast in general is afraid of reading in front of their colleagues Body language: They were kind of stiff, so nervous to say their lines that they forgot their bodies and faces. To take into account: Explain use of punctuation marks

DATE	**May 15th/2017**	**SESSION 3**	*(8:00 a.m. – 12:00 p.m. - 2:00 – 6:00 p.m.)*
TOPIC	Characters and actions		
GOAL	To identify the importance of character´s actions in the story		
PRE-TASK	**Introduction to topic and task**	• *Warm up and physical training:* + Ra will ask the cast to walk or run with relax shoulders, arms and hands. Actors will lied down, they will relax and they will regulate breathing, then they will stand up again to repeat the exercise two more time. + (Vocal and verbal) Ra will require actors to make a circle, they will inhale while they stand their arms up, they will hold the air on and after 5 seconds, they will exhale pronouncing the vowel a and standing their arms down for five times + Ra will ask the cast to take their backpacks, they will run around the six floors of the building while they are saying aloud the phrase "I am…" according to the character the director had assigned them, they should say the phrase expressing the emotions Ra asks them.	
TASK CYCLE	**Planning**	+ Ra will ask them to read mentally the lines of the character they have, she will ask the cast to underline all the verb words they find, and count how many times the words are repeated.	
	Task	+ (mime) Each actor will act the actions according to the times those words are repeated	
	Report	Actors will talk about their pronunciation strengths and weaknesses	
LANGUAGE FOCUS	**Analysis**	Actors will highlight the verbs they don´t know; Ra will explain then the meaning of those words.	
	Practice	Actors will play "guess the word" in which they share one of their words by explaining the meaning in either Spanish or English, synonyms, examples or mimic until the actors guess the word. they can´t repeat verbs	
FEEDBACK		The cast is very open to listen They took notes on their scripts for almost everything I said Mimic and synonyms were useful to associate words and/or concepts, also, they associated words and pronunciation of scripts using their previous knowledge (music, tv programs, movies) I should read about learning styles and strategies to help them	

DATE	May 16th/2017	SESSION 4	*(8:00 a.m. – 12.00 p.m. - 2:00 – 6:00 p.m.)*
TOPIC	Characters and actions		
GOAL	To assist actors to create their characters		
PRE-TASK	**Introduction to topic and task**	• ***Warm up and physical training*** *(introductory)* + Ra will ask actors to adopt the yoga position "the sun´s greeting" for five times, then she will ask them to stretch by couples, she will choose an actor to work on and to show the others how to do it + Ra will ask actors to run around the space carrying their bags and all their clothes for five minutes, then she will ask them to control their breathing while they are walking around + Ra will require actors to stretch their muscles by couples; she will again choose another actor to work and to show how to do; every stretching should last 16 seconds +(vocal and verbal) Ra will require the cast to lie down, with their eyes closed, they will say the text to check if they already memorized their lines, no matter pronunciation or punctuation mistakes, it is not necessary to interpret the text	
TASK CYCLE	**Planning**	+ Ra will explain actors the game "virus" Ra will choose one actor at random, she or he will have a ball, which is the virus, every person the actor touches with the ball will be infected, the infected actor has to say his or her lines without interrupting at the same time he and the previous infected actor will try to infect the rest of the cast by passing the virus among them to different places of the space; the "winner" will be the last one who gets infected with the virus	
	Task	+ (improvisation) Actors should avoid being infected, but when they be, they have to say their lines without any interruption at the same time they are helping his or her group to infect the other actors, they should be cared about voice´s projection, interpretation and pronunciation, they can´t stop saying their lines.	
	Report	+ Actors will talk about how they developed the activity before and after being infected	
LANGUAGE FOCUS	**Analysis**	+ Ra will ask actors to be alert to the activity and to interpret the character taking into account pronunciation, intonation and the actions they should develop while they are saying their lines	
	Practice	+ (Role play) Ra will choose one of the actors, he will be a "murder" he has to walk around, he will twinkle actors one by one but in secret, as soon as the other(s) actor(s) look at him, he will lie down and say his lines, he has to interpret the character being on the floor,(speaking and actions) until the "murder" be discovered". As soon as he is discovered, the activity starts again	
FEEDBACK		See Annex 8	

DATE	May 17th/ 2017	SESSION 5	*(8:00 a.m. – 12:00 p.m. - 2:00 – 6:00 p.m.)*
TOPIC	Characters, actions and messages		
GOAL	To stage the first three scenes (Pushing rehearsal)		
PRE-TASK	**Introduction to topic and task**	• ***Warm up and physical training*** *(introductory/ trust and sensitivity)* +Ra will ask the cast to run around the space for five minutes, and then she will ask them to control their breathing. + Ra will give each actor a number, when she says the numbers at random, the actor with the number does a circuit(3 abs, 10 times of wind dancing and 1 minute of "the sun´s greeting" yoga position) while the rest are saying their lines, every time an actor commits a mistake, all the cast will simulate they are watching TV without a chair, after that, everybody will do 20 abs.	
TASK CYCLE	**Planning**	+ Actors will present their proposals for the first three scenes	
	Task	+(Role play)To present the proposals they have for each one of the first three scenes by performing them	
	Report	Actors will socialize about how they succeeded or failed in the task of performing the scenes. Director and Ra will do changes and give suggestions to the cast as soon as they finished the presentation of the proposal, the scenes will be rehearsed again with changes and suggestions made and repeated as much as possible.	
LANGUAGE FOCUS	**Analysis**	+ (role play) Ra will ask actors to divide the cast in two groups, one in front to the other, each group will choose an actor who will be in front of the chosen actor of the other group, the objective for each actor is to interpret their lines at the same time he/she is trying to release from the other actors to find the other actor who is doing the same in the other group; every actor has to do the exercise.	
	Practice	Actors are being pushed to interpret their characters without taking into account the limitations they are having, the goal is to succeed in the interpretation of their characters no matter in which situation they are.	
FEEDBACK	They are insecure in their speaking interventions, I do not know if it is about pronunciation or memory problems. They still do not listen each other. It produces lack of vocalization and low projection		

DATE	May 18th/2017	SESSION 6	*(8:00 a.m. – 12:00 p.m. - 2:00 – 6:00 p.m.)*
TOPIC	Characters, actions and messages		
GOAL	To stage the last fourth scenes (pushing rehearsal)		
PRE-TASK	**Introduction to topic and task**	• ***Warm up and physical training*** *(trust and sensitivity/ vocal and verbal)* +Actors will be divided in two groups, the ones who has a defined character with lines and the ones that are part of the chorus, the second group will lie down together joined by their heads forming a star on the floor, they will have their hands and arms up to hold each one of the actors of the first group who will say their lines.	
TASK CYCLE	**Planning**	+ Actors will present their proposals for the last four scenes	
	Task	+ (Role play) To perform the last four scenes	
	Report	+ Actors will socialize how they succeeded of failed in the task of performing the scenes, director and Ra will make changes and suggestions to be adapted immediately, then, the scenes will rehearsed again with corrections and suggestions incorporated and the scenes will be repeated as much as possible.	
LANGUAGE FOCUS	**Analysis**	+ Actors will work on interpretation of texts according to the process of creation of characters	
	Practice	+ The cast will rehearse the last four scenes paying special attention in interpretation, pronunciation, intonation and voice´s projection.	
FEEDBACK		Actors are still insecure Actor´s proposal of 3rd and 4th scenes are too long The whole cast is not empowered about their characters and the play	

DATE	May 19th/2017	SESSION 7	*(8:00 a.m. – 12:00 p.m. - 2:00 – 6:00 p.m.)*
TOPIC	The story		
GOAL	To rehearse and improve the performance		
PRE-TASK	**Introduction to topic and task**	• ***Warm up and physical training:*** +Actors will be divided in two groups, the ones who has a defined character with lines and the ones that are part of the chorus, the first group will lie down together joined by their heads forming a star on the floor, they will have their hands and arms up to hold each one of the actors of the second group who will say their lines as chorus.	
TASK CYCLE	**Planning**	+ The cast will perform the play taking into account the Director and Ra´s indications and previous feedbacks	
	Task	+ To perform the play as many times as necessary	
	Report	+ Actors will socialize how they succeeded or failed during the rehearsals	
LANGUAGE FOCUS	**Analysis**	+Director and Ra will do final corrections on acting, staging, pronunciation, intonation and interpretation (to clean actor´s accent, wordiness and/or lack of words for avoiding misunderstanding, intonation and interpretation to project intentions according to the text)	
	Practice	+ The cast will perform taking into account suggestions given.	
FEEDBACK	The cast is very open to receive corrections, observations and/or suggestions		

The activities were directed into the language considering that they are actors; as I said before I did not perform regular classes like I do at school because it was not the objective; for instance, I proposed a nursery rhyme, although they are not kids, they react very good to this songs, as I am part of the population, I know what activities are well received and which ones are not; the purpose was to see how they say lines by the use of music and 16 of the 18 actors memorized lines better like this; also, it was a warming up exercise because the play includes songs that should be sung by the chorus; in another activity, they had to walk six floors saying some lines; the objective was to make them be focus on the interpretation and canalize their tiredness into the character´s creation, because as I also mentioned before, every activity done before, during and after rehearsals are guided to give the cast tools to improve in language and acting and some of these exercises were the basis for the director´s marks in the acting stage of the play, for that reason, I combined both elements all the time.

To sum up, this proposal pretended to cover the cast´s necessities to accomplish the goal of the Language Program (To benefit the cast´s level of English oral skills with respect to the level they had before the project using TBL for the staging and presentation of an English educational play) taking into account their needs, interests, abilities and weaknesses as well as their experience through the use of pedagogical strategies from the language and acting. To do that, the director and I worked together to get the intentions in each scene, I pointed out in stress of specific words, as well as rhythm changes, pauses and silences considering the thread of the story and intonation to support the interpretation of characters and the oral interaction (which was not natural) among them. It was done according to the director´s indications and I guided that into the cast´s use of the language to generate the atmosphere of the scenes and the play.

Chapter III. Results Analysis

The purpose of this chapter is to register, classify and connect the data collected into the emerging categories and sub-categories that will be explained and analyzed to answer the research question. Data was collected before, during and after the intervention; the cast had an auditorium exclusively for their rehearsals, acting classes and presentations.

3.1. Semi structured survey.

Entry survey. It was applied at the very beginning of the process, before the intervention; the aim of this was to gather ethnographic information of the population (section 1) and validate the pertinence of the project (section 2). It was done in Spanish to generate a feeling of trust in the cast. In annex 1 there is the format and the results.

Exit survey. It was applied at the end of the process, to know the cast´s impressions, feelings, thoughts and reflections about the process and the result. In annex 2 there is the format and the results.

3.2. Teacher observation sheet. Different videos of some activities done in rehearsals and the premiere were recorded. The teacher researcher asked the cast to approve the recording by an informed consent (Annex 4) the videos were analyzed only by the researcher; she also designed a check list (Annex 3) taking into account the principles of Task Based Learning:

a. It is based on the use of tasks. The teacher researcher explained the cast the TBL approach to let them know the dynamic of the intervention, each rehearsal has an objective and a goal to accomplish; in each part of the sessions (rehearsal plans-feedback section) the cast had tasks to develop, at the beginning of the process, actors were not conscious about the relationship between the tasks to fulfill with the goal of the rehearsal, but at the end of each one, as there was a feedback in which the cast shared experiences, feelings and thoughts about the activities, they had the opportunity to reflect about the session and determine if the goal of the rehearsal was accomplished or not. For rehearsal number two,

there is evidence of the cast´s anxiety about understanding of instructions, but through the pass of time, they felt more confident when most of them realized that the teacher researcher was very expressive and clear and it helped them to understand better.

　　　b.　Students learn by interacting. The cast believe in the effectiveness of team work and this is one of the most important principles they apply; as they have different English and acting levels, the most experienced in one or both aspects were always opened to help their partners to improve in their limitations. Talking about this aspect, one of the actresses reported:

　　　"Eh, Ok, I think it was very interesting that you have asked us to work by groups and by pairs because I don´t have any idea of English, I mean, I know very basic things, almost nothing but Jason knows a lot of English, so, he was helping me and we were helping each other, to try to understand, the script…eh…I like too much this…the goal was to read the script, eh, he started to translate it in Spanish and then we tried to read it to pronounce it and it is not the same, I mean, from listening him to say it, but it is very interesting that one of us have no idea and the other does because we help each other."

　　　On the other hand, the cast is always receiving observations and suggestions from themselves; for instance, the actors who were not at scene participated as audience; and at the end, they shared their impressions. As this exercise was effective, the director decided to continue with this in the staging and for the premiere, when actors were not on stage they were observers.

　　　c. Use of authentic language. During the rehearsals and the premiere, actors were free to express themselves in English without taking into account mistakes. At the beginning, most of them were afraid to speak, but as the actors with higher level used either Spanish or English to speak, little by little the others started to imitate them; also, some actors (the ones with higher level) asked the teacher researcher about the possibility to change words or phrases of their lines without losing the essence of their texts; for instance; there was an actress who had brackets, in one of her lines she said the word "truth" but as she could not say it, she asked the teacher researcher to change it for "reality" and it was approved, due to according to the script intention, the replacement of the word did not

affect the topic sentence, also; in the premiere, some actors improvised; it happened because they were nervous, but they did not lose the essence of their lines.

d. Errors are part of natural learning. The cast was concerned about the "correct" use of English and they judged themselves too hard when they committed mistakes, they felt shamed and afraid of being bullied, there were some times in which they did not express their frustration orally but using their body language; (rehearsal number two) for these reasons, the teacher researcher created an atmosphere of trust, she emphasized in the benefits of mistakes (opportunities to learn), she also gave them alternatives to improve in their weaknesses; additionally, the cast was very respectful with the actors that evidenced more language limitations and during the process, actors faced mistakes as something natural in their learning process, although in the rehearsals there were actors with pronunciation problems, almost all of them were solved before the premiere,

e .The focus is on process rather than the product. One of the most interesting aspects of the training program and the project itself was the cast´s freedom to think and propose ideas for the stage of the play (rehearsal number two); although this is a principle that Ludiun´s have always worked on, the idea of doing it in English empowered the cast to accept the challenge and to imagine how to make it understandable for the audience; taking into account this, all of the proposals presented by the cast for the production of the play, were always taken into account, there were also a big respect about the cast opinions related to the process and how to strengthened it; actors realized that they were learning English through the activities performed in and out of the sessions and it was evidenced in the premiere due to they showed security at scene, even when they committed mistakes.

3.3. Audience observation sheet. The audience was comprised by (10) pre-service English teachers from Universidad Incca de Colombia and Universidad Pedagogica, (30) pre-service P.E. teachers from Universidad Incca de Colombia and (10) pre-service drama and dancing teachers from Universidad Antonio Nariño; for that reason, it was applied a survey (Annex 5) in English for pre-service English teachers and in Spanish for the other pre-service teachers; the survey was directed to gather information about language issues as diction, accent and pronunciation.

1. How do you evaluate the actor´s diction? Why'

Figure 7. First question results.

The audience, who answered "appropriate", reported that actors committed few mistakes and spoke slowly; it facilitated the understanding of dialogues. The audience who answered inappropriate said that some actors did not have a good pronunciation, they omitted words and it made difficult to follow the dialogues.

2. Do you consider actor´s diction was an advantage or a problem in the understanding of the performance? Why?
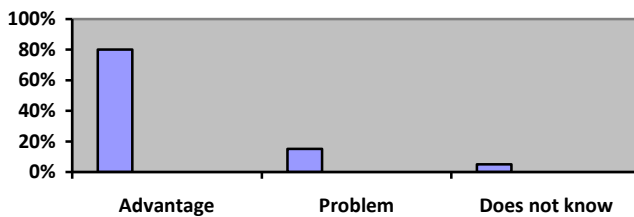
Figure 8. Second Question results.

The audience who answered that diction was a problem pointed out that the lack of diction made difficult the understanding of some dialogues. On the other hand, the ones who answered advantage argued that actor's pronunciation helped to understand the dialogues.

3. Do you consider that actor´s accent was an advantage or a problem in the understanding of the performance? Why?

Figure 9. Third Question results.

The audience said that many of the actor´s accent was neutral and it was an advantage to understand the dialogues, the other 5% said that some actors had American accent like rock stars and there were words and phrases impossible to understand

4. From one to five, how much of the performance did you understand? What was or were the problems that affect your understanding of the

performance?

Figure 10. Fourth Question results.

As it is observed, nobody reported a total misunderstanding of the performance; 10% understood just some parts, 50% of the audience is located in 3, it means that they got

the main idea of the plot; the 25% understood almost the whole play and nobody reported a total understanding of the play.

5. Please give us your comments, opinions and/or suggestions about the performance to keep on improving in the process.

The comments about the play are related to the rhythm; they considered it was an active performance; the use of music helped a lot in people´s the only suggestion received was about the space:

"It was a good performance, but I think the trouble was the place, because it was very noisy (because of the public) But the actors, the music, the illumination were good."

The study findings were derived from realization of a language program to produce stage and present an educational play in English. The objective of this project was accomplished in the sense that the cast participated in a methodological process that let them succeed in the language learning, construction of characters, understanding of the script, gain knowledge about contemporary drama and oral skills in English. With regard to the role of English proficiency level and acting experience, the literature explored in this research the notion that drama techniques, Task Based Learning approach and principles of Educational drama are significant elements in teaching English as foreign language to enhance the actor´s oral skills and benefit the audience who attended the play making them to face their real level of proficiency in the foreign language.

3.4. Field notes. The purpose of the field notes was to register the teacher researcher, the director and the cast reflections, thoughts, feelings and suggestions to improve in the intervention; they were taken during and at the end of almost all rehearsals. (Annex 3)

I analyzed the field notes taken from sessions one to seven except for session two.

Session 1. As the teacher researcher proposed a series of activities for the different moments of the rehearsal she noticed the cast´s anxious because it was the first time they

received instructions in English, that made them being more focus on the teacher speech, they reported that the teacher researcher exaggerated her corporal expression and spoke slowly and clear, it helped them to understand and follow instructions. Respect to that, an actress reported:

"Yeah, remembering what Julio said about be focus, I think that, like in the exercise of giving instructions and execute an action according to the given instruction, but not with the same attention like we did it today in the moment in which it was done in English, although it was in English, we understood and we were more attentive to the instruction to do the action"

This first exercise allowed the teacher researcher to continue giving instructions in the same manner; it helped them to face their real level of understanding in English, it was also a point of departure in the training of listening.

When the cast read the script they were worried due to the length of the text as well as their lack of vocabulary; as the topic of the play is complex to understand; it generated anxiety, they were insecure and this was notable when they had to memorize the lines of their first intervention, their voice´s tone showed discomfort with pronunciation, it also generated communication problems because the cast was concerned about the "correct" way to pronoun their lines instead of listening their partner in scene to follow the dialogue, the most visible consequence was the proposal the cast presented for the scenes; there were not any acting proposals, the actors evidenced their lack of time to research and build characters; all the factors mentioned above, made longer and monotonous scenes, there were no use of kinesics' features, they seemed to be very tense about the play and how to do it understandable when they had not understood it at all. As an example of this, in the first scene the actress that played as the sister had all the problems mentioned, also, she had brackets and it made her more difficult to perform; her longer line was.

Sister: Why do you look at the door? Are you looking for an exit to escape of this family? Which sane 6 years old boy is looking at the forest like an idiot, it is like God who permitted his enemy to destroy Job`s life, now he does the same thing with me; he makes

me losing my time with an autist that is looking for the true. Gosh! Why do I have to handle this guy? Why aren`t you a regular boy of this world Martian?

Session 3. After researcher´s talk about strategies to train memory, the cast discovered the association as a manner to memorize words or phrases, when they were combining the speaking with face expressions, they were able to remember more easily the vocabulary in spite of the amount of words, in fact, some of the words were new for them, and they thought that it was going to be difficult to learn and memorize them, but they realized it was not. An actor reported:

"Eh, so, what helped us is not only that someone is saying the expression in English but also the expression is being acted , so, it is created something like a memory with the expression, so, Ay, Dani make me laugh with her expression, so, I memorize the emotion and the pronunciation of the word"

To continue with memory strategies, the cast reported that the words related to emotions and feelings were more easy to memorize when they felt the emotion the teacher researched proposed, as in one of the activities, the task was to express with face and body the emotion or feeling , some of them decided to use Stanislavsky method that says that actors should use their own feelings to give life to their characters; so, when the teacher researcher gave them the emotion to be expressed, some actors (the most experienced) used that method. It was important for them to discover that this method could be used also for English learning and it was a meaningful experience. An actor said:

"It is curious, related to learning we can present each emotion; because in regular English classes we are like: happy, (happy face) sad (sad face) (people laughs) or bored, right? and we repeat what the teacher says, but here, we are forcing the emotion we learn faster and I wanted to say that because according to the psychology, when people is emotionally affected is possible to learn better and Stanislavsky said that actors should use their emotions to represent the characters more real, so, if we are acting that we are happy, it will be easier to learn, eh, the concept in English of what is happiness and if it is sadness will be easier, I mean, giving a degree of intention to the emotions it is possible to learn faster."

Those reflections made the teacher researcher to investigate about learning styles and strategies to suggest the cast how to face the process differently, almost all the cast (16 of 18) accepted the suggestions given and the atmosphere changed, they felt more free to build their characters, although their constant concern about language limitations and how to improve them.

Session 4. The cast´s emotions and feelings were useful sources for the project due to actors are sensitive, they perceive life and the world different from regular people and it was important to consider this particularity to explore their learning styles and strategies, to use the cast previous experiences in their English learning process helped them to realize that the knowledge they had was useful. I directed all those knowledge and experiences (positive and negative) to make them meaningful, for instance; I asked some of them to remember synonyms of words, they also asked me for meaning of words and I used opposites, for example:

-Andrea: What is blue?

-It´s so so sad, an opposite of it is very very happy.

In line with this an actor said:

"No, what I wanted to say is that when I was learning English, I learnt empirically with my friends that spoke to me all the time in the way they wanted, so, for me, to remember this make me feel like ay! (Nostalgic)"

Session 5. On the fifth session the aim was to stage the first three scenes, although I have had already read them, and the cast have had already memorized their lines, we read it aloud before starting with the stage. They reflected on their interventions (which is an endless acting job) once more to discover new things.

In keeping with this an actress said:

"I think it helped us too much because we had to join like phrases of many things we have seen in English classes and applied them at the moment of staging the scene, it

helps us to be fluent at scene and also to remember and link some things we already have learnt"

After presenting their scene proposals, the cast admitted that they had to improvise because what they presented was not what they have rehearsed. An actor reported:

"I really like the exercise because we had to do a fast improvisation of a story; it helps us to what Tatiana said, to think fast, at least in my case, it was something very difficult for me, to try to say something that comes to my head, right? In fact when I was in front, my dialogue came with different movements, right? I mean, I changed it at the moment of being there, because I was nervous, I was thinking what comes first, right? And it was cool, because we can improvise with the language and it makes us to be more fluent."

Session 6. In session six, the cast is still insecure, they are not enough empowered about their characters and it is evidenced in their speech, a lot of hesitation and pauses as well as pronunciation misunderstandings, third and fourth scenes were long and kind of boring because the cast did not take any acting nor physical risk because they were so worried about language, so, we had to stop the rehearsal, the director did an intervention about self-confidence and trust in their scene partners, it helped them to be more relax, then he asked them to say their lines while they did whatever they wanted to do they did it and at the end the director did changes on their proposals, as they were not nervous anymore, they listened and followed our instructions (language and acting).

Speaking and listening improved significantly after that, team work and self-confidence is quite important, if the cast work together and they are self-confident, that will be evidenced in language.

Session 7. Actors that are part of the chorus finally understood their importance in the play, they studied apart from rehearsals time with me, I also had extra sessions with specific actors to work on their interventions, and I received help from the musicians with the songs in correcting pronunciation mistakes focusing on intentions, vocal qualifiers and hesitations as well as pauses.

Through this process I observed and realized that working on the cast self-confidence and trust in team work are also relevant elements to work on in order to improve oral skills, in concordance with Dorothy Heathcote, actors need to feel they are able to do anything, speaking should be a powerful element, not a limitation, I realized that is not only about memorizing lines, understanding intentions or creating characters but also they should feel they can do it, they should feel they will receive help from their partners if they need to. It is not only an individual learning but collective learning too.

Dress Rehearsal. In drama there are not small characters but small actors, it means that everything at scene has a purpose and every actor is equally important, nevertheless, the less experienced actors were more "relax" due to they had shorter interventions, also, the ones who were working very hard to build their characters were the ones with longer interventions, the director made them realized that actors with short interventions (the chorus) were fundamental in the development of the story, and one of their main functions was to support their partners, (team work) and they had to take it more serious; also, some of them were so focus on their lines that they interrupted the other actors when they had not finished, for that reason, it was necessary to do an intervention through exercises to listen their partners, some actors had extra sessions with the teacher researcher to work on specific scenes to improve in their lack of listening.

Another reflection taken in the field notes is about eye and physical contact between the cast at scene, there are some parts of the play in which was necessary to be in contact with the other actors and some of them had troubles with that, another intervention was done to solve this problem, especially with the actors who evidenced this more, as result, the cast showed a higher level of trust between them, they started to work collaboratively, they were more conscious about the relevance of team work in and out the scene and also, it helped them to discover their "real" English level, due to almost all of them believed they had not a good enough level of English, through the pass of time, almost all of them realized that it was easier for them to follow instructions and receive suggestions from the teacher researcher and the other actors.

At the end of the process, the teacher researcher asked two actors who are technicians for this play to take notes of what they observed from a rehearsal before the dress rehearsal, their notes evidenced some behaviors that were present during the process; one of them is the indiscipline in rehearsals, when the cast is nervous and anxious, they have focus problem and the consequences of this are:

- Rhythm changed or lost.
- The atmosphere was dilated.
- They couldn't maintain the character.
- They lost corporal and face expression.
- They untied text with actions.
- Neither contact nor communication between actors.
- They forgot scenic tasks.

At the moment of the rehearsal, the researcher took notes about language problems, they are listed in annex 8; the director, the teacher researcher and the cast listened to the observations made, after that, the teacher researcher did language corrections (in the chorus, we practiced the pronunciation of poor instead of pore, as well as Martian instead of marshall; the guide was corrected to say puppy instead of pumpy) and the director reinforced acting instructions.

The researcher noticed that the process was very hard for the cast because acquiring oral skills to stage and produce an educational play in English was a new experience for them but the notes taken (annex 8)let her reflect about what was appearing and she had time to think about solutions, those were implemented during all the rehearsals and allowed her to determine effective manners to support the cast in their language acquisition process through drama techniques, she was always using drama as an "excuse" to be closer to the cast and to help them with their solving problems generating a sense of trust with them.

There are different methods to analyze information, I selected triangulation,; it came from: the semi structured surveys, the teacher observation sheet, the audience observation sheet and the field notes.

According to Patton, (1999, p. 192) the logic of triangulation is based on the premise that no single method ever adequately solves the problem of rival explanations because each method reveals different aspects of empirical reality multiple methods of data collection and analysis provide more grist for the research mill. The development of the project implies the analysis of the impact of drama techniques to produce an English play through the TBL approach, to do that, there are factors related to language, acting and an approach to produce a final result, for that reason, there were chosen three different methods to collect data; the surveys provided quantitative and qualitative data.

There are four sort of triangulation that contributes to verification and validation of qualitative analysis. For the project, the most adequate method is methods triangulation. The researcher organized the data with the categories and subcategories as follows:

Table 5. *Categories and subcategories organization*

Research Question	Categories	Subcategories
How may the use of Task-Based Language Learning enable a group of actors to produce an educational play?	a. Kinesic feaures to support the language learning	a1. Body language
		a2. Face expression
	b. Improvement of language limitations	b1. Voice qualities
		b2. Vocalization and pronunciation
		b3. Vocal characterizers
		b4. Vocal segregates
	c. Socio-cognitive implications of the process	c1. Learning styles
		c2. Learning strategies
		c3. Self-regulation
		c4. Team work

Table 5. Categories and subcategories discovered by the researcher.

3.5 Emerging categories

a. *Kinesic features to support the language learning.* As the cast have different acting skills and levels, it was necessary the use of drama techniques to enhance their acting abilities and experience; it was evidenced in the exit survey as one of the actresses report:

"I think that improvisation is the closest thing we have to the real life to learn English, it helps us and is very demanding, I mean, sometimes I want to practice English, but I can´t find the way, I mean, how to do it, I listen to music, I watch TV, but I need to speak, so I think that these exercises helps us a lot"

a1. Body language. For the cast was fundamental the use of body language to support the text, they need to use their body to illustrate emotions, feelings and actions. It is manifested in images and connected to this an actress said:

"It is necessary to use our improvisation skills for the rehearsals and the premiere if necessary, I think it is not really necessary to have the script here (she points out her head) to transmit something, I mean, we can use our gestures and corporality to send the message"

a2. *Face expression.* The premiere was on May 24th of 2017; due to the conditions of the stage and the director´s indications, it was not performed in a conventional space like a theatre or auditorium but a big classroom, the audience was closer to the actors, for this reason, the cast was required to focus on face expressions making special emphasis on eye contact as a manner to express feelings and emotions that emerged from the characters and give support to the play.

The use of the drama techniques mentioned in this paper several times, were used as vehicle for the intervention to help the cast in their English learning process, for that reason, the kinesic features, were analyzed as the artistic support in the process.

The second category is:

b. Improvement of language limitations. According to Lyons (1977) cited by Elam (1979), the functions of vocal features has concerned their so-called "expressive", "emotive" or "modulating" … are taken to be indices of the speaker´s emotional or psychological state and of the "attitudinal colouring" The implications of stage and present a play in English were assumed from the perspective of the "correct" use of language; for the cast, it was related only to pronunciation but there are some other aspects that were taken into account to analyze and increase as possible.

b1. Voice qualifiers. According to Trager (1958) cited by Elam (1979), there is a "voice set" of vocal characteristics given by age, gender and culture that affect the cast´s oral activity; the voice qualifiers analyzed in this paper are articulation and rhythm; both of them have the function of punctuating the speech act. In the premiere, those aspects were evidenced in the casts interventions; for instance, the actress that interpreted "Diego el caleño" had brackets, by the date of the premiere she had had a medical appointment where her brackets were fixed; as it is a painful procedure, she was not able to open and move her mouth in order to articulate the words, for that reason, her interventions were difficult to understand.

Rhythm is understood as the alternation of contrasting elements of sound or speech. To maintain the rhythm of speech is crucial for the actors in rehearsals and stage because it is an indicator of what the character is expressing in addition to the text; in the premiere it was manifested in the contrasts of rhythms the characters had; for example; the actor that interpreted the guide was directed to be very active at scene (he was dancing, imitating Mick Jagger and running) and he had also to be agile in his interpretation; on the contrary, the actress that interpreted the alien, was directed to be calm and her rhythm was more paused representing self confidence in her character beliefs.

b2. Vocalization and pronunciation. Vocalization is an aspect that was very practiced, in the voice training section, there were always spaces for vocalization exercises in which the cast should exaggerated their vocal movements to obtain the correct sounds of words, for the project, it was easy to work on that due to they had experience in these exercises; the teacher researcher made a big emphasis on that to demonstrates self confidence, for that reason, the cast was asked to exaggerate in the vocalization for rehearsals and the premiere. On the other hand, the cast was very worried about how to obtain a "correct" pronunciation, in fact; they asked the teacher researcher to help them to pronounce with American and/or British accent; but as they realized that those differences made them feel confused when they listened each other, they asked the teacher researcher to use a "standard" accent to avoid those problems, the teacher researcher supported their process by the development of exercises as well as tips to take into account when they were memorizing the text; referring to this point, an actress claimed:

"I loved the Eennie Minnie exercise! Because I have a lot of difficulties with pronunciation in English, so, with the repetition of the nursery rhyme and doing the requested actions, I felt I was fluent and I was not pushing myself when I was doing the activity."

Nevertheless, not all the pronunciation mistakes were corrected by the cast, for instance, in the second scene, the chorus was singing and they said "pore" instead of "poor", this is one of the most corrected words by the researcher but they could not fixed it for rehearsals and the premiere. In the third scene, the starring always pronounced "e" in played. In the fifth scene, the actress that interpreted Hernandez the reader mispronounced "psychoactive" changing /i/ for /ai/ in "psy" and /ai/ for /i/ in "tive"

b3. Vocal characterizers. Vocal characterizers refer to tone and fluency; the tone of the character´s voice was another element to drill for the cast, it works on the pitch of a word used to determine its meaning or distinguish differences in meaning; in the rehearsals the lack of tones was notable; through the pass of time, as actors were creating their characters, this process came with the finding of their tones, it is demonstrated for instance, with the actor that interpreted Neil Armstrong, as he is very young, his tone changed to denote what he considered Neil Armstrong should speak like as well as teacher researcher and director instructions.

Talking about fluency, for the purpose of the project it is defined as the natural way a person talks, it was one of the biggest challenges for the cast, because they had problems to speak naturally as they do in Spanish; also because they usually speak fast when they do not have self confidence and it was one of the most pointed out aspects by the teacher researcher, when the cast (especially the actors with longer interventions) were conscious about this, they started to emphasize on the rhythm and vocalization to obtain the fluency each character required, it is showed in the premiere with the starring; (the Martian) as he had different intentions during the play, his rhythm also changed; for instance, in the first scene he was anecdotic due to he was narrating events from his childhood, but in the fourth scene, he was attacked, as consequence, his rhythm and fluency changed to express suffering and pain.

b4. Vocal segregates. Those are seen as the aspects that distinct the speech act affecting it; for the project, the aspects to analyze are hesitations, pauses and change of words or phrases (addition or omission) in the premiere;

****First scene***. <u>Pauses and omission of words</u>: in the first scene, the actress that interpreted Henry the crazy had pauses and omitted some words because the original actor that had this role did not arrive and she was asked to replace him 30 minutes before the premiere, as she has a good English level, she did not have problems in understanding her lines, but she was nervous and forgot the second line, it is observed that she took some seconds to remember but she could not do it at all, for that reason she omitted some words.

*Second scene. <u>Change of words</u>: the actor that interpreted the Martian said "stopped to played" instead of "stopped playing", he was thinking in past and he was not conscious about it, he never said that in rehearsals. Also, he said "Tato is a name?" instead of "is Tato a name?" <u>hesitation</u>: the actor that interpreted Tato hesitated when he said: "That is a declaration of an intergalactic war" he had always showed insecurity in this text, he reported that he thought in Spanish to say the text in English and this specific part was difficult to "translate".

*Third scene. This was the hardest to stage due to there were four actors at scene, three of them spoke and one sang, their interventions were long and inserted, especially between the music and the speech; during rehearsals, actors were focus on their lines but not on the natural flow of the scene, as consequence, they said their lines and there were big pauses between speeches; after many interventions from the teacher researcher and the director, those pauses were almost omitted and actors listened each other to know when they had to intervene; in the premiere, it was evidenced: <u>change of words</u>: the actor that interpreted the guide, said "worse" instead of "whore" ; "flish" instead of "flesh" "pumpy" instead of "puppy" <u>pauses</u>: the guide did some pauses in different parts of his speech, it was because he had to dance, move, run and maintain the rhythm, it provoked spaces in his speech.

*Fourth scene. It was another difficult scene to stage and make it understandable due to the starring was attacked, he had to maintain a dialogue while he was "hit and

stabbed to death", this scene was worked to make the actor being clear as possible and maintain the scenic task; on the other hand, the actress that shared scene was one with the lowest English level, she was also very shy and insecure of her pronunciation, the actress had personalized interventions with the teacher researcher to enhance her pronunciation, many of her original lines were adapted to make it more simple and both actors had extra rehearsals to establish a relationship in the scene as well as listen each other to obtain a fluent dialogue in concordance with the actions. Even though, from the middle to the end, the actress forgot most of her lines and used syringe, the audience interpreted these as "English black slangs". The Martian said "os" instead of "us".

   Fifth scene. <u>Change of words</u>: The actress that interpreted "Diego el caleño" was an inexperienced actress, it was the first time she was on scene, she was nervous and anxious, and received a dentist treatment; the result was incomprehensible words in her speeches. The Martian changed the tense of verbs; "don´t listen", "don´t see" instead of "won´t".

   Sixth scene. <u>Change of words:</u> the actress that interpreted the alien, omitted some words related to medicines because she was confused in the order of her interventions, in the rehearsals and the premiere, these confusions were notable, although the teacher researcher suggested some tips to associate the order of interventions, they were not effective and she could not memorize them in the correct order, but as she is one of the most experienced actresses and also is one who has a higher English level, she could improvise to maintain the dialogue.

   Seventh scene. <u>Pauses</u>: It was the least worked scene because of time, in the rehearsals there were a lot of pauses because the texts were complex to interpret and the actors were trying to find the intention to express the texts, nevertheless, for the premiere, this pauses were shorted and adapted because both actors were describing actions and feelings and pauses were necessary for their interventions considering the final message. <u>Hesitation</u>: The Martian hesitated when he said "people run", he said "people…people runned"

The third category is:

c. Socio-cognitive implications for the language learning. This category refers to the manners in which the cast assumed the learning process itself; it implicated the acquisition of knowledge of contemporary drama theory, historical events from the sixties, musical tendencies of sixties and eighties and all this learning was articulated with the understanding, memorization of the script and learning or reinforcement of language aspects as vocabulary and grammar; the cast discovered, reinforced and/or restated the way in which they gain knowledge and these manners were analyzed like this:

c1. Learning styles. This is related to multiple intelligences, the whole cast is kinetic, but some actors reported other styles they had to learn, the intervention made them realize about that because as it was done in English, they were more conscious of this.

"We can also manage the expression observing how it is written because… how, how is Julio´s word? … (Flirty)… I could not retain that because I memorize words according to the writing."

Other actress said:

"My biggest weakness is related to the interpretation and it affects my texts, I have always been very auditory and I need to associate the sounds and the words to the texts and the interpretation of them"

c2. Learning strategies. The cast were divided in three groups concerned to this subcategory, the ones who had a clear idea of how they learn, the ones who discovered that their learning strategy did not work for learning English and the ones who had not found their learning strategy yet; although this aspect was not originally considered for the project, it emerged during the process and it was a constant point reported in the feedbacks and when the cast evidenced problems. Those reflections made the teacher researcher to think about the ways in which people train memory and there are three forms to do it: by repetition, impression and association; according to her personal experience as English teacher, she had realized that some students memorize something by means of doing the

same thing many times; others do it by using personal experiences that gave them a moral and others by associating words, and phrases with things they see, listen, do or use in their daily lives.

One of the actresses in the first group said.

"In my case, the way in which I learn, I don´t know, I read for the first time focusing on pronunciation and I did not understand a single word of what I read, well, I understood some things, but I was concentrated in pronunciation; the second time, I tried to translate the text and I got better the plot; what I mean is that for me is necessary to read the text many times and repeat and repeat and repeat to comprehend better each time"

Another actor reported:

"I discoverer the manner in which I do the things to memorize them, first, like the memory, I believe I have..I don´t know.. and the way in which I associate everything I am learning with things; for example, ehhh in the text of the guide, there was… ehhh something like nobody will escape to my mark, the number of the beast and I said Ok, the number of the beast is the title of one of the albums of Iron Maiden, piece of work!!"

An actor of the second group expressed:

"The way in which I learn, I discover I had a big learning curve, I am the kind of person that memorize things, but… I mean… at the moment of remembering them, I can´t remember anything, because I knew my texts, but at the moment of saying or interpret, I didn´t remember anything, it seems like if I had not studied"

And an actor from the third group said:

"A strong weakness I found is my memory, I finally realized that my memory is terrible, no… ehh, I had the main character and I read the script as much as possible in three days, I just memorized three scenes, and I noted because in my new character with Neil Armstrong, I realized that it was very difficult to memorize, and although I did associations as Mechas, or used psychological techniques that many people have talked

about since I arrived at the university, I really noticed that I have not found my learning strategy yet".

     c3. Self-regulation. Bandura & Simon (1977) said that "Self-regulation operates through a set of psychological sub functions that must be developed and mobilized for self-directed change" the cast have been into a self regulation process that imply a motivation to be in the group, a compromise to do the best for every artistic project, to grow as artists, students and people; for this project, they were conscious about the degree of self regulation they needed to obtain and maintain a character in the play, this was considered as a big challenge and a privilege, taking into account this position, an actor expressed:

"We were talking to the teacher researcher, we were in this point of the script, (the actor points out the first page) I mean, and we were stocked in this part. Why? It means that we are terrible at English, so, from this lesson, I reflected and I realized that we have to study more English, why? (The cast laughs) yeah… I mean…how many of you understood the script by your own? (Three actors rise up their hands) three, how many actors we are? Like 20, three of 20? I mean, what I try to say is that if I don´t know English, this is a space where I can learn but at the same time I have to learn by my own and not only here with the script"

     c4. Team work. This is another principle for the cast of Ludiun´s teatro, the team work spirit should always be preserved to maintain the group, to generate a trustable atmosphere and to show positive results of their artistic proposals; as the teacher researcher is also part of the group, this principle was accommodated to the principles of cooperative learning in which, the learning environment was generated from the teacher researcher to the cast, and between them. Respect to this one actor reflected:

"I see that team work was very important, right? Because we saw that it was like, you have not memorized the script? Come and let´s both work! You have not memorized the script? Come and let´s work together, have you not memorized the chorus? Come and let´s try to work together, I am sincerely happy and pleased because of this good result, although there were mistakes, we improved over them and I feel good!"

As it is observed, the results and analysis results provided enough data to help the categories and subcategories emerge from the common aspects revealed in the three instruments findings to determine the factors that can give an answer the research question.

Also, the application of the methodological proposal made me reflect about my role as teacher, to work with language and drama at the same time requires extra effort because although the cast is formed by university students they do not come to drama rehearsals to receive English regular classes, so I had to be very observer to figure out the degree of understanding and acceptance of the proposed activities, I had to be constantly motivating the actors with lower proficiency level to keep on trying to get oral skills and put them in practice.

Drama is subjective because it is part of arts, a dramatic piece can be considered good or bad depending on many factors, in this case-educational drama- it has to be simple, attractive and meaningful for the audience; the play was directed to upper intermediate students, pre-service and in-service English teachers because they are the ones who have the possibility to combine arts with the teaching of the foreign language in the same way they do it with any other field of knowledge.

If they consider that Educational plays are a good strategy to teach English, they will have their students to watch drama pieces, students will learn about arts through English.

Conclusions

The findings of the study obtained through the qualitative method and the results provided from the instruments to answer the question have already demonstrated the utility of drama in education and how it facilitates the enhancement of communicative skills in people. After the intervention, the researcher found that TBL approach´s steps and principles facilitated the progression of language that actors should develop to stage and produce an English educational play. It is evidenced through the process because of the fulfillment of each task, supported the actor´s accomplishment of the objective. For example, in the specific objectives of the instructional design, the language aims were present in this form:

- To get acquainted with emotions and characters. (Recognition of vocabulary and pronunciation)

- To get acquainted with the story and the plot. (Diagnosis the level of understanding of the script, identification of phonetic issues to work on)

- To identify the importance of character´s actions in the story. (Explanation of verbal tenses, connectors and modals for actor´s understanding of the script and explanation of some IPA graphemes)

- To assist actors to create their characters. (Pronunciation considering sounds to make interventions clearer by the use of IPA graphemes, to find the right intonation and interpretation according to the characters and the director´s instructions, like the alien who had a tendency into the British accent, in comparison to the thief who had used black English accent)

- To stage the first three scenes (To put in practice previous knowledge, reinforcing in each actor´s language limitation)

- To stage the last fourth scenes (To reinforce the language teachings according to the content chart and the actor´s needs)

- To rehearse the play for its improvement (To correct language, pronunciation and interpretation mistakes as much as possible; for instance, "worse" instead of "whore" ; "flish" instead of "flesh" "pumpy" instead of "puppy" among others)

Also, the use of TBL permitted the accomplishment of the four specific objectives that supported the aims of the project:

- To build a body of knowledge that supports the research project. (Drama Techniques, Task Based Leaning and Theater in Education) This objective obtained a high grade of accomplishment. These three constructs fostered the project; it was found that the use of drama techniques helped the cast to learn the language better because the acquisition of acting skills improved their artistic tasks making them felt secure to perform using techniques as improvisation or imitation to support their language performance; also, TBL was the most adequate approach to use in terms of organization, flexibility and process; it allowed the cast to learn and/or improve in linguistic aspects like reading comprehension, better use of punctuation marks, pronunciation, stress of words, intonation and vocabulary mentioned in the content chart.

All this knowledge was acquired with no pressure and in a comfortable environment for actors, it was relevant for them because the process of learning was meaningful for them; finally, the principles of Educational drama allowed the cast, the teacher researcher and the director to get more acquainted with the use of arts to educate. Respect to this point, is necessary to remember that the benefits of this project were the cast and the audience.

- To apply TBL steps and techniques to allow actors production of an English educational play This objective generated an optimal level of accomplishment because it was confirmed that Task approach was useful in the design and implementation of the methodological proposal and helped the teacher researcher to create an atmosphere of confidence as well as an organized schema where the cast

was constantly concerned about the process and how through the use of "small" tasks was possible to perform the big task

- To evaluate the and pertinence for the cast and audience: this objective was highly accomplished due to it was found that the proposal allowed the cast to do the big task; although the actors were heterogeneous in acting experience and English level; the combination of TBL framework with the agenda of rehearsals permitted the cast to decrease those differences to work cooperatively; the teacher researcher designed and applied activities and strategies directed to boost and build actor´s confidence and maintain the motivation. This sense of trust was evidenced in rehearsals and the premiere.

It was also found that PAR was effective, because it provided the teacher researcher enough elements to think, design, apply, reflect and adapt changes to the sessions and gave actors freedom to propose ideas for the stage. Finally, the assertive communication between the teacher researcher and the director of the group produced an assemble that permitted a job with clear roles, objectives, tasks and limitations on their participation, the teacher researcher was able to give suggestions and recommendations to the cast and the director about the artistic stage but she was not allowed to make decisions about it and the director could do the same with respect to language features but he was not able to make decisions about the English learning process.

- To show the results of the methodological design analyzing its impact on the cast and the audience who are the first and the second beneficiaries: The dress rehearsal and the premiere were the tangible evidences of the results obtained from the proposal; it was perceived that this had a positive impact on the actors in different aspects: they discovered their real English level, they were able to improve their language level of proficiency. The teacher researcher did not ask them to present an exit diagnosis because she

considers that improving in grammar, writing and/or reading was not the

main objective but oral skills. Thanks to the intervention and by their own

discovery of learning styles and strategies, other realized that their strategies

were not good enough to be applied for this project and the others who had

not found their strategies are more conscious about the need to work on it;

they improved in their acting skills due to the use of paralinguistic features

to support their characters and the play; they strengthened cooperative work

and self regulation as principles to apply in their daily lives.

Talking about audience, it was observed that pre-service teachers understood the

main idea of the play because of the different resources they received a hand program

(Annex 5) in which there was the plot and information about the group and the director;

after the premiere, they applied a workshop (Annex 6) to check their level of understanding

of the drama piece.

A crucial element for the success of this process was the cast motivation. Maley and

Duff (2005) argued that students should engage in "goal directed behavior" to begin and

maintain the learning process (p. 234) whenever students have a goal, there is something to

achieve (Hall, 2002) It is clear that drama techniques in combination to TBL and

Educational drama principles affected the cast learning efficiency. The use of this sort of

methodologies in English teaching can arouse actors speaking skills that would be used for

future plays and daily life as proven in this study.

With reference to the cast´s role, Ayers (2007) cited by Mwahangelai (2016) said

that students are sources of knowledge as fundamental component for creating a classroom

environment in which learners are empowered for language practice. For this case, the

actors indicated in the exit survey that they learned from themselves, from the teacher

researcher and from one another. Participants also claimed that the constant interaction

accorded them an opportunity to learn cooperatively. On the other hand, Willis (1996)

suggests that is part of the teacher´s role to moderate, direct discussion, probe, and analyze

the implications of student´s interactions during classroom spaces, which in this case is

adapted to the stage, as this project was not developed in a conventional space (classroom)

the interaction moments were handled differently, but the teacher researcher created

activities in which the cast used the language to interact with each other during the rehearsals and the premiere.

The results showed that drama techniques offer a complete context to learn a language, the use of this allowed the cast to improve as language learners and actors, it also demonstrated that the actors with lower English level increased their learning focusing on oral skills, phonetic and vocabulary; and the cast in general advanced in their language limitations. The less experienced actors acquired drama skills due to the use of paralinguistic features (more than usual) to support their characters and the play. Finally, the cast and the director got more familiar with the concept of Educational drama and how the implementation of its principles can be used to convey knowledge to the audience.

The results of this proposal allowed the recognition of implications; for the teacher researcher, the design, implementation and presentation of the result of this methodological proposal, confirms her that the use of drama techniques is a useful and effective tool that contributes to her professional development; it allowed her to reflect about how she is combining these two aspects.

The cast (including the director) reported that it was a great experience, at the end, they were benefit in their speaking, listening and vocabulary, they discovered a meaningful way to learn English, they reflected about it as learners and initiated a process to think in English theatrically.

Another implication is directed to Universidad Incca de Colombia, who permitted the implementation of this proposal, a medium or long term objective is to propose the university the creation of an English drama group as another artistic space for students to benefit them in their free time, to participate in English drama festivals and generate institutional recognition in the university community.

In view of the findings; this study will become a point of departure as pilot to plant the basis for the creation of what could be a Colombian English Educational drama group; although there are some universities that have Educational drama groups, in this moment there are not many Colombian private drama groups that performs in English. Also, as the

second benefit is the audience, a long term objective is to direct this proposal for students from suburban schools offering a high quality artistic and educative show with low cost; as the teacher researcher is an English teacher from a public school, she knows their student's English proficiency level; it is an advantage due to the artistic projects proposed will be directed to student´s level, needs and interests.

5.1. Further Research

For further research is necessary to continue researching on the use of drama to enhance English skills different from speaking (writing and reading) to develop other cognitive abilities in the participants and how drama can help Non Native English speaker actors to perform in English.

Educational drama is a very well known approach for teachers but not for theater directors, there should be more investigations about how to produce and perform Educational plays combining educative and artistic features to create new proposals in benefit of participants and the audience.

Is necessary to explore other approaches different to TBL to observe how they work in the development of future projects like this

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(Annex 1)
Universidad Libre de Colombia
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ENCUESTA N° 1

El propósito de la siguiente encuesta es conocer los intereses, gustos y necesidades de los actores para validar la pertinencia del desarrollo del proyecto de investigación como requisito para obtener el título de Magistra en didáctica en la enseñanza de lenguas extranjeras. A continuación, se solicita completar los datos personales y responder las preguntas de acuerdo a su percepción.

EDAD. _____   SEXO: _____
CARRERA: _____
SEMESTRE: _____   EXPERIENCIA ACTORAL: _____

1. ¿Le gusta el idioma Inglés?   SI   NO

2. ¿Piensa usted que es importante conocer y/o aprender el idioma? Justifique su respuesta.
_____
_____

3. Considera usted que desarrollar actividades en inglés es:
   a. Muy importante para fines académicos, laborales y personales
   b. Importante para fines académicos, laborales y personales
   c. No es tan importante
   d. No es importante en absoluto

3. Cuando alguien le habla en inglés usted:
   a. Entiende la totalidad de lo que le dicen
   b. Entiende la idea básica de lo que le dicen
   c. Entiende algunas palabras de lo que le dicen
   d. No entiende lo que le dicen

4. ¿Le gustaría aprender inglés a través del teatro? ¿Por qué?
_____
_____

5. ¿Considera usted que es importante para el grupo tener montajes teatrales en inglés? ¿Por qué?
_____
_____

Thank you!!!

Section 1. Ethnographic information of participants.

Table 1. *Participant´s gender*

Male	8
Female	10

Table 2. *Participant´s ages*

Ages	16	17	18	19	20	21	22	23
Number of actors	1	1	3	4	4	2	2	1

There are eight actors and ten actresses, the ages are between 16 and 23, the average is 19 and 20 years old.

Table 3. *Participant´s Major Studies.*

Major study	Law	Biology	Psychology	Music	Engineering
	1	2	10	4	1

Table 4. *Participant´s acting experience*

Acting experience (years)	0-1	2	3	4 and more
	10	0	1	7

Table 5 shows the results of the survey. In question number one, 17 of 18 actors like English and all of them are conscious of its importance as well as the variety of activities in English and their relevance for workplace, academic and personal purposes.

QUESTIONS	ANSWERS
1. Do you like English?	92% like English
2. Do you think is important to know and/or learn the language?	100% thinks is very important to know the language
3. Do you consider that doing different activities in English are?	100% thinks is very important for academic, laboral and personal purposes.
4. When someone talks to you in English you…	40% Get everything of what they listen 59% Get the basic idea of what they listen 1%Get some words of what they listen 0% Do not understand what they listen

5. Would you like to learn English through drama? Why?	75% It is a new way to learn 12% Personal grow 13% Knowledge and management of the language
6. Do you think is important for your drama group to have performances in English?	70% Innovation 10%Actor´s projection 10%Personal grow 10%Institutional recognition

Table 5. *Question and results analysis designed by the researcher*

In question number four, there is a tendency to understand the idea (complete and/or partial) of what they listen when someone talks to them in English (listening skills). Question number five allows actors to show their interest in being part of the project and the reasons to do it, it shows that all the cast is interested in learning English through drama, 13 of them because they consider it is a new way to learn English, two of them because of personal growth and the other three for improving in their knowledge and management of the language; finally, in question number six, actors reflect about the importance of being involved in the project and its benefits; the cast not only consider that is important for the group to have performances in English; but also, 13 of them estimate that this is an innovative proposal for the group, one thinks that it will help to his acting projection, two of them point out that it can help them to grow as people and the other two believe that this can benefit the university in terms of recognition.

(**Annex 2**)

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FINAL SURVEY

Dear actors: The purpose of the next survey is to know your impressions about the process in which you participated, please answer the next questions.

1. What were your expectations at the beginning of the process?
_____
_____

2. What did you discover about yourself as actor during the process?
_____
_____

3. What did you discover about yourself as English learner during the process?
_____
_____

4. What do you consider was your biggest strength during the process?
_____
_____

5. What do you consider was your biggest weakness during the process?
_____
_____

6. How much time per week do you invest for your acting job?
_____
_____

7. Which were the suggested tasks the teacher gave you to enrich your acting job?
_____
_____

8. Which one(s) of those tasks did you do?
_____
_____

9. Did you accomplish with your expectations?

1. What were your expectations at the beginning of the process?

The cast expressed a variety of expectations they had before the process, those were related to their feelings (anxiety, nervous and arrangement) as actors and language learners with their limitations in one or both aspects; they faced this project as a big challenge that needed to be fulfill as better as possible, they also expressed their wish to improve their English acting skills (body language and facial expressions) through individual and team work; one of the actors expressed his wish to find a "real" use of English because he considered he had a good level of English, but he had never used it.

"At the beginning I wished to do a new thing with my English level and drama, all the time people says ´´oh¡¡ do you know English?? That's great for your life´´ but I never used it,"

2. What did you discover about yourself as actor during the process?

As there is a range of acting experience, the development of the intervention showed that in general, they have optimal conditions to memorize the texts, just two of the actors expressed their discovery about their memory problems, they also found that the text in English made them work harder in interpretation (text, body and face) as a manner to enhance their language limitations. Finally they expressed they had searched and created strategies to work on their own practice (self-regulation).

3. What did you discover about yourself as English learner during the process?

Some of them (the actors with higher English level) discovered that the language is easy to learn, especially if the learning process is developed in a context that is known and comfortable for them; nevertheless, one actor said that the educative experience is productive because they learn about drama and reinforce specific things like vocabulary or pronunciation; other actress pointed out that English is a language that can be learnt in any context; all the cast agreed that facing the script was a shocking but positive manner to face their "real" level, because the understanding of the plot and their lines made them reflect about their own concept as English learners.

4. What do you consider was your biggest strength during the process?

Some actors reported how they used their own learning strategies to understand and memorize their lines and it does not have to do with their English level. The actors with lower level, discovered that drama gave them the possibility to learn English in a "trustable" context, they expressed that in academic environments, they feel afraid of being bullied for their lack of pronunciation or fluency, they also expressed the importance of team work between actors and the teacher researcher that made them feel confident; the actors with higher level noticed that thinking in English was easier through the pass of time and the practice.

5. What do you consider was your biggest weakness during the process?

Eight of the 18 actors discovered learning strategies problems, three of them found that their strategies are not good enough to learn the language and the other five had not found a strategy that work for them; the cast reported their afraid of being bullied by the other actors (the ones with higher level) because of their pronunciation, that made them feel insecure of speaking in front of the others in the activities and even in the rehearsals; two actors expressed their concern about their lack of use of the language, they said that they "had" a good level, but as they stopped practicing, they think their level had decreased but they feel they can improve it again although it is very difficult. The whole cast remarked their lack of vocabulary; they felt frustrated when they found unknown words they think they should know. In general, the factors mentioned above generated interpretation problems of the text, not only for the language but also for the acting, they noticed that when someone changes the projection of the voice, it indicates insecurity, although the teacher researcher and the director gave them concrete instructions, it was difficult to follow due to they were more worried about the language than acting.

6. How much time per week do you invest for your acting job?

The cast reported that because of the variety of activities they perform during the week the quantity of hours vary; nevertheless, there is an average between seven and 30 hours, this acting job include reading of the script, theoretical reading, investigation of

events and characters, creation of proposals to present in rehearsals, practicing of pronunciation and oral interpretation of texts.

7. Which were the suggested tasks the teacher gave you to enrich your work?

The suggested tasks were different according to the actor, the character, the acting and language skills to improve, but the ones the cast reported were:

- Daily reading of the script. (To get acquainted with the target language, to review vocabulary)
- Practice pronunciation, intonation and interpretation in concordance with teacher researcher indications.
- Listen audios given by the teacher researcher for specific actors. (as a manner to review and/or memorize their lines as well as have a guide to improve in their pronunciation)
- Watch films, videos and series suggested by the teacher researcher. (To train their listening for the rehearsals to know when to intervene and when not)
- Interpret the lines without thinking in their language difficulties.(their objective was not to have an American, or British accent, but develop a neutral accent to be comprehensible for the audience, also, the aim was to be as fluent as possible without having slow or so fast interventions that could demonstrate insecurity)

8. Which one(s) of those tasks did you do?

Two actors said they did all the tasks suggested, the other 16 mentioned that the tasks they did the most were:

- Daily reading of the script
- Listening the audios to practice their lines

9. Did you accomplish with your expectations?

The cast answer positively to the question, there was an actor that said that their expectations were fulfilled and beyond.

"No, the result of this project was greater than I expected"

(**Annex 3**)

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VIDEO CHECKLIST

Session n° _____

Goal of recording: _____
_____

After recording, watch the videos as many times as necessary to analyze:

Aspect	Observation/Analysis/Reflection/	
Body Language		
Face expression		
	Martian	
	Mother	
	Sister 1	
	Sister 2	
	Henry	
	Tato	
	Guide	
	Thief	
	Neil Armstring	
	Alien	
	Hernandez the reader	
	Hernandez the addict	
	Diego el caleño	
	Chorus	
Task´s Accomplishment (grade of accomplishment)		
Drama techniques proposals and/or rehearsals		
Team Work		
Grade of Memorization		
Pronunciation features		

To take into account:
_____
_____

(**Annex 4**)

Universidad Libre de Colombia
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VIDEO RECORDING PERMISSION

Bogota, mayo de 2017

Estimado actor/ actriz:

Se está llevando a cabo un proceso de investigación cuyo objetivo es medir el impacto de una propuesta metodológica sobre el montaje, producción y presentación de una obra de teatro en inglés como lengua extranjera en un grupo de actores que no son hablantes nativos del idioma; por esto, se solicita su autorización para grabar sesiones de ensayos y la presentación de la obra.

Es importante aclarar que el contenido de las grabaciones tiene un carácter estrictamente investigativo, razón por la cual, los videos serán editados, analizados y presentados a la asesora de la tesis, así como el grupo docente que evaluará el proyecto en la sustentación, respetando siempre la intimidad, integridad y dignidad de los actores, el grupo y la institución.

Agradezco la atención prestada

Atentamente;

Andrea Galvis Luis
M.A. Canditate

Yo _____ identificado con D.I. N° _____

Estudiante de _____ semestre de _____ de la Universidad Incca de Colombia y miembro activo del grupo institucional "Ludiun´s Teatro"

Certifico que entiendo la información explicada anteriormente y SI NO autorizo la grabación de los videos, así como la edición, análisis y presentación de los mismos para los fines anteriormente descritos

(Annex 5)

CAST

MARTIAN: Sergio Baquero
MOTHER/ HERNANDEZ THE ADDICT:
Johanna Gutiérrez
SISTER: Sara Caicedo
HENRY THE CRAZY: Diana Urrea
BROTHER / HERNANDEZ THE READER:
Derly Suza
GUIDE: Jason Sáenz
THIEF: Marcela Palacios
TATO: Edison Rodríguez
NEIL AMSTRONG: Andrés Urrea
ALIEN: Tatiana Mendoza
DIEGO EL CALEÑO: Alaina Romero
MARTIAN (BOY): Luis Narváez
WOLVES Daniela Ortiz, Diana Quicazán
MUSICIANS: Sergio Goday, Tatiana Mendoza,
       Edison Rodríguez, Sergio Baquero
MAKE UP. Andrea Galvis Luis
TECHNICIANS. Diego Peña, Sebastián Solano
PEDAGOGICAL ASSESSOR. Andrea Galvis Luis
DIRECTOR: CARLOS CARDENAS
JEFE EXTENSION ARTISTICA, CULTURAL Y
DEPORTIVO: Ing. Marielena Gaviria

DIRECCION BIENESTAR UNIVERSITARIO:
       Cristina Fernández

UNINCCA

Bienestar Universitario
Extensión Artística,
Cultural y Deportiva

Ludiun's teatro
Presents:
THE WRATH OF THE LAMB
(EMPTINESS)
WRITTEN AND DIRECTED BY:
Carlos Cárdenas

UNINCCA

BIENESTAR UNIVERSITARIO
EXTENSIÓN ARTISTICA, CULTURAL Y
DEPORTIVA

2017

UNINCCA
UNIVERSIDAD INCCA DE COLOMBIA

THE GROUP

Ludiun's Teatro group belongs to Medio Universitario from Universidad INCCA de Colombia. During the last eight years of the artistic process, it has been worked on the integral formation of students that come from different majors. This proposal has the intention to form actors with acting quality and discipline.

This group is conformed by two acting preparation levels: Beginners develop their process through the workshop stage method directed to the basic acting formation and the " Institutional representative group" formed by actors with more than eight years of acting experience staging universal plays such as:"El Paso" "Roberto Zucco" "Madre Coraje" "Caperucita Rota" "Una Aventura Clown" "Electra la Contorsionista" "Aldea", "Cercas Caídas". Among these proposals there is the last Project. The wrath of the lamb (Emptiness) in 2017.

DIRECTOR

Artistic Education in Dancing and Drama teacher from Universidad Antonio Nariño, University teaching specialization with emphasis on art and folclor from Universidad Santo Tomas. Master degree in creative writing from Universidad Nacional de Colombia. Director of university and professional theatre, playwright, scriptwriter, actor

and drama, cine and video producer. Fundator and general director of Skena Teatro group. He is Cultural and artistic manager. He is also Drama and artistic festivals director. He is Lecturer of Scenic arts, direction, vocal and acting techniques. He is a drama investigator from the permanent research workshop with Santiago García. He is university teacher; he teaches dramaturgy, scenic and special art didactics with emphasis on research and elaboration of pedagogical projects. He is thesis advisor, direction of theatre and cine focusing on scripting and visual arts, actor's direction and general direction. He is researcher playwright in the permanent dramatic art workshop.

EMPTINESS

"The wrath of the lamb" (Emptiness) is the result of the fusión of two scenic exercises written by the director "the wrath of the lamb" and "I remember".

The main character is called "Martian" because he saw a UFO on his deck when he was six years old and nobody believed him; his dreams, goals, illusions and sufferings are reflected since his childhood in La Macarena in Bogotá, through the pass of time the Martian grows up, his interests and the reality of his environment with "The five of la Macarena" still remains directing him to a path where his biggest dream comes true.

This performance was staged from the principles of contemporary drama and some theorists such as: Tadeos Kantor, Bertolt Brecht, Heiner Müller and Harold Pinto who propose a breaking of the argument reality, the use of non conventional but multi task spaces where the characters show their thought and action line through the memory.

(**Annex 6**)

Universidad Libre de Colombia
Using Task-Based Learning to produce and stage an English educational play
Workshop

As you have already watched the play "THE WRATH OF THE LAMB" (Emptiness), you are ready to develop the next activity

1. Match the statements or words with the images

a. The wrath of the lamb

b. Emptiness

c. The Martian

d. The Alien
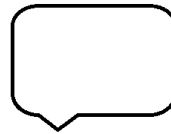
e. The Guide

2. Write three qualifiers to each character. Use the words in the box

A.Thief

_____
_____
_____

b. Mom

_____
_____
_____

c. Diego el caleño

_____
_____
_____

d. Neil Armstrong

_____
_____
_____

Serious, calm, nervous, dark skin,
light skin, angry, sad, dangerous,
tall, short, thin, long hair

3. Circle 5 musical references you saw or listened in the play.

4. Organize the next sentences to sum up the plot

	The Martian was abandoned on the street
	The Martian died
	The Martian remember his childhood
	The Martian was attacked and stabbed to death
	The Martian saw a UFO but nobody believed him

(**Annex 7**)

Universidad Libre de Colombia
Using Task-Based Learning to produce and stage an English educational play

The purpose of the next rubric is to know your opinion about the play "The wrath of the lamb"
(emptiness) as the final result of the methodological proposal designed and implemented in a
group of non-native English speaker actors to stage, rehearse and perform a drama show in
English as foreign language; please answer the questions as clear as possible.

1. How do you evaluate the actor´s diction?

   a. appropriate
   b. inappropriate

Why?_____
_____
_____

2. Do you consider actor´s diction was an advantage or a problem in the understanding of
the performance? Why?
_____
_____
_____

3. Do you consider actor´s accent was an advantage or a problem in the understanding of
the performance? Why?
_____
_____
_____

4. From one to five, how much of the performance did you understand? What was or were
the problems that affect your understanding of the performance?
_____
_____
_____

5. Please give us your comments, opinions and/or suggestions about the performance to
keep on improving in the process

_____
_____
_____

(Annex 8)

Session 4

May 26th

objective : To help actors to create their characters

∗ to always, are very open to the proposals I present them.

∗ In virus, the most experienced actors were very proactive at improvisation and the others followed them.

- A lot of insecurity in texts (hesitation, pauses and tags, use of spanglish to say the text)

- Actors don't listen each other, they interrup between them, they dont have idea when they should intervene

∗ So worried on pronunciation, they are not acting at all

∗ Vocalization and pronunciation problems (Thief)
∗
(Astronaut
Hernández R.)

Master

- Actors should appropriate of characters and play itself
○ Interventions to improve on acting problems
. Andrea should keep on inter with interventions to improve language
○ DISCIPLINE
• More research about characters, almost all of them haven't built their characters yet.

DRESS REHEARSAL.

May 21th.

TO IMPROVE

- Actors should realize the about the importance of the chorus in the play "Not small characters but small actors"

- Review the script (once more!) to not interrupt the other actor's intervention (Guide)

- Follow marks

- Keep characters (a lot of indiscipline) concentration problems actors are so anxious that they lost their concentration and get lost easily.

- Actors (like Martian and thief) should keep on working on their scenes to enhance "natural" conversations because they are not listenning each other

- keep eye and body contact actor ↔ actor / actor ↔ audience.

Language

• Pronunciation - Marshall - Martian.

• Accent - American, British or what?
   Colombian Actors
   Non English Native speakers
   NO ACCENT

Acting skills affect language

Language affect acting.

Thief - Hesitation and misunderstanding of words
Guide - Pauses
Alien - Insecurity - hesitation and pauses

(**Annex 9**)

THE WRATH OF THE LAMB
(Emptiness)

WRITTEN BY:
CARLOS CARDENAS

CHARACTERS
THE MARTIAN
THE THIEF
THE MOTHER
THE BROTHER
THE SISTER
HENRY THE CRAZY
TATO
HERNANDEZ THE READER
HERNANDEZ THE ADDICT
DIEGO EL CALEÑO
ALIEN
NEIL AMSTRONG
THE GUIDE
THE CHORUS

FIRST SCENE (Macarena`s House)
The Martian: I remember the street in front of my childhood house in the 1960's. The street was built with rocks and smelt to Eucalyptus. I do not remember too much about the 1960s, about my childhood years. I remember my mother arguing with La Macarena Church Priest. First round of discussions about God.

Mother: You confuse me Mr. Priest, will we lose the eternal life for eating mielmesabe on Sundays? Who can keep the faith if the rules are that strong? Where is God pointing me out? I would go wherever he is and I would tell him about your hard rules Mr. Priest

The Martian: I remember sitting in my grandpa`s chair playing with my cars, watching TV. in black and white images of Apollo`s 11 and Neil Armstrong going down a ladder to walk on the moon. I remember my brother and Henry the crazy sit on the wood floor reading and talking about the Bible, about God`s black mood and listening to the Rolling Stones. Second round of discussions about God.

Brother: God has a black mood; I remember the Red Sea and the Egyptian army.

Henry. God rules!!

Brother: He didn`t let Moses get into the Promised Land, that´s black mood

Henry: Where is the tragedy?

Brother: Moses let everything and spent 40 years in a deep and dirty desert, and then he spent other 40 years arguing with that stupid people and what for? He died 30 days before arriving at the Promised Land.

The Martian: I remember a Sunday. My mother was cooking, he called me to try the dessert, I came back to my grandpa`s chair, I was eating mielmesabe. I remember my mother, my older brother and Henry the crazy running into the TV to see Neil Armstrong walking on the moon. I remember my sister running on stairs asking: Why didn`t you call me? I remember that nobody answered and she hit my head, there where mielmesabe on the chair. I remember Neil Armstrong walking on the moon`s surface, they forgot The Rolling Stones. I remember my sister blaming me for the moon`s journey and the poor Job. Third round discussions about God.

Sister: Why do you look at the door? Are you looking for an exit to escape of this family? Which sane 6 years old boy is looking at the forest like an idiot, it is like God who permitted his enemy to destroy Job`s life, now he does the same thing with me; he makes me losing my time with an autist that is looking for the true. Gosh! Why do I have to handle this guy? Why aren`t you a regular boy of this world Martian?

Martian: I remember I wanted to escape through the open door that took me to the forest. A priest that argues with my mother for eating mielmesbe on Sundays, a brother who believes that God has a black mood, a sister that blames God for giving her a brother like me, I am just a 6 years old boy.

SECOND SCENE (Macarena`s house deck)

Chorus

Oh poor Martian was in shock
Ay hombe
And Tato said "you're a schmock"
Oh poor Martian (x2)

Oh poor Martian was in shock
And Tato said: "you're a schmock"
Now poor Martian is so blocked
Oh poor Martian!

The Martian: I see a green and rounded UFO moving slowly under my house`s deck; Tato and me are playing with a ball, he picked up the ball and didn`t see it, he doesn`t believe me and gets mad, he stopped playing and took a bible, I am just 6 years old. Fourth round of discussions about God.

Tato: There are more important things like remembering Peter crucified backwards and Thomas crossed by a spear, Mathew and Jacob with a sword, Why was Judah the traitor? There are more important things and UFO´S are not one of them.

The Martian: It is just a UFO, shall we play Tato?

Tato: Just bad people flourish in this world, but common people like you and me pass through horrible and tragic things, you can´t keep on seeing UFOS and wishing to escape from reality at the same time, there are important things that need our attention right now.

The Martian: I am just a six years old boy

Tato: I see nothing over the deck

The Martian: It is just a UFO

Tato: What really matters is to wonder who we are…

The Martian: I will ask a six years old boy question; is Tato a name?

Tato: My father´s name was Balac, My mother named me Tato to forget my father; Balac means "The devastating", Balac was Moab´s king, and he bribed Balaam the prophet to curse Israel´s people, in the Old Testament, he exemplifies the senselessness because he sabotaged God´s willing. Is Martian a name?

The Martian: Everybody calls me the Martian because I see UFOS and I want to go to Mars in one of them.

Tato: UFOS just exist on television. The Martians and the adulteresses of the bible were stoned without mercy or in the loneliness of their sins. What do you think about God?

The Martian: He is dead

Tato: And what about Satan?

The Martian: Even more dead

Tato: Satan was thrown out of heaven without a second possibility. (he stands on a table) "I will go up to heaven, next to God´s stars, I will lift up my throne and in the testimony mount I will sit in the north side, on the heights of the clouds and I will go and I will be similar to the highest" That is a declaration of an intergalactic war.

The Martian: Do you read the Bible to speak about dead people?

Tato: The Martians are God´s enemies according to movies for kids; they just live in martian caves, and they get into kid´s minds to convert them in atheists, they can also be green dwarfs and they can´t travel through space, they play music and are Chilean, you forgot and abandon God, if he had any control on your life, you wouldn´t be watching UFOS

The Martian: So what did I see over my deck´s house?

Tato: You can´t spend your life in front of a TV watching UFOS movies and astronauts walking on moon´s surface.

The Martian: I was sit in my grandpa´s chair, I was eating mielmesabe, I was watching the Apollo 11 landing on moon´s surface

Tato: Everything was a trick to buy more TV's, men can´t get out of this planet, men are looking for other worlds in their telescopes to escape from this planet

The Martian: If he didn´t land on moon´s surface and I didn´t see a UFO, so, who landed on moon´s surface? And what did I see in my house´s deck? Whom should I tell this? I have doubts about Apollo's 11 landing on the moon´s surface. Who told me that?

THIRD SCENE (Any downtown street)

The guide: First warning, I am either a touristic guide, nor a whore, but an unemployed veterinary, I am an expert street walker in this jungle full of depredators; they are almost tasting your flesh, don´t move, stay quiet until I tell you we can move, they can smell us, they are watching us.

(Singer) I am looking at the open door, I listen the sound of a trumpet in a forest called "El tanque".

Neil Amstrong´s voice in off: Come here and I will show you the Armageddon, it will happen very soon.

(Singer) I see an animal that looks like a lion, a sheep, it has a human face, an eagle flying with three pairs of wings and many eyes around, it was singing. I saw a white horse a red one a black one and the last one was yellow, they had the power to kill the fourth part of the world with hunger.

The guide: Second warning. It may be an adventure to walk through these streets, but you should sharp your senses like that eagle to go straight and keep the center, don´t walk up by dog´s Face Street nor by the Fatigue Street.

The Martian: There was a great earthquake, the sun got darker, the moon bleed out and big meteors fell down over the earth, the continents were removed, men were running everywhere, they just wanted to die before seeing God, the day has come.

The guide: You are a weird guy, you look like a puppy; it is just a road with obstacles.

The Martian: The first trumpet played, hail fell from the sky and fire mixed with blood and the third part of the forests, meadows, valleys and mountains were burnt. The second trumpet played, a huge mountain fell down in the sea and the third part of the sea converted in blood, the third part of human beings died, all the boats were destroyed.

The guide: Third warning. Keep your valuable things, your family memories, don´t show your Venezuelan PTJ jacket nor your steel tip boots to kick sissies.

The Martian: The third trumpet played, the rivers and water sources were polluted with wormwood because of a fire star that fell down over the waters and many men died for drinking that bitter water.

The guide: Don´t make that horror face, you look like a deer, breath and relax, you have got to be alert like a lighthouse, stop with that horror face; you are endangering us.

(Singer) The fourth trumpet played, the sun, the moon and the stars were wounded in their third parts, there were just day and nightlight in a third part, poor of them (human beings), there were missing just two more trumpets.

The guide: Fourth warning, don´t speak and don´t let anyone to be closed to you asking you or offer you things, you will be observed to know what you have in your backpack, how you behave in their presence. (Depredators)

The Martian: When the fifth trumpet played, four angels were released, they were tied next to a big river to kill a third part of the human race, there were two hundred million of angels killing people with smoke, fire and sulfur. .

The guide: They study you from head to foot, until last hair, how your veins are dilated, how your pores are opened, they smell the fear… stop with that face!.

The Martian: The last trumpet played, there were lightning, thunders, hail and a huge earthquake, and no one will escape to his mark, the beast mark, the one who understands counts the number of the beast.

The guide: When we move, they will be waiting to eat us, but we will camouflage like them, with tiger face, not deer face. Breathe (to the Martian)

Neil Armstrong: Here Apollo 11, the God´s wrath was released seven more times; the blood spread in the waters and every sea and river living being died, men were burnt and the beast throne got dark, the Euphrates river dried, the earth was destroyed by a big earthquake and someone said:

The guide: Are you ready? If you are ready, let´s move..

The Martian: It is done

Neil Armstrong: Houston, Are you listening? Houston, are you listening? Houston

(Singer) I see an animal that looks like a lion, it's a sheep; with a human face, I see an eagle with three pairs of wings…

Neil Armstrong: Here Apollo 11, since the moon, I saw him…

FOURTH SCENE (Any Macarena´s corner)

The thief: What you get with you?

The Martian: Emptiness, that is what is left, I was the last to arrive; now I am the last to go

The thief: Give me what you have

The Martian: I am lost

The thief: Are you lost?

The Martian: Gosh!

The thief: God?

The Martian: he died

The thief: When did he die?

The Martian: I have no hope.

The thief: Why are we talking about God in this corner?

The Martian: Whom will I go when I travel? The Hernandez brothers are about to arrive.

The thief: So hurry up, I don´t want witnesses.

The Martian: One of them is shy and a reader that has us updated of the world news, the other is outgoing and trashy, he incites the disorder. Do you read the bible?

The thief: I can´t read but I believe in God or whatever his name is.

The Martian: Elohim, Shaddai, Jehová, Adonai, Raah, Rafa, Shalom or God. The circumstances to trust in him are unexplainable and irrational.

The thief: My cousin says that is hard to trust in God.

The Martian: What will I do without him?

The thief: Why are you saying that God is dead?

The Martian: I should have a creator! , I won´t survive without him!

The thief: My grandpa said that we are formed of chemical functions, gaseous reactions, molecular alterations and that is a God creation.

The Martian: Diego el caleño thinks the same, his illustrations are about rock bands, he talks about KISS 24/7; he is blasphemous and satanic. What about emptiness?

The thief: Emptiness, you won´t pretend I full my pockets with evolutive energy. Give me your bag.

The Martian: I won´t justify myself anymore, I won´t depend of anyone. They won´t arrive.

The thief: It´s weird to depend on something you can neither see nor touch. Give me your jacket.

The Martian: God has died.

The thief: My step father said that the evolution from the ape to men is a doubtful theory. Give me your steel tip boots to kick sissies.

The Martian: Who will fix what is broken?

The thief: Mamma always said that for me was even harder to trust in God

The Martian: People is afraid of my friends and me, they call us "the five of la Macarena", we look like bad teenagers, who listen rock, who wear big Venezuelan PTJ jackets, tight jeans, black tip steel boots to kick sissies. We just look like bad guys, because we are terrible at fighting, we suck!; we are always provoking people and then we disappear, we are the best runners ever, even the cops can´t get us when we are in the corner making noise singing Beth´s KISS song, I was almost invisible to God and now I realized about it

The thief: My aunt said that God is selfish and jealous, he wanted to destroy her willing; she was a puppet and God the master of puppets.

The Martian: My siblings think the same. I feel emptiness in my stomach.

The thief: Is the spirit that is preparing to abandon your body.

The Martian: Nobody arrived. Maybe nobody had to come because we are all in the corner, I am the first one to arrive, and the last one to leave; the five of us leave this corner to let Beth´s light. Good bye Beth.

Singer
Beth I hear you calling
but I can´t come home right now
me and the boys are playing
and we just can´t find the sound.

Just a few more hours
And I´ll be right home to you
I think I hear them calling
Oh Beth what can I do
Beth what can I do

FIFTH SCENE (Any street in downtown)

The Martian: I want to walk with the people that walks on the street, I don´t want to be alone in this corner, not now.

Hernandez the addict: I was smoking weed in la Macarena´s corner and I felt a frozen wind, I saw how the day got darker and started to rain, there was a big hail, it crushed the Martian like an insect. Nobody has seen him since they were walking in downtown streets.

Diego el Caleño: Someone saw the Martian, he went to downtown without us, he fed up of waiting for us; he had a fatal wound.

The Martian: I am in danger. The thief take your things away from you, the thief need them to have fun and feel alive, to sell them and buy food, to keep them as a trophy to show other people, in fact, the thief take your things away when you are going out of this world.

Hernandez the reader: All of the ones, who watch UFO movies, end like the Martian, looking for the true, they are walking into a hopeless path and at the end there will be nothing but loneliness.

Diego el caleño: We told the Martian to stay alone in la Macarena´s corner, because thieves are around; the Martian is so innocent, he is easy to cheat, he is the perfect victim of those depredators who enjoys cutting human flesh.

The Martian: If you stop for a moment after being robbed and think about it, the
 Thief is doing you a favor, he frees you from the excesses that keep you tied to this world.

Hernández the addict: The martian is agonizing slowly, he is farther from this world´s reality, and closer to Mars, but I can see in his eyes that he is not in a hurry, he is slow and lethal, slow but no heavy, not weak, not sad, not dejected, he is slow but not clumsy like a UFO.

Hernández the reader: What a psychoactive poet is my brother, poetizing the Martian's death, he is disturbed because the Martian passed away, now his legs are slept, his pulse is slow, and his eyes are dilated.

The Martian: Is easy to be a poet writing about other´s people tragedy, and it´s difficult to do it in the middle of the street with people observing you, what really matters is not to carry new and fresh things with you, nor things that remind you to your parents or grandparents, it is about to walk free with the rest of people in the street, to be part of them and get lost in the crowd, walking into the nothing, without a purpose, without any pretentions but with melodies of improvised musicians that live in their misery.

Diego el caleño: I arrived late.

Hernández the addict: Since I was a boy my parents taught me that humans commit mistakes; I admit I arrived late at the corner.

The Martian: Life is so arrogant, it complains its freedom, I am so tired, if I could rest and download my boots, my bag my jacket, to leave all my things because they are not mine anymore, because the thief took everything and she left me here, in the middle of this crowd that is observing me like a crushed insect by a hail, I am here, I fell, I am looking at their faces, listening their whispers, she left me here with a huge wound like if nothing had happened, like if she had nothing to do, she was so bored that took my life for having fun, and now I am here, remembering the smell of eucalyptus form the forest, the smell of my mom´s mielmesabe, the guys and me singing Beth´s song at the corner.

Hernandez the addict: He is flying away to his planet in his UFO.

Diego el caleño: The Martian will be remembered as a being of another planet, and his travel to Mars will be hard, he will be remembered as a trustable person, the Martian doesn´t complain for forgiveness and reconciliation words, not anymore, he is flying in his UFO.

The Martian: I won´t listen the Rolling Stones again, I won´t see more Apollo´s 11 arriving at the moon, I am here, on the street, everything gets darker, everything is gone, no more faces, no more whispers, just silence.

SIXTH SCENE (In the limbo)

Alien: We have chosen you to come to our planet

The Martian: My dream came true, I will finally go

Alien: we will do experiments with you to advance in our knowledge about human race; we will help you to cure terminal diseases. You will have to answer some questions: Do you consume hidroclorized potassium of fifty milligram?

Chorus: Yes, he does

The Martian: What´s that?

Alien: Do you consume amlodipine of fifty milligram?

Chorus: Yes, he does

The Martian: What?

Alien: atorvastatin of five milligram, metformin pills of eight hundred and fifty milligram, you consume them. Don´t you?

The Martian: Will you introduce tubes in my body? You aliens are nuts!! I am just a six years old boy.

Alien. You are the crazy one, you believe in a God you can´t see, he can´t travel form one planet to another.

The Martian: God never wanted to experiment with me, and he doesn´t need to travel in a UFO from one planet to another.

Alien. You are more alien than anyone Mr. Martian

The Martian: Why do I want to escape from this world in a UFO?

Alien: Because you believe in a God that is not of this world.

The Martian: If I have to believe in crazy aliens or in a God I can´t see, I choose God

Alien: Why do you want to act like a Martian?

The Martian: It is just a nickname they gave me because of you.

Alien: It was not our intention they laugh at you because of us, we were traveling and you saw us coincidentally, your God died, he is not here anymore.

Chorus: God hasn´t died.

The Martian: why do you say God died?

Alien: Because you will be in a corner alone, just waiting to go out of this world without knowing where your soul will go.

Chorus

Mr. Martian
Mr. Martian
Martian
Martian

The alien

I have the chance to talk
About God´s existence,
There are questions about his faith,
It creates a limit between his faith and my disbelief
The doubts Mr. Martian,
The ignorance Mr. Martian,
The fanatics Mr. Martian,
Answer Mr. Martian.
Did God create the universe just for you?
Is there any life in other planets?
Is Jesus an alien that arrived and left the world in a UFO?
Did Eliah go in a UFO?
Was Ezequiel kidnapped by a UFO?
Was Peter rescued from jail by an angel or by an alien?
Are you an alien Mr. Martian?
Is God an alien?
Answer Mr. Martian

SEVENTH SCENE (Closer to God)

Neil Armstrong: Here Neil Armstrong from Apollo 11, a little step for men, a big jump for the humanity. Here in the moon, I think about the thoughtful men, the one that is spiritual in self-knowledge, imaginative, creative and judger. He wants to travel to other planets without limitations to escape and look for other worlds. Which God? Houston

The Martian: Since the main street I see how they tie his hands to the column.

Neil Armstrong: Here Apollo eleven, here in the moon I can see how men destroy themselves, he will travel to another planet very soon, he is a temporal and replaceable, being just like his God. He is dying Houston.

The Martian: I walk in a street in downtown, I see how he is tied so easily, his pulse is accelerated; his body is sweating Neil Armstrong: Here Apollo eleven, I want to have my fifteen minutes of glory on TV as the first person that left his footprint in the moon. What for God? Houston

The Martian: He keeps on walking and I am behind him, his hair covers his face. The three tails flagrum flies up and fall over his back, he falls down to the floor with a dry sound, he doesn´t yell, he doesn´t complain, he is like a lamb in a slaughterhouse

Neil Armstrong: Here Apollo eleven, I realized that men try to look for someone superior, they look for happiness and the experience itself tells them that it doesn´t exist, it causes a theological catastrophe. Houston

The Martian: There are steel spheres and sheep bones in the tip of the flagrum, they take pieces of his flesh and there is blood everywhere, his body was injured forty times, they broke his bones, his veins were exploited.

Neil Armstrong: Here Apollo eleven, I have this big need of contemplation in this moon loneliness. God is dying. Houston

The Martian: He was injured fifty four times in his shoulders and back, twenty nine times in his waist, and kidneys, six times in his stomach, thirty one times in his arms, fourteen times in his chest, thirty two times in his legs, without taking into account the flagrum scratching, he is wearing a thorn crown, the thorns are penetrating his head, the blood is covering his body, he is carrying a sixty pounds piece of wood with a hole in the middle.

Neil Armstrong: Here Apollo eleven, I won´t explain myself to Houston, I don´t have a boss in Houston, there is nobody in Houston; emptiness!. Houston.

The Martian: A dark fog is appearing over downtown, the sun was shining in a blue sky, and wind was warmer.

Neil Armstrong: Here Apollo eleven, loneliness is apocalyptic, it is like the moon loneliness, it is emptiness. Houston.

The Martian: The first whirlwind is going on the street; a White sand storm covers people. He falls down so slowly, first on his knees, his face crushes against the floor, his face is broken, he is bleeding though his mouth and nose. Why doesn´t he Yell? He doesn´t ask for help. He does nothing.

Neil Armstrong: Here Apollo eleven. God is dead! Houston.

The Martian: He had a heart attack, he was dehydrated, he was asphyxiated, and he was hated.

Neil Armstrong: Who killed him? Houston.

The Martian: Romans, Jews, Constantine, Nietzsche, the church, popes, I don´t know.

Neil Armstrong: Here Apollo eleven, He died in dark moments, I saw him since the moon with his huge piece of Wood in his back, he was fighting against something or someone he had to overcome. Houston.

The Martian: Something important and weird is happening, the sky is starting to get dark because of a storm that comes from the north, the doors are closing violently, people run, they cry, they yell, everything is in chaos and emptiness.

Neil Armstrong: Here Apollo eleven; would anyone say would it end in this way Houston? He died or he wanted to die like correcting the past, like saving the future, he let himself die, I know it Houston. He died.

Chorus

Oh Martian, Oh Martian
Your dream has come true
Oh Martian
Your dream has come true

Oh Martian, Oh Martian
The five just have gone
Oh Martian
The five just have gone

Oh Martian, Oh Martian
Your dream has come true
Oh Martian
And you will go on
And you will go on

Neil Armstrong: Here in the moon, I think about the thoughtful men, the one that is spiritual in self-knowledge, imaginative, creative and judger. Change Houston

THE END