Proposal to promote english language practice through drama as a new perspective in learning a language

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PROPOSAL TO PROMOTE ENGLISH LANGUAGE PRACTICE THROUGH DRAMA AS A NEW PERSPECTIVE IN LEARNING A LANGUAGE

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BOGOTÁ
2009
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BOGOTÁ
2009
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My mom for her support during this process.

La Salle University, administratives and teachers, because of their knowledge and experience

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GLOSSARY

COMMUNICATION SKILLS: Abilities necessaries to use a language, listening, speaking, reading and writing.

COMMUNICATIVE COMPETENCE: Knows required in the action of communicating as in production as in reception of written text or oral speeches.

CORPORAL EXPRESSION: Consists in act without words just using the whole body.

DRAMA TEACHING: Refers the way of teaching a language through theater.

ENGLISH DRAMA: Term used to refers the activity to learn and practice a language through theater.

FACIAL EXPRESSION: Consists in act without words just using the face.

GROUP WORK DEVELOPMENT: Process required for a group of people with the goal of teaching them a specific thing.

LANGUAGE TEACHING: Theory for language teachers in order to apply it in practice sessions with students.

NON VERBAL FEATURE: To play a situation without words.

QUALITATIVE RESEARCH: Theory used in investigations, applied to a specific group, in order to get deep results through observation and data analysis.

THEATER ART: Expression used to play comedies or tragedies.

VERBAL FEATURE: To play a situation using voice.

WARM UP: Activity required for beginning a class or a group activity.
THE THEATER ARTS, A NEW APPROACH TO LANGUAGE TEACHING

1. INTRODUCTION

Nowadays, one of the most important goals in Colombian Education is to create in students of different ages the habit of practicing and learning English language based on the four skills (writing – reading listening – speaking). Besides, English language is demanded around the world, especially in Mass Medias like internet, music, films, TV cable, etc. For that reason, students should be part of these events and they have to be able of using that language properly in their culture as in others too.

At Liceo Rozford, students from fifth grade had never learned and practiced English language using the four skills (writing – reading - listening – speaking) maybe they had worked with some of them but they had not worked with all of them. That was important because fifth graders at the end of the project could identify the skills they needed to develop for learning and practicing a language.

After recognizing the skills, fifth graders performed a story in order to learn, practice and reinforce their English level. To learn English through drama has resulted attractive for students of Liceo Rozford. First of all, they have recognized the importance of practicing and learning English through the four skills and then applied them in a play.
2. PROBLEM

How to learn English language through drama activities in fifth grade?

The content and purpose of this work is aimed at the idea of practicing English language with fifth graders through the four skills and also working in vocabulary, expressions, pronunciation, intonation, verbal and non verbal features through theatre arts, based on Rudyard Kipling’s book, Mowgli, to show a performance at the end of this project.

Through observation, it has been noticed students present several mistakes about the use of the language because they do not have the habit of studying it applying each skill. As an example, while they read and listened a story, it was strange for them to recognize that way of practicing English. Likewise, when they repeated after listening and reading, they continued feeling themselves weird and when they answered written activities or speaking activities about listening and reading they showed problems to answer right.

When fifth graders could identify each skill and the purpose of each one, they could practice all these skills through English drama to learn and practice English language, as a solution to get closer and feel confidence with the language.
3. BACKGROUND

Everyday English language continues being one of the most practiced around the world, in addition, it appears everywhere, specially, in places where people use to go and there they use foreign language in an awarely or an unwarily way, frequently, for example, at the shopping centers, supermarkets, internet coffees, restaurants, libraries, on street, etc. Currently, Latin America is not an exception of this language phenomenon, actually, Colombian government has established the importance of learning foreign languages through its general law of education which determines in article 5 the new goals of education, among which it contemplates, “the access to knowledge, science, technique and some other values of culture, the promotion of research and the stimuli to artistic creation in its different manifestations”. In addition, article 10, among the objectives common to all levels, considers it is necessary “To create and foster a consciousness of international solidarity”.

Based on those previous articles, which demonstrate that Colombia always has been open to new knowledge about foreign languages, there is a strong interest from language teachers, students and people in general for learning and practicing foreign languages. Therefore, a process of learning and practicing a language must begin since childhood, as article 21 from general law of education, related to the specific objectives of the basic education in the primary cycle, mentions as key aspects “The acquisition of conversation and reading elements in at least a foreign language”. Thus, the purpose can be reached just following the process from childhood to teenagers as articles 22 and 23, concerning in first place they specify objectives of the basic education in the secondary and middle cycles, mentions as a goal “The comprehension and capacity of expressing one self in a foreign language”.

Nowadays, in Colombia everybody should be ready for English demand, due to this, elementary and secondary schools must be prepare to face it, in special, public schools, where government investment is short and it is not enough to these schools, which present big quantities of students, few material and unfinished English processes. Taking into account those fails, in 2006, in order to cover English demand and other foreign languages to restructure language learning and teaching, Education National Minister together its project of “educative revolution - Colombia learn” created “Basic Standards of Competences in Foreign Languages: English”.
3.1 Basic standards of competences in foreign languages

This project of curricular standards allow to teachers to deploy their own creativity in their daily work and in their classes too. The following statements from open letter integrate the Basic Standards of Competences in Foreign Languages. First, in open letter at the beginning of the document, Education National Minister mentions four aspects which are important in process of forming in foreign language:

1. “Basic standards in foreign language competence allow Colombian students to be ready in order to face the demands of a global world”.
2. “The Colombian National Education Ministry together with National Bilingual Program has the challenge of educating able citizens who can communicate in a foreign language with international standards”.
3. “To be competent in a foreign language is essential in a global world, it demands to have a better communication, to open frontiers, to comprehend other contexts and to adapt knows and make them circulate, understand and playing because they have an important role in the country development”.
4. “The ideal that Colombian people can communicate between them in a foreign language is a reality”.

3.1.2 Some concepts clue in the national bilingual program

During chapter 1 the project presents some concepts clue within a national bilingual program, which a nation should taking into account, in order to interpret foreign language concept:

- “The Foreign language: It is the language that does not speak immediately in its local environment, because the daily social conditions do not require its permanent use for communication. Mainly, a foreign language can be learned in the classroom, in general, student is exposed to the language in controlled periods. Although it is not used in different circumstances than academicals, students of a foreign language can reach high levels of acting in order to be good talkers when they require”.

At the end of Chapter 1, due to English importance as universal language, the National Education Ministry has established inside its political to improve the quality of English language teaching:

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“English In Colombian context has the characteristic of foreign language, allowing better levels of acting in this language. Because of this, The National Bilingual Program is oriented to achieve citizens able to communicate in English, so that, it can insert the country in universal communication processes, in global economic and opening culture with standards internationally comparables”

3.1.3 Why to teach english in colombia?

Basic standards of competences in foreign language in its chapter 3 highlight the importance to teach English in Colombia: “because the current world is characterized by intercultural communication, also by increasing of scientific and technological advances and by internationalization processes. These circumstances establish the need of a language in common that allows to the international society to access to this new global world”.

In the same way, The General Law Education establish as one of its goals “Study and critical comprehension from the national culture and ethnic diversity and cultural from the country, as a base of national unity and identity”. In the same law are noticed as objectives of Básica and Media education “The acquisition of conversation and reading elements, at least, in a foreign language” and “the comprehension and the ability of expressing in a foreign language”. For those reasons, schools pretend to offer a language in common that allow children and teenagers major access to the current world.

3.1.4 Learning a foreign language and its relation with personal development

Chapter 3 recognizes that learning a foreign language is related with personal development, it means, to learn a foreign language is an opportunity to social, cultural and cognitive development of the students:

1. “Reduces the ethnocentrism and allows to the individual appreciate and respect the value of his own world, the same as develop the respect from other cultures. Learning a foreign language foments respect and valuation of plurality and differences as in the immediate environment as in global”.

2. “Supports students in their practice of social interaction and in meaning negotiation. Also, it improves their ability to establish

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2 Ibid, pg. 7
relations with other people in order to unwrap themselves in new situations”.

3. “Due to nature in different competences which are developed in learning a foreign language, individual increase his awareness of how he learns”.

4. “The individual develops most linguistic awareness, when he is conscious of a monitory process of language he is learning from speakers of that idiom and culture where they belong”.

5. “To learn another language allows the development of a high level of metalinguistic awareness\(^3\) and increases the ability to appreciate the arbitrary and conventional from linguistic symbols”.

6. “Through conceptual thinking, speaking ability and signs control, symbols and meanings, human being extends every time his higher psychic potentialities like mediatized memory, logical – verbal thinking and awareness. Due to language learning is a systemic process, learner has to exercise a control of different stages that drive him, little by little, toward an acting level”.

7. “During the process of approaching a foreign language, new learnings are generated, because they go beyond than linguistic and local themes. Thus, for example, a student can make use of written publications in a foreign language in order to be attempt of national and worldwide reality, which allows him to take decisions that impact in reality”.

8. “The same as happen with maternal language, foreign language knowledge contributes to concepts formation, logic reasoning and creativity development. Therefore, a foreign language influence in dominium of other disciplines like math, social studies, science, literature and arts”.

\(^3\) **Metalinguistical** awareness refers to the capacity to think in the language as a study object. Almost always individual speaks without see the way he uses maternal language, but, at the moment of learning another language, he stops to think in details which before had not called his attention. For example, he questions him about how verbs are conjugated, he notices differences between genre and number… and discover clues to learn conventions and language secrets.
3.1.5 Reasons to learn english\textsuperscript{4}

Basic standards reflect about how English language has become in an important tool to education, to illustrate, there are some reasons to learn and practice English:
“In the first place, it is the most international language diffused and it is a strategic instrument of communication in different areas of human development”. “Secondly, stimulates student to open his mind, to accept and comprehend new cultures also to promote interchange between different societies and finally, it offers better job opportunities”.

3.1.6 Communicative competence\textsuperscript{5}

Basic standard competences in its chapter 4 give to know what students should learn in order to establish their capacity of knowing above the language and what should they know to do with the language in a determined context:
“Competences are defined as the set of knowledge, skills and individual features which allow a person make actions in a determined context. Communicative competence includes”:

1. “\textit{Linguistic Competence}: It refers to knowledge about formal resources of language like system and the capacity to use them in messages formulation, which should be formed and meaningful. It includes knowledge and lexical skills, phonological, syntactical, and orthographical and others. This competence, involves the application in different situations of theoretical management of grammar, orthographical or semantic concepts. For example, make associations to use known vocabulary in another context or to apply grammar rules learned in new message construction”

2. “\textit{Pragmatic Competence}: It is related with functional use of linguistical resources and comprehends, in the first place, a \textit{discursive competence}, it refers to capacity to organize sentences in sequences to produce textual fragments. In the second place, involves a \textit{functional competence} to know as much linguistic shapes and their functions as the way in which they join in other real communicative situations”.

3. “\textit{Sociolinguistic Competence}: It refers to knowledge of social and cultural conditions which are implicit in the use of the language. For example, it uses to manage courtesy norms and other rules that organize relations between generations, genres, classes and social groups. Also it is used at the moment of entering in contact with popular expressions or with register differences, dialect and accent”.

\textsuperscript{4} Ibid, pg. 9
\textsuperscript{5} Ibid, pg. 11
As basic standard competence has been previously stated in its chapter 4: “Communicative competence can not be worked scatteredly because it involves a flexible know to do, which is actualized in meaningful contexts and supposes capacity to use knowledge about language in different situations, as much inside as outside of life school. For that reason, the purpose also includes abilities development and knows which are related with ethic, aesthetic, social and cultural dimensions from language which is learning. Beyond knowledge of an isolated code, is important to offer children and teenagers real possibilities to understand and interpret their reality. To develop those abilities and knows allow to students to extend their knowledge about world, to explore their social abilities and know cultural own aspects from language which is learning”.

The previous considerations are related with the inform Education closes a treasure, presented by Unesco International Commission about Education for XXI century. This document proposes like education pillars “to learn to know, to learn to do, to learn to live together and to learn to be”. This document highlights the importance of working in English class.

1. “Declarative Knowledge: They are derivative, one part is about experience and second part is about formal learning, it means, academicals knowledge. To them is added “world knowledge” which includes values, shared beliefs by social groups from other countries and regions. For example, religious beliefs, taboos, history and traditions and others, are essential to intercultural communication”.

2. “Skills & Abilities: In the first place, includes skills and practice abilities (vitals, professionals, sporting, tastes, interests and arts). Secondly, intercultural skills and abilities like capacity of relating, sensibility, possibility of overcoming stereotyped relations, etc”.

3. “Personal Knowledge: It involves the addition of individual characteristics, features and attitudes which conform personality and they influence in the image we have about ourselves and the others. Likewise, it refers to willingness of establishing relations with other people and includes, therefore, motivations, attitudes, values, beliefs and factors of personality and others”.

4. “Ability to learn: It is conceived like predisposition or ability to discover that which is different, about another language or culture, people or new knowledge areas. Also it includes awareness about how languages and communication work the same with study abilities and heuristics strategic”.

5. “Heuristic: Comes from eureka and it is described like art of discovering and invention. This possibility of resolving problems
through creativity, contributes to learn English. Here some heuristic strategies.

- If a word is not understandable is possible to deduce it by context.
- If nobody knows how to say something, it can search support in gesture language.
- If there is an abstract problem, it can be examine a specific example”.

At the end of this chapter, basic standards tells about different relations which are around a language:

“It is important to highlight that all these knowledge, skills and abilities are intimately related between them. To illustrate this interrelation, to see how in the case of English learning or any other foreign language, the communicative competence development only is possible when other knows are develop in a parallel way, other knows that student acquires in different areas from curriculum.

3.1.7 The process of learning a foreign language

Basic standard competences in its chapter 6 reflect about how learners learn a language and what the process to acquire it is:

“Children and teenagers who begin to learn a new language have the experience of being learners of their maternal language. To learn a foreign language has similarities and differences with that first learning.

**Acquisition** of a foreign language is an unawareness process which takes students to elaborate knowledge in a spontaneous way. **Learning**, on the other hand, is an awareness process, where a new linguistic code is learned and it can be practiced in real communication contexts.

As acquisition as learning English can have place inside classroom, an ideal space where learners can create situations from their own interests, to have contact with a comprehensible information, with linguistic contexts base on their own experience”.

3.1.8 Thesis Project Background

El video como herramienta didáctica para desarrollar las habilidades comunicativas, facilitando la enseñanza aprendizaje del inglés en los niños del grado tercero de primaria del colegio Francisco de Paula Santander. Yuri Yolima Camacho Ramírez, Nataly Contreras Calderón, Leidy Ziomara Ferrer Suárez.

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6 Ibid, pg. 28

Fortalecimiento de la competencia léxica del inglés como lengua extranjera a través de las diferentes técnicas artísticas. Paula Inés Bedoya Bedoya, Marisol Lozano Ñustes, Sandra Milena Muñoz Riaño, Sonali Pal Forero, Jessica Sarmiento Ceballos. 92 h + DVD.
4. JUSTIFICATION

In this project it will be found an attempt to tackle the strategy of learning and practicing English language through theater arts.

The main purpose of this research is to achieve a positive attitude from students to use English as a tool which allow them to show their English comprehension using drama, as a new perspective of practicing a language, for getting the chance of learning a language in a different way, including imagination and joy. That is important, because the current and traditional kind of teaching do not call students attention at all, while using theatre, they get motivation, therefore, inside the classroom, they can move their bodies and make expressions with their faces, at the same time, they share ideas about the performances they should portray.

At the same way, they enjoy to approach to the language vocabulary through funny activities, which involve them in different reactions that they must to act. It means, they play but at the same time they learn and practice seriously, because of this, English drama is a good way of practicing and learning a language.
5. RESEARCH OBJECTIVES

General objective
To foster English language learning based on drama

Specific objectives

- To use theatre for introducing a new way of practicing and learning a language.
- To design sketches, drama activities according to the topics in fifth grade.
- To motivate students through drama in order to improve their English competence.
6. THEORETICAL FRAMEWORK

Taking into account that learning a foreign language involves different methods and approaches, in which cases, the main idea is to use it competently, another kind of strategy to practice and learn a language could be, for instance, theater arts together with language teaching as an innovation for practicing and learning a language, reason why it is necessary to revise elements that language teachers take from drama theory in order to apply it in language teaching.

The fact of practicing and learning a language through theater may let us see how a language can be comprehended in a different way from the structural one. Judith Gray Royka (in Overcoming the Fear of Using Drama in English Language Teaching, Andong National University Language Center, Korea). “Drama provides lots of immediate resources and is fun for teacher and students alike.”\(^7\) On the other hand, students can discover and develop aspects like body language, facial expressions and also participate in activities involving their emotions and understanding. Vani Chauhan (in Drama Techniques for Teaching English):

Using drama to teach English results in real communication involving ideas, emotions, feelings appropriateness and adaptability; in short an opportunity to use language in operation which is absent in a conventional language class. Such activities add to the teachers’ repertoire of pedagogic strategies giving them a wider option of learner-centered activities to chose from for classroom teaching, thereby augmenting their efficiency in teaching English.\(^8\)

Vani Chauhan

An important aspect to use English drama is the aproximation to linguistic aspects through language teaching. Vani Chauhan (in Drama Techniques for Teaching English). “An attractive alternative is teaching language through drama because it gives a context for listening and meaningful language production, forcing the learners to use their language resources and,

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\(^7\) http://iteslj.org/Articles/Royka-Drama.html (consulted on The Internet TESL Journal, Vol. VIII, No. 6, June 2002

thus, enhancing their linguistic abilities.\(^9\) Another reason which drama is important is its language use as an important tool for language development.

Applying drama in the classroom shows students another way of practicing language creatively. Noam Chomsky (In Onward and Upward with the Arts, Linguistic). “But we transformationalist try to answer the mysterious and, I think, rather profound question: What qualities of intelligence does a human being possess that make it possible for him to use language creatively, to generate from the limited set of examples that he hears and infinite set of sentences”.\(^{10}\)

Students like drama activities because they break the routine of a typical class. Kenneth Chastain (In The Development of Modern Language Skills: Theory to practice). “Students never have a chance to express themselves in the language they are studying. The review part of the class should provide abundant ‘real’ language practice”.\(^{11}\)

It is interesting that many of the language teaching strategies that have been inherent in the theater process for centuries have only become widely popularized in language teaching over the past two decades. This has occurred as language teaching has moved away from structural linguistic-oriented approaches and into areas suggested by sociolinguistic and humanistic psychology.

6.1 Brief history of drama teaching

To introduce English drama in this project is important to know the history of drama and how it has been developed since its beginning, what has been its progress through language teaching and practice since its appearance.

“The method of drama teaching which developed from the 1950s onwards which embraced more free forms of dramatic play and improvisation can be seen as a reaction to the stifling and uncreative approaches at the time which involved children acting out in a rather formal way the words of others rather than developing ideas of their own (Slade, 1954). The suggestion was that when participants are engaged in more spontaneous, improvised work (traditionally called ‘drama’) their level of engagement and feeling will be more intense and ‘genuine’. The emphasis was on the personal growth of the individual through creative self expression and the influence of progressive educational theorists was also apparent. Similarly the early advocates of drama in education assumed that all children have the propensity to engage

\(^9\) Ibid
in dramatic play and based their approaches on the minimal intervention of the teacher. This idea that it is enough just to tell pupils to 'do some drama' or 'make up a play' which was identified earlier as being common in many language books has its origins in the early perspectives on teaching drama.  

To understand drama reception between its researchers since its beginning until nowadays, here it is a graphic made by Mike Fleming which shows the progress that drama has changed since its appearance.

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The recent history of drama teaching being described here is represented in the diagram (Fleming, 2003).

At the time when the separation of 'drama' and 'theatre' was happening what was being rejected was the negative aspects of theatre practice (depicted in the upper right side of the diagram) when imposed prematurely on young people. A more contemporary view of theatre practice is represented in the lower right quadrant (Theatre 2). Here the approach is less authoritarian, there is a more fluid concept of what 'acting' and 'rehearsal' involve and there is greater acceptance of non-naturalistic approaches. Similarly there has been a change in the way drama has been conceptualised. The changed conception at Drama 2 in the diagram means that all drama in the classroom can draw on insights provided by the nature of drama as art and writings from theatre practitioners (Bolton, 1992; Heathcote, 1980; Shewe and Shaw, 1993).

Fleming, M

6.2 Know about relation between theatre and language learning and teaching

Many of the concepts associated with teaching of foreign languages are also fundamental concepts of theater. In addition, theater arts do indeed have much to offer language teacher, that is why, many language teachers have seen the value of looking theater arts for language teaching techniques.

6.2.1 Language learner as an actor's training

Actors and language learners have similarities at the moment to learn a language, because of this, they must know about verbal and non-verbal expression, vocabulary, gestures and cultural background. Also, actors and language learners clearly have a need to learn to understand and even manipulate the most subtle aspect of communication.

Characteristics

- When speaking of actor's training, it is natural to speak of language learning and teaching.

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13 Ibid
14 Taken from: Stephen M. Smith. Common Principles: Parallels Between the Theatre arts and language learning a teaching. The theatre arts and the teaching of second languages.
Actors use language as the main tool of their craft, and they have been in the business of solving problems for a long time.

Actors have developed techniques for their range of expression, both verbal and non-verbal. Each role an actor plays requires a unique accent, unique vocabulary, unique gestures, and a unique cultural background.

To learn new roles the actor must break old habits, and acquire new ones, frequently, switching roles, the actor must be flexible and sensitive to human nature.

The actor must observe the different ways in which people speak, move, and communicate.

Actors learn about how people communicate as they search for ways to communicate the message of the play to the audience.

The study of language remains the main task of the actor. It is not enough for the actor to speak only his or her own language. The actor must learn a new language with each new role.

Actors clearly are students of language.

### 6.2.2 Theater and language teaching techniques nowadays

As the time passed language teaching techniques must improve upon traditional classical language teaching techniques because it is important to create and know new strategies for learning a language. In addition, it is necessary to present students other kinds of learning languages, for that reason, theater allow experience with the language. To this purpose, it is important to recognize that the goal in this proposal is to demonstrate how a language and its elements can be transmitted through ways which mean words such as: postures, gestures, body expression, etc.

Many of the techniques used by today’s theater artists are descended from practices of past centuries, it would not be accurate to regard them as “old fashioned” techniques since today’s artists use them in a contemporary manner.

There is a similar forward-looking mentality that characterizes the state of the art of modern day language teaching. Trying not to forget the lessons of the past, language teaching researches are constantly striving to develop new and better techniques for language teaching.

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6.3 What are the goals, obstacles and strategies of using theatre arts in language teaching?\textsuperscript{16}

To learn a language requires a mental and a physical process in order to use it coherently, these processes need to have a strong relation with aspects like motivation, self esteem, self confidence and group confidence at the moment of using a language. On the other hand, when a student is learning a language, unconsciously, he tries to use his habits and manners, but the purpose to understand a new language involves knowing its manners, people behavior, that is, because usually those components have different meanings in each culture and for that reason student must know all about them.

6.3.1 Goals

Actors and language learners share common goals, the most important being effective “performance”, that is, communicating the intended, appropriate message. In order to communicate, actors, like language learners, have to be able to do three things.

1. They have to be able to decide what they want to communicate, what is appropriate for the given situation?
2. They must then decide how to communicate that message.
3. Finally they must have the flexibility to implement their decisions, or in other words, they must be able to perform with competence.

6.3.2 Obstacles

Actors and language learners also share common obstacles in learning to convey meaning.

They must learn to deal with new language and new roles, to understand their own inhibitions and confounding habits and to develop the ability to control their own instruments, that is, their bodies, their voices and their minds.

It stands to reason that actors and language learners can make use of the same strategies in overcoming the obstacles that stand in the way of effective communication.

6.3.3 Strategies

Since the art of acting involves so much language learning, language learners can benefit from being students of acting. The following aspects are

\textsuperscript{16} Ibid, pg. 2
important at the moment of learning a language through drama in order to overcome the obstacles that prevent effective communication:

1. Spontaneous Drama: Dramatization has for generations been an important means of experiencing and learning in order to stimulate in the learners the imagination to carry the body with it into the enactment of an imagined scene. Since the art of acting involves so much language learning, language learners can benefit from being students of acting. What is more, in order to become skilled at interacting spontaneously, language learners need the opportunity to practice language without inhibition and without interruption from the teacher. However, learners also need to receive correction and explanation from the teacher. A strength of the drama rehearsal as a pedagogical instrument is that it provides both the freedom and the motivation for learners to develop skills spontaneous communication, and it is also a forum in which the teacher/director is able to intervene frequently as an instructor. The actors and director can focus on discrete elements of language, but spontaneity and freedom are also inherent in the process, allowing for individual learner differences and allowing actors to be exposed to language that is authentic.

2. Motivation: It is a good word to summarize what drama gives us. In a drama rehearsal, learners are highly motivated to work purposefully not only on authentic language, but also on many different, isolated language problems. In contrast, in many conventional language classes, students, not feeling the need to conquer particular problems at a given a moment, may simply respond to a teacher’s prompting with a “why should I?” attitude. Students learn best that which they feel they have a need to learn. There is not substitute for motivation.

6.4 Which components involve communication & drama to develop language teaching?

Drama is used to increase student motivation and providing stimulating language practice. Also, teachers offer the possibility of extending language practice through imagination and observation. In addition, communication is manifested in each activity, for that reason, the following components are involved in it:

6.4.1 Role Playing

Role playing is also a game in the sense that participants play within the confines of previously determined “rules” or scenarios. It is used to give

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17 SMITH, op. cit. p. 8
actors the opportunity to explore alternative solutions to characterization problems without the pressure of entertaining an audience.

Characteristics

- Two goals of role playing are to expand the actor's vocabularies of behavior and to increase their comprehension of a wider range of behavior in others.
- The actors experimented with the language and the behavior of the characters by role playing.
- The actors used role playing to discover, practice, and perform language acts to meet their audience's expectations.
- Role playing is used to learn about and illustrate real-life roles, as a manner of example, the stereotypes.
- In the language classroom as in the acting rehearsal, role playing should be accompanied by feedback from the director/teacher and other ensemble members, students/actors.
- Through role playing, actors learn to know themselves and they try to develop an awareness of how others perceive them.
- Role playing activities can be designed or adapted to isolate and illustrate a variety of teaching points, whether it is to teach culture or to give students practice with empathic communication skills, new intonation patterns, conventional speech formulae, nonverbal behavior, etc.
- Role playing can be designed to suit a group's language learning needs.

6.4.2 The nature of drama

It is a generic term for all activities which involve the concept of 'Let's pretend'. Drama is applied to classroom activities where the focus is on the doing rather than on the presentation. In other words students work on dramatic themes, and it is this exploration of the ideas and characters of their target language which is important, for it entails interacting in English and making full use of the various features of oral communication.

The students have the opportunity to experiment with the language they have learnt, and the teacher has a chance to see how each person operates in a relatively unguided piece of interaction. Also, they may or may not show their scenes to the rest of the class after they have worked on them, but if they do,

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they can obviously learn a language by watching, comparing and discussing other interpretation of an idea. In the same way, the involvement of the foreign learner as audience from time to time can be valuable.

6.4.3 Drama in the language classroom\(^\text{19}\)

One of the most important aspects to learn a language is the environment, because of this, drama in the classroom involves the following components, which are necessary, at the moment of practicing and learning a language into the classroom

1. Role of the teacher: Normally the students will work in pairs or groups during a drama session. This does not mean, however, that there is no place for the teacher in the activity. He must present the scenario or idea clearly and organize any preliminary work, ensuring that each student understands what he has to do. He must then divide the class into groups. As with all groupwork, it is wise to appoint a group leader who can serve as a link between group and teacher. While the scenes are being worked on, the teacher should move from group to group, perhaps joining in the preparatory discussion when necessary, helping when asked. But the students should be left alone as far as possible while the teacher make notes-written or mental – of any particular problem which individuals may have. The teacher also has a role in the discussion which normally follows each scene. He can probe and direct this discussion by asking certain questions himself. The students should be encouraged to describe what they did, interpret what they saw or explain why they chose to do something in a particular way. This can then lead to discussion of different ways of doing the exercise. The teacher should also decide how the work can be further exploited, perhaps through further reading or writing. Far from being a passive presence, the teacher has a very positive role to play.

For teachers to use drama in language teaching requires a different process of introducing input. Judith Gray Royka (in Overcoming the Fear of Using Drama in English Language Teaching) “For a teacher just starting to use drama in ELT it is important to start slow, maybe with a few warm-up games or role play, that everyone accepts and uses comfortably before moving into any kind of intense drama activity.”\(^\text{20}\)

\(^{19}\) Ibid, pg. 13  
\(^{20}\) ROYKA, op. cit. http
2. Setting it up: The students will be asked to portray themselves or another person in an imaginary situation. They will have to decide, and then try out, what they would say. They will also have to decide how they should speak in a given piece of interaction, what facial expression they should use, and what kind of gestures are appropriate. All this will require a certain amount of thought and experiment. This, in turn, will generate useful operational language. Instead of portraying themselves, the students may be asked to play characters suggested by pictures or pieces of dialogue. Or, of course, the characters can be purely imaginary. In all these cases, they will have to decide what kind of people they are and what sort of relationship exists between them before they can decide how they will communicate with each other. Each pair or small group of students work on their own interpretations of the exercises. They draw on their own particular store of language, experience and imagination. This means that each interpretation will be slightly different because it will reflect the personalities of the people in group. This is one of the values of drama: it encourages students to build up their own personal vocabulary of the language they are learning. The students discuss what they are going to do and how they should do it. They the experiment with different interpretations until they find one which satisfies them. After this, they may show their interpretation to another group, or merely discuss it among themselves. In either case, the process can be summarized as follows:

- Idea/theme/problem presented by teacher
- Discussion in groups
- Experimenting in groups
- Showing solution to another group/rest of class
- Discussion of solution in groups or with rest of class.

3. Aids to drama: It is up to the teacher ‘set the scene’ for dramatic activities in such a way that these activities are integrated into the lesson. A variety of aids can be adopted as context setters and cueing devices. They might include such things as simple outlines, pictures, sounds, written or pictorial cards. It is wise to vary the original stimulus so that the students do not get bored. Different aids can be used to provide varying degrees of controlled or relatively uncontrolled language practice. The degree of control will usually depend on how much practice the students have already had with the specific language items contained in the exercise. Teachers may well ask how their students are to become aware of the non-verbal elements of communication in the same way that they gain an awareness of features of grammar,
register, pronunciation and intonation. Also, the use of photographs of people showing varieties of posture, facial expression and clothing can be both motivating and instructive. The students can discuss the ways in which details of characters, mood and relationships are expressed and communicated visually. Likewise, sound recordings can be analyzed in the same way for emotion and attitude, and video tapes, where available, are an obvious aid to studying and discussing behavior patterns. In short, the teacher should use any aids which will help the students gain an insight into the way in which people interact.

4. Drama activities: They are activities which give the student an opportunity to use his or her own personality in creating the material on which part of the language class is to be based. These activities draw on the natural ability of every person to imitate, mimic and express himself or herself through gesture. They are dramatic because they arouse our interest, which they do by drawing on the unpredictable power generated when one person is brought together with others. Dramatic activities certainly release imagination and energy, and this is hard to do in language teaching.21

5. Warming up: To get an excellent group work development is important because it promotes confidence between students and teacher through funny activities. Judith Gray Royka (in Overcoming the Fear of Using Drama in English Language Teaching).22 “A warm-up that leads into the lesson does not have to be a complicated "drama" lesson but just a way to get the class working together, awake and focused on the topic. Using the course material, teachers can find many drama techniques to make the course book more communicative and 'alive' for the students”. Teachers can use good activities like games divides in teams to create confidence in class. Vani Chauhan (in Drama Techniques for Teaching English).” Games such as charades are good in gauging your class's interest and talent in drama. You could have your class play it in a substitute period. Divide the class into teams. Each team, usually after a collective discussion.”

6.4.4 Oral communication and drama23

Once the teacher has decided for himself what the real nature of oral communication is, he can begin to use dramatic exercises in the classroom. These exercises will usually fit most naturally into the production stage of the


22 ROYKA, op. cit. Http

23 HOLDEN, op. cit. p. 7
lesson, when the students are experimenting with the language they have learnt in a relatively uncontrolled way.

The aim is to bridge the gap between the classroom and the world outside. The learners are asked to communicate ‘totally’ using and recognizing a range of facial expression, gestures and movement as well as words. In this way, they should gain confidence which will help them when they have to interact in English outside the classroom. And students may well be interacting with emotional, angry, excited or unhelpful people. In short, drama activities pretend to prepare students for the experience of communicating in the real world.

6.4.5 Non Verbal Features of language

Oral communication consists of vocal features and non-vocal features. These latter includes gestures, facial expression and movement. If the student is to feel thoroughly at ease when he is speaking English, it will help him if he is aware of these features and of the ways in which members of different cultures and societies use them when interacting, that is why, student should be aware that it exists and needs interpreting.

The student should be helped to read the signals of non-verbal communication. He must develop an awareness of them in order to be able to understand and interpret them. In this way, he will avoid causing confusion or even, at times, giving offence.

There are occasions, of course, when a non-English use of gesture and facial expression may be amusing. Therefore, the paralinguistic features of any language have their own vocabulary, which must be learnt in the same way as that of its linguistic features.

6.5 Developing communication skills: the group

Clearly, language teachers and play directors are faced with handling many of the sensitive aspects of human dynamics. Built into the theater process is a means of coping with these human elements. The following items, inhibition and the ensemble, show aspects from drama rehearsal that may be successfully incorporated into classroom teaching.

6.5.1 Inhibition

Ego and self-esteem are on the line in the foreign language classroom much as they are in the emotion-charged atmosphere of the drama rehearsal.

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24 SMITH, op. cit. p. 5
Language is a very personal matter – an expression of self. When our ability to express ourselves is reduced, as it is when we use a foreign language, we risk our psychological well-being every time we try to speak. The director and the language teacher are in a position to preserve or damage the exposed egos of the actors and language learners. In rehearsal, actors are called upon to sum up and then bare a variety of real emotions. They must get rid of inhibitions that protect the fragile human ego and be willing to go out on an emotional limb, take chances, be wrong, look silly, then try again. Inhibitions are systematically reduced in rehearsals until the emotional valves are open and the honest emotions of the role are flowing. Actors’ self-esteem must be preserved in order to facilitate continued honesty, openness, and flexibility in rehearsal. The director must work with actors to break down defenses that prevent them from being empathic, for empathy is a key to understanding the character to be portrayed as a real, living, feeling human being.

6.5.2 The ensemble\textsuperscript{25}

The best plays are created by a “tight ensemble”. This means that the actors know each other well, and that they trust each other. They seek advice from one another and ask for feedback. They do not fear making “mistakes” in rehearsals. That’s what rehearsals are for. The same situation is beneficial to a group of language learners. They should feel free to criticize one another in a constructive manner, and they should learn to enjoy experimenting with the new language in front of their peers.

Language teachers can foster this feeling by minimizing the inhibitions of their students. The most obvious approach is to avoid making students’ inhibitions any worse than they already are. The language class, like the rehearsal, should be an atmosphere conducive to open experimentation with a foreign language. It is much easier to be open and relaxed in front of friends than strangers.

In order to begin creating an ensemble, however, a teacher must first gain the trust of the students. Often, at the beginning of a course, it is best to avoid bombarding learners with too much overt “theater” technique, which they may not regard as language teaching. Sometimes it is good trust-building strategy to begin a course with enough “conventional” language teaching so that the students feel that they are, indeed, in a language class. Once mutual respect has been established in the classroom, students are more likely to be productive using “new” techniques.

To create the ensemble atmosphere, early class activities should emphasize students’ names, personalities, and backgrounds, outside class, meetings in

\textsuperscript{25} Ibid, pg. 6
a local pub or café, coffee hours, pot-luck dinners, parties, and any group activity provide extra, relaxing opportunities to practice language in social settings. They can be crucial to the development of an ensemble. The teacher, like the director, must be ready to take time to shape a class into a good working ensemble.

Another possibility of creating an ensemble atmosphere is through games which are frequently used in drama rehearsal to tighten the ensemble. One of the main obstacles for actors, and language learners, to overcome is the “student” reaction to expressing one self truthfully. Dignity is at a premium in the adult world. Feelings and emotions are suppressed. Games, used widely, can help students rediscover the freedom they knew as children. Games “allow” students to play in front of their peers. Through games, ensemble members become acquainted. The ensemble begins to operate as a unit. Its members begin to trust and cooperate.

Inter-class competitions are particularly rewarding. In addition to increasing the chances that the students will get to know students outside their own class, thereby increasing their second – language speaking – social circle, the competing students develop a feeling of “belonging” to their own group. Their classmates become teammates, working together to achieve a common goal. Trivia contests, charades, and guessing games, to name but a few, are ideal for ensemble building.

6.6 Developing communication skills: individual

When the teacher is going to use role playing, dialogue work, improvisation, scene study, or play production in a language class, he needs to set up the situation. Teacher cannot simply ask the students to stand up and “act”, he must give them tools. To help in this endeavor, it is important to take a look at method acting.

6.6.1 Method acting

Method acting was developed by the late Constantin Stanislavsky, director of the Moscow Art Theater. His books on acting theory (1936-1949) are still highly regarded. Method acting involves establishing the true emotions and motivations of a character, then producing those emotions truthfully, that is, really creating those emotions inside-feeling them as teacher is acting them.

The method actor, like the language learner, is not as concerned with the words that come out of the mouth as with what those words mean to the speaker, why those words were chosen and what the words mean to all who

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26 Ibid, pg. 13
hear them. The actor looks to the inner character for answers. To understand the inner character, the actor must learn the details of the character’s life, his or her culture, background, philosophies, loves, hates, and fears.

A person learning about a foreign culture needs to become a better actor in much the same way. All good actors study the characters they play in depth. The foreign student in America, for example, should be motivated to study the American character. In drama rehearsal, students practice character study, and if the script is an American Play, the students study American characters.

There are three important aspects to analyze at the moment to use method acting:

1. Observation: Observation must become a habit if one is to become adept a character study. Actors study the specifics of a character and should not be satisfied with generalities and stereotypes. An actor’s superficial or “surface” manifestations of characters should be the result of an understanding of the “deep” character. Using time class to delve into “deep character” not only facilitates the study of culture, and the use of the foreign language for discussion and analysis purposes, it also gives the student an awareness of how deep characters is manifested in surface behavior; that is, it gives students tools for use in the world of cross-cultural interaction. The key to observation exercises is that they are deceptively simple; their purpose is to study details, such as, their bodies (hands, postures, how they walked), their mental states (eye contact, sound of the voice, and so on), as Stanislavsky discusses the process of building real characteristics into an imaginary character.

2. Empathy: It is the basis of method acting. Actors must empathize with their characters. In addition, actors, like language learners, need to be aware of how others perceive their actions. They need to learn what it is they should do in order that those watching them accurately perceive the message they wish to communicate. They need to develop empathic communication skills.

Horwitz (1977) discuss the importance of empathic communication. The utility of empathic communication for language learners is made quite clear, and it is suggested that the teacher take an approach that will facilitate an appreciation and development of empathic communication skills. Empathy, Horwitz point out, is essential for true communication, Taking the other’s perspective in a conversation might enable one to continue a conversation in a meaningful fashion.
3. Monitoring: People do not always indicate to foreigners when they are performing badly. Actors must learn to monitor themselves, and they count on monitoring from the director and fellow actors. Whereas young children seem to “acquire language skills with little visible attention to correctness or errors, adults “learning” languages monitor their own output. Whether adult tendency to monitor language output can be a disadvantage in that it promotes heightened inhibition and loss of childlike spontaneity.

Monitoring can be encouraged in the language classroom in a number of ways. In role playing or dialogue readings, for example, when attention is focused on intonation, students can be made aware of just how important intonation can be. Students may think they are expressing a particular emotion or attitude. Giving the performer’s classmates monitoring tasks actively involves them in the monitoring process too. Groups within the class can be assigned to observe and report on different aspects of a role play, dialogue reading, or other interaction activities, appropriateness of intonation, gestures, eye contact, pronunciation, word choice if the scene is improvised, structure, and so forth.

It is important for an actor to trust in himself and know his capacities of feeling confidence with himself. Vani Chauhan (in Drama Techniques for Teaching English).” You could begin with incorporating one-off and stand-alone drama activities stretching as less as five minutes in your class where students perform for each other.”

27 CHAUHAN, op. cit. http
7. METHODOLOGY

7.1 Action Research

Definition

Action research is known by many other names, including participatory research, collaborative inquiry, emancipatory research, action learning, and contextual action research, but all are variations on a theme. Put simply, action research is “learning by doing” - a group of people identify a problem, do something to resolve it, see how successful their efforts were, and if not satisfied, try again. While this is the essence of the approach, there are other key attributes of action research that differentiate it from common problem-solving activities that we all engage in every day. A more succinct definition is: (FIG 1)

"Action research...aims to contribute both to the practical concerns of people in an immediate problematic situation and to further the goals of social science simultaneously. Thus, there is a dual commitment in action research to study a system and concurrently to collaborate with members of the system in changing it in what is together regarded as a desirable direction. Accomplishing this twin goal requires the active collaboration of researcher and client, and thus it stresses the importance of co-learning as a primary aspect of the research process.”

What separates this type of research from general professional practices, consulting, or daily problem-solving is the emphasis on scientific study, which is to say the researcher studies the problem systematically and ensures the intervention is informed by theoretical considerations. Much of the researcher’s time is spent on refining the methodological tools to suit the exigencies of the situation, and on collecting, analyzing, and presenting data on an ongoing, cyclical basis.

Several attributes separate action research from other types of research. Primary is its focus on turning the people involved into researchers, too - people learn best, and more willingly apply what they have learned, when they do it themselves. It also has a social dimension - the research takes place in real-world situations, and aims to solve real problems. Finally, the

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initiating researcher, unlike in other disciplines, makes no attempt to remain objective, but openly acknowledges their bias to the other participants. Gerald Susman (1983) gives a somewhat more elaborate listing. He distinguishes five phases to be conducted within each research cycle (Figure 2). Initially, a problem is identified and data is collected for a more detailed diagnosis. This is followed by a collective postulation of several possible solutions, from which a single plan of action emerges and is implemented. Data on the results of the intervention are collected and analyzed, and the findings are interpreted in light of how successful the action has been. At this point, the problem is re-assessed and the process begins another cycle. This process continues until the problem is resolved.

In Australian studies, the reality of the research process was perceived by the participants not so much as a cycle, or even a sequence of cycles, but as a series of interrelated experiences involving the following phases:

1. Exploring
2. Identifying
3. Planning
4. Collecting data
5. Analyzing/reflecting
6. Hypothesising/speculating
7. Intervening
8. Observing
9. Reporting
10. Writing
11. Presenting

7. 2 Features of action research

Action research as a form of research intended to have both action and research outcomes. Almost all writers appear to regard it as cyclic (or a spiral), either explicitly or implicitly. At the very least, intention or planning precedes action, and critique or review follows. As it is presented in the next schema (FIG.2)

![Diagram of the action research cycle]

This schema has considerable advantages. It provides a mix of responsiveness and rigor, thus meeting both the action and research requirements.

For some writers action research is primarily qualitative. Qualitative research can be more responsive to the situation.

Participation is another requirement for some writers. Some, in fact, insist on this. Participation can generate greater commitment and hence action. When change is a desired outcome, and it is more easily achieved if people are committed to the change, some participative form of action research is often indicated.

There are many conditions under which qualitative data and client participation increase the value of the action research. However, to insist on these seems unnecessary. It seems reasonable that there can be choices between action research and other paradigms, and within action research a choice of approaches. The choice you make will depend upon your weighing up of the many advantages and disadvantages.

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Action research can be seen as a research methodology which includes the following features:

- The research is focused on a social situation
- In the situation participants collaborate with each other and with outsiders to decide upon a research focus and collect and analyze data;
- The process of data collection and analysis leads to the construction of theories and knowledge
- The theories and knowledge are tested by feeding them back into changes in practice
- To evaluate these changes, further data is collected and analyzed, leading to refinement of the theories and knowledge which are in their turn tested in practice.

7.3 Role of the Action Researcher

The researcher’s role is to implement the Action Research method in such a manner as to produce a mutually agreeable outcome for all participants, with the process being maintained by them afterwards. To accomplish this, it may need the adoption of many different roles at various stages of the process, including the next ones:

- Planner ➔ leader
- Catalyzer ➔ facilitator
- Teacher ➔ designer
- Listener ➔ observer
- Synthesizer ➔ reporter

The main role, however, is to nurture local leaders to the point where they can take responsibility for the process. This point is reached they understand the methods and are able to carry on when the initiating researcher leaves.

In many Action Research situations, the hired researcher’s role is primarily to take the time to facilitate dialogue and foster reflective analysis among the participants, provide them with periodic reports, and write a final report when the researcher’s involvement has ended.
7. 4 Principles of Action Research

1) Reflexive critique
   An account of a situation, such as notes, transcripts or official documents, will make implicit claims to be authoritative, i.e., it implies that it is factual and true. Truth in a social setting, however, is relative to the teller. The principle of reflective critique ensures people reflect on issues and processes and make explicit the interpretations, biases, assumptions and concerns upon which judgments are made. In this way, practical accounts can give rise to theoretical considerations.

2) Dialectical critique
   Reality, particularly social reality, is consensually validated, which is to say it is shared through language. Phenomena are conceptualized in dialogue; therefore a dialectical critique is required to understand the set of relationships both between the phenomenon and its context, and between the elements constituting the phenomenon. The key elements to focus attention on are those constituent elements that are unstable, or in opposition to one another. These are the ones that are most likely to create changes.

3) Collaborative Resource
   Participants in an action research project are co-researchers. The principle of collaborative resource presupposes that each person’s ideas are equally significant as potential resources for creating interpretive categories of analysis, negotiated among the participants. It strives to avoid the skewing of credibility stemming from the prior status of an idea-holder. It especially makes possible the insights gleaned from noting the contradictions both between many viewpoints and within a single viewpoint.

4) Risk
   The change process potentially threatens all previously established ways of doing things, thus creating psychic fears among the practitioners. One of the more prominent fears comes from the risk to ego stemming from open discussion of one’s interpretations, ideas, and judgments. Initiators of action research will use this principle to allay others’ fears and invite participation by pointing out that they, too, will be subject to the same process, and that whatever the outcome, learning will take place.

5) Plural Structure
   The nature of the research embodies a multiplicity of views, commentaries and critiques, leading to multiple possible actions and interpretations. This plural structure of inquiry requires a plural text for reporting. This means that there will be many accounts made explicit, with commentaries on their contradictions, and a range of options for action presented. A report,
therefore, acts as a support for ongoing discussion among collaborators, rather than a final conclusion of fact.

6) Theory, Practice, Transformation
For action researchers, theory informs practice, practice refines theory, in a continuous transformation. In any setting, people’s actions are based on implicitly held assumptions, theories and hypotheses, and with every observed result, theoretical knowledge is enhanced. The two are intertwined aspects of a single change process. It is up to the researchers to make explicit the theoretical justifications for the actions, and to question the bases of those justifications. The ensuing practical applications that follow are subjected to further analysis, in a transformative cycle that continuously alternates emphasis between theory and practice.

7. 5 When is Action Research used?

Action research is used in real situations, rather than in contrived, experimental studies, since its primary focus is on solving real problems. It can, however, be used by social scientists for preliminary or pilot research, especially when the situation is too ambiguous to frame a precise research question. Mostly, though, in accordance with its principles, it is chosen when circumstances require flexibility, the involvement of the people in the research, or change must take place quickly or holistically. It is often the case that those who apply this approach are practitioners who wish to improve understanding of their practice, social change activists trying to mount an action campaign, or, more likely, academics who have been invited into an organization (or other domain) by decision-makers aware of a problem requiring action research, but lacking the requisite methodological knowledge to deal with it.
7. 6 POPULATION

Liceo Rozford is located in Ciudad Kennedy Central, Bogotá Colombia. Calle 33 N° 73f -14. It was founded in 1980 by Clara Lucy Rozo Gómez and her husband Oscar Antonio Mulford Juanías but only until 1984 they got the license to work with elementary education.

Its P.E.I. says “Our goal is your future”. Liceo Rozford has one hundred students; twenty seven of them belong to fifth grade. Sixteen of them are boys and eleven are girls. Their ages are between nine and eleven years old. The teacher in charge of these children is Patricia Gómez.

This institution has three floors; in the first one is the library, the dining room and the principal’s office. In the second floor there are the informatics room and classrooms for third, fourth and fifth graders. In the third floor there are the classrooms for first, second and kinder garden graders.

(See Annex W)
7.7 DEVELOPMENT

7.7.1 Problem

The first two contacts with students from Liceo Rozford were done to check how was their English competence about spelling, speaking, listening, writing and reading.

First Session:

Teacher introduced himself by saying his name and his age. Students repeated after the teacher the following statement: My name is _______ and I am _____ years old. Then, teacher made them to repeat expressions to say hello and goodbye in order to study greetings and farewells. Teacher explained them, the importance of making that when a teacher comes to the classroom because they did not have the habit. Teacher practiced with them greetings and farewells making the example several times. After that, Teacher made them to introduce their partners using the correct pronoun for each genre through a speaking activity. Students played the game in which they introduce their desk’s partner saying his or her name and the age. Also teacher asked them “what’s your name?” “How are you?” “How old are you?” and students answered each question properly, most of them with wrong pronunciation and confusing the answer’s questions.

Second Session:

In the second session, teacher made a review about greetings and farewells. Then, Teacher made an activity about school supplies asking them the corresponding name for each one in order to verify their vocabulary and knowledge about it. During the activity teacher practiced school supplies pronunciation and they repeated, practiced and learned the pronunciation of their school supplies. After that, teacher made them to draw school supplies on their notebooks and write each corresponding name. At the end of that class, teacher made an act out activity after explaining two commands, which are used to ask for school supplies. Can I use your ruler, please? Whose is this pencil? Teacher noticed if students can ask and answer these expressions. Yes, you can. No, you can’t. It’s mine.

During second session teacher asked them about theatre, if they had played once or if they had gone to see a performance. Some of them answered they had done plays before but never in English and others answered they had gone to important theatres in the city. After that, teacher asked them if they would like to play a book called Mowgli after reading it and students were agree to try it. So, students should brought $1.000 to get Mowgli’s book.
Results

Based on those sessions students showed problems about pronunciation and spelling. Likewise, they presented attention failures and teacher had to repeat several times to make them to understand activities. They did not have the habit of listening an English teacher demanding them activities. But teacher noticed they like writing activities, drawing and to act out in front of the class. (See Annex A and B)
7. 7. 2 Work Introduction

After seeing the problems and the advantages that students liked writing and drawing activities also to act out in front of the class. Teacher wanted to work more linguistic abilities with them like listening and reading but the most important goal in that students definitely was speaking. For that purpose, students should had Mowgli’s book, the main material for their English class join the English dictionary. With that book they were going to work listening, reading, writing and speaking activities at the same time, in order to reinforce their English skills. Due to that, teacher explained each skill because they did not have an idea about it and because these words appear on their book every time. After clarifying those things, teacher demanded them to pay attention to the entire story because when they finish reading it, they will watch Mowgli’s movie to compare and know closer the characters from the story and then they play Mowgli’s story.
(See Annex 2)
7.3 Application

To start with the process teacher made students to get Mowgli’s book. There were eleven sessions to read it. At the beginning was difficult to start because all of them did not have the habit of reading an English book, also, in listening it was hard for them to accustom their ears but through the practice and the habit in each class it was getting easier for them.

Since the beginning of their reading process they were demanded to learn, pronounce and draw the vocabulary from Mowgli’s book on their English notebooks, in each class they learned around ten words. To verify they got those words, teacher made vocabulary activities before reading a new page. Students enjoyed that activities and asked to their teacher to do it again that kind of activities because they liked a lot. Those activities consisted specifically to check their vocabulary acquisition, they portrayed in front of the class through mimic and non verbal acting the vocabulary. Teacher could correct pronunciation when students guessed the words. Those activities were important to get confidence between teacher and students, and that work was a preparation for Mowgli’s play to make an idea about what students had spontaneous or the opposite shyness.

During reading Mowgli’s book students took accustom of using their English dictionary, which was important because they did not aware about the use of that important tool. After reading the corresponding pages for each class teacher motivated them through the use of their dictionaries and some clues to understand completely the page they had read. To verify they had understood teacher used to do questions about it. Students who answered wrong immediately were corrected by other students.

The activities from Mowgli’s book were important because they got closer students to the characters and the most relevant thing they practiced all the skills, reading, listening, writing and speaking. Before reading a new page teacher made students to listen and repeat the last page they had read and when someone repeated wrong that person were corrected by the others. Likewise, students enjoyed listening and reading the story, especially when the characters spoke, students immediately tried to imitate those voices.

When the reading process ended, Teacher made them to read aloud the story by groups as a manner of evaluating their reading and speaking. Then, teacher showed them Mowgli’s movie, in order to make comparisons between the original story from the book written by Rudyard Kippling and the film created by Walt Disney. Students were demanded to check similarities and differences between the book and the movie about characters, environments, dialogues, also, all the phrasal verbs worked during their English process they had to identify in the movie. Their reactions were very positive to the process.
because they could identify the specific similarities and the differences. While they watched the film they saw some actions and spontaneously they said the corresponding phrasal verb for each action. Teacher could see students understood the entire story from Mowgli’s book. After making a feed back teacher gave them a survey about Mowgli’s story. (See annex 2)

(See from annex C to annex N)
7. 7. 4 Script

After reading the story and watched the film it was the time to start playing Mowgli. But to do it, teacher had to take into account that all the students, especially boys, wanted to be the main characters: Mowgli, Bagheera and Baloo. Teacher in order to cover that, decided to divide Mowgli’s play in three parts. In each part there were different actors for each main character, it meant, three Mowglis, three Bagheeras and two Baloo’s. After that explanation, teacher chose all the characters necessary to play Mowgli, taking into account that all students should participate in the play. First, teacher chose the Mowglis for each part and did the same with Bagheera and Baloo characters. Then, he selected: Four wolves, four narrators, six elephants, seven monkeys, a snake, a tiger and a young girl. (See annex 3)

After deciding the characters for each student, teacher made them to write a compromise on their notebooks related with their responsibilities with Mowgli’s play. Then, teacher signed it with each student’s signature. Students were agreed with that compromise and then they received their lines and teacher demanded to copy them on their notebooks and memorized them. Students who showed problems with pronunciation were supported by teacher’s help. Next, teacher asked students about scenography voluntaries, he commented them which staffs were necessary for Mowgli’s play and some of them got compromise to bring those objects next class.

(See annex 4 and O)
7. 7. 5 Survey

In order to analyze the process, teacher designed a survey with six questions referred what students though about the importance of learning English through theatre. Likewise, teacher wanted to check their capacity of comprehension and know their opinions about Mowgli’s story. At the moment of answering the survey some students felt surprised to do that and they interpreted the survey like it was an evaluation. However, teacher clarified that he just wanted to know their opinions about the English process they had begun and the ideas they had after reading Mowgli’s story.

(See annex 5)
7. 7. 6 Interviews

On April 14\textsuperscript{th}, 2009, teacher made two interviews to Patricia Gomez teacher in charge of students from fifth grade and to Clara Lucy Rozo Méndez the principal of Liceo Rozford. Those interviews were done with the purpose of getting some impressions about the process of English drama project and how those people who were closer students perceived their reactions and improvements since the project began. That interview had four questions and it was recorded then transcribed.

<table>
<thead>
<tr>
<th>Pregunta</th>
<th>Profesora Patricia Gómez</th>
<th>Pregunta</th>
<th>Directora Clara Rozo</th>
</tr>
</thead>
<tbody>
<tr>
<td>¿Cómo notas que los alumnos han mejorado en su nivel de inglés? Por ejemplo, has visto ¿Cómo han mejorando en cuanto a vocabulario?</td>
<td>Sí, su vocabulario se ha ampliado. Hay niños que ya manejan lo que son verbos, mmm vocabulario digamos, mmm las, lo que son posesivos, han mejorado también en la pronunciación. Sí, hay buena pronunciación para que. También, sí. En eso también han mejorado. Ha habido, ¿cómo se llama? La variedad de actividades como que les ha ayudado mucho. El trabajo con el listening y el writing les ha servido muchísimo y les ha gustado.</td>
<td>¿Cómo notas que los alumnos han mejorado en su nivel de inglés? Por ejemplo, has visto ¿Cómo han mejorando en cuanto a vocabulario? De pronto no sé si has hablado con ellos, te has dado cuenta que hayan aumentado el vocabulario, la pronunciación, no sé si tienes alguna experiencia particular.</td>
<td>Desde luego, desde el primer día empezaron ellos con la curiosidad de ver que podían hacer otras cosas en otro idioma. Eh, sí. Ellos han aumentado mucho el vocabulario y sobre todo han perfeccionado mucho la pronunciación</td>
</tr>
<tr>
<td>¿Qué opinas del teatro como herramienta para aprender inglés?</td>
<td>A mí me parece innovador porque nunca había oído, sí no sabía que se podía hacer cosas en inglés por teatro, se me hace como complicado el teatro así, pero ha sido bueno, una buena idea.</td>
<td>¿Qué opinas del teatro como herramienta para aprender inglés?</td>
<td>Me parece genial, porque es como de una forma lúdica que los niños están aprendiendo ese idioma y se interesan porque salen de la rutina.</td>
</tr>
</tbody>
</table>
¿Crees que la representación de la historia de Mowgli, que es el libro que hemos estado leyendo con los niños sirve para aprender inglés?

Sí, porque es una historia que primero ellos ya tenían, algunos tenían ya como una imagen de eso, entonces como que los ubico más. Y digamos llevar como llevar ese libro que tiene sus actividades, que se les puede hacer varias cosas les ha ayudado mucho. Ha sido una buena herramienta el libro que han llevado. El hecho de que tengan que buscar en el diccionario, que tengan que escuchar y asociar la palabra. Sí, porque una cosa es leerla y otra cosa es escucharla.

¿Crees que la representación de la historia de Mowgli, que es el libro que hemos estado leyendo con los niños sirve para aprender inglés?

Sí, obviamente no se requiere que sea un libro en especial sino cualquiera, como así como el que sacaste que fue ese cuento o fue una película, pues está el cuento y la película, de todas formas se interesaron más porque ya lo habían visto en Español, habían leído el cuento y al pasarlo ellos a inglés pues se sintieron de pronto con un poquito más de tranquilidad para hacer las cosas, como que se sentían con fuerza para eso.

Y ahora en cuanto a luego del trabajo con el proceso del libro, representarlo al teatro ¿crees que sirve para aprender inglés?

Sí, yo creo que hay mucho que han madurado en ese aspecto. O sea, por digamos hay uno que es en el aspecto académico, ya lo que es llevar un libro, llevar una cartilla, al llevarlo a eso que es el teatro y están ilusionados como con eso, como que les hace madurar un poquito y como que les hace mejorar más su inglés, o sea, como que se preocupan más. Se esfuerzan un poquito más por querer participar. Que ahí juega mucho ya como su autoestima, como que yo quiero hacer esto, yo quiero hacer lo otro. Es decir, el
tiene su buena motivación, sí, para ellos
7. 7. 7 Practice

After watching Mowgli’s film, reading the book and chose the characters for each part of Mowgli’s play. It was time to start portraying each scene to see student’s perceptions about the story and the most important thing it was time to learn and practice English through theater arts. As their first contact and try with theatre teacher was confident and motivated them to play the beginning of the story as they imagine, but, before playing any scene teacher always revised their pronunciation for each corresponding character.

Students showed confidence at the moment of starting playing and created each scene, however, it was hard at the beginning to organize them in the set, to follow instructions and movements in the set. Likewise, some students showed difficulties to memorize their lines and in the moment of portraying they could not play good because of pronunciation or they did not have clear what they meant with their lines. But constantly work and teacher’s homework were fundamental for those students to get the right pronunciation, so, they could extend their attention during the scenes and play better than before.

Teacher made some rules to play Mowgli’s story. Reason why the only place to work was the classroom because there was not other place to do it:

1. Students who were not participating in any scene must be quiet.
2. Students should pay attention to all instructions, positions in the set, the way they said their lines.
3. They should be organized and the objective for each class had to be reached.
4. The importance of a good voice in the set must be worked as extra work at home.
5. Students should practice the play in extra work because of the time in class were not enough.
6. They should listened and paying attention to their partners during the play.

(See annex P-Q-R-S....)
7. 7. 8 Final Presentation

After practicing in the classroom, students were advised about a presentation in front of the students, teachers and parents to show their English process. The principal got a communal place near to the school called George Washington Communal Room in Ciudad Kennedy. The presentation was in May 28\textsuperscript{th} at 09:00 O’ clock. The auditory was full. Before starting the performance, teacher made an introduction and explained that the play was divided in three parts. He talked about all the entire process with fifth graders and how they worked and improved their English level during the process. Then, teacher organized the students by parts and told them how to use the stage about in and outs. Also, he got closer students and motivated them to make an excellent presentation taking into account everything they had been working in class, pronunciation, movements on the set, imagination, joy, confidence, to speak aloud, listen their partners with attention.

While students made the presentation they were recorded in video as a proof of their hard work during the performance and also to show them how their English process had changed and improved. Through the presentation the audience could interact with different stories from the play, their reactions were good and they were connected with the story from the beginning until the end. Likewise, students put in practice all that they worked in the process, they were concentrated and motivated during their presentation.

When the presentation ended, the principal, teachers and parents were satisfied with the project and its result. They could evidence student’s work and the way fifth graders assimilated that project. Students felt motivated and happy with that new experience which showed them a different way to use, practice and learn English.
8. RESULTS

Following the process of this project there are several conclusions about it:

1. Students knew the four skills and improved each one.
2. They knew to identify each skill.
3. They had never worked a reading plan through listening, writing, reading and speaking activities.
4. After listening and reading they improved their pronunciation.
5. Students learned vocabulary from the book and applied it in verbal and non-verbal activities and in the play too.
6. They liked and enjoy acting out the book.
7. They comprehended Mowgli’s story.
8. The survey shows for students is important to learn English especially through drama.
9. The interview shows Principal and teacher have noticed the improvements and changes in students in fifth grade about their English process.
10. Students through the ensemble could perform all Mowgli’s story.
11. They understood and comprehend all their lines.
12. After all the project students feel motivated with their experience.
13. Through the performance students show control in oral communication.
14. Through the performance they developed group work and confidence between them.
15. Their final presentation was recorded in video and they were confidence and sure during the performance.
16. Student could evidence another way to practice and learning English.
17. Teachers, administratives and parents were surprised and satisfied with teacher and student’s work.

18. This process is meaningful for students and increases their motivation to continue learning and practicing English language.

19. It is meaningful and motivated for students to combine pedagogy and theater arts.
9. REFERENCES


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10. ANNEXES

Annex 1

LICEO ROZFORD
5º

<table>
<thead>
<tr>
<th>Nº</th>
<th>APELLIDOS</th>
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<tr>
<td>1</td>
<td>Acosta Rengifo</td>
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<td>Agudelo</td>
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<td>3</td>
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<td>Ingrid Johanna</td>
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<td>26</td>
<td>Ruiz Cardona</td>
<td>Inés Aurora</td>
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<tr>
<td>27</td>
<td>Sanchez</td>
<td>Laura</td>
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Annex 2

MOWGLI

Rudyard Kipling

Mowgli lives in the jungle with a family of wolves. When a man-eating tiger comes after him, it is time for the boy to go back to the man village. But what adventures he has on his way!

ADAPTATION, EXERCISES AND NOTES TIMOTHY BLACK
LANGUAGE CONSULTANT ELIZABETH SPENCER
DRAWINGS CHARLIE HANSELL
EDITOR MILLER S. E.

FIRST READERS
ALL YOUR FAVOURITE STORIES IN A LITTLE BOOK.
THEY ARE EASY TO READ AND FUN TOO!

La Dihga languages
Bagheera the panther is hunting. He hears a baby crying in a cot. "It's a man-cub!" says Bagheera. "He is hungry."

Bagheera takes the baby to mummy wolf. Mummy wolf feeds the baby with her cubs, and calls him Mowgli.

ACTIVITY

Listen then put the words in the sentences.

BABY  HUNTING  FEEDS  CRYING

The panther is .........................
There's a ......................... in a cot.
Mummy wolf ......................... the baby.
Bagheera hears a baby .........................

Listen and complete the sentences.

The panther's name is .........................
The baby is called .........................
My name is ...............................
Mowgli grows up with the wolves. He plays with the wolf cubs.

“Shere Khan, the man-eating tiger, is in the jungle,” says Bagheera.

“He eats little boys! Go back to the man-village! It is safe there.”

**ACTIVITY**

- Listen and complete the sentences.
  - Mowgli plays with the ......................
  - Shere Khan is in the ......................
  - He is a man-eating ......................

- Complete and colour this picture of a tiger.
Mowgli is sad to leave his wolf family. Mowgli and Bagheera walk in the jungle and sleep in a tree. Hiding in the tree is Kaa, the python. He winds around the boy. Mowgli awakes and shouts loudly.

1. sad
2. python
3. to wind round

Mowgli is ................. to leave his wolf family.
When they are tired they ................. in a tree.
Mowgli awakes and ................. loudly.

The opposite of sad is .................
The opposite of asleep is .................
The opposite of whisper is .................
Bagheera wakes up and bites the python. The snake slithers off into the jungle. Next morning, a loud noise awakens Mowgli. An old elephant walks past, other elephants follow it.

ACTIVITY

Listen, repeat then write.

An old elephant past.
The panther the python.
The snake off.

Which tail belongs to which snake?

Tail n° belongs to snake A.
Tail n° belongs to snake B.
Tail n° belongs to snake C.
“One, two! One, two!” it calls. The elephant’s feet bang on the ground. Mowgli marches behind the elephants. He is so happy, he forgets about Bagheera. Soon Mowgli is lost.

Listen and repeat the sentences.
“One, two! One, two!” it calls.
Mowgli marches behind.
He is so happy, he forgets about Bagheera.

Complete the numbers up to ten.

1. behind
2. forget

The opposite of behind is.
The opposite of forget is.
Mowgli sees a big bear. It is dancing and singing.

“Hello, I’m Baloo!” says the bear.

“What are you doing in my jungle?” Mowgli tells Baloo his story.

“I will help you!” says Baloo.

ACTIVITY

Listen then add the missing words to the sentences.

Mowgli ............... a big bear.

It is dancing and ......................

Mowgli tells Baloo his ....................

Find the following five animals in the word square.

BEAR, PANTHER, TIGER, WOLF, PYTHON

T S P O N X R B
A P A N T H E R
D F L O W O G A
A C A H F F J E
E D C T G W T B
H J D Y J C K N
L Z E P O N P M
It's very hot in the jungle. Baloo floats\(^1\) on his back in a river and goes to sleep. Some monkeys\(^2\) drag Mowgli away\(^3\). When Baloo awakes, Mowgli isn’t there. Bagheera the panther arrives. He is looking for Mowgli.

---

**Draw Baloo floating on his back.**

---

Unscramble these letters to find words that appear on the opposite page. Listen and correct.

- EGUJNL \(\rightarrow\) REVRI
- SALFOT \(\rightarrow\) SEPEL
- SMKONYE \(\rightarrow\) REHNTAP
- GNIOKOL \(\rightarrow\) IGOMWL
Baloo and Bagheera look for Mowgli. The monkeys take Mowgli to their king. Louis, the king, loves to dance. "I am the king of the Swingers!" he says. "We will have a dance for you."

1. to look for
2. king

Listen then complete the sentences.

Baloo and Bagheera look for ............

........................................

Louis loves to ...................................

"I am the King of the ......................!"

Draw a line from the word to the type of dance illustrated.

BALLET SCOTTISH BALLROOM TAP
Louis, the monkeys and Mowgli dance. Baloo and Bagheera find the monkeys. “We must rescue Mowgli,” says Baloo. “Now, Baloo!” whispers' Bagheera. “You dance with the monkeys. I will grab2 Mowgli.”

**ACTIVITY**

1. **to whisper**

2. **to grab**

- Draw everybody dancing, then colour the picture.

Which two monkeys are exactly the same? (Answer on page 31.)

1 2 3 4

5 6

Monkeys ........ and ........ are the same.
Baloo starts dancing with the monkeys. It is a silly dance, and the monkeys laugh\(^1\) at him. Bagheera, Baloo and Mowgli run away. Mowgli falls asleep\(^2\) and the bear and the panther guard\(^3\) him.

1. *to laugh*

2. *asleep*

3. *to guard*
"Where are we going?" asks Mowgli next morning.
"We are going to the man-village," says Baloo.
"No!" says Mowgli.
"I want to stay in the jungle with all my friends."
He runs off crying.

Listen, repeat and complete the sentences.

"Where are we .................?" asks Mowgli.
"I want to stay in the ................. with all my friends."
"And he runs off ................."

How many words can you find in this word snake?

1. to run off

HAPPYNEXTMANJUNGLEANPERSLFAYESTAYSHPERYOUFLAIRE
Shere Khan, the tiger, sees Mowgli and licks his lips. “I am hungry,” he says. “I will have Mowgli for my dinner!” Shere Khan snarls and shows his big teeth. He is ready to jump on Mowgli.

1. to lick lips

2. to snarl

ACTIVITY

Draw the tiger, Shere Khan.

Which roads lead to the tiger's den?
Baloo grabs the tiger’s tail. But Shere Khan is too strong for Baloo. A flash of lightning starts a fire. Mowgli picks up a burning branch and waves it at Shere Khan. "No! No!" shouts the tiger. "Do not burn me!" He runs into the jungle.

1. flash of lightning
2. burning branch

Listen to the sentences and number the pictures.
1. Baloo grabs the tiger’s tail.
2. Mowgli picks up a burning branch.
3. The tiger runs into the jungle.
4. "Do not burn me!"

Now make up similar sentences.
Mowgli grabs ........................................
The tiger picks up a ..................................
Baloo runs into the .................................
"Do not ...........................................!"

Recite the following lines several times.
Shere Khan, go far away!
And don’t come back another day!
Mowgli, Baloo and Bagheera go to see the man village. They hide\(^1\) in some bushes\(^2\). Mowgli sees a young girl walking to the river. She's wearing a pretty dress. She is carrying a jar\(^3\) on her head.

1. to hide
2. bushes
3. jar

**ACTIVITY**

Draw a picture of the young girl's dress and colour it in.

Listen and complete the sentences.

The girl is wearing a ..........................

The girl is carrying a ..........................

The girl is very .............................
“Isn’t she pretty!” says Mowgli, and follows her. The girl blushes¹ and they go to the village. Baloo and Bagheera sigh². “Mowgli is back where he belongs,” says Bagheera. And turning their backs, the two friends walk into the jungle.

1. to blush
2. to sigh

Listen and complete the picture of Mowgli and the girl.

Answer page 19: Monkeys 1 and 3 are the same.
Annex 3

SURVEY

1. ¿Te parece importante aprender inglés?
   Sí ___
   No ___
   ¿Por qué? _________________________

2. ¿Cómo te gusta aprender el inglés?
   - Libro
   - Video
   - Teatro
   - Canciones
   - Otra ¿Cuál? __________________

3. ¿Has visto la película el libro de la selva?
   Sí ___
   No ___

4. ¿Cuál es tema del libro de la selva?
   - Un niño que se pierde en la selva
     Y lo llevan de vuelta a casa.
   - Un niño que le gusta cazar animales
     En medio de la selva.
   - Un niño que es criado por una familia de
     Lobos en la selva y es llevado por otros a la aldea.
   - Un niño que se enamora de una niña y
     La sigue hasta llegar a la aldea.

5. ¿Te gustó la historia, qué opinas de ella?
   - Buena
   - Mala
   - Me gustó
   - No me gustó
   ¿Por qué? _________________________

6. ¿Crees que la representación de la historia
   Sirve para aprender inglés?
   - Un poco
   - Mucho
   - Nada
Annex 4

SURVEY’S ANALYSIS

Pregunta 1

ENCUESTA

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<thead>
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<th>PREGUNTA 1</th>
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<tr>
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<td>23</td>
<td>100%</td>
</tr>
<tr>
<td>NO</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
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Annex 5

Mowgli’s Activities

Mowgli

Bagheera the panther is hunting. He hears a baby crying in a cot. “It’s a man-cub!” says Bagheera. “He is hungry!” Bagheera takes the baby to Mummy wolf. Mummy wolf feeds the baby with her cubs, and calls him Mowgli.

Listen then put the words in the sentences.

B A B Y    H U N T I N G    F E E D S    C R Y I N G

The panther is hunting.
There’s a baby in a cot.
Mummy wolf feeds the baby.
Bagheera hears a baby crying.

Listen and complete the sentences.

The panther’s name is Bagheera.
The baby is called Mowgli.
My name is Mowgli.
Bagheera the panther is hunting. He hears a baby crying in a cot. "It's a man-cub!" says Bagheera. "He is hungry."
Bagheera takes the baby to mummy wolf.
Mummy wolf feeds the baby with her milk, and calls him Mowgli.
Shere Khan, the tiger, sees Mowgli and licks his lips. “I am hungry,” he says. “I will have Mowgli for my dinner!” Shere Khan snarls and shows his big teeth. He is ready to jump on Mowgli.

ACTIVITY

1. to lick lips
2. to snarl

Draw the tiger, Shere Khan.

Which roads lead to the tiger’s den?
Shere Khan, the tiger, sees Mowgli and licks his lips. “I am hungry,” he says. “I will have Mowgli for my dinner!” Shere Khan snarls and shows his big teeth. He is ready to jump on Mowgli.

1. to lick lips
2. to snarl

Which roads lead to the tiger’s den?

Draw the tiger, Shere Khan.
It's very hot in the jungle. Baloo floats on his back in a river and goes to sleep. Some monkeys drag Mowgli away. When Baloo awakes, Mowgli isn't there. Bagheera the panther arrives. He is looking for Mowgli.

**ACTIVITY**

1. to float
2. monkeys
3. to drag away

Unscramble these letters to find words that appear on the opposite page. Listen and correct.

EGUJNL = jungle
SALFOT = forest
SMKONYE = Mowgli
GNICKOL = Baloo

Draw Baloo floating on his back.

Unscramble these letters to find words that appear on the opposite page. Listen and correct.

EGUJNL = jungle
SALFOT = forest
SMKONYE = Mowgli
GNICKOL = Baloo
1. to whisper

2. to grab

ACTIVITY

Draw everyone dancing, then colour the picture.

3. Which two monkeys are exactly the same? (Answer on page 31.)

Monkeys 1... and 3... are the same.

4. to whisper

5. to grab

ACTIVITY

Draw everyone dancing, then colour the picture.

6. Which two monkeys are exactly the same? (Answer on page 31.)

Monkeys 1... and 3... are the same.

Loos, the monkeys and Mowgli dance. Baloo and Bagheera find the monkeys. “We must rescue Mowgli,” says Baloo. “Now, Baloo!” whispers Bagheera. “You dance with the monkeys. I will grab Mowgli.”
Mowgli sees a big bear. It is dancing and singing.
"Hello, I'm Baloo," says the bear.
"What are you doing in my jungle?"
Mowgli tells Baloo his story.
"I will help you," says Baloo.

ACTIVITY

Listen then add the missing words to the sentences.

Mowgli ............, a big bear.
It is dancing and ..................
Mowgli tells Baloo his ..............

Find the following five animals in the word square.

BEAR, PANTHER, TIGER, WOLF, PYTHON

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12 13
Mowgli is sad to leave his wolf family. Mowgli and Bagheera walk in the jungle and sleep in a tree. Hiding in the tree is Kaa, the python. He winds around the boy. Mowgli awakes and shouts loudly.

1. sad
2. python
3. to wind round

Listen and complete the sentences.

Mowgli is sad to leave his wolf family. When they are tired they sleep in a tree. Mowgli wakes and shouts loudly.

Listen and complete the sentences.

The opposite of sad is happy.

The opposite of asleep is awake.

The opposite of whisper is shout.

ACTIVITY
Annex 6

Mowgli's Script

Part 1

<table>
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<tr>
<th>Characters</th>
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<tbody>
<tr>
<td>Family of wolves – Bagheera – Mowgli – Python – Narrators</td>
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</tbody>
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SCENE 1

Narrator 1: Bagheera the panther is hunting. He hears a baby crying in a cot.

Bagheera: It’s a mancub! He is hungry.

Narrator 1: Bagheera takes the baby to mummy wolf. Mummy wolf feeds the baby with her cubs, and calls him Mowgli.

Mummy wolf: Poor baby! His name will be Mowgli.

SCENE 2

Narrator 2: Mowgli grows up with the wolves. He plays with the wolf cubs.

Bagheera: Shere Khan, the man eating tiger is in the jungle. He eats little boys! Go back to the man village! It is safe there.

Narrator 2: Mowgli is sad to leave his wolf family.

Mowgli: I will miss you!

Wolves: We too! Take care! Bye Mowgli!

Narrator 2: Mowgli and Bagheera walk in the jungle.
Bagheera: Mowgli, let’s sleep here in this tree.

Narrator 2: Hiding in the tree is Kaa, the python.

Python: This child is my dinner.

Mowgli: Help! Bagheera help me!

Narrator 2: Bagheera wakes up and bites the python. The snake slithers off into the jungle.

SCENE 3

Narrator 1: Next morning, a loud noise awakens Mowgli.

Elephants: One, two! One, two!

Narrator 1: He is so happy, he forgets about Bagheera. Soon Mowgli is lost.

Narrator 2: Mowgli sees a big bear. It is dancing and singing.

Baloo: Hello, I’m Baloo. What are you doing in my jungle?

Mowgli: I was marching behind the elephants and now I’m lost.

Baloo: I will help you!

SCENE 4

Narrator 2: Baloo floats on his back in a river and goes to sleep. Some monkeys drag Mowgli away.
Baloo: Mowgli, where are you?

Bagheera: Hi, Baloo! Have you seen a mancub called Mowgli? I'm looking for him.

Baloo: Oh! Me too! Let's find him!

**SCENE 5**

**Narrator 1:** The monkeys take Mowgli to their king. Louis, the king loves to dance.

Louis: I am the king of the swingers. We will have a dance for you.

Baloo: Bagheera. Look there.

Bagheera: It's Mowgli.

Baloo: We must rescue Mowgli.

Bagheera: Now, Baloo! You dance with the monkeys. I will grab Mowgli.

**Narrator 1:** Baloo stars dancing with the monkeys and they laugh at him.

Mowgli: Hello, Baloo! What are you doing here?

Baloo: Scape with us now, Mowgli!

**Narrator 2:** Bagheera, Baloo and Mowgli run away. Mowgli falls asleep and the bear and the panther guard him.
SCENE 6

**Mowgli:** Where are we going?

**Baloo:** We are going to the man village.

**Mowgli:** No! I want to stay in the jungle with all my friends.

SCENE 7

**Narrator 1:** *Shere Khan, the man eating tiger, sees Mowgli and licks his lips*

**Shere Khan:** I am hungry. I will have Mowgli for my dinner!

**Narrator 1:** *Shere Khan snarls and shows his big teeth. He is ready to jump on Mowgli.*

**Narrator 2:** *Baloo grabs the tiger’s tail. A flash of lightning stars a fire and Mowgli picks up a burning branch.*

**Shere Khan:** No! No!

**Mowgli:** Thanks Baloo for saving my life!

SCENE 8

**Narrator 1:** *Mowgli and Bagheera go to see the man village. They hide in some bushes.*

**Mowgli:** Isn’t she pretty.

**Bagheera:** Mowgli is back where he belongs.

THE END

---

Characters

| Mowgli – Baloo – Shere Khan – Bagheera – Young girl - Narrators |
ANNEX A

LESSON PLAN 1 ROZFORD PRIMARY SCHOOL

GOAL:

Students will recognize and use some vocabulary about introducing themselves by saying their names, their ages and favourite things, through examples.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences to introduce themselves.
- Students will ask and receive information about their partners and teacher

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

Hello!
Hi!
Good Morning!
How are you?
Fine, thank you!
What's your name?
My name is...
How old are you?
I am ... years old
He is...
He is... years old
She is ...
She is ... years old
Thank you
You are welcome
Goodbye!
Table 1. LESSON PLAN

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<thead>
<tr>
<th>STAGES</th>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENT'S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
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<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will introduce himself by saying his name and his age.</td>
<td>Students will repeat after the teacher the following statement: My name is ________ and I am ______ years old. The teacher will encourage the students to introduce themselves and say their ages.</td>
<td>Board, markets.</td>
<td>20 minutes</td>
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<td>1. Review</td>
<td>Also, the teacher will make them repeat the expressions to say hello and goodbye in order to greet people.</td>
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<td>2. Warm up</td>
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<tr>
<td>3. New topic introduction</td>
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<tr>
<td>PRACTICE</td>
<td>Teacher will make them repeat the all greetings</td>
<td>They will repeat the appropriate greeting when a teacher comes to their classroom. Good morning Teacher, welcome to fifth grade. How are you? Thank you! Teacher will make some examples entering to the classroom and hearing them saying the greeting. Then, students will play a game in which they introduce their desk's partner saying his or her name and the age.</td>
<td></td>
<td>25 minutes</td>
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<tr>
<td></td>
<td>Teacher will make them introduce their partners using the correct pronoun for each genre.</td>
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<tr>
<td>PRODUCTION</td>
<td>Teacher will notice if students can use the simple expression to introduce themselves, their partners and say hello and goodbye. Also teacher will ask them what's your name? How are</td>
<td>Students will introduce themselves without teacher's help and answer each question properly.</td>
<td></td>
<td>20 minutes</td>
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</table>
you? How old are you?
GOAL:
Students will recognize and use some vocabulary and commands about their school supplies.

ENABLING OBJECTIVES:
- Through the use of simple present tense students will produce sentences to ask for things they need.
- Students will ask and receive information about their school supplies.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

Pencil
Red Pencil
Eraser
Sharpener
Ruler
Pencil Case
Colours
Notebook
Book
Bag
Liquid Paper
Scissors
Glue
Can I use your pencil, please?
Yes, you can
No, you can’t
Who is this pencil?
It's mine
Is it yours?
Yes, it is
<table>
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<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
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<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will revise the greetings. Teacher will ask students about the corresponding name for each school supply to verify their vocabulary and knowledge about it. Teacher will practice school supplies pronunciation with students.</td>
<td>Students will practice the greetings. Students will answer only the corresponding names of school supplies they know. Students will repeat, practice and learn the pronunciation of their school supplies.</td>
<td>Board, markets and school supplies.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1 Review</td>
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<tr>
<td>2 Warm up</td>
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</tr>
<tr>
<td>3 New topic introduction</td>
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<tr>
<td>PRACTICE</td>
<td>Teacher will make them to draw on their English notebook all the school supplies and write each corresponding name.</td>
<td>They will draw on their notebook school supplies and write with good spelling each corresponding name.</td>
<td>Pencil, Colours, English notebook.</td>
<td>20 minutes</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will explain two commands, which are used to ask for school supplies. Can I use your ruler, please? Who is this pencil? Teacher will notice if students can ask and answer these expressions. Yes, you can. No, you can't. It's mine.</td>
<td>Students will use the commands through asking and answering the questions with excellent pronunciation.</td>
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<td>20 minutes</td>
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ANNEX C

LESSON PLAN 3 ROZFORD PRIMARY SCHOOL

GOAL:

Students will start listening and reading Mowgli’s book from Rudyard Kipling and they will answer writing activities based on page number 2.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences based on Mowgli’s book.
- Students will practice new vocabulary through all the competences.
- Students will organize a glossary on their notebooks taking into account the cue words from page number 2.

LANGUAGE PATTERNS:

Simple present tense, vocabulary such as:

- Hear
- Take
- Wolf
- Call
- Cub
- Cot
- Feed
- Baby
- Crying
- Hunting
<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
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</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will introduce Mowgli’s book. Teacher will introduce the author and teacher will read with students a little summary of the story. Teacher will ask students if they know something about Mowgli’s story.</td>
<td>Each student will receive the book. Students will read the summarize and they will understand it if they won’t get it they can use their English dictionaries. Students will show if they know something about Mowgli’s story.</td>
<td>Board, markets and Mowgli’s book.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1. Review</td>
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</tr>
<tr>
<td>2. Warm up</td>
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<tr>
<td>3. New topic introduction</td>
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<tr>
<td>PRACTICE</td>
<td>Teacher will make them to listen and follow the reading on page number two. Then Teacher will explain the vocabulary and make them to use their dictionaries in order to comprehend the text. Then teacher will make them to read aloud.</td>
<td>They will listen and follow the reading on page number two. Then they will look for the meaning of some words and they will comprehend the text for their own. Again, students will listen page number two and they will read it aloud.</td>
<td>Board, markets, Mowgli’s book and tape recorder.</td>
<td>minutes</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make them to pronounce all the vocabulary and write on their notebooks a glossary with the corresponding meaning.</td>
<td>They will pronounce all the vocabulary and take into account teacher’s correction. They will write on their notebooks a glossary corresponding to all the words studied in class.</td>
<td>English notebook.</td>
<td>20 minutes</td>
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</tbody>
</table>
GOAL:

Students will continue listening and reading Mowgli’s book and they will answer writing and drawing activities based on page number 4.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences based on Mowgli’s book.
- Students will practice new vocabulary through all the competences.
- Students will organize a glossary on their notebooks taking into account the cue words from page number 4.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

Grow up
Tiger
Eat
Go Back
Village
Safe

Review:

Hunting
Hears
Crying
Hungry
Mancub
Feed
Table 4. LESSON PLAN

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<th>STAGES</th>
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<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make a review of page 2. Teacher will make them to read aloud and then check meaning and pronunciation from vocabulary of page number 2. Teacher will make them to read page 4</td>
<td>Students will read aloud page 2 and pronounce it taking into account teacher’s corrections. Students will answer the teacher’s questions about meaning and vocabulary from page 2.</td>
<td>Board, markets and Mowgli’s book.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1 Review</td>
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<tr>
<td>2 Warm up</td>
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<tr>
<td>3 New topic introduction</td>
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<tr>
<td>PRACTICE</td>
<td>Teacher will make them to listen and follow the reading on page number four. Then Teacher will explain the vocabulary and make them to use their dictionaries in order to comprehend the text. Then teacher will make them to read aloud after listening the tape recorder.</td>
<td>They will listen and follow the reading on page number four. Then they will look for the meaning of some words and they will comprehend the text for their own. Again, students will listen page number four and they will repeat and read it aloud.</td>
<td>Board, markets, Mowgli’s book and tape recorder.</td>
<td>20 minutes</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make them to answer a writing and a drawing activity in order to complete sentences in simple present and getting closer with a character from the story. Then Teacher will make them to pronounce all the vocabulary and write on their notebooks a glossary with the corresponding meaning.</td>
<td>They will complete sentences in simple present and draw a character from Mowgli’s story. They will write on their notebooks a glossary corresponding to all the words studied in class.</td>
<td>Pencil, colours, Mowgli’s book and English notebook.</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>
ANNEX E

LESSON PLAN 5 ROZFORD PRIMARY SCHOOL

GOAL:

Students will continue listening and reading Mowgli’s book and they will answer writing and vocabulary activities based on page number 6.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences based on Mowgli’s book.
- Students will practice new vocabulary such as adjectives and verbs.
- Students will organize a glossary on their notebooks taking into account the cue words from page number 6.

LANGUAGE PATTERNS:

Simple present tense, vocabulary such as:

Sad
Happy
Leave
Walk
Sleep
Hiding
Wind around
Awake
Shouts
Loudly

Review:
Hunting
Hears
Crying
Hungry
Mancub
Feed
Grow up
Tiger
Eat
Go Back
Village
Safe
## Table 5. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make a review of pages 2 and 4 asking students about vocabulary meaning and characters from Mowgli’s story. Teacher will make them to read page 6.</td>
<td>Students will read aloud pages 2 and 4 and pronounce them taking into account teacher’s corrections. Students will answer the teacher’s questions about meaning and vocabulary from pages 2 and 4.</td>
<td>Board, markets and Mowgli’s book.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1 Review</td>
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<tr>
<td>2 Warm up</td>
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<tr>
<td>3 New topic introduction</td>
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<tr>
<td>PRACTICE</td>
<td>Teacher will make them to listen and follow the reading on page number six. Then Teacher will explain the vocabulary and make them to use their dictionaries in order to comprehend the text. Then teacher will make them to read aloud after listening the tape recorder.</td>
<td>They will listen and follow the reading on page number six. Then they will look for the meaning of some words and they will comprehend the text for their own. Again, students will listen page number six and they will repeat and read it aloud.</td>
<td>Board, markets, Mowgli’s book and tape recorder.</td>
<td>20 minutes</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make them to answer two writing activities in order to complete sentences in simple present and identify opposites. Teacher will make them to pronounce all the vocabulary and write on their notebooks a glossary with the corresponding meaning.</td>
<td>They will write on their notebooks a glossary corresponding to all the words studied in class.</td>
<td>Pencil, Mowgli’s book and English notebook.</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>
ANNEX F

LESSON PLAN 6 ROZFORD PRIMARY SCHOOL

GOAL:

Students will continue listening and reading Mowgli’s book and they will answer writing and game activities based on page number 8.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences based on Mowgli’s book.
- Students will practice new vocabulary through mimic and facial expression.
- Students will organize a glossary on their notebooks taking into account the cue words from page number 8.

LANGUAGE PATTERNS:

Simple present tense, vocabulary such as:

Sad               Bite
Happy             Slither
Leave             Loud noise
Walk              Wake up
Sleep             Follow
Hiding
Wind around
Awake
Shouts
Loudly

Review:
Hunting
Hears
Crying
Hungry
Mancub
Feed
Grow up
Tiger
Eat
Go Back
Village
Safe
Table 6. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make them to portray all the vocabulary worked in last classes in order to check meaning too. Teacher will make them to read page 8.</td>
<td>A student will participate portraying a word in front of the class and the others will say the right answer.</td>
<td>Board, markets.</td>
<td>15 minutes</td>
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</tr>
<tr>
<td>1 Review</td>
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<td>2 Warm up</td>
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<tr>
<td>3 New topic introduction</td>
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<tr>
<td>PRACTICE</td>
<td>Teacher will make them to listen and follow the reading on page number eight. Teacher will explain the vocabulary and make them to use their dictionaries in order to comprehend the text. Then teacher will make them to read aloud after listening the tape recorder.</td>
<td>They will listen and follow the reading on page number eight. Then they will look for the meaning of some words and they will comprehend the text for their own. Again, students will listen page number eight and they will repeat and read it aloud.</td>
<td>Board, markets, Mowgli’s book and tape recorder.</td>
<td>20 minutes</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make them to answer a listening activity in order to repeat and write a sentence in simple present. Teacher will make them to pronounce all the vocabulary and write on their notebooks a glossary with the corresponding meaning.</td>
<td>Students will listen, repeat and write the right answer. They write on their notebooks a glossary corresponding to all the words studied in class.</td>
<td>Pencil, Mowgli’s book and English notebook.</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>
ANNEX G

LESSON PLAN 7 ROZFORD PRIMARY SCHOOL

GOAL:

Students will continue listening and reading Mowgli’s book and they will listen and repeat some sentences and work with vocabulary based on page number 10.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences based on Mowgli’s book.
- Students will practice prepositions like behind and in front of, on.
- Students will organize a glossary on their notebooks taking into account the cue words from page number 10.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

Feet
On
Ground
March
Forget
Remember
<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make them to read aloud Mowgli’s book from page two to eight. Through reading teacher will ask and check vocabulary meaning.</td>
<td>Students will read by periods Mowgli’s book and while they read they will answer questions about vocabulary.</td>
<td>Board, markets, Mowgli’s book.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1 Review</td>
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</tr>
<tr>
<td>2 Warm up</td>
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<tr>
<td>3 New topic introduction</td>
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<tr>
<td>PRACTICE</td>
<td>Teacher will make a preposition’s game using behind and in front of. Teacher will make them to answer Who is behind of you? Who is in front of you? After that teacher will make them to read for their own page 10 taking into account some vocabulary that teacher will write on the board.</td>
<td>Students will answer and concentrate in the game. Then they will read and use their dictionaries taking into account the words that teacher will write on the board.</td>
<td>Board, markets, Mowgli’s book, dictionary.</td>
<td>20 minutes</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make them to listen and repeat some sentences based on page number 10 Then they will write opposites and draw on their notebooks the corresponding animals from a word square.</td>
<td>Students will listen and repeat the sentences. They will identify the corresponding opposites and then they will draw on their notebooks the relevant characters from the story.</td>
<td>Pencil, colours, Mowgli’s book, tape recorder and English notebook.</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>
ANNEX H

LESSON PLAN 8 ROZFORD PRIMARY SCHOOL

GOAL:

Students will continue listening and reading Mowgli’s book and they will draw and work with vocabulary based on pages number 12 and 14.

ENABLING OBJECTIVES:

• Through the use of simple present tense students will produce sentences based on Mowgli’s book.
• Students will practice animal’s vocabulary.
• Students will organize a glossary on their notebooks taking into account the cue words from page number 12 and 14.

LANGUAGE PATTERNS:

Simple present tense, vocabulary such as:

See
Do
Tell
Help
Bear
Panther
Tiger
Wolf
Python
Hot
River
Arrive
Looking for
<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRESENTATION</strong></td>
<td>Teacher will make them to review the character’s name and review which animal represent. Then teacher will explain through reading and mimic page 12. Teacher will motivate students to be attendant of Mowgli’s adventures since page 12 until the end of the story.</td>
<td>Students will answer the character’s name and their corresponding animal in the story. Then they will read page 12 and paying attention to teacher’s explanation.</td>
<td>Board, markets. Mowgli’s book.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1 Review</td>
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</tr>
<tr>
<td>2 Warm up</td>
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<tr>
<td>3 New topic introduction</td>
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<tr>
<td><strong>PRACTICE</strong></td>
<td>Teacher will write on the board a new glossary in order students look for their meaning to understand page 14. Teacher will make them to underline each word and identify its meaning.</td>
<td>Students will write on their notebooks each word and find the meaning in their dictionaries. They will underline every word and recognize its meaning.</td>
<td>Board, markets, notebook and dictionary.</td>
<td>20 minutes</td>
</tr>
<tr>
<td><strong>PRODUCTION</strong></td>
<td>Teacher will make them to listen and repeat pages 12 and 14 until they comprehend the story. Then teacher will make them to draw a new character from the story and answer an unscramble activity based on words from page 14.</td>
<td>Students will understand the story and identify the vocabulary worked in class. They will draw Baloo a Mowgli’s friend and then they will listen and find the right words of an unscramble activity.</td>
<td>Pencil, colours, Mowgli’s book, tape recorder and English notebook.</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>
ANNEX I

LESSON PLAN 9 ROZFORD PRIMARY SCHOOL

GOAL:

Students will continue listening and reading Mowgli’s book and they will work in vocabulary activities based on pages number 16, 18 and 20.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences based on Mowgli’s book.
- Students will practice adjective’s vocabulary.
- Students will organize a glossary on their notebooks taking into account the cue words from page number 16, 18 and 20.

LANGUAGE PATTERNS:

Simple present tense, vocabulary such as:

- Take
- Rescue
- Whisper
- Grab
- Start
- Silly
- Laugh
- Run away
- Fall asleep
- Guard

Adjective’s Review

- Small
- Slippery
- Asleep
- Silly
- Big
- Happy
### Table 9. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will explain some kinds of dancing like ballet – Scottish – ballroom and tap through some pictures. Teacher will make them to narrate the story until last class.</td>
<td>Students will identify each dancing. Then they will tell the story using character’s name and applying vocabulary.</td>
<td>Board, markets. Mowgli’s book.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1 Review</td>
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<tr>
<td>2 Warm up</td>
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<tr>
<td>3 New topic introduction</td>
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<tr>
<td>PRACTICE</td>
<td>Teacher will write on the board a new glossary in order students look for their meaning to understand pages 16, 18 and 20. Teacher will make them to underline each word and identify its meaning.</td>
<td>Students will write on their notebooks each word and find the meaning in their dictionaries. They will underline every word and recognize its meaning.</td>
<td>Board, markets, notebook and dictionary.</td>
<td>20 minutes</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make them to listen and repeat pages 16, 18 and 20 until they comprehend the story. Then teacher will make them to complete and write some sentences. After that teacher will make them to listen and write the correct adjective under each picture.</td>
<td>Students will understand the story and identify the vocabulary worked in class. They will write sentences in simple present and make a review of adjective’s vocabulary.</td>
<td>Pencil, Mowgli’s book, tape recorder and English notebook.</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>
GOAL:

Students will continue listening and reading Mowgli’s book and they will portray some vocabulary through Simon says game based on page Mowgli’s story.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences based on Mowgli’s book.
- Students will practice vocabulary through corporal expression.
- Students will organize a glossary on their notebooks taking into account the cue words from page number 22.

LANGUAGE PATTERNS:

Simple present tense, vocabulary such as:

Feed
Bite
Behind
In front of
Dance
Drag away
Look for
Rescue
Whisper
Grab
Laugh
Asleep
Guard
Table 10. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make them to play Simon says in order to review vocabulary from Mowgli’s story and for following commands and understand teacher’s orders.</td>
<td>Students will play and do exactly what teacher will say. They will demonstrate that they can understand and follow orders.</td>
<td>Board, markets.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1 Review</td>
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<tr>
<td>2 Warm up</td>
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</tr>
<tr>
<td>3 New topic introduction</td>
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<tr>
<td>PRACTICE</td>
<td>Teacher will write on the board a new glossary in order students look for their meaning to understand page 22. Teacher will make them to underline each word and identify its meaning.</td>
<td>Students will write on their notebooks each word and find the meaning in their dictionaries. They will underline every word and recognize its meaning.</td>
<td>Board, markets, notebook and dictionary.</td>
<td>20 minutes</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make them to listen and repeat page 22 until they comprehend the story. Then teacher will make them to listen, repeat and complete some sentences. After that teacher will make them to find vocabulary from Mowgli’s story in a word snake.</td>
<td>Students will understand the story and identify the vocabulary worked in class. They will write sentences in simple present and find review vocabulary from the story.</td>
<td>Pencil, Mowgli’s book, tape recorder and English notebook.</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>
GOAL:

Students will continue listening and reading Mowgli’s book and they will draw and write sentences in simple present based on page 24 and 26.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences based on Mowgli’s book.
- Students will practice vocabulary through corporal expression.
- Students will organize a glossary on their notebooks taking into account the cue words from pages number 24 and 26.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

Dinner
Show
Teeth
Jump
Tail
Strong
Fire
Pick up
Wave
Shout
Burn

Review

Feed Laugh
Bite Asleep
Behind Guard
In front of
Dance
Drag away
Look for
Rescue
Whisper
Grab
### Table 11. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRESENTATION</strong></td>
<td>Teacher will make them to review glossary from page 22. Teacher will make them to play Tingo Tango game in order to select a student to portray a word from Mowgli’s vocabulary.</td>
<td>Students will play and portray the corresponding word by corporal and facial expression they won’t speak and the others will answer.</td>
<td>Board, markets.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1 Review</td>
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</tr>
<tr>
<td>2 Warm up</td>
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<tr>
<td>3 New topic介绍</td>
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<tr>
<td><strong>PRACTICE</strong></td>
<td>Teacher will write on the board a new glossary in order students look for their meaning to understand page 24 and 26 and teacher will make them to draw it.</td>
<td>Students will write and draw on their notebooks each word and find the meaning in their dictionaries. They will underline every word and recognize its meaning.</td>
<td>Pencil, colours, Board, markets, notebook and dictionary.</td>
<td>20 minutes</td>
</tr>
<tr>
<td><strong>PRODUCTION</strong></td>
<td>Teacher will make them to listen and repeat pages 24 and 26 until they comprehend the story. Then teacher will make them to draw a character form the story and complete some sentences in simple present.</td>
<td>Students will understand the story and identify the vocabulary worked in class. They will draw Shere Khan and write sentences in simple present.</td>
<td>Pencil, Mowgli’s book, tape recorder and English notebook.</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>
GOAL:
Students will continue listening and reading Mowgli’s book and they will draw and
write sentences in simple present based on page 28 and 30.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences
  based on Mowgli’s book.
- Students will make a self evaluation about their Mowgli’s vocabulary
  comprehension.
- Students will organize a glossary on their notebooks taking into account the
cue words from pages number 28 and 30.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

- Hide
- Friend
- Young
- Walk
- Wear
- Pretty
- Dress
- Carry
- Jar

Mowgli’s vocabulary list:

<table>
<thead>
<tr>
<th>Hear</th>
<th>Grow up</th>
<th>Wind around</th>
<th>Remember</th>
<th>Arrive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tiger</td>
<td>Baby</td>
<td>Awake</td>
<td>See</td>
<td>Looking for</td>
</tr>
<tr>
<td>Eat</td>
<td>Crying</td>
<td>Bite</td>
<td>Do</td>
<td>Take</td>
</tr>
<tr>
<td>Go Back</td>
<td>Hunting</td>
<td>Slither</td>
<td>Tell</td>
<td>Rescue</td>
</tr>
<tr>
<td>Village</td>
<td>Sad</td>
<td>Follow</td>
<td>Help</td>
<td>Whisper</td>
</tr>
<tr>
<td>Happy</td>
<td>Shouts</td>
<td>Wake up</td>
<td>Bear</td>
<td>Grab</td>
</tr>
<tr>
<td>Leave</td>
<td>Loudly</td>
<td>Loud noise</td>
<td>Panther</td>
<td>Start</td>
</tr>
<tr>
<td>Walk</td>
<td>Safe</td>
<td>Feet</td>
<td>Tiger</td>
<td>Silly</td>
</tr>
<tr>
<td>Take</td>
<td>Cot</td>
<td>On</td>
<td>Wolf</td>
<td>Laugh</td>
</tr>
<tr>
<td>Wolf</td>
<td>Feed</td>
<td>Ground</td>
<td>Python</td>
<td>Run away</td>
</tr>
<tr>
<td>Call</td>
<td>Sleep</td>
<td>March</td>
<td>Hot</td>
<td>Fall asleep</td>
</tr>
<tr>
<td>Cub</td>
<td>Hiding</td>
<td>Forget</td>
<td>River</td>
<td>Guard</td>
</tr>
</tbody>
</table>
Dinner
Show
Teeth
Jump
Tail
Strong
Fire
Pick up
Wave
Shout
Burn
<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will write on the board vocabulary from pages 28 and 30 and teacher will make them repeat and pronounce. Then Teacher will make them to look for meaning.</td>
<td>Students will repeat and learn the pronunciation of each word. Students will use their dictionaries in order to understand pages 28 and 30.</td>
<td>Board, markets, dictionary, notebook.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1 Review</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>2 Warm up</td>
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</tr>
<tr>
<td>3 New topic introduction</td>
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<tr>
<td>PRACTICE</td>
<td>Teacher will make them to listen, repeat and read the end of the story. Teacher will make them to draw the last character form Mowgli’s story.</td>
<td>Students will listen, repeat and read pages 28 and 30 then they will draw a young girl from the story.</td>
<td>Pencil, colours, Board, markets, notebook, Mowgli’s book and dictionary.</td>
<td>20 minutes</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will demand to write on their notebooks a list of Mowgli’s vocabulary in order to make them to do a self evaluation about what words they know and learn during their reading process.</td>
<td>Students will write Mowgli’s vocabulary list and they will write their meaning in Spanish but just the words they only know and learn from the list. Student won’t use dictionary.</td>
<td>Pencil, English notebook.</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>
ANNEX M

LESSON PLAN 13 ROZFORD PRIMARY SCHOOL

GOAL:

Students will listen and read all Mowgli’s book and then they will repeat each page with good pronunciation.

ENABLING OBJECTIVES:

- Through the use of simple present tense students will produce sentences based on Mowgli’s book.
- Students will read aloud all the whole Mowgli’s story.
- Students will check their pronunciation of Mowgli’s vocabulary.

LANGUAGE PATTERNS:

Simple present tense, vocabulary such as:

<table>
<thead>
<tr>
<th>Hear</th>
<th>Grow up</th>
<th>Wind around</th>
<th>Remember</th>
<th>Arrive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tiger</td>
<td>Baby</td>
<td>Awake</td>
<td>See</td>
<td>Looking for</td>
</tr>
<tr>
<td>Eat</td>
<td>Crying</td>
<td>Bite</td>
<td>Do</td>
<td>Take</td>
</tr>
<tr>
<td>Go Back</td>
<td>Hunting</td>
<td>Slither</td>
<td>Tell</td>
<td>Rescue</td>
</tr>
<tr>
<td>Village</td>
<td>Sad</td>
<td>Follow</td>
<td>Help</td>
<td>Whisper</td>
</tr>
<tr>
<td>Happy</td>
<td>Shouts</td>
<td>Wake up</td>
<td>Bear</td>
<td>Grab</td>
</tr>
<tr>
<td>Leave</td>
<td>Loudly</td>
<td>Loud noise</td>
<td>Panther</td>
<td>Start</td>
</tr>
<tr>
<td>Walk</td>
<td>Safe</td>
<td>Feet</td>
<td>Tiger</td>
<td>Silly</td>
</tr>
<tr>
<td>Take</td>
<td>Cot</td>
<td>On</td>
<td>Wolf</td>
<td>Laugh</td>
</tr>
<tr>
<td>Wolf</td>
<td>Feed</td>
<td>Ground</td>
<td>Python</td>
<td>Run away</td>
</tr>
<tr>
<td>Call</td>
<td>Sleep</td>
<td>March</td>
<td>Hot</td>
<td>Fall asleep</td>
</tr>
<tr>
<td>Cub</td>
<td>Hiding</td>
<td>Forget</td>
<td>River</td>
<td>Guard</td>
</tr>
<tr>
<td>Dinner</td>
<td>Friend</td>
<td>Young</td>
<td>Wear</td>
<td>Pretty</td>
</tr>
<tr>
<td>Show</td>
<td>Dress</td>
<td>Carry</td>
<td>Jar</td>
<td></td>
</tr>
<tr>
<td>Teeth</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jump</td>
<td></td>
<td></td>
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<tr>
<td>Tail</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strong</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Fire</td>
<td></td>
<td></td>
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<tr>
<td>Pick up</td>
<td></td>
<td></td>
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<tr>
<td>Wave</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shout</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Burn</td>
<td></td>
<td></td>
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<tr>
<td>Hide</td>
<td></td>
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</tr>
<tr>
<td>Walk</td>
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<td></td>
</tr>
</tbody>
</table>
### Table 13. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make them to pronounce all Mowgli’s vocabulary. Teacher will revise the meaning of Mowgli’s vocabulary list.</td>
<td>Students will repeat and learn the pronunciation of each word. They will show to their teacher the meanings of Mowgli’s vocabulary list.</td>
<td>Board, markets, notebook.</td>
<td>15 minutes</td>
</tr>
<tr>
<td>1 Review</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Warm up</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 New topic introduction</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>PRACTICE</td>
<td>Teacher will make them to listen twice all the whole Mowgli’s story.</td>
<td>Students will listen and the reading of Mowgli’s story with attention.</td>
<td>Mowgli’s book and tape recorder.</td>
<td>20 minutes</td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>After listening the whole story two times teacher will make them to read aloud each student period by period and check their pronunciation.</td>
<td>Students will read aloud one by one and by periods. They will read with good pronunciation.</td>
<td>Mowgli’s book</td>
<td>20 minutes</td>
</tr>
</tbody>
</table>
GOAL:

Students will see the movie – Mowgli - and they will analyze the similar parts between the book and the film and the different parts too.

ENABLING OBJECTIVES:

• Students will recognize the characters from Mowgli’s book in the movie
• They will associate some phrasal verbs from Mowgli’s book in the movie
• Students will answer a survey about English learning and practice through drama.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

Grow up
To wind round
Slither off
Loud noise
To drag away
To run off
To lick lips
<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Review</td>
<td>Teacher will make them to see the movie “Mowgli” taking into account the things alike and like between the book and the film.</td>
<td>Students will watch the film identifying all characters and different situations they have read in Mowgli’s book.</td>
<td>Television, DVD, Mowgli’s film.</td>
<td></td>
</tr>
<tr>
<td>2 Warm up</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 New topic introduction</td>
<td>Teacher will make them to identify some phrasal verbs from Mowgli’s book in the movie.</td>
<td>Students will recognize those phrasal verbs while they see the movie: Grow up - To wind round - Slither off - To drag away - To run off - To lick lips</td>
<td>Television, DVD, Mowgli’s film</td>
<td></td>
</tr>
<tr>
<td>PRACTICE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>After watching the movie teacher will make a feedback about similarities and differences between Mowgli’s book and the film. Then, teacher will make them to answer a survey about learning and practicing English through drama.</td>
<td>Students will socialize their opinions between Mowgli’s book and the film. After telling similarities and differences they will answer a survey about Mowgli’s story and English learning and practicing through drama.</td>
<td>Survey and pencils.</td>
<td></td>
</tr>
</tbody>
</table>
ENCUESTA

1. ¿Te parece importante aprender inglés?
   Sí ___
   No ___
   ¿Por qué? _________________________

2. ¿Cómo te gusta aprender el inglés?
   • Libro
   • Video
   • Teatro
   • Canciones
   • Otra ¿Cuál? __________________

3. ¿Has visto la película el libro de la selva?
   Sí ___
   No ___

4. ¿Cuál es tema del libro de la selva?
   • Un niño que se pierde en la selva
     Y lo llevan de vuelta a casa.
   • Un niño que le gusta cazar animales
     En medio de la selva.
   • Un niño que es criado por una familia de
     Lobos en la selva y es llevado por otros a la aldea.
   • Un niño que se enamora de una niña y
     La sigue hasta llegar a la aldea.

5. ¿Te gustó la historia, qué opinas de ella?
   • Buena
   • Mala
   • Me gustó
   • No me gustó
   ¿Por qué? _________________________

6. ¿Crees que la representación de la historia
   Sirve para aprender inglés?
   • Un poco
   • Mucho
   • Nada
GOAL:

Students will know Mowgli’s script and the characters they will play.

ENABLING OBJECTIVES:

- Students will recognize the characters from Mowgli’s book
- Students will sign a compromise for Mowgli’s play duties
- Students will accept to bring next class some objects for scenography of Mowgli’s play

LANGUAGE PATTERNS:

Simple present tense, vocabulary such as:

- Mowgli
- Family of wolves
- Bagheera
- Kaa
- Shere Khan
- Elephants
- Baloo
- Monkeys
- Louis
- Young girl

- Cot
- Baby toy
- Blanket
- Ball
- Lightning
- Burning branch
- Jar
<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will socialize with students Mowgli’s script, then, teacher will make them to think about which characters each student wants to play.                                                                tems will understand Mowgli’s script, which is based on Mowgli’s book. Students will choose one or two characters from Mowgli’s story in order to play them.</td>
<td>Mowgli’s script</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Review</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Warm up</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 New topic introduction</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRACTICE</td>
<td>Teacher will make them to choose the characters, meanwhile, teacher will write the names of each character. After that, teacher will make them to write a compromise on their notebooks about their responsibilities with Mowgli’s play. Teacher and students will sign it. Then, teacher will ask them to bring some objects for rehearsals in class.</td>
<td>Students will choose their favourite characters from Mowgli’s story and they will say to their teacher the characters they would like to play. Then, students write their compromises and sign it with teacher’s signature too. Students will compromise to bring some objects for Mowgli’s play like, a cot, a baby toy, a blanket, a ball, a Lightning, a burning branch And a jar</td>
<td>Board, markets, notebook.</td>
<td></td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make students to practice pronunciation of scene 1 from Mowgli’s play.</td>
<td>Students will read and pronounce their lines of scene 1 from Mowgli’s play taking into account teacher’s suggestions.</td>
<td>Mowgli’s script.</td>
<td></td>
</tr>
</tbody>
</table>
GOAL:
Students will start playing scene 1 from Mowgli’s play.

ENABLING OBJECTIVES:

- Students will recognize the characters from scene 1.
- Students will practice for first time English through drama.
- Students will realize teacher’s indications in scene 1.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

SCENE 1

Narrator 1: *Bagheera the panther is hunting. He hears a baby crying in a cot.*

Bagheera: It’s a mancub! He is hungry.

Narrator 1: *Bagheera takes the baby to mummy wolf. Mummy wolf feeds the baby with her cubs, and calls him Mowgli.*

Mummy wolf: Poor baby! His name will be Mowgli.
### Table 16. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make students to show him Mowgli’s objects for scene 1 and 2.</td>
<td>Students will choose the objects they think are properly for scene 1 and 2.</td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td>1 Review</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Warm up</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 New topic introduction</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRACTICE</td>
<td>Teacher will make them to pronounce lines from scene 1. After that, teacher will start to set and organize students in scene 1.</td>
<td>Students will practice pronunciation from scene 1 and they will learn their lines. Students will follow teacher’s indication in scene 1 from Mowgli’s play.</td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make students to practice scene 1 taking into account his indications. Teacher will encourage student’s concentration and promote joy what they do.</td>
<td>Students will play scene 1 for themselves following teacher’s indications and they will take into account pronunciation, movements in the setting, encourage and concentration.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ANNEX Q

LESSON PLAN 17 ROZFORD PRIMARY SCHOOL

GOAL:

Students will continue playing scene 1 and 2 from Mowgli’s play.

ENABLING OBJECTIVES:

- Students will recognize the characters from scene 1 and 2.
- Students will practice and learn English through drama.
- Students will realize teacher’s indications in scene 1 and 2.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

SCENE 1

Narrator 1: Bagheera the panther is hunting. He hears a baby crying in a cot.

Bagheera: It’s a mancub! He is hungry.

Narrator 1: Bagheera takes the baby to mummy wolf. Mummy wolf feeds the baby with her cubs, and calls him Mowgli.

Mummy wolf: Poor baby! His name will be Mowgli.

SCENE 2

Narrator 2: Mowgli grows up with the wolves. He plays with the wolf cubs.

Bagheera: Shere Khan, the man eating tiger is in the jungle. He eats little boys! Go back to the man village! It is safe there.

Narrator 2: Mowgli is sad to leave his wolf family.

Mowgli: I will miss you!

Wolves: We too! Take care! Bye Mowgli!

Narrator 2: Mowgli and Bagheera walk in the jungle.
Bagheera: Mowgli, let’s sleep here in this tree.

Python: This child is my dinner.

Mowgli: Help! Bagheera help me!
### Table 17. LESSON PLAN

| STAGES   | TEACHER’S ACTIVITIES                                                                                                                                                                                                 | STUDENT’S ACTIVITIES                                                                                                                                                                                                 | RESOURCES AND MATERIALS      | TIME |
|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|
| PRESENTATION | Teacher will make them to play scene 1 as a manner of review. Then, after teacher’s corrections and suggestions teacher will make them to play again but focus in concentration.                                      | Students will play scene 1 trying to remember what they did in last class. Then, they will play scene 1 after teacher’s observations. Taking into account concentration and pronunciation.                                               | Mowgli’s script                                                                                     |      |
| 1 Review | Students will play scene 1 trying to remember what they did in last class.                                                                                                                                       |                                                                                               |                                                                              |      |
| 2 Warm up | Students will play scene 1 after teacher’s observations. Taking into account concentration and pronunciation.                                                                                                       |                                                                                               |                                                                              |      |
| 3 New topic introduction | Students will play scene 1 after teacher’s observations. Taking into account concentration and pronunciation.                                                                                                      |                                                                                               |                                                                              |      |
| PRACTICE | Teacher will make them to read aloud scene 2. After that, teacher will start to set and organize students in scene 2.                                                                                               | Students will practice pronunciation from scene 2 and they will learn their lines. Students will follow teacher’s indication in scene 2 from Mowgli’s play.                                                                 | Mowgli’s script                                                                                     |      |
| PRODUCTION | Teacher will make students to practice scene 1 and 2 taking into account his indications. Teacher will encourage student’s concentration and promote joy what they do.                                        | Students will play scene 1 and 2 for themselves following teacher’s indications and they will take into account pronunciation, movements in the setting, encourage and concentration. |                                                                               |      |
ANNEX R
LESSON PLAN 18 ROZFORD PRIMARY SCHOOL

GOAL:
Students will play scene 1 and scene 2 from Mowgli’s play.

ENABLING OBJECTIVES:

- Students will portray through playing scene 1 and 2.
- Students will practice and learn English through drama.
- Students will realize teacher’s indications in scene 1 and 2.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

SCENE 1

Narrator 1: *Bagheera the panther is hunting. He hears a baby crying in a cot.*

Bagheera: It’s a mancub! He is hungry.

Narrator 1: *Bagheera takes the baby to mummy wolf. Mummy wolf feeds the baby with her cubs, and calls him Mowgli.*

Mummy wolf: Poor baby! His name will be Mowgli.

SCENE 2

Narrator 2: *Mowgli grows up with the wolves. He plays with the wolf cubs.*

Bagheera: Shere Khan, the man eating tiger is in the jungle. He eats little boys! Go back to the man village! It is safe there.

Narrator 2: *Mowgli is sad to leave his wolf family.*

Mowgli: I will miss you!

Wolves: We too! Take care! Bye Mowgli!

Narrator 2: *Mowgli and Bagheera walk in the jungle.*
Bagheera: Mowgli, let’s sleep here in this tree.

Python: This child is my dinner.

Mowgli: Help! Bagheera help me!
Table 18. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make them to copy on their notebooks Mowgli’s script with all scenes and then students will underline the lines they will play.</td>
<td>Students will write on their notebooks Mowgli’s script and underline each corresponding character line, in order to get closer with the performance.</td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td>1 Review</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Warm up</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 New topic</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>introduction</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRACTICE</td>
<td>Teacher will make them to play scene 1 and 2 as a manner of review. Then, after teacher’s corrections and suggestions teacher will make them to play again but focus in concentration, movements and voice.</td>
<td>Students will play scene 1 and 2 trying to remember what they did in last class. Then, they will play scene 1 and 2 after teacher’s observations. Taking into account their own corrections, concentration and pronunciation.</td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make students to play scene 1 and 2 more and more in order to get a good play. Also, Teacher will encourage student’s concentration and promote joy what they do.</td>
<td>Students will play scene 1 and 2 constantly for themselves following teacher's indications and they will take into account pronunciation, movements in the setting, encourage and concentration.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
GOAL:
Students will play scenes 3 and 4 from Mowgli’s play.

ENABLING OBJECTIVES:

- Students will portray scenes 3 and 4.
- Students will practice and learn English through drama.
- Students will realize teacher’s indications in scenes 3 and 4.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

SCENE 3

Narrator 1: Next morning, a loud noise awakens Mowgli.

Elephants: One, two! One, two!

Narrator 1: He is so happy, he forgets about Bagheera. Soon Mowgli is lost.

Narrator 2: Mowgli sees a big bear. It is dancing and singing.

Baloo: Hello, I’m Baloo. What are you doing in my jungle?

Mowgli: I was marching behind the elephants and now I’m lost.

Baloo: I will help you!

SCENE 4

Narrator 2: Baloo floats on his back in a river and goes to sleep. Some monkeys drag Mowgli away.

Baloo: Mowgli, where are you?

Bagheera: Hi, Baloo! Have you seen a mancub called Mowgli? I’m looking for him.

Baloo: Oh! Me too! Let’s find him!
### Table 19. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENT'S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will start portraying the second part of Mowgli’s play, with a new casting. First, teacher will check pronunciation until they will get it.</td>
<td>Students will ask to their teacher to support them in pronunciation and they will pay attention to teacher’s indications and memorize their lines.</td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td>1 Review</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Warm up</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 New topic</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>introduction</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRACTICE</td>
<td>After revising pronunciation, teacher will make students to begin portraying scene 3, marking movements in the set and telling students the way they should say their lines. The same work with scene 4.</td>
<td>Students will start portraying scene 3 and 4 paying attention to teacher’s advices.</td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>After building these scenes teacher will make some suggestions for getting a better play like speak louder, do not use Spanish language if there is a mistake during the play, pronounce well and paying attention to their partners in the scenes through listening. Then, students will play all scenes 1, 2, 3 and 4.</td>
<td>Students will take into account teacher’s recommendations to get a good play. They will apply them at the moment of playing. Students will be organized and concentrated to play the first four scenes and paying attention to their entrances and exits on the set.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ANNEX T

LESSON PLAN 20 ROZFORD PRIMARY SCHOOL

GOAL:

Students will play scenes 3, 4 and 5 from Mowgli’s play.

ENABLING OBJECTIVES:

- Students will portray scenes 3, 4 and 5.
- Students will practice and learn English through drama.
- Students will realize teacher’s indications in scenes 3, 4 and 5.

LANGUAGE PATTERNS:

Simple present tense, vocabulary such as:

SCENE 3

Narrator 1: Next morning, a loud noise awakens Mowgli.

Elephants: One, two! One, two!

Narrator 1: He is so happy, he forgets about Bagheera. Soon Mowgli is lost.

Narrator 2: Mowgli sees a big bear. It is dancing and singing.

Baloo: Hello, I’m Baloo. What are you doing in my jungle?

Mowgli: I was marching behind the elephants and now I’m lost.

Baloo: I will help you!

SCENE 4

Narrator 2: Baloo floats on his back in a river and goes to sleep. Some monkeys drag Mowgli away.

Baloo: Mowgli, where are you?

Bagheera: Hi, Baloo! Have you seen a mancub called Mowgli? I’m looking for him.

Baloo: Oh! Me too! Let’s find him!
**SCENE 5**

**Narrator 1:** The monkeys take Mowgli to their king. Louis, the king loves to dance.

**Louis:** I am the king of the swingers. We will have a dance for you.

**Baloo:** Bagheera. Look there.

**Bagheera:** It’s Mowgli.

**Baloo:** We must rescue Mowgli.

**Bagheera:** Now, Baloo! You dance with the monkeys. I will grab Mowgli.

**Narrator 1:** Baloo stars dancing with the monkeys and they laugh at him.

**Mowgli:** Hello, Baloo! What are you doing here?

**Baloo:** Sc ape with us now, Mowgli!

**Narrator 2:** Bagheera, Baloo and Mowgli run away. Mowgli falls asleep and the bear and the panther guard him.
<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make them to play scenes 3 and 4 as a review to continue with part 2 and scene 5.</td>
<td>Students will take positions and they will start playing scenes 3 and 4.</td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Review</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Warm up</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>New topic introduction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRACTICE</td>
<td>Teacher will make them to start portraying scene 5 after checking pronunciation from students who play in that scene. Teacher will demand concentration, silence and organization as in classroom as on the set.</td>
<td>Students will play scene 5 following teacher’s suggestions about movements on the set and the way they will say their lines.</td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make them to play all the second part many times until they will get it and taking into account teacher’s recommendations.</td>
<td>Students will play scene 3, 4 and 5 several times in order to learn and practice what they will do and say in second part.</td>
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</tr>
</tbody>
</table>
GOAL:
Students will play and record in video part one and two.

ENABLING OBJECTIVES:

- Students will portray scenes 1, 2, 3, 4 and 5.
- Students will practice and learn English through drama.
- Teacher will record in video the first two parts from the play.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

Lines from part 1 and 2.
## Table 21. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make them to play scenes 3, 4 and 5 as a review</td>
<td>Students will take positions and they will start playing scenes 3, 4 and 5.</td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td>1 Review</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>2 Warm up</td>
<td>Teacher will make them to play scene 5 adding music in order to organize their movements on the set.</td>
<td>Students will play scene 5 following teacher’s suggestions about movements on the set and the way they will say their lines.</td>
<td></td>
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</tr>
<tr>
<td>3 New topic introduction</td>
<td>Teacher will make them to play the first two parts of Mowgli’s story as a rehearsal to record a video.</td>
<td>Students will play part 1 and 2 taking into account all suggestions received for their teacher in last classes.</td>
<td></td>
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</tr>
<tr>
<td>PRACTICE</td>
<td></td>
<td></td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td>PRODUCTION</td>
<td>Teacher will make them to play parts 1 and 2 while he will be recording these scenes.</td>
<td>Students will play scenes 1, 2, 3, 4 and 5 while their teacher will record them.</td>
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</tbody>
</table>
ANNEX V

LESSON PLAN 22 ROZFORD PRIMARY SCHOOL

GOAL:

Students will play the final part and then all the story.

ENABLING OBJECTIVES:

- Students will portray scenes 6, 7 and 8.
- Students will practice and learn English through drama.
- Students will realize teacher’s indications in scenes 6, 7 and 8.

LANGUAGE PATTERNS:
Simple present tense, vocabulary such as:

SCENE 6

Mowgli: Where are we going?

Baloo: We are going to the man village.

Mowgli: No! I want to stay in the jungle with all my friends.

SCENE 7

Narrator 1: Shere Khan, the man eating tiger, sees Mowgli and licks his lips

Shere Khan: I am hungry. I will have Mowgli for my dinner!

Narrator 1: Shere Khan snarls and shows his big teeth. He is ready to jump on Mowgli.

Narrator 2: Baloo grabs the tiger’s tail. A flash of lightning stars a fire and Mowgli picks up a burning branch.

Shere Khan: No! No!

Mowgli: Thanks Baloo for saving my life!

SCENE 8

Narrator 1: Mowgli and Bagheera go to see the man village. They hide in some bushes.
**Mowgli:** Isn’t she pretty.

**Bagheera:** Mowgli is back where he belongs.
### Table 22. LESSON PLAN

<table>
<thead>
<tr>
<th>STAGES</th>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENT’S ACTIVITIES</th>
<th>RESOURCES AND MATERIALS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENTATION</td>
<td>Teacher will make them to pronounce scenes 6, 7 and 8 and demanded them to learn.</td>
<td>Students will pronounce and ask to the teacher the words they do not know to pronounce.</td>
<td>Mowgli’s script</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Students will pronounce and ask to the teacher the words they do not know to pronounce.</td>
<td>Students will play scenes 6 and 7 following teacher’s suggestions about movements on the set and the way they will say their lines.</td>
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<td></td>
<td>After ending with those scenes, teacher will make them to play scene 8.</td>
<td>Students will play scene 8 taking into account all suggestions received for their teacher in class.</td>
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</tr>
<tr>
<td>PRACTICE</td>
<td>Teacher will make them to play scenes 6 and 7, taking into account the voice and the movements on the set.</td>
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<td></td>
<td>Then, teacher will make them to play the story, it means, all the three parts.</td>
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<tr>
<td>PRODUCTION</td>
<td>Teacher will make them to play final part several times.</td>
<td>Students will play final part, scenes 6, 7 and 8 several times in order to learn it.</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Then, teacher will make them to play the story, it means, all the three parts.</td>
<td>Students will play all the entire Mowgli’s play, taking into account teacher’s indications, like speak aloud, be quiet while others students act, do not use Spanish to</td>
<td></td>
<td></td>
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</tbody>
</table>
advertise something in a scene, correct their pronunciation, and they have to be concentrated.