

Clown Theatrical Games: Fostering Oral Interaction Skills through Cooperative Learning

Paula Nathalia Yaya Caro

Thesis adviser: Johanna Montano Moreno

Universidad Pedagógica Nacional

Facultad de Humanidades

Departamento de Lenguas

November 2020

Table of Contents

Abstract.....	7
Resumen.....	8
Chapter 1: Problem	9
Local Context.....	9
Institutional Context.....	10
Participants.....	11
Diagnosis.....	13
Statement of the problem	15
Rational of the study	16
Research Question	18
Research Objectives.....	18
General research objective	18
Specific research objectives.....	18
Chapter 2: Theoretical Framework and Literature Review	19
State of arts	19
Theoretical framework.....	23
Clown Theatrical Games in EFL	23
Oral Interaction Skills.....	27
Cooperative Learning (CL).....	31
Chapter 3: Research Design.....	34
Research paradigm.....	34
Type of research.....	35

Data Collection Instruments	36
Data source #1.....	36
Survey.	37
Video Recordings.....	37
Field notes.	37
Diagnostic test.....	38
Data collection procedures.....	38
Ethical considerations	39
Data Analysis Approach Proposed	39
Chapter 4: Pedagogical and didactic proposal	41
Curricular vision	41
Vision of Language.....	41
Vision of Learning	42
Vision of the classroom	43
Institutional Design.....	44
Cycle one: Discovering the Clown's Life.....	49
Cycle two: Let's talk to my partner	50
Cycle three: Go to the stage all together.....	52
CYCLE 1: Lesson plan 1: What is Clown?.....	53
Annex 1. Video in English: DFI Clown Workshop: Introducing the clown.	55
Annex 2. Materials for the clown's nose: paintings, paintbrush, and egg buckets.	55

Annex 3. Labels with vocabulary (8 centimeters long and 15 centimeters width approximately)	56
Annex 4. Workshop 1: What is a clown?	57
CYCLE 1: Lesson plan 2: Types of Clowns.....	59
Annex 1. Posters of the clowns (50 centimeters width, and 100 centimeters long approximately)	60
Annex 2. Workshop 2: Types of clowns.....	61
Annex 3: Socialization format sample.....	63
CYCLE 2: Lesson plan 1: What are they doing?.....	64
Annex 1. Script: OBSESSIVES.....	66
Annex 2. The audience’s posters. (30 centimeters long, and 50 centimeters width approximately)	67
Annex 3. Labels of Clowns’ answers. (10 centimeters long and 20 centimeters width approximately)	67
Annex 4. Clowns’ song sample: Circus music	68
Annex 5. Socialization format sample	68
CYCLE 2: Lesson plan 2: Preparing myself with my friend.....	69
Annex 1. Adapted scripts samples	70
Annex 2. Socialization format sample	72
CYCLE 2: Lesson plan 3: in the stage with my Siamese	73
Annex 1. Idioms Sample (5 centimeters long and 15 centimeter width approximately)	74

Annex 2. Alphabet sample (5 centimeters long and 5 centimeters width approximately)	74
Annex 3. Little sheets with a number sample. (10 long and 10 width approximately each).....	75
Annex 4. Socialization format sample	76
CYCLE 3: Lesson plan 1: Go to the stage all together.....	77
Annex 1. Labels with short orders sample (5 centimeters long, and 10 centimeters width)	78
Annex 2. Script 1: Pepillo and his enemy with a mustache.....	79
Annex 3. Script 2: The victory day	81
Annex 4. Script 3: Bonice, Bonice.....	83
Annex 5. Socialization format	84
CYCLE 3: Lesson plan 2: On the stage with my age	85
Annex 1. Socialization format	86
Chapter 5: Implications and Conclusions	87
Possible Impacts of the proposal.....	90
Limitations	91
<p>Due to the “CoViD-19 Pandemic”, it was not possible to apply the pedagogical innovation proposal which necessitated a reformulation in the study in terms of structure, objectives and intervention phase; this is the major restriction of the proposal development. However, taking into account a hypothetical or ideal situation, there could be some other challenges that would delay the immediate implementation in the</p>	

procedures to completely reassure the development of lesson planning and should be considered.	91
Further research	92
References.....	93
Annexes.....	99
Annex 1. Student’s diagnostic survey sample	99
Annex 2. Field note sample	100
Annex 3. Diagnostic test.....	103
Annex 4. Consent form sample.....	105

List of figures

Figure 1. Visual Representation of the constructors of the study and their interrelations. Own source.	33
---	----

List of tables

Table 1. Plan of triangulation of the proposed instruments	36
Table 2. Pedagogical Proposal. Cycles of implementation.....	45

Abstract

The present proposal follows a qualitative paradigm and aims at fostering Oral Interaction Skills through the use of Clown Theatrical Games as a didactic and pedagogical strategy in fifth graders at the Prado Veraniego School. Through the implementation of data collection instruments, it was found that the students from 503 did not practice oral activities in English classes. As a consequence, they did not interact in English at any time. However, this group was very outgoing and the students had a great attitude towards the activities that the teacher proposed, a factor which impacted the progression of the study positively. Furthermore this proposal claims to give the participants a motivating and interesting environment using real-life situations with some humor to promote their communicative competence; especially interaction. Finally, it is expected that students mainly improve their Oral Interaction performance together within a cooperative framework.

However, it is important to mention that because of the current global pandemic that we are living, it was not possible to implement the study resulting in the creation of a pedagogical innovation proposal instead of a research project.

Key words: Oral Interaction Skills, Clown Theatrical Games, Cooperative Learning,

Resumen

La presente propuesta de investigación tiene un paradigma cualitativo que apunta a fomentar habilidades orales y de interacción a través de Juegos Teatrales Clown como una estrategia pedagógica en estudiantes de quinto grado en el colegio Prado Veraniego. Mediante la implementación de algunos instrumentos de recolección de datos, se encontró que los estudiantes no hacen actividades orales en la clase de inglés. Como consecuencia, ellos no interactúan en inglés en ningún momento. Sin embargo, este grupo era muy extrovertido. Los estudiantes tenían una buena actitud frente a lo que la profesora proponía, lo que fue un hecho importante a considerar en esta propuesta. Al final de esta propuesta, se espera que los estudiantes fomenten principalmente su desempeño oral y de interacción dentro de un ambiente de aprendizaje cooperativo.

Sin embargo, es importante mencionar que debido a la situación actual de pandemia por la que estamos atravesando mundialmente, no fue posible implementar el estudio obteniendo como resultado una propuesta de innovación pedagógica en vez de un proyecto de investigación.

Palabras claves: Habilidades Orales y de Interacción, Juegos Teatrales Clown, Aprendizaje Cooperativo.

Chapter 1: Problem

Local Context

This proposal was designed as a response to the needs identified in a group of students 503 at Prado Veraniego School. This institution was founded forty years ago approximately, in a donated zone which had a small school called “Palomera”. In 1960, the MEN (National Ministry of Education in English) promoted its construction as Prado I; in 2002, Prado II was built; and in the middle of 2003, it was denominated as Prado Veraniego School I.E.D. (Department Educational Institution in English). Nowadays, focus its teaching on an integrated education based on administration.

Prado Veraniego School has two branches with 1645 students approximately; the B branch is for students from kinder- garden to fourth grade, and the A branch is for students from fifth grade to eleventh grade. The school schedules teachers and students in mornings and afternoons. The current proposal was designed based on the diagnosis made to a group in B branch (2019-2). Both branches are located in *Prado Veraniego neighborhood* which belongs to locality 11 in *Suba* in the northwestern side of the Capital District. According to the Bogotá Mayorality; it is the fourth largest locality in the capital city.

As it was mentioned before, this study was conceived to be developed in A branch which is situated at *Carrera 53a N 128-51*. It is assembled in 4 big buildings of classrooms with three floors each one designed to have 32 to 37 students. These classrooms have a video beam and a computer each. There are coordinator, academic counselor, teachers’ offices as well as a library, and an informatics’ room. In the back side, there is a schoolyard for sports activities and the break-time. The restrooms are divided by genders on each floor. There is also a cafeteria with a big space where students usually have lunch.

Institutional Context

According to “*el manual de convivencia*”, a document that contains the rules, procedures, and aspects that organize and regulate the school, the Institutional Educational Project (PEI 2018) follows the motto “Quality Communication towards human development”. This perspective prompts an effective communication among students to educate, and prepare competitive spaces in different courses, where students had the possibility to learn in different ways. For the school, it seems to be relevant to maintain efficient communication to make a society with values and principles such as: respect, love, honesty, and commitment. Therefore, elementary students receive an emphasis on communication based on human rights.

Regarding the institutional mission, Prado Veraniego School attempts to generate and strengthen cognitive, social, and practical processes towards the education of human beings. Thus, constructive communication fosters values and allows students to build mighty relations with others. In this sense, the institution promotes scenarios for dialogue as a resource to improve the educational environment. On the other hand, its vision is orientated to position the school at the local and national level by 2020 as an institution that prepares committed people to their personal human development for life. They should achieve their academic education, and lead positive processes of social change to enable a peaceful coexistence that allows the creation of a fair and supportive country.

Prado Veraniego School has a social, cognitive, and pedagogical approach which privileges the learning processes with constructions of abilities and social though development that take place based on mental, attitudinal, and methodological human conceptions. In that sense, following the Vigotsky paradigm, the school has as one of its main goals to encourage

students to learn through interaction to achieve comprehensive development where the context is essential to the learning process.

Participants

The target population in the current proposal was composed by fifth graders, specifically Grade 503 in 2020 first semester. According to the head teacher, they did not follow a structured syllabus and neither had they had a graduated English teacher. Instead, they were given English classes by practitioners or by the head teacher who had a different emphasis. This group of students consisted of 18 girls and 19 boys with an average age ranging from 9 to 13 years from which three were from Venezuela. They had different characteristics in terms of socio – affective and academic aspects; therefore, it was necessary to apply a survey (See annex 1) that gathers and informs deeply about the students' background and context.

According to the survey applied (See annex 1), concerning housing, most of the students live in Prado Veraniego, Ciudad Jardin Norte, and Spring which are neighborhoods of the locality "Suba". The majority walk to the school, only a few of them take the school bus. In regards to family matters more than half live in nuclear families, some live in an extended family, and a few live in a single parent family. Although most of the students feel comfortable at home, some do not feel the same way because their relatives tend to fight frequently. In most of the cases, a member of the nuclear family is the one in charge of the assistance of students' homework. When the students were asked if they liked their school, the great major part expressed that they felt good, while others felt indifferent or disinterested. They were also asked about how their relationship with their classmates was, to which more than a half said *pleasant*, and the rest manifested having other feelings as indifference or insecure. Another question was

about their favorite subject; in this question the students were allowed to choose more than one option whereby their answers were between English, sports, and arts.

Regarding the students' English level, first, they were asked if they had had extra English classes outside the school to learn English to which the majority pointed that they did not have classes outside school. Then, they were asked whether they liked English or not; the great deal of them replied that they did like the language in contrast with a few who responded that they did not like it. Besides, they might answer what their difficulties in English could be in order to practice communication taking into account speaking, writing, reading, and listening skills. Most of the students had problems with all of them except listening. As opposed, when they were asked to mention what their strengths could be; the great deal of them indicated *listening*. For the last questions, the students were allowed to choose more than one option.

When they were asked which preferred academic activity they have done so far in order to practice the target language, a variety of answers emerged. The students indicated that "sometimes" they did listen to music in English; the other half said that they did not listen to music in English. Moreover, they were asked whether they watched movies in English or not. Most of the students indicated that they did not watch movies in English, and only a few of them answered that they did watch movies in this language. Furthermore, they were asked about the kind of activities they would like to do in the classroom based on four choices they had available: *writing, dialogues, games, and crafts*. The results showed that the majority of them would like to play games in the class. Then, they would like to make crafts while learning the language. Finally, only a portion of them indicated that they would like to do activities related to writing.

Later on, the students were asked whether they would like to do oral activities in the classroom; more than half indicated *little*, and only a few of them said *very much*. In most of the testimonies, they brought up they do not have significant knowledge of English to practice these kinds of activities. At the end of the survey, the students answered about the importance of learning English in their lives. The results showed that a considerable amount of them actually conceived learning English very important for their lives, in contrast only a few of them disagreed.

Diagnosis

In order to characterize and support the population and the scholar context, some data instruments were used, such as: field notes based on observations (See annex 2) to describe their English classes, and a diagnostic test for the students (See annex 3) to identify the students' skills related to the language.

Concerning the language classes the students used to have, the field notes, which were based on observations from English and Spanish classes, were used to describe these classes. On the one hand, the students manifested their special interest in English classes; they were constantly asking questions in Spanish about some vocabulary, and they followed teacher's instructions in terms of class organization and routines. However, when the students were asked a simple question as: "what is your name?", the majority did not understand it. They asked for translation of every word that was said by the English practitioner. On the other hand, in terms of pre-observations, it was noticeable that they were very quiet during the writing activities in which they presented spelling mistakes in both: English and Spanish classes. It indicated that they were used to doing writing activities without oral practice. Thus, the field notes showed that

students actually were interested in the target language even though they did not have a wide knowledge of it.

By analyzing the diagnostic test, four main categories were extracted: production in which writing and speaking were explained, vocabulary in which spelling and pronunciation were included, and comprehension in which listening and reading were explored. In the first category, only 2 students could write a short paragraph based on a sequence of images, the rest wrote their ideas in Spanish or isolated words. Then, they were asked to involve in a short dialogue about personal information in which they displayed some dependence on reading guided by the script; besides, their speech was not complete sentences, but isolated words that did not convey a complete and clear message. For instance, in a short dialogue that was recorded by the practitioner, 1 student said: "*Hi... am... years*". For the second category, 24 students knew many words in English orally; however, 32 students were not able to write the correct spelling; they wrote the way they heard. For the next category, the students had to listen to a recording about personal pronouns and select the correct words to complete 9 gaps; only 2 of them completed the activity (See annex 3). For the reading part, the students were asked to read a short paragraph about personal information and mark false or true as it was appropriate; 19 of them have understood more than half of the text.

In relation to the interaction skills activity, the teacher researcher planned a game about vocabulary. In this game, the group was divided into 3 groups. The teacher researcher gave them a word related to food and professions to each group. Then, they had to select a leader to go to the board and do a draw or a performance of the previous word given. The other groups had to guess the word. The sequence was repeated with the other groups. In this activity the students showed a lot of interest in the subject. They were raising hands to participate, asking questions,

and making agreements among one another. When some situation seemed unfair to them, they immediately let it be known in the group. This evidenced the students' emotional intelligence frequently. They also were asked to perform a short dialogue related to personal presentation wearing a red nose and pretending to be silly. Most of them enjoyed the activity; a few were a little shy but they participated anyways. Worth noting, the students actually participate but most of the time in Spanish. In conclusion, the students had difficulties in all the skills, but especially in orality. This is due to the lack of methodology and resources with which they had classes.

Statement of the problem

English has taken an important place in different study areas in Colombia. That is why; programs like Colombia Bilingüe which began on 2014 expected to have bilingual citizens for 2019 to face a global demand in terms of communication. Besides, The MEN's National Educational Standards aim to have fifth graders achieving A 2.2 basic 2 level according to CEFR (Common European Framework) that connects social, cultural, and cognitive processes in order to establish the communicative competence. Nevertheless, English teaching in public schools is still behind these requirements in most of the skills. One example of this situation was 503 class in Prado Veraniego School whose students showed difficulties in all of the English skills, being the lack of oral interaction the most outstanding problematic.

This lack of interaction in English might have been caused due to the fact that as it could be observed during the diagnosis stage, the target language seemed to be conceived as a regular school subject but not as a means for communication and interaction. In addition, it was observed that students were not being exposed to meaningful and attractive activities which involved them in the classes generating a need for interaction and potentiating the development of their skills in the foreign language; in fact, most of the times the EFL activities were based on

translating text in their notebooks without any context or clear learning objective only to obtain a grade.

All in all, it is necessary to think of new strategies that encourage students' interaction in the EFL classroom to provide them with the opportunity to express their ideas in English recognizing this language as a vehicle for self-expression and cooperation.

Rational of the study

Modernity requires some abilities from people and certain areas of knowledge to have effective communication processes to be at the forefront with globalization advances that are running by fast. Ergo, language plays an important role which is understood as the faculty for human beings to develop individual and social dimensions. But it is important to consider that there is not only a way of communication. In this aspect, the Colombian school system has the challenge to contribute with some strategies for the students to learn, develop, and understand new codes. This proposal was born from the necessity of the implementation of oral interactional activities during the English classes with the observed population. Considering that at the time of learning a new language, oral interaction practice is crucial to strengthen it, Theatrical Games that include training, role play and improvisation activities to develop oral interaction skills within a cooperative learning context, would be a useful proposal.

In learning any language, it is very important that an individual recognizes him/herself bearing in mind his or her strengths or weaknesses in order to take advantage of them and enrich her or his learning process. The problem is that some individuals seldom identify those aspects by themselves, and this is displayed in the social dimension; in this one, individuals make use of linguistic, communicative, and pragmatic competences to interact with other individuals, take a stand, and express their points of view (Vygotsky, 1978). That is why; it is possible to bring up

Clown Theatrical Games as an interesting pedagogical strategy to motivate students to interact. By implementing Theatrical Games (which develop many oral interactional skills), as a resource to practice oral skills in the classroom, the students could recognize themselves, interact with others in English; express their ideas with language by some improvisation moments. Likewise, they could have an enjoyable moment while they are learning, as Theatrical games involve them to integrate movements into the language learning process, to interact with the others, and to familiarize with some English expressions that are common in the daily routine in a humorous way. Thus, Theatrical Games connect everyday activities (the reality) to an enjoyable environment.

As a result, they can have a meaningful learning process by the use of common expressions in English, talk to each other using the vocabulary they have, and exchange ideas with their classmates. Indeed, Theatrical games become an advantageous resource to express short ideas in English. According to Jara (2000), once students wear their red nose, which is the mask of a clown, they experience a playful and relaxed sensation which enables students to learn, enjoy and consider difficulties as opportunities to grow. In addition, Theatrical Games is also considered as a strategy full of tenderness and laugh in which making mistakes is a new start to imagine, create, and discover with an echo of solidarity. At the same time it makes students take advantage of being children to be authentic, and to interact with their environment and change their attitude when problems appear. Thereby, this strategy may recognize students as social and communicative individuals that can interact in a foreign language with sympathy, and enrich their oral communication. In the same way, the students will be practicing different strategies of cooperative learning that allow them to learn from each other as equals.

Research Question

How may Clown Theatrical Games foster Oral Interaction Skills in Prado Veraniego EFL fifth graders within a framework of cooperative learning?

Research Objectives**General research objective**

To analyze EFL fifth graders Oral Interaction Skills development throughout Clown Theatrical games as a pedagogical strategy in Prado Veraniego School within a cooperative learning framework.

Specific research objectives

- To design a didactic proposal based on clown theatrical games to foster students' oral interaction.
- To implement cooperative learning strategies in the design of a pedagogical proposal to encourage oral interaction.
- To identify the role of Theatrical Games in the development of students' oral interaction.

Chapter 2: Theoretical Framework and Literature Review

In this chapter, the reader will find the state of arts considered the background of the current proposal regarding the use of Theatrical Games in the EFL classroom to develop oral interaction skills within a cooperative learning framework. It contains the review of three action research studies from Universidad Pedagógica Nacional, one from Universidad Javeriana, and two more foreign research projects. It also includes the theoretical constructs that support this proposal: *Clown Theatrical Games in EFL Classroom, Oral Interaction Skills, and Cooperative Learning*. Such constructs determined the methodological and instructional design.

State of arts

In the following paragraphs some national and international relevant research studies related to the use of theatrical games and clown theater as pedagogical tools as well as cooperative learning and the development of oral interaction skills will be reviewed, highlighting their relevance for the current proposal.

The first study that was considered relevant was written by Cruz in 2016 and it was titled *Communicative Activities to promote Communication*. This project was a qualitative action research with a descriptive character. Its principal objective was to identify and document the oral skills that were developed when some communicative activities were implemented in a fourth grade classroom. The author included dialogues and Role-plays as communicative activities to achieve her goal. Then, the students should improve proficiency and interaction in the foreign language and subsequent communication. Finally, the students experimented with the target language in an initial and basic stage, which allowed them to ask questions and make mistakes without the fear of being mocked or ignored.

The relevance of this project for the current proposal was found in the conclusions made by the researcher in which it was mentioned that the students showed a progress in their communication, but it took a substantial amount of time, the students misbehaved at the beginning, but it was important to create an environment under observation in which learners began to realize the importance of communicating in another language. Even though this study did not work on Clown Theatrical Games specifically; it gathered important elements that this project proposes such as Communicative Activities and the promotion of fearless. In reference to the current proposal, advanced gesticulation and nonverbal language complements the communicative practice in terms of interaction.

The second research study that was considered pertinent was titled *“El aprendizaje de una lengua extranjera (inglés) a través del teatro”* (Suárez, 2012), it was a case study from the theatrical arts program of Universidad Pedagógica Nacional at Universidad Nacional de Colombia with “The E – Theater”. The author held a descriptive research that focused on the importance and benefits of a process of acting techniques provided to the English learning as a foreign language. This proposal was orientated to see theater as a tool to practice a foreign, in this case English. This project showed that even though the principal objective was not orientated to learn English, and it did not have an intervention, by speaking and listening to English all the time during the theoretical practices, the students learned English.

This study is an important evidence of how theatrical practice could work on learning a language. The more students practice the target language, the more they learn. Therefore, this was a case study, observations, and appreciations by the researchers guarantee the progress of learning English doing theatrical games when talking the foreign language all the time. Enlarging

the previous advantages of theater in learning a second language, this proposal includes a cooperative framework in which the students could develop other methodologies to learn such as team group, codependency, and so on.

The third project taken into account for the development of this proposal was *Habilidades psicomotrices en la discapacidad cognitiva, una propuesta didáctica desde el clown teatral* (Cubides, 2016), it was a Qualitative Action Research from the Performing Arts program of the Universidad Pedagógica Nacional in which P4 group from *Fe Foundation* was its population. Some of its objectives pointed out improvisation games which are a part of Clown Theatrical Games as a helpful strategy for the development of creativity, enjoying symbolic games, and fostering psychomotor abilities in youth with cognitive disability. The relevance of this research study was that it demonstrated that the use of Clown as a pedagogic resource worked to communicate ideas with any focus or any context and accepting the differences of the population.

This is important in the current proposal because there are students who do not feel comfortable learning English in the school for different reasons, and according to the study described before, Clown Theater as a pedagogical strategy allows anyone to feel comfortable while learning. However, the difference with the current pedagogical design is that Cubides developed activities focused only on the artistic and physical parts, meanwhile this proposal intends tasks that involve the use of the target language as well, with specific purposes that provided a connection with the real world and the students' feelings closely; hence, the students might understand learning as a regular process which could be considered a part of their diary routine but not a far away subject.

The fourth research project taken into account in the current study was titled *“It is time to act: creative drama in the developing of the communicative competence and integrated skills”* (Castiblanco & Cuervo, 2016) from communication and languages program at Universidad Javeriana. The authors presented a proposal that purported to enrich the communicative focus implementation by using dramatic art techniques. Its main objective was to analyze to what extent creative drama techniques are able to integrate language skills within the communicative competence among students of Basic level (second level out of seven) of the Major at Universidad Javeriana. The results showed that the majority of the participants in this research had a positive attitude about using drama in the classroom. The students liked activities such as improvisation and role-plays activities, because it gave them the opportunity to practice the language dynamically and funnily. They also pointed out that more techniques can work for all of the levels if it is adapted properly.

This project supports the current proposal since both conceive the communicative competence and interaction skills as principal aim. Thus, Theatrical Games may be significant to the participants who are learning a new language; and considering the adaptations that could be done, and it was possible to link this methodology to the one the current study is exposing. Nevertheless, the contrast with this proposal is that Castiblanco and Cuervo did not include a cooperative learning approach in their study in order to allow students to learn while they help each other.

The last study considered was titled *“Clowning and improvisation in the ESL classroom: Observations and suggestions”* (Friðriksdóttir, 2012), and it was developed in six ESL graders in Iceland. It examined how Clown Theater enabled students in the ESL classroom to practice speaking and explore the basics of clowning recognizing why it was suitable when helping

students feel at ease with speaking in English. For this end, the author suggested some drama-related games. The results showed that drama-related games approached students to have fun while learning a new language and exploring the use of it in an everyday setting. Drama-related games were an important addition to the ESL classroom as they enriched the atmosphere and students learned whilst playing. At the same time, the students increased their self-confidence by the exploration of what was special about them and they discovered new things to build their social ‘toolbox’. However, it was noticed that time was an important aspect to take into account in the application.

Therefore, this project aided the present didactic proposal due to it showed that the most effective language in the classroom is often when the students do not feel as they are being taught, but they are exploring new ways to learn through games, so learning becomes an especial reward they recap without being overly aware. In addition, this research enables to think that practicing clowning allowed students to explore authentic feelings that could be found inside themselves, and avoid any kind of fear to participate, which is a significant appreciation in this proposal. However, this project and the current proposal differ in two aspects; their population and the estimated time of developing.

Theoretical framework

Clown Theatrical Games in EFL

Clown Theatrical Games in EFL will be defined as *the pedagogy of pleasure*. This means, learning is not about success or failure, or getting stressed thinking about a hard task, but thinking of it as a thrilling one. At this point, a sense of solidarity among the students will be an extended value for them. In consequence, a peer’s achievement may show the way to others’ achievements (Jara, 2000). Thus, it might be understood as a pedagogical resource that generates

a space full of empathy and confidence with the specific purpose of learning when enjoying the process.

These Theatrical Games are part of a big umbrella that includes three branches: *warming games*, *training games*, and *improvisation proposal games*. For each one, there are techniques to consider at the time to practice clowning: visual memory, corporality, gesticulation, improvisation (in which it includes role-play activities and dialogues) and reflection spaces (Jara, 2000). Nevertheless, it is possible to modify them according to the stage of the participants, their physical and emotional characteristics.

Firstly, *the warming games* are divided into two: physical and imaginative. Both are short and are thought to call the students attention into each session. Some of them are: energetic walking, ways of walking, covering space, the ball, the mirror, the typewriter, and so on. Secondly, regarding the *training games*, they are focused on preparing students to work on improvisation with the red nose and to find students' inside clown. Here there are some of them: the sonorous shadow, the harmonious circle, liar greetings, all at once, facial masks, the echo, the divided space, and so on. Finally, concerning the *improvisation proposal games*, there are a bunch strategies that the Clown Theater involves at this point. They are related to emotions, feelings, corporality, and gesticulation which are followed by music. Some of them are: expression from inaction, communication without words, communication with words, hiring something, clowns imitating regular people, Siamese performance, crazy auditions, etc (Jara, 2000).

In the current proposal, *the warming games* would be applied in each cycle. These were intended to familiarize the participants with the clown activities and the class in general. So, the principal idea to do them in every single class was to activate the students' dexterities. *The*

training games were applied in the second and third cycles. These were focused especially on clown games which include a series of face, and body's movements orientated to make the students act spontaneous and in some way to help the students find their inner clown. *The improvisation proposal games* will be developed during the second and third cycles as well. They were modified in terms of length in each cycle and they included short speeches guided by some posters in English.

Respecting *Clown Theater*, it took its origins on *La Commedia dell'Arte*. This was a form of popular theater originally from Italy that appeared in 1550. It was considered as an informal theater that was very usual until the late XVIII century. In this complex theater issue, the use of the target language was essential. Its soul expressed some kind of comic spirit. The comedy of art ignored the bored life, and most of the time it was sarcastic with romantic and historic elements (Nicoll, 1977). Nowadays, the comedy of art is not developing its techniques as before. Henceforth, *Clown Theater* is what keeps *La Commedia dell'Arte's principles* alive.

According to Jara:

The comedy of art was known as the theater based on convention, wink, and complicity with the audience. For the Clown actor (the smarty, the rogue, or the boaster) it was conceived as the art of the gesture and the humor (2014, p. 27).

In this proposal, *Clown Theater* must be understood under two perspectives: as a person who has a clown inside (Theatrical Clown) and as an art (The Art of the Theater) which is related to expressing ideas, feelings, and emotions in a foreign society. Jara (2000) also pointed out that the clown as a person is who feels, lives and reacts in unexpected ways in any of their viral phases: childhood, adolescence, maturity, and old age. In that sense, the figure of the clown represented the inner personality of each person who was sincere, based, passionate, and honest:

an authentic being. The Clown as art is a way of expression and direct spontaneous communication. This art involves everyday activities by using exaggerated imitation and gesticulation, which evokes laughs.

Besides, Clown is an art not entirely codified and yet long-standing in the history of universal theater since the Greek goddesses, and fools, it is necessary to delimit a perspective of analysis. The language of clown can be articulated with a proposal of breaking the explicit order. It cannot be described by the sum of mechanical actions although it brings up physical exercises. Here is where the improvisation part is found. The study of clown breaks fears starting from new premises that invite him/her (clown as a person) to experience exercises starting with the subtle clown nose. The fundamental principles are reversed in order to achieve a different objective. The ridiculous, in front of the peers, has no weight, it is not expected that he/she (clown as a person) knows the clown's game rules but he/she does not know what to do; however, he/she does the exercises from a naive pose, so that his/her gesture is funny and spontaneous (Moreira, 2016).

The *types of clown* that enriched the proposal considering the variety of personalities that the class had were chosen regarding their differences in terms personality, some of them are: White face, Augustus, and Sad Clown. Nevertheless, there is one component that all share: the red nose. It is the mask of the clowns that allows them to be what they want to be. It is a 'transparent' artifact that helps to show feelings, emotions, and intentions to the public.

Thus, taking into account the previous characteristics of clown and the functionality of the theatrical games together, it is possible to conceive Clown Theatrical Games as a valuable pedagogical resource to learn English from two perspectives. On the one hand, they allow students to learn the target language in a very natural way, spontaneously and as how we learn

our mother tongue. This is vital if we consider having a meaningful and situational learning process that makes the students understand it better. On the other hand, they guarantee a space of practice full of confidence and sympathy that generates motivation for learning the new language with pleasure but not as an obligation.

Oral Interaction Skills

First of all, it is necessary to establish that *Oral Skills* are related to communicate, understand, and engage ideas in rhetorical situations, and speech production before the development of a writing system. These abilities require that listening and speaking always go hand in hand since one is dependent on the other for effective communication in most of the cases (As cited in Mukhtar, 2017).

In regard to *Oral Interaction*, which is a part of Oral Skills, Bygate pointed out that "...oral skill a skill of using knowledge and basic motor-perception skills to achieve communication" (1999, p.6). That means that movements, gestures, the intention and the tone of the speaker are crucial factors in the communicative process, as well as the proper use of language by the speaker as spontaneously as possible. It is also important to consider that there must be a relationship between listener and speaker to generate communicative interaction. So, oral skills imply the emission of sounds with specific objectives but not isolated information.

On the other hand, referring to Interaction *in EFL learning*, it is necessary to consider the sociocultural Vygotsky's theory (1978) which recognizes the role of interaction as fundamental in language learning. This theory establishes that children learn a language by watching others interacting until they finally reach their independence by developing their own ability to communicate and interact with others. This means that learning a language is a social process which is carried out through the socialization of the child with his/her environment and his/her

peers by achieving successful communication. At this point, Vygotsky's Zone of Proximal Development (ZPD) plays a central role because it indicates the distance between a student's ability to perform a task under an adult's guidance and/or with peer collaboration and the student's ability to solve the problem independently (Vygotsky, 1978). Hence, the ZPD becomes the fundamental zone where learners interact and communicate among them with the purpose of achieving learning. In this respect, Ellis refers of Scaffolding as "the dialogic process by which one speaker assists another in performing a function that he or she cannot perform alone" (2005, p. 180).

Thus, Scaffolding was conceived in this study as a type of process in which the students developed some oral skills by using Theatrical Games in three different stages: first, the teacher as the promoter to generate confidence in the students. Second, the constant assistance between the teacher and the student with the purpose of helping students to express themselves in English, and finally, the ideal aim was an interaction between them.

Interaction may be taking place in an EFL classroom as a relevant element in the learning process; thereby, learning occurs during interaction held in the ZPD. Such affirmation leads this proposal to conceive interaction as the way in which language development may take place as well, since feedback which learners receive from their teachers drives them to test their assumptions and refine their knowledge of the language system (Hedge, 2000). Because of this, interaction among EFL learners makes possible the improvement of oral production. This could be evidenced as through interacting among peers, students should be able to reply in a natural conversation about any topic.

Moreover, interaction approaches learners to real life communicative events and situations understanding communication as the era of communicative language teaching,

interaction, in fact, the heart of (Brown, 2000). For this reason, interaction has become one of the most important factors in an EFL classroom by allowing students to be part of daily-life situations which imply communication. In fact, oral interaction in an EFL context can occur in different ways; these include: learner-teacher, learner-learner, and learner- group interaction. However, it was essential to mention one of the most renowned effects of interaction, which is included in the learner-learner type: *negotiation of meaning*. This concept is related to verbal exchanges that befall when speakers try to prevent the breakdown of the communicative event (Ellis & Barkhuizen, 2005). Thus, negotiation of meaning should result from the implementation of activities such as the ones Theatrical Games have, which promote learners' self-interest in interaction, as a meaningful strategy to communicate by using the foreign language.

According to Tsui (1985) interaction in the classroom is a pattern that can be seen from the balance between 'Teacher Talk' and 'Pupil Talk' and between 'initiate' and 'respond'. In this sense, the input factor could be found as an important element which plays a very important role alongside interaction. Then, while the first one (input) includes the linguistic forms of the questions to call the students' attention, the second one (interaction) consists of the teacher asking questions and pupils giving answers. In this proposal, the input would be presented in each class through posters, videos and teacher's interventions and they would have some modifications in terms of the performance in each class, and the interaction part would be divided into body language and simple English structures.

On the other hand, Thornbury (2005) suggests two types of interaction in the classroom: non-verbal interaction and verbal interaction. Non-verbal interaction has to deal with behavioral responses in class. It means that students evidence interaction through movements such as: hand raising, eye contact, and body gestures. In contrast, verbal interaction is when students speak

with others in class as it was mentioned at the beginning. This type of interaction would be developed during the process of the current proposal, but especially in the first two cycles in which the students do not have a lot of vocabulary.

In this sense, the interaction pattern in the classroom must involve two important elements mainly: *Communicative activities development and negotiation of meaning*. For the first one, Harmer (2001) pointed out that students could involve themselves in fluency by developing oral activities. But teachers should not interrupt students correcting grammar, lexical or pronunciation mistakes because it stops the communication process. Instead of that, the teacher should be a support without mentioning errors during the activity since the communicative process would not be natural. It would be useful to exemplify by using the fact of what happened to little infants when learning their mother tongue; they are used to saying wrong grammar structures when speaking but, they make themselves understood. The corrections could be made later. That is why in this proposal, the students could participate without any fear, and the feedback would be done at the end of each lesson plan.

Concerning the *negotiation of meaning conception*, (Philp et al., 2008) define it as a warning to avoid breakdown of communication and comprehend the interlocutor's intention in a request. To verify the information, the beginner speaker uses confirmation questions to clarify what it was said and continue within the conversation. Also, these authors said that primary school children may negotiate meaning through gestures or movements that reflect no comprehension, so they repeat what they do not understand in order to find a meaning. This could work as good feedback to the students and promotes their participation in class.

Cooperative Learning (CL)

Cooperative Learning (CL) is understood in this proposal as the process in which individuals (with equal knowledge) work together to achieve shared goals and to maximize their own and each other's learning (Johnson et al., 1998). The CL approach covers four crucial elements that (Johnson et al., 1990) pointed out: positive interdependence, considerable interaction, group processing, and social skills.

These are undoubtedly related to some Clown Theatrical Games since both involve interaction. *Positive Interdependence* requires team members to rely on one another to achieve the goal, so they need to believe that they are connected with others in a way that ensures them to succeed all together. In *Considerable Interaction*, the students promote each other's performance by helping, gathering, sharing and encouraging efforts to learn interactively. In such a manner, the students would share feedback with their classmates; challenging one other's conclusions and reasoning considering their experience and their knowledge. Respecting *Group processing*, both; the students who develop pair and group work, have to understand their class has a heterogeneous population, to help each other, set periods of time, and to be aware of any change. For this end, each group is supposed to have a leader. Finally, in *Social Skills*, the students should practice trust-building, leadership, decision-making, communication, and conflict management skills (Johnson et al., 1990). In this case, social skills should be promoted by the Research Teacher at the beginning, but during the path, the students encouraged these abilities by themselves.

Moreover, CL could be developed in informal, formal or base groups' cooperative ways. In the informal way, the students have to work with the same group for short periods of time as a class session. This is used to focus students' attention on the material which lets them ensure

their cognitive processes by creating an expectation set and mood conducive. It would be presented during the last two cycles in this proposal. In the formal mode, the students will work for several class sessions with the same group. Procedures have to be very well structured, monitoring, intervening and evaluating the groups in order to improve task work, teamwork, and students' learning. It would be developed during the last two cycles too. In the base group's way, the students will work together for long-term groups that means for a whole year, for instance. It will not be developed in the current proposal. This allows students to set up a stable friendship to support and develop others cognitively and socially in healthy ways (Johnson, Johnson & Smith, 1998)

Furthermore, CL conceives the teacher and students' role. Some roles considered here were taken from (Harmer, 2001). As it is very well known, teachers never have just one single function in the learning process; they work differently depending on the students' characteristics and their language level as well. In this project, the teacher is mainly a performer who gives insights into classroom behavior considering Theatrical Games a resource. Teacher is also an organizer who involves students giving instructions of how they are going to do the activity and closing things down when time is over. Prompter is another facet of the teacher in which he or she has to nudge her students sensitively to carry out the goals. He or she is a participant who gives examples of performance being part of the activities. In this participation he or she has to be an active observer to give the students feedback, and to help them to integrate themselves.

These students are an active entity as well, who start all the interaction procedures. At the beginning they may have some gaps in terms of language, but once they get basic structures, they understand how to express themselves in the target language. They are understood as social

individuals working in groups and comprehending the others' differences in order to facilitate the learning process (Harmer, 2001).

Upcoming, the constructors of the current study would be illustrated by the following figure as well as their relations to understand their roles.

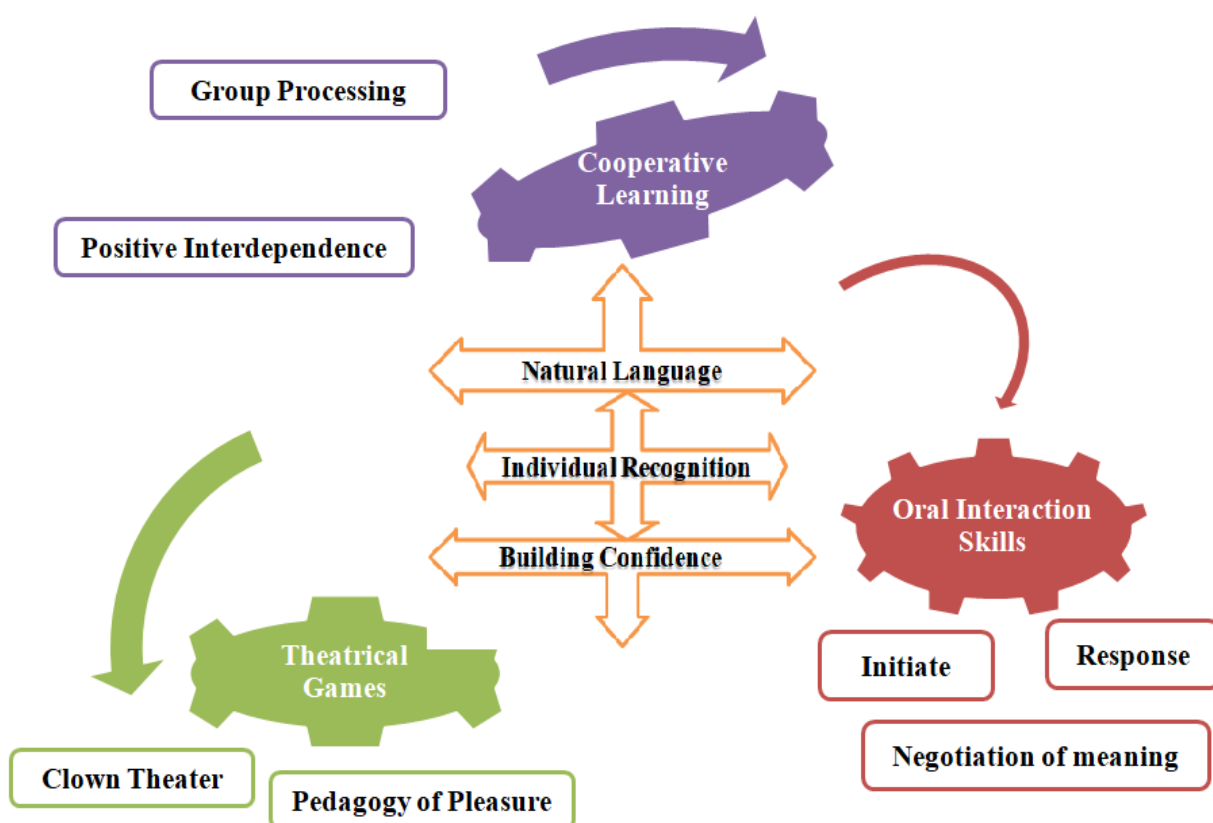


Figure 1. Visual Representation of the constructors of the study and their interrelations. Own source.

Chapter 3: Research Design

In this chapter, important definitions will be presented to support the research methodology of the current proposal such as the research paradigm, the data collection instruments that were used and the data collection procedures that were followed during the diagnostic stage as well as the ones suggested for data collection and analysis.

Research paradigm

Qualitative Research (QR) is the research paradigm of the current proposal. According to Phillips & Carr “Qualitative Research assumes the nature of knowledge as fluid and subjective since the reality of the participants is interpreted taking into account their social, historical and cultural context” (2014, p. 28), this means researchers look for understanding of how others make sense of their own experience, and considering several customs, cultures, and social reality. Denzin & Lincoln as cited in Ospina (2004) assure that QR integrates an interpretive and naturalistic approach in which researchers study things in their natural settings, to interpret phenomena in terms of the meanings people bring up to them.

Besides, Kielmann et al. (2012) said QR used to be more subjective than objective, and more descriptive than measurable. These features are developed throughout four main characteristics. First, QR has a tendency of being humanistic. This is because; it is focused on the personal and experiential basis of knowledge and practice. Second, QR is holistic since most of the time it is looking for situating the meaning of particular behaviors and ways of doing things in a specific context. Third, it is interpretative because it tends to explain what is going on in a context. This part also includes a reflexive position. Lastly, QR is naturalistic, that means it attempts to study situations, people, and things in a natural (non-experimental) setting.

Consequently, QR becomes relevant in this proposal because the use of Clown Theater allows students to act naturally depending on the different situations they are facing. It also permits them to recognize themselves as individuals in groups who can work together and make a reflection process about their particular behaviors in a community. Likewise, the improvisation part that the current proposal promotes requires the participants to act as natural as possible considering the purpose of each activity focused on language.

Type of research

This pedagogical proposal began guided by an Action Research Method (AR). Phillips & Carr (2014) defined AR as the process in which participants analyze their own educational practice systematically using the techniques of research. This type of research is usually applied by teachers who are interested in enriching the teaching and learning processes. In this growth, teachers may reflect about their pedagogical practice. Indeed, AR provides positive changes in educational fashions depending on the context and the population. This conception connects with most of the characteristics of the Clown Theater as a pedagogical tool. AR engages teachers and students to work on generating values in meaningful ways as well as Clown Theater do. However, the current study became a pedagogical innovation proposal in consequence of the given circumstances by COVID – 19 situations.

In that sense, a pedagogical innovation proposal will be understood in this document as a design with an intentional and sustainable action that aims to introduce something original or improve students' learning into a given context of interaction. Moreover, it promotes the performance of a 'better understanding', a 'better way of doing', and a 'better being' which entails changing intellectual approaches, attitudes and behaviors (Walder, 2014). Thus, it is possible to relate this proposal as a proper sample of innovation that generates positive changes

in the target language considering different behaviors of the participants and different circumstances.

Data Collection Instruments

In concordance with the research objectives, the instruments were divided in two groups: the instruments implemented to make the diagnosis such as field notes, observations, and artifacts; and the instruments thought to collect data from activities designed for the implementation phase: recordings, video recordings, interviews, and artifacts. They provided trustworthiness, validity, and reliability to this study because they allow a triangulation process that presents different perspectives of particular situations in the classroom.

To validate the information there is a combination of the data obtained over the procedure known as triangulation. It combines different types of data and individual perspectives on an issue under study that help to foster the credibility of the data and their interpretation, and answering the research question (Creswell, 2009).

Table 1. Plan of triangulation of the proposed instruments

<i>Research objectives</i>	<i>Data source #1</i>	<i>Data source #2</i>	<i>Data source #3</i>	<i>Data resource #4</i>	<i>Data source #5</i>
To design a didactic proposal based on clown theatrical games to foster students' oral interaction.	Video Recordings	Interviews	Artifacts	Observations	Field notes
To implement cooperative learning strategies in the design of a pedagogical proposal to encourage oral interaction.	Video Recordings	Interviews	Artifacts	Observations	Field notes
To identify the role of Theatrical Games in the development of students' oral interaction.	Video Recordings	Interviews	Artifacts	Observations	

Survey. A survey is a method of gathering a large amount of data, providing a broad or specific perspective. It consists of predetermined sets of questions that are given to a sample in order to provide a means of measuring a population's characteristics and assessing thoughts, opinions, and feelings (Kabir, 2016). In this proposal a paper survey was applied due to being quite handy when it comes to field data collection. It was used to characterize the population in terms of socio affective, academic, and personal facts. It was adapted according to the participant's abilities and analyzed their behaviors (See annex 1).

Video Recordings. The recordings capture oral interactions just in the same way they were said. It has a holistic view, and it is used to complement direct observations (Burns, 2010). This means that it provides trustworthy and objective information; despite this, it is important to select meaningful information that can enlighten the research process. As the focus of this proposal is the practice of oral skill interaction, the majority of the instruments should be recorded. Later on, they should be transcribed. Through its revision it would be possible to document the development of the students' listening and speaking skills.

Field notes. As data collection instruments, the field notes have a specific characteristic to follow that allows identifying the process of the students' progress and see how they react to the activities. It is writing as fast as you can in order to be detailed (Bernard, 2006). Likewise, they encourage observation of the context and interactions closely to reflect and identify bias, increase confidence and precision in the research, and provide important context to the data analysis (Phillippi & Lauderdale, 2018). In this study, the field notes were done during and after each observation intending to collect descriptive information of the participants' behaviors and attitudes towards the class (See annex 2). Thus, observations are crucial to resolve problems

because by its use, it is possible to notice behaviors, expressions, and level of English knowledge, which let us know what is going on in the classroom (Canals, 2017). To sum up, it is suggested to continue using them as a data collection resource in case the proposal could be implemented and evaluated.

Diagnostic test. According to an Indira Gandhi National Open University (IGNOU) research, a diagnostic test is a systematic procedure that is designed to analyze individual specific strengths and weaknesses in a subject and suggest causes of his/her difficulties; therefore, it is possible to have a deep view of any theme of study, and eventually work on it wisely. Moreover, it is important to adapt the type of questions according to the participant's level as well as their needs. Due to this fact, in this proposal, a diagnostic test was applied to identify the participants' level in the target language, to know their specific interests about it, and to organize certain of possible activities that could work for their learning process. (See annex 3).

Data collection procedures

Preceding the implementation phase of this study, consent forms were sent to the participants' parents to inform them with regard to this proposal, how would be the treatment of the information collected during the implementation period, as well as solicit them permission to allow students to be part of the study (See annex 4). Afterward, an observation process was carried out from August to October of 2019. During that time, a survey was applied to the students in order to be familiar with their context, interests, and strengths and struggles in the English class. Besides, some field notes were recorded after every observation intending to register the participants' performance in the class in order to justify and delimit the problem of the study.

Ethical considerations

Considering that students were underage, it was required to send a consent form to the parents in order to obtain a parental permission for each student. It allowed the children's participation and the use of their information for academic purposes. However, children's identities were anonymous since it was confidential information. Even though the researcher will need to video record some sessions, as an important data collection instrument, she will not use them in the publication of this research project. These measures are necessary to avoid legal problems. (See annex 4)

Data Analysis Approach Proposed

In this proposal, the grounded approach is suggested to be used as the data analysis method. It emphasizes upon the importance of emergent categories from data that is systematically collected and analyzed (Strauss & Corbin, 1994). Furthermore, the categories emerging using grounded approach are considered as interpretations from given perspectives adopted or researched by investigators. However, not only the researcher perspective is important because the analysis, the conditions of the population and their influences, help to understand the participants' responses and actions to various situations. Moreover, grounded approach also incorporates interpretations and perspectives from other actors of a study avoiding bias and loss of information.

Likewise, grounded approach states three canons that might be considered to analysis the possible results: *Data collection and analysis are interrelated processes* that would be reflected in every analyzed instrument in order to identify relevant aspects that eventually could become subcategories, which allows the next canon *Categories must be developed and related*. Then, *Analysis makes use of constant comparisons* that could be related to the field notes, socialization

formats, and the video recordings that could be compared to find patterns and differences in order to help in the construction of the categories and subcategories. As a result, the precision and consistency of the analysis might enhance the concepts that always could be challenged by incoming data.

Chapter 4: Pedagogical and didactic proposal

In this chapter, the pedagogical and didactic proposal will be presented. First, the theoretical bases that underpin the design are defined and characterized: curricular vision, vision of language, vision of learning and vision of classroom. Then, the instructional design along with the cycles of the intervention is shown, and finally, all the lesson plans as well as the didactic materials created to implement the proposal are included.

Curricular vision

In this study the curricular vision is based on the approach formulated by Grundy (1998) in which curriculum is understood as a cultural construction in which a group of human educational practices should be organized. In this sense, the curriculum design is a process, in which the students and the professor interact with the purpose of making sense of the world they are living in. In order to understand better this definition, the author has cited Habermas (1972) who prompted a vital aspect to this vision: interest. This statement propounds that knowledge and action interact during the pedagogical practice determined by a particular engagement. The current proposal adheres to a practical interest that reaches to understand the surroundings in which the individuals can interact with other individuals (Habermas, 1972). The participants may explore their reality by using Theatrical games which allow them to learn a new language; meanwhile they are enjoying the process without fears.

Vision of Language

Language in this proposal is based on what Tudor (2001) calls *Language as doing things: the functional perspective*. In this perspective, the language is the medium by which members of a speech community express concepts, perceptions, and values which have significance to them as participants of any community. This allows thinking of language as the means that enables

learners to operate oral skills considering meaningful experiences. It also conceives language learners as social actors who develop role-plays and simulations activities in order to keep language alive in the classroom and to do something with the language (Tudor, 2011).

Language as culture is another perspective that will be considered in this resource proposal. Culture here will play a very important role because it will promote different ways to see and understand the world the students are living in. Furthermore, learning a new language involves learning a new culture too (Stevick, 1989). In that sense, the cultural aspects of language intervene in language use, and this has a big influence on students' ability to use the language in an effective and contextually manner (Tudor, 2001). Hence, there is a very strong connection between culture and theater; being the first one, the recognition of the language in any context and the second one a tool to achieve it.

Language is the tool of communication that has an interactional part which facilitates effective social relationships between speakers. Likewise, Clown Theatrical Games may provide important interactional elements that favor communication among students. It uses simple and humoristic language to involve them in the target learning process. Moreover, both language and Clown Theater will take into account the context and needs of the participants. Hence, language and Clown Theatrical Games will be conceived as the vehicles to engage students in the oral interaction process.

Vision of Learning

Considering the use of clown techniques, which are based on improvisation exercises to practice oral interaction skills as natural as possible in this proposal, learning is conceived from an *experiential learning perspective*. Keeping in mind that children's acquisition of their first

language is associated with an informal learning context, experiential learning involves direct experiences of the Target Language (TL) for communicative purposes (Tudor, 2001).

There is a conception that helps to support this study, “learning by doing”; which has five principles, but in this proposal, the relevant basis to consider is called “Message focus”. According to Tudor “It involves the creation of conditions in which students have to use the language to achieve goals or to share insights, as opposed to representing the language as an object of study in its own right” (2001, p. 81). Thus, language-learning activities should be focused on the processing and transmission of messages. Some of these activities are role-play, and simulation, the shared performance of the target task, creative activities as a source of communicative involvement, and opinion gap activities (Tudor, 2001).

Vision of the classroom

The layout of the classroom is significant in the learning process; the teacher must promote a pleasant environment to motivate the students in their learning experiences. The physical space and the variety of teaching materials may make the students participate actively (Stephanou, 2009). Hence, the desks position, the use of posters and lighting, and the teacher’s ability to promote different kinds of activities are factors that persuade the learning process because the students could show interest or disinterest in class. This suggests an authentic communication which needs a *Communicative classroom* that apart from good conditions, offers opportunities to promote communicative-based language learning aiming to use the target language (Vera et al., 2018).

Taking into account the communicative classroom’s main characteristics, it is possible to identify continuous interaction within different cooperative learning conditions. On the one hand, participants should make their own material in different types of groups depending on the cycle

they are. On the other hand, participants should use the target language to communicate and interact while playing, considering the physical space following certain characteristics as the round tables. This means, they would be in a constant communicative environment in which they would have to exchange their ideas and thoughts meanwhile they are developing different types of activities such as: crafts, dialogues, and games; all of this with a sense of kindness and wanting to help each other.

Institutional Design

This proposal has the purpose to foster Oral Interaction Skills through the use of Clown Theatrical Games within a Cooperative Learning Framework. Additional consideration should be centered on the fact that students may interact with their classmates while they practice the target language. Thus, the pedagogical proposal would be implemented in three cycles: the first cycle is called “*Discovering Clown’s Life*”, and composed by two lesson plans; the second cycle is “*Let’s talk to my Partner*”, conformed by three lesson plans; and the third cycle is “*Go to the Stage all Together*”, with two lesson plans. All of the cycles include Theatrical Games which promote interaction, but at different levels, considering the students' preferences. However, only cycle two and three have short clown performances which are the result of the application of several theatrical games through the proposal.

In this matter, the following chart presents the three cycles that the current study proposed with the objectives that the students are expected to achieve, the activities, the language structures, and the vocabulary as well as the theatrical games planned in each class and the type of interaction in each cycle considering the cooperative learning framework.

Table 2. Pedagogical Proposal. Cycles of implementation

CYCLE	OBJECTIVES	LANGUAGE VOCABULARY/ GRAMMAR	THEATRICAL GAMES AND ORAL INTERACTION PERFORMANCES	COOPERATIVE STRATEGY
1. Discovering the Clown's life	<p>What is a clown?</p> <ul style="list-style-type: none"> - To explore previous ideas about the definition of Clown Theater and Theatrical clown games. - To recognize clowns and theater as a means to express feelings and thoughts. 	<p>VOCABULARY</p> <ul style="list-style-type: none"> • Verbs in present simple • Use of adjectives (physical appearance) <p>GRAMMAR</p> <ul style="list-style-type: none"> • Simple present (Affirmatives) • Verb to be (people's description) 	<p>TG 1: The foreign names Interaction students- teacher</p> <p>TG 2: Actions and reactions. Interaction students-teacher.</p>	<p>Icebreaker: <i>The big Jigsaw</i> Randomly Assigned Groups</p>
	<p>Types of Clowns</p> <ul style="list-style-type: none"> - To identify different types of clowns with their main characteristics in terms of personality: (Augustus, White face, and Sad clown) -To discover the type of clown with which I feel identified throughout Theatrical Games. 	<p>VOCABULARY</p> <ul style="list-style-type: none"> • Clothes • Use of adjectives (personality) • Colors <p>GRAMMAR</p> <ul style="list-style-type: none"> • <i>Would like</i> structure • Verb to be (people's description) 	<p>TG 3: Crazy walking. Interaction students-teacher.</p> <p>TG 4: Simon says Interaction students-teacher.</p>	<p>Find Someone who... Subject- Matter related Groups</p>

Data Collection	Students' artifacts, field notes, interviews.			
2. Let's talk to my partner	<p>What are they doing?</p> <ul style="list-style-type: none"> -To observe a sample of clown performance in pairs through a short presentation. -To recognize some improvisation patterns performing a sample. 	<p>VOCABULARY</p> <ul style="list-style-type: none"> • Greetings • Introduce yourself • Professions. <p>GRAMMAR</p> <ul style="list-style-type: none"> • Present simple (negatives) • Yes or no questions. 	<p>TG 5: Cover the path Interaction students-teacher</p> <p>TG 6: Short dialogue: body language (role play)</p>	<p>Think - Pair - Share Subject- Matter related Groups</p>
	<p>Preparing myself with my friend.</p> <ul style="list-style-type: none"> - To recognize some cooperative patterns meanwhile interacting with a partner by following a sample of a script and playing a theatrical game. 	<p>VOCABULARY</p> <ul style="list-style-type: none"> • Greetings • Verbs. <p>GRAMMAR</p> <ul style="list-style-type: none"> • Wh questions • Present simple (questions) 	<ul style="list-style-type: none"> • Greetings Introduce <p>TG 7: The mirror Interaction by pairs, student-student.</p> <p>IP: Obsessives</p>	<p>Team builder – Treasure Hunt Subject – Matter related Groups</p>
	<p>In the stage with my Siamese</p> <ul style="list-style-type: none"> - To communicate ideas without fears by means of developing a 	<p>VOCABULARY</p> <ul style="list-style-type: none"> • Greetings • Verbs. • Some colloquial expressions. 	<p>TG 8: The typewriter Interaction by pairs, student-student.</p> <p>IP: Siamese</p>	<p>Nightmare Cards Subject – Matter related Groups</p>

	<p>Clown Theatrical Game.</p> <p>-To identify some Clown's behaviors throughout a short performance by pair.</p>	<p>GRAMMAR</p> <ul style="list-style-type: none"> • Wh questions • Present simple (questions) 	<p>performance</p> <p>Interaction by pairs, student-student.</p>	
Data Collection Instruments	Interviews, students' artifacts, field notes, video recordings.			
3 Go to the stage all together	<p>Preparing for acting</p> <p>- To develop some improvisation skills when playing Clown Theatrical Games.</p> <p>-To interact in groups of 3 or 4 participants by using a short play with the teacher's guidance.</p>	<p>VOCABULARY</p> <ul style="list-style-type: none"> • Rooms of the house <p>GRAMMAR</p> <ul style="list-style-type: none"> • Imperatives • Here / There • Comparative adjectives. 	<p>TG 10: Peppy walking</p> <p>Interaction among students</p> <p>TG 11: The little imaginary ball</p> <p>Interaction among students.</p>	<p>Trust Building Paths</p> <p>Instructor Assigned Groups</p>
	<p>On the stage with my age (See annex 11)</p> <p>-To practice oral skills by talking among students without the teacher's intervention using short expressions.</p> <p>-To identify different Clown behaviors by interacting in bigger</p>	<p>VOCABULARY</p> <ul style="list-style-type: none"> • Jobs and occupations • Personal information • Personality traits. <p>GRAMMAR</p> <ul style="list-style-type: none"> • Possessive adjectives. • Addition and contrast. 	<p>TG 12: All at once.</p> <p>Interaction among students.</p> <p>TG 13: Divided space.</p> <p>Plays: -Pepito and his enemy with a mustache</p> <p>-The victory day</p> <p>- Bonice, bonice</p> <p>Interaction among students.</p>	<p>Group Processing</p> <p>Instructor Assigned Groups.</p>

	groups. - To perform a play in which the students have the opportunity to interact with bigger groups.			
Data Collection	Interviews, students' artifacts, field notes, video recordings.			

Cycle one: Discovering the Clown's Life

This cycle is the introduction of Clown Theater and Theatrical Games to present to the students, all related to how they could be explored to develop interaction in EFL classrooms and to express feelings and thoughts. This also includes the explanation of the types of clowns and characteristics that shape their personality. These types of clowns were supposed to be observed by the students during this cycle. That means they may know some of their characteristics and how their performance may change depending on the situation. Once the students have internalized the main features of each clown, they would have the possibility to choose which one they feel more comfortable with; therefore, they could emulate their favorite act during the second cycle, until the third cycle is determined during the time of the intervention. During this first step, the students will perform some group activities using cooperative strategies to break the ice unnoticed, but recognizing themselves as individuals who may help each other understands their differences in the target-language proficiency.

This cycle consists of two lesson plans in which the students may practice verbs in present, adjectives, would like, greetings, and the verb “To Be” to describe people. The first lesson plan: *what is a clown?*, is an introductory class about Clown Theater and Clown Theatrical Games. This class is divided into three moments; the first one is about explaining and playing the first warm up theatrical game called “*the foreign names*” and “*the big Jigsaw*” which may give the students an idea of the methodology of the proposal. The second moment is about asking questions and watching a video about Clown in order to elicit previous knowledge. Once students gather the previous information, they would make their own red nose. In the third moment, students are asked to use their red nose to perform the next theatrical game: *Actions and reaction*. In order to assess the activity, it is a chart in which there should be positive points

collected from the students in terms of participation and interaction. For the last moment, the students are asked to do a workshop individually about Clown's life description to share it with the class.

The second lesson plan is called *Types of clowns*, and is also divided into four stages; the first one is playing one of the Theatrical Games *Crazy walking to find someone who*, it is thought as a way to generate in the students a feeling of confidence in them and a first approaching to interact with others. In the next stage, the types of clowns would be presented in posters around the classroom while the teacher is explaining their characteristics. Consequently, they would choose which one they feel better. In the third stage, the students are asked to work on a workshop individually about the characteristics of each clown. In order to make the students socialize their answers, tingo tango game would be played. Finally, for the fourth stage, the students would use the previous input such as posters, the red nose and the clown's images as well as a new one to start saying the first sentences. They play, *Simon says* following the teacher instructions.

Cycle two: Let's talk to my partner

The general purpose of this cycle is to enable students to interact by pairs following some Theatrical games patterns in concordance to cooperative learning strategies that include elements as think-in-pair and share-in-groups. Here, there would be interaction between the teacher and a guest; the teacher and the students; and the students and the guest, after the demonstration of interaction following the Siamese figure. This cycle is divided into three lesson plans all focused on interacting in pairs.

The first lesson plan: *What are they doing?* starts with the game to *cover the path* which is thought of as a way to introduce the guest and to prepare the students for the class. In the next part, the teacher and the guest perform *the obsessives*, which is a short clown play. In the coming part, the guest and the teacher would ask some questions to the students in order to integrate them in some short interventions. In the last part, students would prepare a short monologue in which they would introduce themselves by following some cooperative strategies facilitated by the teacher. In the second lesson plan: *preparing myself with my friend*, students would prepare the script following the Siamese figure from the previous class with a partner who was chosen considering the subject-Matter related group's cooperative strategy, while practicing greetings, verbs, and simple questions. This lesson plan is organized in four particular stages: it would start with a theatrical game: *the mirror*, then students will have some time to check their scripts by reading aloud, next students would perform as practice in front of the class by turns, and finally students would have a format to fill in order to express how they felt.

In the third lesson plan *on the stage with my Siamese*, students would start playing *the typewriter* in order to prepare for their presentation and develop team builder cooperative strategy. Then, they would perform what they have prepared using the next cooperative strategy: *nightmare card*. The class would finish with an assessment to evaluate the final socialization format on how the students felt during their intervention in comparison to the previous practices. The students would practice verbs, greeting, questions and some frequently used informal expressions.

Cycle three: Go to the stage all together

In this cycle integrated with two lesson plans, students would develop some improvisation skills while playing theatrical games and helping each other, interacting using short expressions, and develop Oral Interaction Skills during the classes. It consists of two lesson plans.

The first lesson plan, *preparing for acting*, is divided into four particular stages; the first one would be doing the game: *Peppy walking*, in which the students would be walking around the classroom following the teacher's instructions; meanwhile they would develop trust building path's cooperative strategy. This is useful to encourage the students to participate and interact in the class. The second one would be checking the script and selecting the work groups of three. For this part there would be three different plays: *Pepito and his enemy with a mustache*, *the victory day*, and *Bonice Bonice*, for which the teacher would group the students randomly. To terminate this lesson plan, the last stage would be the completion of a format about their experience.

The second lesson plan, *on the stage with my age*, would be divided into three parts. In the first act, the students would be practicing the game *all at once*; during which the students would perform stretching exercises while repeating and improvising commands made by the teacher. In the second act, students will be performing the plays they were practicing in the previous class, in addition to a second game called *divided space*. And in the last act, students would be sharing their feelings about the activities they were doing. Thus, throughout these activities, they would naturally implement cooperative processing's strategy

CYCLE 1: Lesson plan 1: What is Clown?

Time: Two sessions of one hour and fifteen minutes each.

Grade: 5

Institution: Prado Veraniego

Language Contents: Simple present (affirmatives)

Vocabulary: Verbs in present simple, Body parts.

Objectives:

- To explore previous ideas about the definition of Clown Theater and Theatrical clown games
- To recognize clowns and theater as a means to express feelings and thoughts.

PROCEDURES	TIME
<p>1. Theatrical game one: the foreign names</p> <p>Students should be sitting making a circle. The teacher should ask each one for their names (the teacher will have the structure of the sentences on the board: What is your name?, my name is, or I am). Once this round finishes, students should have another round in which they say only the vowels from their first names. For example: Paula: a(ei), u(iu), a(ei). As the students pronounce the vowels, particular sounds will appear. The teacher will ask the students to think about names of countries or cities whose names sound similar to the ones they are producing. To finish with, students should say only the consonants of their second names. For instance: Nathalia: n(en), t(ti), h(eich), l(el). To make this activity easy and enjoyable, a poster with the alphabet on it will be on the board as well.</p> <p>This game is planned to make students share their names and also to promote a comfortable environment. Probably, it will make students make mistakes and have fun of them.</p>	25 minutes
<p>2. In order to elicit previous knowledge, the teacher will ask students if they know what a clown is and if they like it or not and why. For this end, the teacher will use the board to write the students' answers. Then, she will show a video in which she will present the main characteristics of clowns (See annex 1). Also, she will ask about what the students understand from the video.</p> <ul style="list-style-type: none"> ● What is the video about? ● Was it fun? ● Do you think you can act like a clown? ● How would you feel doing what a clown does? ● Have you ever heard about Clown art? ● How many types of clown do you know? ● What is the clown nose for? 	35 minutes

(These questions are going to be written on a poster. The teacher will explain one by one)

In order to collect some clown's characteristics in terms of personality issues, the teacher will make a comparative chart in which she will write the students' answers on the board.

Considering the previous information, the teacher will show real clown noses, and with recycled material, she will show how to make one red nose, then the students will be asked to make their own clown nose.

(See annex 2)

3. Theatrical game two: Actions and reactions

35 minutes

In the same classroom organization (in circle), and using the red nose the students just did, they will perform some actions. The students will be given a number and an action in a piece of paper. The teacher will say the number with the action, and the student who has this information, will go to the center of the circle and will perform it. The others will have to guess the action, raise their hands, and say the answer. They are going to recollect positive points in a chart that is going to be used in each class. (20 minutes)

Cycle	Participation	Oral Interaction
One		
Two		
Three		

(See annex 3)

Then, students will make a guided socialization of their work. They can share different opinions and results to encourage initial interaction with the group.

For this end, they will have one word each that could be subject, verb or adjective on small posters to stick them around the classroom. (See annex 4)

this is going to work as a **big Jigsaw**, in which they will put together all of the pieces to create sentences. The complete sentences will be on the board as a guidance of the sentences.

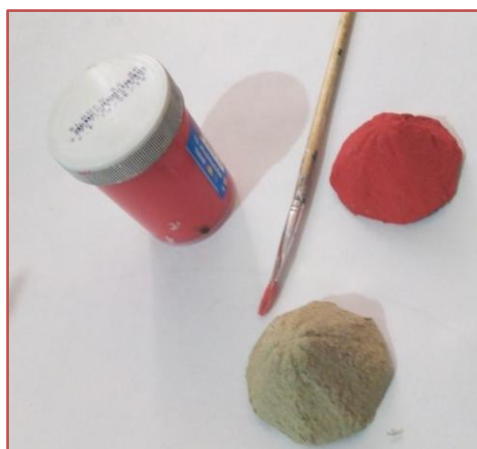
- Clown is funny.
- He/she jumps/ he is tall
- He/she runs/ she is short
- She/he smile/ he is pretty
- She/he falls down/ she is fat
- She/he cries/ he is strong
- She/he sleeps/ she is thin
- She/he thinks/ he is bald

<ul style="list-style-type: none"> ● She/he teaches/ she is blonde ● She/he shakes/ he is curly ● She/he studies/ she is handsome <p>She/he plays / he is attractive (15 minutes)</p>	
<p>4. Students will be given a workshop to work on individually that consists of two activities in relation to the topic of the class (Clown's life). Activity one: students should write sentences using adjectives to describe the clowns. Activity two: students are asked to write sentences to describe the actions that the clowns perform.</p>	<p>35 minutes</p>

Annex 1. Video in English: DFI Clown Workshop: Introducing the clown.

https://www.youtube.com/watch?v=mHj4y1TTNio&list=TLPQMDQxMDIwMjAkxO9TCeuiSw&index=1&ab_channel=DohaFilmInstitute-HeadQuarters

Annex 2. Materials for the clown's nose: paintings, paintbrush, and egg buckets.



Annex 3. Labels with vocabulary (8 centimeters long and 15 centimeters width approximately)



She

Runs

She

Studies

She

Plays

She

Jumps

He

Teaches

He

Falls down

He

Cries

He

Sleeps

Annex 4. Workshop 1: What is a clown?

WORKSHOP 1



What is a clown?

Name: _____

Date: _____

Objective:

To explore previous ideas about the definition of Clown Theater and Theatrical clown games.

1. Observe the following image and complete the sentences using some adjectives that were mentioned in the class. Follow the example

- A clown is tall

- A clown is _____

- A clown is _____

- A clown _____

- A _____

- _____

- _____

2. Write sentences using the words in the box to describe what clowns do. Use *she* or *he* as much as you need it. Follow the example: She jumps



Jumps - runs - smiles - falls down - cries -
sleeps - thinks - teaches

1. _____



2. _____



3. _____



4. _____



CYCLE 1: Lesson plan 2: Types of Clowns

Time: Two sessions of 90 minutes each.

Grade: 5

Institution: Prado Veraniego

Language Contents: verb to be (people's description), would like structure.

Vocabulary: Clothes, Use of adjectives, Colors.

Objectives:

- To identify different types of clowns with their main characteristics in terms of personality: (Augustus, White face, and Sad clown)
- To discover the type of clown with which I feel identified throughout Theatrical Games.

PROCEDURES	TIME
<p>1. Theatrical game three: crazy walking Children should walk slowly in circles. The teacher will tell them different directions and ways to walk: forward, backward, crossing their legs, jumping, raising their knees, etc. Then, the teacher will give different instructions: when she claps once; the students will change the direction. When she claps twice; the students will touch the floor and keep walking. When she says STOP, the students will stop walking. The teacher will have some posters with key words. It is possible to include more movements depending on how the class goes.</p>	20 minutes
<p>2. In order to find what type of clown fits better to each student, the teacher will paste three pictures of clowns around the classroom: the sad one, the Augustus one, and the white face. (See annex 1) She will make students sit in a semi circle. Then, she will ask some questions to them referring and showing the pictures:</p> <ul style="list-style-type: none"> - What does she/he look like? - Is she/he fun? - How are their clothes? - Is she/he tall? - Is she/he fat? - What is the color of her/his face? <p>The pictures will have some short posters with the clown's characteristics.</p>	20 minutes
<p>2. Students will be given a workshop to work on individually that consists in two activities in relation to the topic of the class which are about types of clown and their description in terms of physical appearance and emotions. There will be 2 different versions of the workshop. (See annex 2)</p>	2 minutes

<p>4. Theatrical game four: Simon says</p> <p>For the next activity, students should wear their red nose that they made last class. The images of each clown will be pasted in different parts of the classroom.</p> <p>Round one: The teacher will say: “Simon says: who is Augustus/ white clown/ sad clown?” one by one. This is going to be several times.</p> <p>Round two: the teacher will ask individually: <i>which clown would you like to be?</i> Students should go in front of the clown they had chosen and say: <i>I would like to be _____.</i></p> <p>Round three: students should sit on the floor. The teacher will give them a piece of paper in which they will write down the answer (see annex 3): how did you feel doing these activities? Do you like them? Why? Could you please give me an idea of other activities similar to these? (they can write the answer either in English or Spanish) (30 minutes)</p> <p>At the end of the lesson plan, students should socialize their job using the previous format throughout tingo tango game. (30 minutes)</p>	60 minutes
--	---------------

Annex 1. Posters of the clowns (50 centimeters width, and 100 centimeters long approximately)



White Clown



Augustus Clown



Sad Clown

Annex 2. Workshop 2: Types of clowns.

WORKSHOP 2



Types of clowns

Name: _____ Date: _____

Objective:

To identify different types of clowns with their main characteristics in terms of personality: (Augustus, White face, and Sad clown)

1. Describe what each clown is wearing according to the teacher's explanation and the following picture. Follow the example.

- He is wearing white hat

- _____
- _____
- _____



- _____
- _____
- _____



- _____
- _____
- _____



2. Describe the personality of each clown using the following example:
she/he is sad.







CYCLE 2: Lesson plan 1: What are they doing?

Time: One session of 90 minutes.

Grade: 5

Institution: Prado Veraniego

Language Contents: present simple (negatives), yes or no questions.

Vocabulary: Greetings, introduce yourself, professions.

Objectives:

-To observe a sample of clown performance in pairs through a short presentation.

-To recognize some improvisation patterns performing a sample.

PROCEDURES	TIME
<p>Theatrical game five: Cover the path Interaction.</p> <ol style="list-style-type: none"> 1. This game is going to be done in order to introduce the guess clown, and the students will have the opportunity to interact with him. The guess will walk slowly around the classroom and do what the teacher indicates with her clapping in different frequencies. For instance; if she claps slowly, he will have to walk slowly; if she claps fast he will walk in that way; or if she goes down, he has to lie down on the floor. This is going to happen three times. Once the students are involved with the activity, students will be included in the new round. (10 minutes) 2. Giving new instructions. (5 minutes) <p>Explanation:</p> <p>Students and the guests are going to be walking; when the teacher claps ones, all of them will have to stop walking and see what part of the classroom is empty. When a teacher claps twice, they will have to move to the side that they previously saw empty. And when the teacher claps thrice, they will have to say a word in English aloud. These actions are going to be repeated depending on how the class goes. (10 minutes)</p>	<p>25 minutes</p>
<ol style="list-style-type: none"> 3. The teacher and a guest (real clown) will perform short script <i>obsessives</i> showing how clowns could work in pairs (See annex 5). Students will be the audience who will have posters to approve or disapprove the clowns' performance. (See annex 6) (20 minutes) 4. Both clowns, the teacher and the guest, will ask simple questions to the students: what was your favorite clown? What was the funniest clown? Is there any Augustus clown? Is there any Sad clown? Is there any white face clown? Meanwhile one of the clowns is asking any of the previous questions, the other one will show a poster in which the answer indicates him or her as the possible answer. (See annex 7). (10 minutes) 	<p>30 minutes</p>

<p>5. The clowns will choose some of the students according to the clown they previously had chosen to be, and they will do some funny interventions with them following a clown song (See annex 8). Meanwhile the teacher is holding a student, the guess will do the same other student. They will be acting as shades to perform some Clown silly movements such as: exaggerated falls, confusing looks, funny dancing, and animal imitation, and so on following the rhythm of the song. With this activity, the students will think about the situation, and their thoughts about the situation in pairs to help each other in the process of improvisation.</p>	<p>15 minutes</p>
<p>6. Socialization Format: Finally, the students will be given a piece of paper with some simple questions about the class. (See annex 9). They will express how they felt, what they learned, what they would like to include, etc. after they have the format completed, they will share their answers with their partners.</p>	<p>20 minutes</p>

Note: Idartes (Instituto Distrital de Artes) has Clown labs with plenty of clown's teachers who are able to support activities as mentioned before. Besides, they have consultancies about Clown Theater; therefore, it is possible to search on the Idartes website: <https://idartes.gov.co/es> for more information.

OBSESSIVES

CHARACTERS: CHARLIE CLOWN, AND NATY CLOWN.

SINGLE ACT AND SCENE

(Naty Clown arrives to a bench while walking in a funny way. When she sits, she starts to make up and cleaning everything makes peculiar gestures. After some minutes, Charlie Clown appears behind her stumbling until finally he sits next to her with some distance and starts to clean too. They start flirting each other for some minutes until finally she talks to him. Both clowns have bags with a variety of objects.)
(The audience will be asked how this part is so far)

NATY CLOWN: Hello!! What is your name? *(Meanwhile she touch him with her finger)*
(He starts to clean himself with some objects from his bag for some minutes)

CHARLIE CLOWN: Hi! My name is Charlie Clown. What is your name? *(He is giving a flower to her)*
(She takes tweezers from her bag to receive the flower while both smile as they would be in love)
(Audience responses: do you like it so far?)

NATY CLOWN: My name is Naty Clown. How are you today? *(Keeping flirting)*

CHARLIE CLOWN: I am fine, and you? *(Keeping flirting)*

NATY CLOWN: I am good, thanks. *(Smiling)* do you want some ice cream?

CHARLIE CLOWN: YES, PLEASE!!!! *(Jumping in the bench)*

NATY CLOWN: You will love it!! *(She is getting the ice cream from the bag happily)*
(He gets a tissue from his bag to take the ice cream with it)

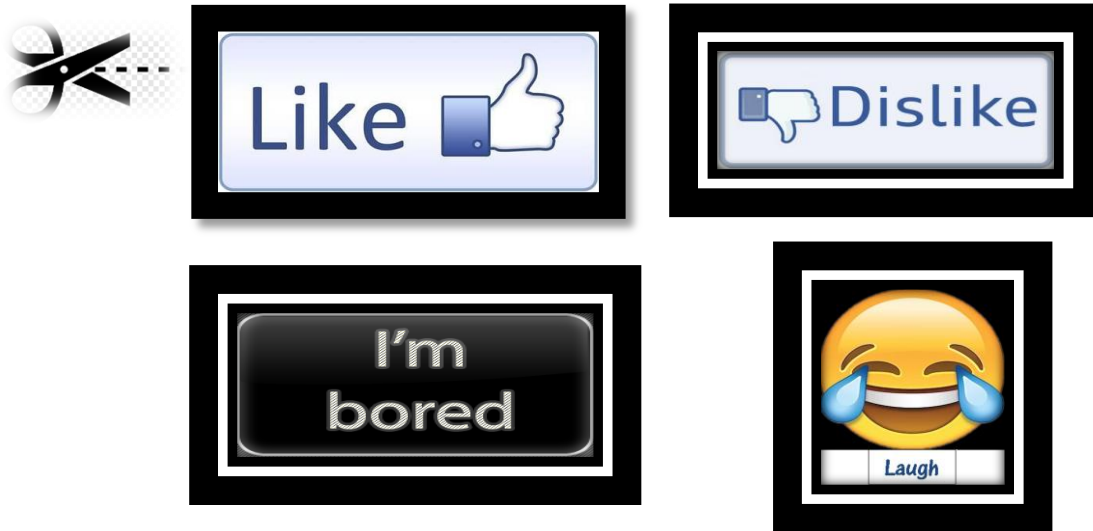
CHARLIE CLOWN: Thank you so much!
(They are eating ice cream for some minutes. Then, they start to get closer and closer slowly, and suddenly he takes a glove from his bag, he put it on and finally grabs her hand with it. After that, they wiggle for some minutes)

NATY CLOWN: Can I kiss you?
(Audience responses: What do you think now?)

CHARLIE CLOWN: Off course!!!!
(She takes a toothbrush and some water from her bag, and she brushes her teeth. He passes over a container to spit the water in and starts putting some mouthwash in his mouth. It seems that these items are not enough, so they decide to put a big mask on their face, and finally, they kiss, hold hands and go)
(Audience responses: How was the play?)

Vocabulary: Bench: Banco, Make up: Maquillarse, Stumbling: Tropezar, Flirting: Coquetear, Tweezers: Pinzas, Smile: Sonrisa, Today: Hoy, Tissue: Pañuelo, Wiggle: Menear, Toothbrush: Cepillo de dientes, Spit: Escupir, Mouthwash: Enjuague bucal.

Annex 2. The audience's posters. (30 centimeters long, and 50 centimeters width approximately)



Annex 3. Labels of Clowns' answers. (10 centimeters long and 20 centimeters width approximately)

He is silly

Yes, It was a Sad

No, it was not a White Clown

My favorite Clown was Augustus

My favorite Clown was White Clown

My favorite Clown was Sad Clown

Annex 4. Clowns' song sample: Circus music

https://www.youtube.com/watch?v=pct1uEhAqBQ&ab_channel=TheHitCrew-Topic

Annex 5. Socialization format sample

Clown Theatrical Games



Name: _____ Date: _____

QUESTION	YES	NO	COMMENTS / REASONS
Were activities interesting?			
What was your favorite part of the class?			
How did you feel doing the activities?			
Do you remember a word or a sentence in English from the class?			

CYCLE 2: Lesson plan 2: Preparing myself with my friend

Time: One session of 90 minutes.

Grade: 5

Institution: Prado Veraniego

Language Contents: present simple (negatives), yes or no questions.

Vocabulary: Greetings, introduce yourself, clothes.

Objective:

- To recognize some cooperative patterns meanwhile interacting with a partner by following a sample of a script and playing a theatrical game.

PROCEDURES	TIME
<p>1. Theatrical game seven: The mirror In this game, children should work in pairs; they will be face to face (with the classmate next to them). While one of them is making slow movements: gestures in their faces, jumping, simulated screams and so on. The other one should imitate him; and the first one would have the image of the second one reflecting on the mirror. This is called synchronized imitation. After a while, they should change roles. (10 minutes) When the teacher says <i>switch</i>, they will have to change the partner. This time, the new couples should be faster with the movements (10 minutes). For the final intervention, they would be even faster so they would include more movements. (10 minutes)</p>	20 minutes
<p>2. Script preparation: The students will be given a script similar to the one from the previous session, but with a few modifications, and a glossary (See annex 1). The teacher will choose the roles randomly. It would be three rounds to practice:</p> <ul style="list-style-type: none"> - For the first one the teacher will represent both characters to show the students the knowledge in terms of language. They will have to say it aloud. (10 minutes) - For the second round, the teacher will say the name of the character and he or she will have to say aloud their part at the same time. (10 minutes) - For the final round, the teacher will choose specific students to do the practice. (10 minutes) this part will be recorded. 	30 minutes
<p>3. Team builder: In order to set an atmosphere of positive interdependence, the students will have some minutes to read to each other the script by pairs (10 minutes). They will switch roles one time, find all what each student has</p>	20

found interesting or new and exchange their information with the whole class (10 minutes)	minutes
4. Socialization: The students will be given a format to fill it individually (See annex 2) (10 minutes). Then, they will share their experiences with their classmates (10 minutes)	20 minutes

Annex 1. Adapted scripts samples



OBSESSIVES

CHARACTERS: CHARLIE CLOWN, AND NATY CLOWN.

SINGLE ACT AND SCENE

(Naty Clown arrives to a bench while walking in a funny way. When she starts to make up and cleaning everything makes peculiar gestures. After some minutes, Charlie Clown appears behind her stumbling until finally he sits next to her with some distance and starts to clean too. They start flirting each other for some minutes until finally she talks to him. Both clowns have bags with a variety of objects.)

(The audience will be asked how this part is so far)

NATY CLOWN: Hello!! What is your name? *(Meanwhile she touches him with her finger)*

(He starts to clean himself with some objects from his bag for some minutes)

CHARLIE CLOWN: Hi! My name is Charlie Clown. What is your name? *(He is giving a flower to her)*

(She takes tweezers from her bag to receive the flower while both smile as they would be in love)

(Audience responses: do you like it so far?)

NATY CLOWN: My name is Naty Clown. How are you today? *(Keeping flirting)*

CHARLIE CLOWN: I am fine, and you? *(Keeping flirting)*

NATY CLOWN: I am good, thanks. *(Smiling) do you want some ice cream?*

CHARLIE CLOWN: YES, PLEASE!!!! *(Jumping in the bench)*

NATY CLOWN: You will love it!! *(She is getting the ice cream from the bag happily)*
(He gets a tissue from his bag to take the ice cream with it).

CHARLIE CLOWN: Thank you so much!

(They are eating ice cream for some minutes. Then, they start to get closer and closer slowly, and suddenly he takes a glove from his bag, he put it on and finally grabs her hand with it. After that, they wiggle for some minutes)

NATY CLOWN: Can I kiss you?

(Audience responses: What do you think now?)

CHARLIE CLOWN: Off course!!!!

(She takes a toothbrush and some water from her bag, and she brushes her teeth. He passes over a container to spit the water in and starts putting some mouthwash in his mouth. It seems that these items are not enough, so they decide to put a big mask on their face, and finally, they kiss, hold hands and go)

(Audience responses: How was the play?)

Glossary: Funny: Divertido, Stumbling: Tropezar, Clean: Limpiar, Flirting:

Coqueteando, Tweezers: Pinzas, Tissue: Panoelo, Glove: Guante, Grabs: Agarrar,

Wiggle: menear, Toothbrush: Cepillo de dientes, Spit: Escupir, Mouthwash:

Enjuague bucal.

OBSESSIVES



CHARACTERS: CHARLIE CLOWN, AND YAYO CLOWN.

SINGLE ACT AND SCENE

(Yayo Clown arrives to a bench while walking in a funny way. When he sits, he starts organizing and cleaning everything making peculiar gestures. After some minutes, Charlie Clown appears behind him stumbling until finally he sits next to Yayo Clown with some distance and starts to clean too making exaggerated movements. They start waving each other for some minutes until finally Yayo Clown talks to Charlie Clown. Both clowns have bags with a variety of objects.)

(The audience will be asked how this part is so far)

YAYO CLOWN: Hello!! What is your name? *(Meanwhile he touches Charlie Clown with his finger)*

(Charlie Clown starts to clean himself with some objects from his bag for some minutes)

CHARLIE CLOWN: Hi! My name is Charlie Clown. What is your name? *(He is looking for something on his bag)*

(He takes loupe from his bag to help Yayo Clown looking while both laugh exaggerating)

(Audience responses: do you like it so far?)

YAYO CLOWN: My name is Yayo Clown. How are you today? *(Keeping looking)*

CHARLIE CLOWN: I am fine, and you? *(Keeping looking)*

YAYO CLOWN: I am good, thanks. *(Smiling)* do you want some ice cream? *(Taking ice cream out from the bag)*

CHARLIE CLOWN: YES, PLEASE!!!! *(Jumping in the bench)*

YAYO CLOWN: You will love it!! *(He gets a tissue from his bag to take the ice cream with it)*

CHARLIE CLOWN: Thank you so much!

(They are eating ice cream for some minutes. Then, they start to get closer and closer slowly; they stay in silence looking each other for some minutes and finally Yayo Clown talks)

YAYO CLOWN: do you want me to tie up your shoe?

(Audience responses: What do you think now?)

CHARLIE CLOWN: *(Very shy)* Fine!

(He takes a glove and some water from his bag, and he put it on. Yayo Clown passes over a spray to disinfect his shoe. It seems that these items are not enough, so they decide to put a big mask on their face, and finally, they hug, clap hands and go in different way)

(Audience responses: How was the play?)

Glossary: Funny: Divertido, Stumbling: Tropezar, Clean: Limpiar, Loupe: Lupa, Tie: Atar, Tissue: Panuelo, Glove: Guante, Bench: Banco para sentarse, Shy: timido, Shoe: Zapato, Slowly: Lentamente, Laugh: reírse.

Annex 2. Socialization format sample

Clown Theatrical Games

Name: _____ Date: _____



QUESTION	YES	NO	COMMENTS / REASONS
Were activities interesting?			
What was your favorite part of the class?			
How did you feel working in pairs?			
Do you remember a word or a sentence in English from the class?			

CYCLE 2: Lesson plan 3: in the stage with my Siamese

Time: One session of 90 minutes.

Grade: 5

Institution: Prado Veraniego

Language Contents: Wh questions, Present simple (questions)

Vocabulary: Greetings, Verbs, Some idioms.

Objectives:

- To communicate ideas without fears by means of developing a Clown Theatrical Game.

-To identify some Clown's behaviors throughout a short performance by pair.

PROCEDURES	TIME
<p>TG 8: The typewriter In this game, they students would bring fears out so that they could be handled. This activity involves the participation of the whole class. The teacher will have some idioms written in different papers (See annex 1) on the board; she will point each letter from each English expression and pronounce it at the same time. Meanwhile, the students will have the letter of the alphabet in small posters (See annex 2). Once the teacher says one letter, the student with that letter should stand up and repeat the letter aloud. This would be repeated until all of the students stay up. But the next rounds should be faster.</p>	20 minutes
<p>Script: This is the final presentation of the play. The couples will be organized in a round table. Each couple will have a piece of paper with a number (See annex 3). When the teacher says their number, they should go to the center and represent the play. (5 minutes each couple) Doing this practice the students may identify the feelings of the other and consequently help each other. Once the couples have finished, the teacher will choose one from the audience to say what their thoughts are about the presentation (5 minutes).</p>	35 minutes
<p>Socialization The students will be given a sheet with some questions about the practice by couples (See annex 4). They will have 15 minutes to write their answers, 10 minutes to share with their couple and 10 minutes to share with the whole class.</p>	35 minutes

Annex 1. Idioms Sample (5 centimeters long and 15 centimeter width approximately)

Slow down

As easy as ABC

Calm down

Cross your fingers


Annex 2. Alphabet sample (5 centimeters long and 5 centimeters width approximately)

A	B	C	D	E	F	G	H
I	J	K	L	M	N	O	P
Q	R	S	T	U	V	W	X
Y	Z	A	B	C	D	E	F
G	H	I	J	K	L	M	N
O	P	Q	R	S	T	U	V

W	X	Y	Z	A	B	C	D
E	F	G	H	I	J	K	L
M	N	O	P	Q	R	S	T
U	V	W	X	Y	Z	A	B
C	D	E	F	G	H	I	J
K	L	M	N	O	P	Q	R



Annex 3. Little sheets with a number sample. (10 long and 10 width approximately each)

1	2	3	4	5
6	7	8	9	10
11	12	13	14	

Annex 4. Socialization format sample



Name: _____ Date: _____

QUESTION	ANSWERS
<p>How did you feel acting as a clown?</p>	<hr/> <hr/> <hr/> <hr/>
<p>How did you feel working by pairs?</p>	<hr/> <hr/> <hr/> <hr/>
<p>What was your favorite part of the class?</p>	<hr/> <hr/> <hr/> <hr/>
<p>Do you have a suggestion for your partner?</p>	<hr/> <hr/> <hr/> <hr/>
<p>Do you remember a word or a sentence in English from the class?</p>	<hr/> <hr/> <hr/> <hr/>

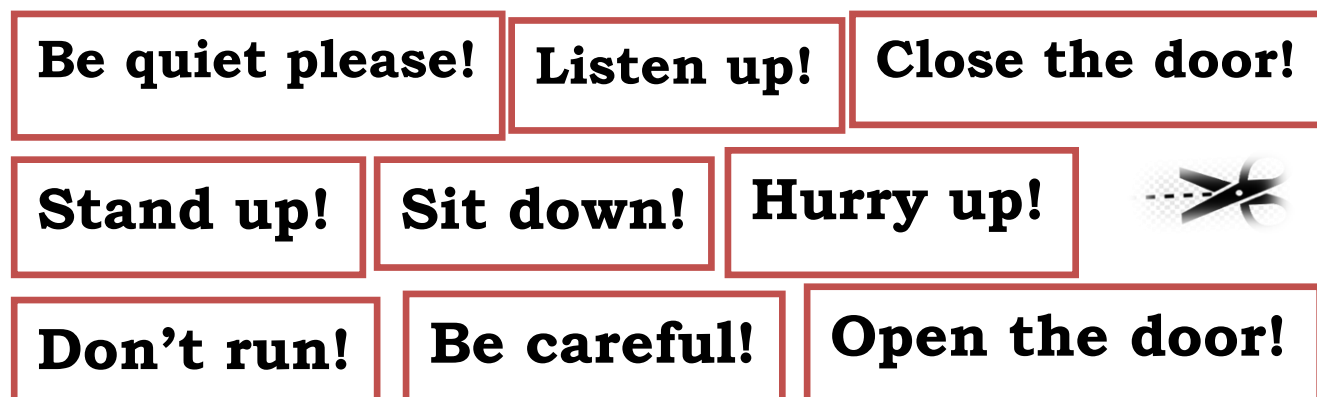
CYCLE 3: Lesson plan 1: Go to the stage all together**Time:** 2 sessions of 60 minutes each.**Grade:** 5**Institution:** Prado Veraniego**Language Contents:** Imperatives, Here / There, Comparative adjectives.**Vocabulary:** Rooms of the house**Objectives:**

- To develop some improvisation skills when playing Clown Theatrical Games.
- To interact in groups of 3 or 4 participants by using a short play with the teacher's guidance.

PROCEDURES	TIME
<p>Session 1</p> <p>TG 10: Peppy walking</p> <p>The students will be divided in groups of 3 or 4 people. The teacher will give to each group a piece of paper with an order and a number written on it (See annex 1). They should be walking around the classroom, simulating different movements in a humorous way and staying closed. Suddenly, the teacher will say a number, and the group who has that number should say the order aloud as they think it should be pronounced. Rapidly, the teacher will say it correctly. This would be done until all the students have participated.</p> <p>With this game, the students would interact in bigger groups in a very spontaneous path.</p>	<p>20 minutes</p>
<p>Introduction of scripts</p> <p>The teacher will assign the groups of 3 people to perform four different plays: Pepito and his enemy with a mustache (See annex 2), The victory day (See annex 3), and BONICE BONICE (See annex 4). The teacher will have the plays and some glossary written on posters and once the groups are organized, the teacher will do a raffle in order to distribute the plays (20 minutes).</p> <p>Each group will be in front of the poster that has their play, and they will be reading the scripts in their groups trying to understand what are the plays about (10 minutes)</p> <p>After this, the students should be organized in a semi circle. The teacher will help them to clarify the scripts if they have questions (10 minutes). They should practice the script as homework.</p>	<p>40 minutes</p>

<p>Session 2</p> <p>TG 11: The little imaginary ball</p> <p>Students should be organized in a round table meanwhile the teacher will be giving instructions. With this game, the students would build paths of trust. For this end, they will have to simulate to have a ball. Only with a look, they should call a partner's attention to throw the ball. Once he or she has thrown the imaginary ball, he or she should say a word English that has been learned. This would be repeated several times until all the class has participated.</p>	15 minutes
<p>Practice of the scripts</p> <p>The teacher will ask the students to conform groups according to the plays they have already assigned. Randomly, the teacher will ask the groups to present their play. It would be three rounds (10 minutes). Then, the teacher will ask students individually from different groups to improvise a title bit of the same plays. This means, the students should be acting with different classmates (10 minutes). Finally, the students will meet again with their original classmates to practice and the teacher will be around to check their performances (10 minutes). The students will be allowed to have the script meanwhile they are practicing.</p>	30 minutes
<p>Socialization</p> <p>The students will be given a socialization format (See annex 5) in which they should answer some questions about how they felt doing the previous activities. This format should be completed individually. They could write their answers in Spanish and use some English expressions.</p>	15 minutes

Annex 1. Labels with short orders sample (5 centimeters long, and 10 centimeters width)



Annex 2. Script 1: Pepillo and his enemy with a mustache



Pepillo and his enemy with a mustache

CHARACTERS: MOTHER, PEPILLO, THE ENEMY WITH MUSTACHE

MOTHER: Pepillo, my son, what are you doing?

PEPILLO: The war mommy.

MOTHER: Come to home now! It is late!

PEPILLO: I can't

MOTHER: Why not?

PEPILLO: Because they have taken me as prisoner.

MOTHER: Who?

PEPILLO: This man with mustache who is from the enemy group.

ENEMY WITH MUSTACHE: Good morning, madam!

MOTHER: Let my Pepillo free. He has to have dinner!

PEPILLO: Mommy, please be quiet, we are in the middle of a battle.

MOTHER: What have I told you about battles?

PEPILLO: You don't like the battles.

MOTHER: Exactly! You will get your cloths dirty! Come right now!

ENEMY WITH MUSTACHE: Ma'am, can you wait a moment?

MOTHER: How long?

ENEMY WITH MUSTACHE: Well, about ten minutes that the court martial lasts, and the five minutes shoot him, a total of a quarter of an hour, plus the time we spend to bring the dead body.

MOTHER: And let the food cool down? No way!

PEPILLO: But mommy... Please!! We are in war. It was an order.

MOTHER: Who order it?

PEPILLO: the army

MOTHER: You see. That's what I was saying, bad company. Look, I wanted you to get involved in the regional dances, but hey, the boy had to get involved with the army.

PEPILLO: But mommy...

MOTHER: How ugly and dirty the army suits are, but instead, how beautiful the regional dance costumes are, which also took you on a trip to do performances and non-invasions.

ENEMY WITH MUSTACHE: Madam, the army is also a very nice thing.

MOTHER: But very dirty, that blood is very difficult to wash.

PEPILLO: So won't you let me?

MOTHER: Sure, it's very nice to spend all day killing without worry about nothing. Then we the mothers are who have to rub and rub.

ENEMY WITH MUSTACHE: Madam, please.

MOTHER: No, last week I gave him permission to go away for a massacre and genocide and he returned to me at early morning, made a mess, and with a piece of bomb ...

PEPILLO: Mom, these things are not counted

MOTHER: With a bomb, then we had to make it explode in the yard, and broke two or three flower pots.

ENEMY WITH MUSTACHE: So??.. What do we do?

PEPILLO: I don't know!!..

MOTHER: Well, save it for tomorrow.

ENEMY WITH MUSTACHE: But tomorrow is Sunday and on Sundays the family does not allow me to shoot.

MOTHER: Well, Pepillo, I'll give you a minute to go up to eat your food, and that's it.

PEPILLO: What if I don't want to?

ENEMY WITH MUSTACHE: ma'am. Your son is big and you cannot force him.

MOTHER: WHAT ?!

PEPILLO: Nothing mommy.

ENEMY WITH MUSTACHE: It was a joke.

MOTHER: I don't like that kind of jokes.

Vocabulary: Enemy: Enemigo, Mustache: Bigote, Son: hijo, Madam: Señora, Dinner: Cena, Army: Ejercito, Battle: Batalla, Dirty: Sucio

Courte: Corte, Dead: Muerto, Food: Comida, Cool down: Enfriar War: Guerra, Costumes: Disfraces, Shoot: Disparar, Joke: Broma Tomorrow: Manana, Bomb: Bomba, Genocide: Genocidio, Mess: desorden, Flower pot: Macetas, Rub: Fregar

Annex 3. Script 2: The victory day

**The victory day**

CHARACTERS: SOLDIER ONE, GENERAL, AND SOLDIER TWO

SOLDIER ONE: we got a message, sir!

GENERAL: what is it?

SOLDIER TWO: We have won the war!

GENERAL: that is great!!.. Isn't it?

SOLDIER TWO: yes, it is!!

GENERAL: We are so lucky!

SOLDIER ONE: We are the champions!

SOLDIER TWO: We are the best!

GENERAL: you see!.. War is not so bad!

SOLDIER TWO: no at all!

GENERAL: I still remember how scared you were!

SOLDIER ONE: especially you! Soldier two that you were crying!

SOLDIER TWO: yes, but there were joke tears!

GENERAL: anyways.. Now, you can go to your mommies' home!

SOLDIER ONE: but, but, General!

GENERAL: what is it?

SOLDIER ONE: don't you remember that our moms are dead?

SOLDIER TWO: our enemies killed them.

SOLDIER ONE: Just after we killed their girlfriends in the girlfriends' battle.

GENERAL: ohh.. Well, but mommies were only good for scolding you and make you eat vegetables, which are very bad. So, now you can go home and eat whatever you want.

SOLDIER TWO: but general.. Don't you remember that there aren't houses left?

SOLDIER ONE: our enemies broke them all in the battle of houses.

SOLDIER TWO: Right after we broke up all their toys, in the battle of toys.

SOLDIER ONE: And no food left, they burned it all in another battle.

SOLDIER TWO: Right after we burned all that was left to them in the battle of gang of suckers.

GENERAL: Oh yeah, that battle was so funny.

SOLDIER ONE AND SOLDIER TWO: that's right! It was really fun

GENERAL: But don't be so negatives! You are war heroes, and we are going to make a very big parade and put a lot of gold medals.

SOLDIER ONE: But General...

SOLDIER TWO: don't you remember...?

GENERAL: Are there no medals left either?

SOLDIER TWO: No

SOLDIER ONE: The scrap battle.

GENERAL: and the parade?

SOLDIER ONE: Neither.

SOLDIER TWO: The battle of the parades.

GENERAL: Oh, how lucky you are... You have a lot of anecdotes to tell to your grandchildren.

SOLDIER ONE: what are you talking about?

GENERAL: The battle of the grandchildren?

SOLDIER TWO: Exactly.

GENERAL: Well, I don't know what to tell you guys, it's been a very hard war, more than it seemed, but we have won. You should be happy!

SOLDIER ONE, SOLDIER TWO: yes, we are the champions

GENERAL: Well then, let's brighten up that faces; there is a world outside that wait for us. I hope so.

SOLDIER ONE: What?

GENERAL: There is. Not?

SOLDIER TWO: One world.

SOLDIER ONE: Yeah right.

SOLDIER TWO: Why not?

GENERAL: There has been no battle of the worlds, right?

SOLDIER ONE: No at all!

SOLDIER TWO: Not as I know.

GENERAL: Good thing.

SOLDIER ONE: Yes, thank God.

SOLDIER TWO: It's true, what luck.

GENERAL: Well then, since we have a world to our disposition out there, let's enjoy it; we are the world champions of war.

SOLDIER ONE: Yes.

SOLDIER TWO: That.

GENERAL: Let's open the door...

SOLDIER TWO: The door?

GENERAL: Yes, of course the door.

SOLDIER ONE: Oh, but ... don't you remember?

GENERAL: Of what?

SOLDIER ONE: After the battle of the windows.

SOLDIER TWO: In which we made all the windows' enemy disappeared.

SOLDIER ONE: They fought back and...

GENERAL: No ... the battle of the gates?

SOLDIER TWO: Yes.

GENERAL: Oh my God, my God, my God...

SOLDIER TWO: Battle of the Gods ...
(Silence)

GENERAL: Wow.

SOLDIER ONE: Yes.

GENERAL: That's how wars are.

SOLDIER TWO: Anyway.

SOLDIER ONE: Well, nothing. *(Silence)*

GENERAL: But we have won.

SOLDIER ONE: Yes.

GENERAL: And that. *(Silence)*

GENERAL: Nobody takes it from us.

SOLDIER TWO: No.

SOLDIER ONE: It's true.

SOLDIER TWO: Good thing, eh?

SOLDIER ONE: Yes, thank goodness.

Vocabulary:

Anyway: Como sea, Bad: Mal, Brighten up: Animar, Battle: Batalla

Champion: Campeón, Gate: Puerta, Joke: Broma, Luck: Suerte

My Goodness: Dios mio, Nobody: Nadie, Parade: Desfile

Sir: Señor, Tears: Lagrimas, True: Verdad, War: Guerra, Well: Bien

Annex 4. Script 3: Bonice, Bonice

**Bonice, Bonice**

CHARACTERS: PATTY CLOWN, OREO CLOWN, AND MILO CLOWN

(Patty clown is sitting in a park bench looking around a little boring)

PATTY CLOWN: (Yawning) what a boring day!!!

(Oreo Clown appears, walking in a funny way. Suddenly, he sees Patty Clown and immediately, falls in love with her)

OREO CLOWN: wow!! What a beautiful girl!!!

(Milo Clown is in a hurry and suddenly he stops and sees Patty Clown. He also falls in love with her)

MILO CLOWN: oh my god!! What a beauty!!!

OREO CLOWN: (doubting) should I talk to her?

MILO CLOWN: what could I say?

PATTY CLOWN: (getting up from the bench) I better go home now. It is getting hot and I just boring

OREO CLOWN: (walking toward Patty Clown) can I invite you something?

PATTY CLOWN: (looking at him from head to toe) something like what?

(Milo Clown is looking from away, sniff)

OREO CLOWN: something like a Ferrero Rocher chocolate?

PATTY CLOWN: (making gestures) only that?? ... No, thank you. I would prefer to go, bye

MILO CLOWN: (running towards Patty Clown) wait!! Can I invite you something?

PATTY CLOWN: (looking bad at him) something like what?

(Oreo Clown is looking cranky)

MILO CLOWN: Something like an expensive candy bar!

PATTY CLOWN: (making gestures) are you joking? That is nothing!

OREO CLOWN: (Scratching his head) this is a hard job!

PATTY CLOWN: (Angry) oh y God. I can't believe all the clowns are that silly.

OREO CLOWN: (Getting a flower from the garden) I am sure this is going to work. Clown women love romanticism and it is a good sample of it.

(Oreo Clown is getting closer to Patty Clown)

PATTY CLOWN: (Grumpy) what do you want now?

OREO CLOWN: this is for you, beauty! With all my heart!

PATTY CLOWN: no way! This is horrible. I am a modern girl. Don't you see? (Throwing away the flower and leaving the park)

(Oreo Clown is getting sad. He gives up and leaves. Meanwhile, Milo Clown was coming with a new idea, he looks thoughtful)

MILO CLOWN: Wait!! Please, don't leave! Give me the last chance...

PATTY CLOWN: (making gestures) fine! What is it?

MILO CLOWN: (Walking in circles) well, you said you are a modern girl, am I right?

OREO CLOWN: (walking toward Patty Clown) can I invite you something?

PATTY CLOWN: oh, yeah daah!! So?

MILO CLOWN: and modern girls doesn't like the common idea of romanticism, mmmm (Still walking and touching his chin)

PATTY CLOWN: (Fed up) OH MY GOD. What do you want to say?

MILO CLOWN: (Running faster to the ice cream store) please stay there 2 minutes. I won't take too much time.

PATTY CLOWN: You better go quickly. I am boring.

MILO CLOWN: (Running back to the park) I got it. You will love this. A yummy bonice!! I know modern girls love them!

PATTY CLOWN: (surprised) this is beautiful!!! I love it!! You are so so special and generous. Thank you!!!!

(The both clowns leave the park holding hands and jumping happily)

Vocabulary:

Away: Lejos, Bench: Banco, Douding:

Dudando, Grumpy: Gruñón,

Hurry: Prisa, Set up: Harta, Thoughtful:

Pensativo, Towards: hacia

Touching: Tocando, Yawning: Bostezando,

Yummy: Delicioso

Quickly: Rápido, Sample: Muestra, Throwing:

Tirando.

Annex 5. Socialization format

Clown Theatrical Games

Name: _____ **Date:** _____



QUESTION	ANSWERS
How did you feel practicing a play in groups?	<hr/> <hr/> <hr/>
What was your favorite part of the class?	<hr/> <hr/> <hr/>
Do you have a suggestion for your partners or for the class?	<hr/> <hr/> <hr/>
Do you remember a word or an expression in English from the class?	<hr/> <hr/> <hr/>
Make a drawing about the play you have practiced	

CYCLE 3: Lesson plan 2: On the stage with my age

Time: Three sessions of 60 minutes each.

Grade: 5

Institution: Prado Veraniego

Language Contents: Possessive adjectives, addition and contrast.

Vocabulary: Jobs and occupations, Personal information, Personality traits.

Objectives:

- To practice Oral Interaction Skills in a cooperative context using short expressions.
- To identify different Clown behaviors interacting in bigger groups.
- To develop some interaction patterns while playing and acting with bigger groups.

PROCEDURES	TIME
<p>TG 12: All at once. This game will be developed during the first session. As previous warm up activities, the students should be walking around the classroom with rhythm and energetically. The teacher will be saying different actions with particular characteristics that should be performed by the students. For example, the teacher will say: <i>“we are walking in the city when, suddenly your mom appears very mad. You are scared and start running away from her. You are walking in the school yard very relaxed, when your crush appears and walks towards you. You are so nervous and you blush while looking at her or him shyly”</i>. With this game the students will break the ice to start the big moment.</p>	25 minutes
<p>TG 13: Divided space. This game will be developed during the second session. Previously, the classroom would be divided into two parts. One would be the stronger one represented with a dark color. And the other one would be the weak one represented but a light color. The students should be walking on both sides assuming the colors. This means that when they are walking on the dark side, they should be acting with confidence, safety and powerful attitudes. But, when they are walking on the light side, they would assume the opposite.</p>	25 minutes
<p>SCRIPT REPRESENTATION The teacher would organize the class in a semi circle. Then, she will do a raffle</p>	60

in order to organize the students' turns.	minutes
Socialization The students will be given a socialization format in which they should answer some questions about the previous activities (See annex 1).	20 minutes

Annex 1. Socialization format

Clown Theatrical Games



Name: _____ Date: _____

QUESTION	ANSWERS
How did you feel working in groups?	_____ _____ _____
What was your favorite part of the class?	_____ _____ _____
Do you have a suggestion for your partners or for the class?	_____ _____ _____
Do you remember a word or an expression in English from the class?	_____ _____ _____
Make a drawing about the play you have performed	
Write in one sentence: what was the funniest play you watched?	_____ _____

Chapter 5: Implications and Conclusions

There is a number of implications that arise from the development of this pedagogical innovation proposal. In the first part of this section, the implications for EFL community in Colombia and the field of Oral Interaction Skills are presented; then, the implications for Prado Veraniego School are detailed since it was the original setting for the implementation of the current proposal, then, the implications for Fifth graders as the participants. Finally, the implications for me as a novice research teacher and the person who designed the proposal.

Concerning to the implications of this proposal for the EFL teaching and learning processes in the country, it is relevant to highlight the role of Clown Theatrical Games when practicing Oral Interaction Skills within a Cooperative Learning context which would generate pedagogical spaces of practicing the target language as natural as learning the mother tongue. Throughout its implementation, the variety of role play games in the classroom would be required in order to awaken students' motivation to learn a foreign language, leading to make them feel comfortable and develop different students' domains such as the language proficiency including their oral and cooperative skills.

It would be valuable for education that schools across the country consider the implementation of some of the strategies this study proposes in EFL classrooms in response to children's needs to learn a new language. Therefore, this would be a possible route to start changing the traditional EFL practices in the classroom that are mostly focused on teaching isolated vocabulary distant from the participants' reality, and to propose paradigms in more accordance with children's natural development. For this end, the educational programs should reinstruct some of the activities and practices suggested so far, and recognize new strategies of

communication in the classroom that allow students to explore themselves as communicative individuals and to discover a different world of interaction.

Considering the possible implications that this proposal may have for the Prado Veraniego School, the scenario where this study would be developed, it is important that the generation of wide places, and didactic material along the development of this proposal be guaranteed. These elements work as relevant factors that complement the learning process of the target language. Furthermore, the school needs to consider the idea of implementing some of the Clown Theatrical Games during the oral practice in English since they allow students to interact in a natural form; thus, the school might include these games in the English curriculum considering that the school does not have a structured curriculum for primary school; becoming this strategy as a good start for beginners to learn a foreign language which would be expanded to other grades. Thus, it is necessary that the school recognizes English as a means of expression instead of at the end of the learning process so that students identify the importance of learning this foreign language.

As to the participants of this proposal, it is important to bear in mind that they may understand Theatrical Games as an opportunity to improve their performance in the learning and use of English as a foreign language, while interacting with their peers. This implies that they would have a variety of qualities to bring up and explore hand in hand with their classmates and thus achieving Cooperative Learning too. Therefore, students with outgoing personalities may be able to help shy students by exploring the games being leaders in each activity, and these last ones could help the first ones sharing their knowledge. Consequently, the participants would be able to interact in different forms progressively by using simple expressions in English as natural

as they are used to do in their mother tongue in the classroom and hopefully in their surroundings as the next step.

The final implications have to do with the teacher's role as well as a novice researcher. Throughout the process of analysis and design, it is necessary to be immersed in a constant self-reflection, which would allow her or him to internalize more enriching methods to foster the transformation of her or his own practice. One aspect to highlight is the importance of being open-minded to any criticism from her or his colleagues in order to nourish her or his teaching practices and her or his English level. As a matter of fact, there have been many situations which have required understanding and accepting others' ideas and suggestions to increase the quality of the proposal. In addition, it is relevant to mention the importance of keeping in mind that the participants' backgrounds and their interests are fundamental to help stimulate their active participation when performing the activities during the classes.

Likewise, the teacher's attitude as a facilitator of oral interaction skills in English will be crucial to create an enjoyable and proactive learning environment. This would require her or him as the facilitator with higher proficiency in English, to be aware of any new idea that could be brought up; in this way the teacher who implements the proposal will be able to maintain the students' motivation throughout the class-sessions. Moreover, it will be useful to have a healthy relationship with the students in order to know them better and prepare efficient learning strategies for them.

Finally, it is fundamental to organize and present collective and individual forms of evaluation at the end of each lesson. Taking into account that this proposal has a qualitative approach, the evaluation must highlight verbal interactions during which the students could

express their views about the class, and self-reflect on their learning at round-table activities and on the implementation if chart forms.

Possible Impacts of the proposal

As it applies to learning, it is expected that interaction increases gradually as well as socio-affective development, orientated towards *the pedagogy of pleasure*, which can be qualified by a higher interest in which students would learn by enjoying the process; practicing the target-language would become a frequent activity in which they would be learning passively, and without feeling forced to participate in one single activity. There are some benefits that are associated with Clown Theatrical Games while practicing Oral Interaction Skills in the target language; especially for students with very basic knowledge of it, and who do not have the experience with oral activities in the classroom.

On the one hand, these games may contribute to the integral formation of the students as connoisseurs of certain knowledge, as well as emotional conscious individuals who are able to manage emotions, accepting and sharing them with their partners while enriching their knowledge. On the other hand, a study focused on verbal interaction throughout these games would open possibilities for both students and teachers to experience learning English from a practical and humorous perspective; they would be architects of their own pedagogical and didactic material when using their pre-knowledge.

By the end of this proposal, it is expected that the students would speak in English continuously during the class. There will be less emphasis on their potential mistakes, as they will have many opportunities to make corrections and improvements. The students will become aware of their potential to evolve as English Language Learners, and over-time demonstrate

greater confidence while interacting with their teachers and their peers. Therefore, there may be some favorable outcome. On one end, practical use of the English language will become more rewarding than before, since it would become an effective tool of communication for the students as it relates to their ultimate learning objectives. On the other end, the students will become more proficient and proactive in initiating verbal interaction in English within their social environment.

Limitations

Due to the “CoViD-19 Pandemic”, it was not possible to apply the pedagogical innovation proposal which necessitated a reformulation in the study in terms of structure, objectives and intervention phase; this is the major restriction of the proposal development. However, taking into account a hypothetical or ideal situation, there could be some other challenges that would delay the immediate implementation in the procedures to completely reassure the development of lesson planning and should be considered.

The first limitation is related to the lack of time to develop each lesson plan due to the fact that the school’s schedule for the English’s classes is only two hours per week. Furthermore, the cronogram of the school would include some extracurricular activities which might interfere with the activities that this proposal proposes. The second limitation is concerned with the amount of students that the class could have. As is known in the country, public schools tend to have a large number of students in one classroom; therefore, the process of the intervention might be affected and eventually causes problems to achieve the objectives of the proposal. In conclusion, these challenges would make a big difference for the complete intervention which has to be considered at the time of implementation.

Further research

This pedagogical innovation proposal provides important insights to understand the role of Clown Theatrical Games in the learning of English as a second language, and how students can approach interaction when it is understood as a natural and spontaneous practice. In this sense, the study might point out new ways that deserve further exploration. On the one hand, the inclusion of new plays and games focus on social themes could be interesting considering other branches of Clown Theater. On the other hand, the implementation of the proposal in different grade levels making some modifications would be enriched for other populations as well as the proposal itself. Thus, this proposal generates multiple routines to be explored since it has not been worked too much in the English learning.

References

- Aliyu, M. M. (2017). Developing Oral Communication Skills through Collaborative Learning: Implications for Nigerian Teachers. *International Journal of English Literature and Social Sciences*, 2(5), 127-130. doi:10.24001/ijels.2.5.15
- Amy, T. B. (1985). Analyzing Input and Interaction in Second Language Classrooms. *RELC Journal*, 16(1), 8-30. doi:10.1177/003368828501600102
- Bygate, M. (1999). *Speaking*. Oxford University Press.
- Bernard, H. R. (2006). Field notes: How to take them, code them, manage them. In *Research Methods in Anthropology* (4th ed., pp. 387-412). Retrieved from http://courses.washington.edu/thesis/chapter_14.pdf
- Brown, H. D. (2000). Chapter 9: Communicative Competence. In *Principles of Language Learning and Teaching* (4th ed., pp. 245-265). San Francisco.
- Burns, A. (2010). *Doing Action Research in English Language Teaching*. Retrieved from https://www.academia.edu/5011394/Doing_Action_Research_in_English_Language_Teaching
- Cámara de comercio (2006). CDR – Biblioteca Digital CCB- *Perfil económico y empresarial, localidad de Suba, Bogotá*. Retrieved from https://bibliotecadigital.ccb.org.co/bitstream/handle/11520/2880/6223_perfil_economico_usaquen.pdf?sequence=1&isAllowed=y.
- Cambridge University Press (2013). *Introductory Guide to the Common European Framework of Reference (CEFR) for English Language Teachers*. Retrieved from <https://www.englishprofile.org/images/pdf/GuideToCEFR.pdf>.

- Canals, L. (2017). Instruments for gathering data. In *Qualitative approaches to research on plurilingual education (English)* (p. 396). Retrieved from <https://files.eric.ed.gov/fulltext/ED573582.pdf>
- Case, D., & Wilson, K. (1984). *FURTHER OFF-STAGE*. London: Heinemann Educational Books Ltd.
- Castiblanco, L. F., & Cuervo, A. M. (2016). *It is time to act: creative drama in the developing of the communicative competence and integrated skills*.
<https://repository.javeriana.edu.co/handle/10554/21949>
- Creswell, J. W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE publications .
- Cruz, K. (2006). *Communicative activities to promote communication* (Master's thesis, Universidad Pedagógica Nacional, Bogota, Colombia). Retrieved from <http://repositorio.pedagogica.edu.co/bitstream/handle/20.500.12209/3227/TE-19097.pdf?sequence=1&isAllowed=y>
- Cubides, S. M. (2016). *Habilidades psicomotrices en la discapacidad cognitiva, una propuesta didáctica desde el clown teatral*.
<http://repositorio.pedagogica.edu.co/handle/20.500.12209/1301>
- Ellis, R. & Barkhuizen, G. (2005), *Analyzing Learner Language*, Oxford: Oxford University Press.
- Freeman, D., & Anderson, M. (2011). *Techniques and principles in language* (3rd ed.). Retrieved <https://acasearch.files.wordpress.com/2015/03/techniques-in-language-teaching.pdf>
- Friðriksdóttir, S. E. (2012). *Clowning and improvisation in the ESL classroom: Observations and suggestions*. Retrieved <https://skemman.is/handle/1946/13419?locale=en>

- González, R., Rodríguez, F., (2017). *CREACIÓN DE PERSONAJE EN LA TÉCNICA CLOWN DE LA PUESTA EN ESCENA “LOS MEROLICOS”* (Master's thesis, UNIVERSIDAD AUTÓNOMA DEL ESTADO DE MÉXICO, TOLUCA, MÉXICO). Retrieved from <http://ri.uaemex.mx/bitstream/handle/20.500.11799/67124/Los%20Merolicos%20PDF-split-merge.pdf?sequence=3&isAllowed=y>
- Hedge, T. (2000). *Teaching and learning in the language classroom: A guide to current ideas about the theory and practice of English language teaching*. OUP Oxford.
- Harmer, J. (2001.). *The practice of English language teaching* (3rd ed.). Longman.
- Jara, J. (2000). *El clown, un navegante de emociones* (1st ed.). Sevilla, España: PROEXDRA.
- Jara, J. (2014). *El clown, un navegante de las emociones* (2st ed.). Retrieved from <https://edicionesmagina.com/appl/botiga/client/img/10142.pdf>
- Kabir, Syed Muhammad. (2016). *METHODS OF DATA COLLECTION*
- Kielmann, K., Cataldo, F., & Seeley, J. (2012). *Introduction to Qualitative Research Methodology: A training manual*. Retrieved from <https://www.rbfhealth.org/sites/rbf/files/Introduction%20to%20Qualitative%20Research%20Methodology%20-%20A%20Training%20Manual.pdf>
- Knutson, S. (2003). Experiential learning in second-language classrooms. *TESL Canada Journal*, 52-64.
- Macpherson, A. (2007). *Cooperative learning group activities for college courses: A guide for instructors*.
- MEN (2015). *Estándares Básicos de Competencias en Lenguas Extranjeras: inglés. Colombia*. Retrieved from

<http://aprende.colombiaaprende.edu.co/sites/default/files/naspublic/Anexo%2017%20Est%C3%A1ndares%20B%C3%A1sicos%20de%20Competencias.pdf>

Mertler, C. (2009). Overview of the Action Research Process. In *Action Research: teachers as researchers in the classroom* (2nd ed., pp. 29-41). Retrieved from

https://www.corwin.com/sites/default/files/upm-binaries/23146_Chapter_2.pdf

Moreira, C. (2016). *Técnicas de Clown; una propuesta emancipadora*. Retrieved from

<https://clownplanet.com/tecnicas-de-clown-una-propuesta-emancipadorade-cristina-moreira/>

Muñoz, T. A. (2003). *Pim, Pam, clown: La guerra de los payasos*.

Nicoll, A. (1977). *El mundo del Arlequín estudio crítico de la commedia dell' arte* (1st ed.).

Barcelona: Barral Editores.

Noble, H., & Mitchell, G. (2016). What is grounded theory? *Evidence Based Nursing*, 19(2), 34-

35. <https://doi.org/10.1136/eb-2016-102306>

Odrizola Ondarzabal, M. M. (2015). *El teatro como herramienta para el aprendizaje del inglés: una propuesta de intervención* (Bachelor's thesis, Universidad Internacional de la Rioja).

Retrieved from ProQuest Dissertations and Theses database.

Orb, A., Eisenhauer, L., & Wynaden, D. (2000). Ethics in qualitative research. *Journal of nursing scholarship*, 93-96. Retrieved from

<http://www.columbia.edu/~mvp19/RMC/M5/QualEthics.pdf>

- Ospina, S. (2004). Qualitative Research. *Encyclopedia of leadership*. Retrieved from https://ualr.edu/interdisciplinary/files/2010/03/Qualitative_Research.pdf
- Philip, J., Oliver, R., & Mackey, A. (Eds.). (2008). Second language acquisition and the younger learner: Child's play? (Vol. 23). John Benjamins Publishing.
- Phillips, D. K., & Carr, K. (2014). *Becoming a teacher through action research: Process, context, and self-study*. Routledge.
- Prado, V. (2019). *Manual de convivencia 2019-2020, hombre y mujeres de honor*. Bogotá. UPN Repository.
- Richards, J. C., & Rodgers, T. S. (1986). *Approaches and Methods in Language Teaching a Description and Analysis*. Retrieved from <https://www.novaconcursos.com.br/blog/pdf/richards-jack-c.-&-rodgers.pdf>
- Strauss, A., & Corbin, J. (1994). Grounded theory methodology: An overview. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (p. 273–285). Sage Publications, Inc.
- Stephanou, A. (2009). *Experiential language learning: second language learning as cooperative learner education*. Cambridge University Press.
- Suárez (2012). *El aprendizaje de una lengua extranjera (inglés) a través del teatro Estudio de caso en el campo del teatro bilingüe: Grupo The E Theater de la Universidad Nacional de Colombia* (Bachelor's thesis, Universidad Pedagógica Nacional, Bogotá, Colombia). Retrieved from <http://repositorio.pedagogica.edu.co/bitstream/handle/20.500.12209/1215/TE-11045.pdf?sequence=1&isAllowed>

Shin-Mei Kao , Gary Carkin & Liang-Fong Hsu (2011) Questioning techniques for promoting language learning with students of limited L2 oral proficiency in a drama-oriented language classroom, *Research in Drama Education: The Journal of Applied Theatre and Performance*, 16:4, 489-515, DOI: 10.1080/13569783.2011.616399 To link to this article: <https://doi.org/10.1080/13569783.2011.616399>

Thornbury, S. (2005). *How to teach speaking*. Pearson Longman. New York

Tudor, I. (2001). Visions of Learning. In *The dynamics of language classroom* (pp. 77-103).

Retrieved from

http://virtualpostgrados.unisabana.edu.co/pluginfile.php/434933/mod_resource/content/2/Visions%20of%20Learning.%20Tudor%2C%20Ian.%20%282001%29.%20The%20dynamics%20of%20the%20language%20classroom..pdf

Tudor, I. (2001). Visions of language. In *The dynamics of the language classroom* (pp. 57, 62).

Retrieved from

http://virtualpostgrados.unisabana.edu.co/pluginfile.php/434932/mod_resource/content/1/Visions%20of%20Language.%20Tudor%2C%20Ian.%20%282001%29.%20The%20dynamics%20of%20the%20language%20classroom..pdf

Vygotsky LS. 1978. *Mind in society*. Cambridge: Harvard University Press.

Walder, A. M. The Concept of Pedagogical Innovation in Higher Education. *Education Journal*.



Vol. 3, No. 3, 2014, pp. 195-202. doi: 10.11648/j.edu.20140303.22

Young, M., Rapp, E., & Murphy, J. (2010). Action research: enhancing classroom practice and fulfilling educational responsibilities. *Journal of Instructional Pedagogies* . Retrieved from <https://www.aabri.com/manuscripts/09377.pdf>

Annexes


Annex 1. Student's diagnostic survey sample

UNIVERSIDAD PEDAGÓGICA NACIONAL
FACULTAD DE HUMANIDADES
PROYECTO DE INVESTIGACION EN EL
AULA
SURVEY

Introducción
Como estudiante- practicante de la Universidad Pedagógica Nacional, presento la siguiente encuesta enfocada a los procesos de aprendizaje de inglés, los cuales serán tomados como recurso para la implementación de actividades en lengua inglesa que permitan soportar un trabajo de grado. Para ello, se considera importante conocer el ambiente en el que creces y tu punto de vista respecto a la materia.

School's name: Prado veraneso Student's name: Anderson P P
Age: 17 Date: 16



1. ¿Qué medio de transporte utilizas para llegar al colegio?
a. Transporte público.
b. Ruta escolar
 Otros: g. Bici

2. ¿En qué parte de la ciudad vives?
a. Norte b. Noroccidente ___ c. Nororiental ___ d. Sur ___
e. Suroccidente ___ f. Suroriente ___ g. Centro ___ h. Oriente ___
i. Occidente ___ j. A las afueras de la ciudad ___
Nombre del barrio: Piñero

3. ¿Con quién vives?
a. Mamá y papá ___
 Mamá, papá y hermanos ___
c. Mamá y hermanos ___
d. Papá y hermanos ___
e. Otros: ___

4. ¿Te sientes cómodo(a) en casa?
 Sí ___ b. Más o menos ___ c. No ___
¿Por qué?
Porque es muy divertido vivir con mi familia

5. ¿Hay alguien que te ayude con las tareas en la casa?
 Sí ___ b. No ___
¿Quién?
mi papá y hermano

6. ¿Te gusta el colegio donde estudias?
 Sí ___ b. Más o menos ___ c. No ___
¿Por qué?
Si porque cada día aprendemos cosas diferentes

7. ¿Cómo es la relación con tus compañeros?
 Buena ___ b. Mala ___ c. Normal ___ d. Otra: ___
¿Por qué?
Porque jugamos y somos buenos amigos

8. ¿Cuál es tu materia favorita?
a. Inglés b. Educación física c. Artística d. Otra: Matemática

9. ¿Tomabas o tomas clases de inglés fuera del colegio?
a. Sí ___ b. No ___
¿Cómo te parecen? _____

10. ¿Te gusta el inglés?
 Sí ___ b. Mas o menos ___ c. No ___
¿Por qué?
Porque aprendemos un lenguaje diferente

11. ¿Qué es lo que más se te dificulta del inglés?
 Hablar ___ b. Escuchar ___ c. Escribir ___ d. Leer ___ e. Otra: _____

12. ¿Qué es lo que se te facilita en inglés?
a. Hablar ___ b. Escuchar ___ Escribir ___ d. Leer ___ e. Nada ___

13. ¿Escuchas música en inglés?
a. Sí ___ No ___ c. A veces ___


14. ¿Miras películas en inglés?
a. Sí ___ No ___ c. A veces ___

15. ¿Consideras importante aprender inglés?
 Sí ___ b. No ___ c. Un poco ___ d. Mucho ___
¿Por qué? ¿Para qué?
Porque es un lenguaje diferente para que los estudiantes aprendan

16. ¿Qué tipo de actividades te gustaría desarrollar en la clase de inglés?
a. Escritas ___ b. Diálogos ___ Juegos ___ d. Manuales ___
Otras: _____

17. ¿Te gusta hablar inglés en la clase?
a. Sí ___ b. No ___ Un poco ___ d. Mucho ___
¿Por qué?
Porque es un poco complicado

Gracias por tu atención!



Annex 2. Field note sample

Field Note: 3

School: Prado Veraniego

Teacher: Adriana Vargas

Number of students: 30

Grade: Fourth (403)

Date: Friday, August 30th 2019

Practitioner: Paula Yaya

Number of students with special needs: none

Guiding Question	Descriptive level	Interpretative – reflective level	Category of analysis	Problem solving level
What is the first impression of the students when the teacher researcher is doing the class in English?	<p>-Students talk all the time in Spanish.</p> <p>-Students ask me if they need to take their notebooks out. The teacher researcher says that it is not necessary at the moment.</p> <p>-They seem comfortable with her.</p> <p>-The research teacher asks them a simple question in English: What is your name? In order to know if they understand it. When the teacher researcher asks the previous question to Samuel, he does not understand, but Laura, a girl who was close to him, says: “que diga su nombre”</p> <p>- The research teacher presents a slide show with personal pronouns (without it) and pictures of professions for each one. At the beginning, she asks them for the Spanish meaning. In that moment, it is just</p>	<p>-It seems that the students are habitual to follow some regular classroom instructions. They seem to have a routine which they fulfill it very well.</p> <p>-It seems the students do not have the same level of English, but they are aware to help each other.</p> <p>It also reflects that students are accustomed to translate from one language to other. It seems they always want to know the meaning of the words in their mother tongue rather than how to articulate any word in the target tongue and produce it.</p> <p>-It seems the students could be motivated by their own classmates to do what they do not usually do.</p>	<p>Individual work</p> <p>Organization</p> <p>Cooperation</p>	<p>The students seem to be very competitive. They like to have positive points and participate a lot. When somebody wants to participate, the others intent to respect turns.</p> <p>They talk in order to make agreements when working in groups.</p>

<p>What is the students' previous knowledge of some grammatical structures?</p>	<p>one girl (Nicol) who knows the meanings. In a second time, more students participate.</p> <p>-The research teacher asks them to write an activity that is at the end of presentation. It is a matching activity with the same previous examples. When they are writing, the research teacher notices that their spelling is not good enough.</p> <p>-The research teacher ask them for the meaning of "it" separately in Spanish. Some says "it" means "payaso" because of the movie. Others mention "it" means "eso".</p> <p>- The teacher researcher talks to them in English. They are asking the meaning of some vocabulary as: "periodista". Once the teacher researcher say students "journalistic", they write as they hear. During the class, the students are participating a lot, asking questions and responding others. For instance, two girls told the researcher teacher that they wanted to sing</p>	<p>It gives the impression that the students do not have a close relation to the target language. It is especially remarkable that they are not able to associate English phonetic sounds with the words they are writing.</p> <p>-It sounds that the students make associations of some English words with their likes as movies, TV shows and so on, which results useful if we think about understanding the target language in context.</p> <p>-The students appear to be excited about the English class. They like the idea of learning English by didactic activities rather than the ones in their notebooks.</p>	<p>Perfor man ce</p>	<p>The students follow some patterns from their partners to express themselves.</p>
--	---	---	------------------------------	---

	<p>a song in from of the class.</p> <p>-The teacher researcher asks them to complete an activity as homework</p>	<p>-In general, the students seem to be aware of any activity that requires movements, and some kind of completion.</p>		<p>That means they repeat what the others say and, in that way, they can make themselves understand better.</p>
--	--	---	--	---

Annex 3. Diagnostic test

UNIVERSIDAD PEDAGÓGICA NACIONAL
FACULTAD DE HUMANIDADES
PROYECTO DE INVESTIGACION EN EL AULA

COLEGIO PRADO VERANIEGO

UNIVERSIDAD PEDAGÓGICA NACIONAL

Diagnostic test

Name: Maciel Peña Date: Tuesday, Wednesday

Objetivo: identificar algunos pre saberes de los estudiantes del grado 403 del colegio Prado Veraniego, teniendo en cuenta lo estipulado en los estándares básicos de competencias en lenguas extranjeras: Inglés.

1. Listening activity

Listening to the next audio and complete with the correct personal pronoun. Escucha el siguiente audio y complete con el pronombre personal correcto.

Kathy and Ruben are my neighbors. Lisbon are from Lisbon. she is 57 years old and He is

60. They have a hamster as a pet. It is white and brown. They don't like hamsters, she know, they look like big rats. They usually have coffee together on Wednesdays. They really like them; They are nice.

Taken from: <https://www.aprenderinglesrapidoyfacil.com/2016/02/03/listening-pronombres-personales/>

2. Speaking activity

The students will study this short dialogue at home after a short practice in the classroom all together. The next class, they will present it by pair in front of their classmates. They will be asked to act in a funny way. They also will have a clown nose as a complement of their performance. Los estudiantes estudiaran este dialogo corto en casa después de una corta practica en el salón de clases. La siguiente clase lo presentaran en frente de sus compañeros. Lo harán de una forma divertida. También tendrán una nariz de payaso como complemento de su presentación.

A: Hello, what is your name?
B: Hi, my name is Maciel. What is your name?
A: My name is Maciel
B: How old are you?
A: I am 57 years old
B: How old are you?
A: I am 60 years old
B: How are you?
A: I am very well, thank you. What about you?
B: I am fine, thanks. It was nice to meet you
A: It was nice to meet you too, bye!
B: Bye!

3. Se realizara una actividad integradora en la cual los estudiantes trabajaran por grupos para enriquecer su vocabulario en inglés. A cada grupo se le dará una palabra en inglés. El grupo que primero encuentre la palabra deberá levantar la mano. Un representante pasara al tablero y realizara el dibujo correspondiente a la palabra. Si los demás grupos logran identificar cual es la palabra, el grupo se llevara un punto. Se repetirá el proceso con los demás grupos teniendo en cuenta el orden en el que terminaron el ejercicio. Este ejercicio es pensado con el fin de ver cómo responden los estudiantes a juegos como una forma de aprendizaje de inglés.

She could follow the sequence very slow and with wrong pronunciation



4. Describe the following people in English. Use the following structure. Describe a las siguientes personas en inglés. Utiliza la siguiente estructura: He is _____ / she is _____ según corresponda.

big
 ANGRY



Happy
 she is

5. Look at the following image that has some sports. Then, complete the box with the sports you can do or can't do. Use the following structure. Mira la siguiente imagen que contiene algunos deportes. Completa el cuadro con los ejercicios que puedes hacer y los que no puedes hacer. Utiliza la siguiente estructura: I can _____ / I can't _____



I can...	I can't.....
Juncit Fútbol X Basquetbol X Píno X	Ximx

6. Look at the following food. Which of them you like or you don't like?. Choose ten of them and answer using the following structure. De las siguientes opciones de comida, ¿Cuál te gusta y cual no te gusta? Escoge 10 y responde utilizando la siguiente estructura: I like _____ / I don't like _____.



I like....	I don't like...
1. chiken X	1. chis X
2. Pizya ✓	2.
3. Kükent X	3.
4. yogurt ✓	4.
5. Holgemstgede X	5.

Annex 4. Consent form sample

FORMATO	
CONSENTIMIENTO INFORMADO PARA LA PARTICIPACIÓN EN INVESTIGACIONES ADULTO RESPONSABLE DE NIÑOS Y ADOLESCENTES	
Código: FOR026INV	Versión: 01
Fecha de Aprobación: 02-06-2016	Página 1 de 2

Vicerrectoría de Gestión Universitaria
Subdirección de Gestión de Proyectos – Centro de Investigaciones CIUP
Comité de Ética en la Investigación

En el marco de la Constitución Política Nacional de Colombia, la Ley 1098 de 2006 – Código de la Infancia y la Adolescencia, la Resolución 0546 de 2015 de la Universidad Pedagógica Nacional y demás normalidad aplicable vigente, considerando las características de la investigación, se requiere que usted lea detenidamente y si está de acuerdo con su contenido, exprese su consentimiento firmando el siguiente documento:

PARTE UNO: INFORMACIÓN GENERAL DEL PROYECTO

Facultad, Departamento o Unidad Académica	Humanidades, departamento de lenguas
Título del proyecto de investigación	Fostering Oral and Interactional Skills through Clown Theater as a Pedagogical Strategy
Descripción breve y clara de la investigación	Proyecto en inglés, en el cual los estudiantes estarán intentando interactuar con oraciones cortas en inglés.
Descripción de los posibles riesgos de participar en la investigación	Los estudiantes no están bajo ningún riesgo físico ni mental debido a que el proyecto se llevará a cabo en el espacio de algunas clases de inglés.
Descripción de los posibles beneficios de participar en la investigación.	Los estudiantes podrían conseguir comunicarse mejor en inglés con sus compañeros y la profesora encargada de la materia. Esto beneficiaría sus procesos de aprendizaje en inglés en los próximos años escolares.
Datos generales del investigador principal	Nombre(s) y Apellido(s): Paula Nathalia Yaya Caro
	N° de Identificación: 1073383001 Teléfono: 3193237189
	Correo electrónico: pnyca_124@hotmail.com
	Dirección: Calle 7ª a bis c # 80 a 50. Barrio Castilla

PARTE DOS: CONSENTIMIENTO INFORMADO

Yo Damaris Ochoa J. mayor de edad, identificado con Cédula de Ciudadanía N° 1012748575 de Barrios Unidos, con domicilio en la ciudad de Bogotá, Dirección: Cr. 53a # 128B12 Piso 2 Teléfono y N° de celular: 522 3868 3074 Correo electrónico: Damaris2116@gmail.com
Como adulto responsable del niño(s) y/o adolescente (s) con:
Nombre(s) y Apellidos: Jesús Lozada Ochoa Tipo de Identificación: tarjeta de Id N°: 1.158.463.201

Autorizo expresamente su participación en este proyecto y

Declaro que:

1. He sido invitado(a) a participar en el estudio o investigación de manera voluntaria.
2. He leído y entendido este formato de consentimiento informado o el mismo se me ha leído y explicado.
3. Todas mis preguntas han sido contestadas claramente y he tenido el tiempo suficiente para pensar acerca de mi decisión de participar.
4. He sido informado y conozco de forma detallada los posibles riesgos y beneficios derivados de mi participación en el proyecto.
5. No tengo ninguna duda sobre mi participación, por lo que estoy de acuerdo en hacer parte de esta investigación.
6. Puedo dejar de participar en cualquier momento sin que esto tenga consecuencias.

FORMATO		
AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES Y DE MENORES DE EDAD		
Resolución 787 de 18 de Junio 2016		
FOR009GSI	Fecha de Aprobación: 18-06-2016	Versión: 01 Página 1 de 2

AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES

Jeydi Johana Pereda Caradillo 21/02/2020 Ciudad y fecha
1019084869 expedida en Bogotá identificada con C.C. CE No. 1019084869 declaro que he sido informado por LA UNIVERSIDAD PEDAGÓGICA NACIONAL (en adelante la UPN), identificada con NIT. 899.999.124-4, con domicilio en la ciudad de Bogotá y sede principal en la calle 72 No. 11 – 86 de Bogotá, que, de conformidad con los procedimientos establecidos en la Ley 1581 de 2012, Decreto Reglamentario 1377 de 2013 y el Manual de política interna y procedimientos para el tratamiento y protección de datos personales de la Universidad disponible en la página web www.pedagogica.edu.co, actuará como Responsable del tratamiento de mis datos personales¹, necesarios para el cumplimiento de la misión de la UPN, obtenidos a través de canales y dependencias institucionales y que podrá recolectar, almacenar, usar, actualizar, transmitir, transferir y poner en circulación o suprimirlos, mediante el uso de las medidas necesarias para otorgar seguridad a los registros, evitando su adulteración, pérdida, consulta, uso o acceso no autorizado o fraudulento incluso por terceros.

Que tratándose de datos sensibles² y de menores de edad no está obligado a autorizar su tratamiento, salvo las excepciones consagradas en la ley o que medie su consentimiento expreso. Que es de carácter facultativo responder a las preguntas que traten de datos sensibles o menores de edad.

Mis derechos como titular del dato son los consagrados en la Constitución y la Ley, especialmente el derecho a conocer, actualizar, rectificar y suprimir mi información personal, así como el derecho a revocar el consentimiento otorgado para el tratamiento de datos personales en los casos en que sea procedente. Las inquietudes o solicitudes relacionadas con el tratamiento de mis datos personales, pueden ser tramitadas a través del e-mail: guiliasreclamcs@pedagogica.edu.co

Teniendo en cuenta lo anterior, autorizo de manera voluntaria, previa, explícita, informada e inequívoca a la UPN para tratar mis datos personales de acuerdo con el Manual de política interna y procedimientos para el tratamiento y protección de datos personales de la Universidad y para los fines relacionados con su Misión.

Leído lo anterior, manifiesto que la información para el Tratamiento de mis datos personales la he suministrado de forma voluntaria y es veraz, completa, exacta, actualizada, comprobable y comprensible.

FIRMA
Jeydi Johanna Pereda
Nombre: Jeydi Johanna Pereda
Identificación: 1019084869

1 La UPN garantiza la confidencialidad, libertad, seguridad, veracidad, transparencia, acceso y circulación restringida de mis datos y se reserva el derecho de modificar su Política de Tratamiento de datos personales en cualquier momento. Cualquier cambio será informado y publicado oportunamente en la página web.

2 Son datos sensibles aquellos que afectan la intimidad del Titular o cuyo uso indebido puede generar su discriminación, tales como aquellos que revelen el origen racial o étnico, la orientación política, las convicciones religiosas o filosóficas, la pertenencia a sindicatos, organizaciones sociales, de derechos humanos o que promueva intereses de cualquier partido político o que garanticen los derechos y garantías de partidos políticos de oposición, así como los datos relativos a la salud, a la vida sexual, y los datos biométricos (Art. 9º Ley 1581 de 2012, art. 3º Decreto 1377 de 2013).