

**THEATER OF THE OPPRESSED: PROMOTING SPEAKING SKILLS THROUGH
FEMININE EMPOWERMENT**

LUISA FERNANDA CHOCONTÁ LÓPEZ

UNIVERSIDAD PEDAGÓGICA NACIONAL

FACULTAD DE HUMANIDADES

DEPARTAMENTO DE LENGUAS

BOGOTÁ, COLOMBIA

2023

**THEATER OF THE OPPRESSED: PROMOTING SPEAKING SKILLS THROUGH
FEMININE EMPOWERMENT**

LUISA FERNANDA CHOCONTÁ LÓPEZ

This thesis is presented in order to obtain the diploma of Licenciatura en Español y
lenguas extranjeras.

THESIS DIRECTOR

JOHANNA MONTAÑO MORENO

UNIVERSIDAD PEDAGÓGICA NACIONAL

FACULTAD DE HUMANIDADES

DEPARTAMENTO DE LENGUAS

BOGOTÁ, COLOMBIA

2023

NOTA DE ACEPTACIÓN

Presidente del Jurado

ABSTRACT

This document presents an action research project that aimed to identify the impact of implementing the theater of the oppressed as a didactic strategy to develop speaking skills and promote feminine empowerment in the English classroom. The participants of this study were fifth-grade students between 9 and 11 years of age from the public school Liceo Femenino Mercedes Nariño of Cundinamarca located in Bogota, Colombia. In order to collect the data, surveys, field notes, interviews, and recordings were used. The pedagogical instruction for the present research project was organized in three cycles of intervention based on the theater of the oppressed where three small plays were developed. Finally, the triangulation method and the grounded approach were used for the data analysis, and in this way, it was possible to present the conclusions, limitations, and implications of the project.

Key words: Theater of the Oppressed, Speaking skills, Feminine empowerment.

RESUMEN

Este documento presenta un proyecto de investigación acción que tuvo como objetivo implementar el teatro del oprimido como estrategia didáctica para desarrollar habilidades de habla y promover el empoderamiento femenino en el aula de inglés. Los participantes de este estudio fueron estudiantes de quinto grado entre los 9 y 11 años de edad del colegio público Liceo Femenino Mercedes Nariño de Cundinamarca ubicado en Bogotá, Colombia Con el propósito de recolectar los datos, se emplearon cuestionarios, diarios de campo, entrevistas, y grabaciones. El presente trabajo de investigación se organizó en tres ciclos de intervención basados en teatro del oprimido en donde se desarrollaron tres pequeñas obras de teatro. Finalmente, se utilizó el método de triangulación y el enfoque fundamentado para el análisis de datos, y de esta manera fue posible presentar las conclusiones, limitaciones e implicaciones del proyecto.

Palabras clave: Teatro del Oprimido, Habilidades de habla, Empoderamiento femenino.

CONTENT TABLE

| | |
|--|----|
| CHAPTER ONE..... | 6 |
| Context | 6 |
| Participants..... | 7 |
| Statement of the problem | 7 |
| Rationale..... | 9 |
| Research problem..... | 10 |
| Research questions | 10 |
| Research objectives..... | 11 |
| | |
| CHAPTER TWO: Theoretical framework and literature review..... | 12 |
| Theoretical framework..... | 16 |
| Feminine empowerment..... | 16 |
| Theater of the Oppressed..... | 21 |
| Speaking skills..... | 22 |
| | |
| CHAPTER THREE: Research design..... | 26 |
| Research paradigm..... | 26 |
| Type of research..... | 26 |
| Data collection instruments and procedures..... | 28 |
| | |
| CHAPTER FOUR: Instructional design | 32 |
| Curricular vision..... | 32 |
| Vision of language..... | 33 |
| Vision of learning..... | 33 |
| Vision of classroom..... | 34 |
| Instructional design..... | 34 |
| | |
| CHAPTER FIVE: Conclusions and implications..... | 44 |
| Procedures for data analysis..... | 44 |
| Category #1 Theater of the oppressed as a promoter of feminine empowerment..... | 48 |
| Category #2 Theater of the Oppressed as a promoter of EFL skills..... | 54 |
| Category #3 Positive responses..... | 62 |
| Category #4 Influential Factors. | 66 |
| | |
| CHAPTER SIX: Conclusions and implications..... | 70 |
| Conclusions..... | 70 |
| Implications..... | 72 |
| Limitations..... | 74 |
| Further research..... | 74 |
| | |
| REFERENCES | 75 |
| | |
| ANNEXES..... | 80 |

CHAPTER I

THE PROBLEM

Context.

This research project was developed in a public and official school called "Liceo Femenino Mercedes Nariño". the school has around 5,600 students. It is located in the locality Rafael Uribe Uribe, specifically on Avenida Caracas # 23-24 sur. The school has morning, afternoon, and night classes and manages classes from primary to high school. It offers some programs such as preschool, primary basic, secondary, and middle basic in the A calendar of the district secondary system. Additionally, the school offers classes at night, classes at weekends, and the acceleration program, this is for students who are not in the grade that corresponds with his/her age, they could see two grades in the same year.

The school is a huge place with green zones and many sports spaces. Also, it has some laboratories for language classes, chemistry, biology, and a room with computers. The classrooms have a desk, a cupboard cabinet and some of them have a TV. Aside from the normal classrooms, there is a church, a theater, and a gym. The school created the S.I.E.L (Sistema Integrado de Evaluación Licesta) assessment system. This method was created to establish a dialogic and educational evaluation process that is divided into three parts: Self-assessment from the students, Peer-assessment from classmates and parents, and Teacher-assessment from the teachers. The teaching methodology of the school is based on the holistic model, where the teachers are facilitators of the process, and the students are the main actors. According to the Proyecto Educativo Institucional (2015), the mission is based on the formation of creative, autonomous, responsible, and critical women. It seeks to educate citizens to be active and committed to society. The approach of the Liceo Mercedes Nariño is teaching-learning that is based on the implementation of significative learning and cooperation to develop creative and critical thought.

The principles of the institution are creativity, innovation, development of thought, and interest in the investigation. The philosophy of the Liceo is divided into three dimensions: Epistemology, pedagogic, and philosophic. However, having in mind the purpose of this study, the methodology was focused just on the pedagogic axis. The

pedagogical act of the institution is based on some values such as freedom, equality, justice, respect, and solidarity. The pedagogical spaces are focused on cultural development, life respect, nonviolence, and recognition. These values relate to my study's purpose, considering that this project sought to empower girls through the theater of the oppressed. It is important to recognize that empowerment is a concept that includes many values such as those mentioned above.

Participants. This project was developed with 40 girls students from fifth grade who only have a class of 1 hour and 30 minutes on Wednesday, from 10:30h – 12:00h. The average age fluctuated between nine and eleven years old. They received their classes in a specific classroom to English that offered a good learning environment. It had a TV, a big board, a Video Beam, and big tables for the students. However, the classroom was small for the group's size. In terms of location, most of the girls live far from the school, in the south part of Bogotá (Bochica sur, El claret, Santa fe, Guacamayas, etc.) The students belong to strata 2 or 3 and some go to the school by public or school bus. Some of the students live with their mother and father, but most of them live with only one of them.

As a result of the data collection process held during the diagnostic period, more specifically, the student's questionnaire. It was found that most of the students did not like English, but they did not hate it. Other girls answered that they liked English a lot. They said that the skills that were difficult for them were listening and speaking. The activities that the students did in their English class were: Watching videos, completing worksheets, talking with their partners, reading, and writing. They answered that they would like to do other different activities such as: acting, dancing, drawing, and playing. According to the questionnaire done for the teacher, the students were malleable, and they followed instructions, nevertheless, some of them had disciplinary problems. She said that the students were intelligent, but they were not good at doing autonomous work.

Statement of the Problem.

Based on the diagnostic done, it was evident that one of the activities the students enjoyed the most was speaking, however, according to the information recollected this skill was the one in which they presented greater difficulty because they did not have the

vocabulary, they got confused, they did not know how to pronounce some words, or people did not understand them. According to the *Estándares básicos de competencias en lenguas extranjeras: inglés* (2020). Fifth-grade students are supposed to describe simply: themselves, known people, and the climate. Additionally, they must be able to talk about simple activities and their feelings. However, considering the students' and teacher's questionnaires, the girls had many problems at the moment of communicating their ideas in English. The issue may find support in Vanegas' (2020) research, where it was observed that most of the problems that the students found when they communicated in a foreign language were that classes were grammar-focused without oral production, the environment and the confidence with the classmates were not appropriate to make the students improve their communicative oral skills. Nevertheless, the teacher mentioned in the interview that her classes were not grammar focused. However, in the process of observation, it was noticed that the students did not have the opportunity to express their ideas in their own words, but they just repeated some sentences given by the teacher to communicate. Also, it was found that students did not have enough vocabulary and the tools to communicate themselves in English, so they used Spanish most of the time.

On the other hand, regarding feminine empowerment, the diagnostic assessment revealed that students encountered significant challenges in terms of their own empowerment. According to the Pan American Health Organization (PAHO) (2010), there are levels of empowerment. The first one is the individual level, where the positive self-image and the sure in herself are developed. In the questionnaire, students were asked if they felt happy with their physical appearance and what was the perception that they had of themselves. Most of them answered that they did not feel good about themselves because “they felt fat, ugly, and they did not like their eyes, face or body, etc.” Other girls answered that they felt lonely or sad.”. Another level is interpersonal where social skills and interaction with other members are developed. Some students mentioned that they did not feel good about themselves because other girls said that they were ugly, they did not want to be their friends, or their partners did not love them.

As a conclusion, it became evident that one of the main issues facing the students revolved around their speaking skills. According to the data collected, the reason was

the students' lack of vocabulary, fluency, and communication resources. Additionally, Data showed that most of the students experienced low self-esteem. Their attempted to participate in class and practice their speaking skills were further hindered by this lack of confidence, which also made it difficult for them to voice their viewpoints. Therefore, it was important to focus on improving students' speaking abilities, developing vocabulary, encouraging fluency, and building self-esteem in order to equip the students with the skills necessary for confident expression and successful communication.

Rationale.

According to Qureshi (2012), language is a tool for communication; we exchange ideas and communicate with one another all the time. Thus, conducting research on the development of *speaking skills* is crucial because communication is a fundamental aspect of interaction, it promotes the expression of ideas and opinions. By improving their speaking skills, students can better comprehend both themselves and other people, which reduces social issues and challenges in the classroom and in society.

On the other hand, promoting empowerment in the classroom is crucial since it creates a more equitable, critical, and harmonious society. In this way, empowering students with strong speaking skills gives them the ability to express themselves clearly, developing self-assurance and self-expression. Their academic process is improved by this confidence, and additionally, it gets them ready for future personal life, where good communication is essential.

In the realm of education, the integration of innovative and empowering methodologies is essential to fostering confident, articulate, and empathetic individuals. One such transformative approach is the Theater of the Oppressed. This project seeks to evidence the importance of implementing the Theater of the Oppressed in education, emphasizing its unique capacity to empower girls and enhance their speaking skills, thus equipping them for a future where their voices matter.

Freire in *The Pedagogy of The Oppressed* (Freire, 1970) proposes to understand education as a space for political transformation. He defends that education is political and it can never be neutral (Freire 1985, p. 131) Classrooms may be a sure space of autorecognition, overcoming, personal development, and empowerment. Our duty as

teachers is to continue encouraging from the early stages of life, empowerment through education. If as educators, we take the commitment of building in our classes a generation of women leaders, with great capacities and collective drive to participate in our society, we contribute to gender equality in our country.

As shall be further discussed in the methodology section below, among the different pedagogical possibilities to address this issue in the English class, I decided to use the theater of the oppressed as a didactic strategy to develop feminine empowerment and improve speaking skills in the classroom. The theater of the oppressed was created by Augusto Boal who was influenced by the work of the educator and theorist Paulo Freire and his book *Pedagogy of the Oppressed*. It is a form of popular community-based education that uses theater as a tool for social change, it is a workshop that is at the same time a performance, activism, and educational forum. This kind of theater tackles issues of oppression, economic inequality, sexism, racism, and other challenges. “By using Theatre of the Oppressed to return the authority and responsibility to the audience, the new —spectators (Boal ‘s term for the audience-turned-actors) are able to return to society empowered and prepared to deal with the realities of their own oppressions.” (Osburn 2010).

Moreover, the Theater of the Oppressed is a powerful tool for interactive language practice. Through role-playing, improvisational exercises, and dialogue-based scenarios, the students actively engage in conversations. This interactive learning environment encourages spontaneous speech, allowing learners to practice real-life communication situations in a supportive setting. The use of this tool in the classroom improves speaking skills, making the students more comfortable and fluent in using the language. Considering what it is and according to the main objective of this research project, the use of the Theater of the Oppressed could be a perfect tool to develop feminine empowerment and improve the speaking skills of fifth-grade students.

Research question.

How might feminine empowerment and speaking skills be enhanced in an English class with fifth graders using the theater of the oppressed as a didactic

strategy?

Research Objectives.

General.

Analyze how feminine empowerment and speaking skills can be enhanced through the implementation of theater as a didactic strategy in the English classes with fifth graders.

Specifics.

- To analyze the roles of the theater of the oppressed in the development of speaking skills and feminine empowerment in 5th grade EFL classroom.
- To describe the students' responses to the use of the theater of the oppressed to promote feminine empowerment and improve speaking skills.

CHAPTER II

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

In this chapter, the theoretical foundations that underpin the development of this study are presented. Firstly, a thorough examination of relevant research works is undertaken to establish the background, which significantly contributes to enriching the scope of this proposal. Furthermore, the key constructs that support this study will be defined. These constructs are feminine empowerment, theater of the oppressed and speaking skills.

State of the art.

Fortunately, there are many research projects related to this idea of investigation, some of them are focused on the use of the theater to teach a foreign language, others are focused on the use of theater to empower, and there are others that are focused more specifically on empowerment. All these studies provided important information to the work done.

Some studies considered the use of theater as a tool to empower or generate social change. First, *El Teatro del Oprimido utilizado como práctica de aula para la apropiación de las competencias ciudadanas en estudiantes de grados 8° de la institución educativa Regional Simón Bolívar* by Quintana (2020) This study uses the Theater of the Oppressed (Boal, 1980) as a didactic sequence to contribute to modifying classroom practices and improving emotional, argumentative, and participative aspects in the students (Quintana, 2020). It seeks to address some problems such as physical assaults, verbal assaults, acts of intolerance, and destructive acts against the physical plant and various elements of the natural environment. To do it, the author used the theater of the oppressed in combination with other strategies such as Scripts creation and forum theater. The way it was developed is very organized and shows in a clear way how to use “theater of the oppressed” to empower students. Another positive and useful thing about the research is that the authors of the research created some didactic sequences which are great tools that could be modified and used in other practices. However, I consider some parameters were missing at asking for a script done by the students, so, the principal objective of the activity could be lost. It could have been done better if they had given very specific and clear indications to develop the script, in this way, it could be

easier to achieve the objective of the activity.

In the same way, *El Teatro del Oprimido como herramienta de transformación de estereotipos sociales presentes en una institución educativa privada del Valle de Aburrá* written by Palacio (2020) and *El teatro del oprimido como herramienta de trabajo del educador social en los centros de menores* by Ibarzabal (2020). Both have the interest of destroying, in some way, the prejudices, imaginaries, and myths of inequality, so present in our current society and to respond to the needs of minors, more specifically those who are in a situation of lack of protection through the methodology of the Theater of the oppressed. Palacio's research deals with stereotypes focused on women. It is useful because it seeks to have a context of the population before starting to work with them. After that, the author started a process of analysis to use the theater of the oppressed as a tool of transformation. In practice, he implements some tools of the theater such as forum theater and invisible theater to break with stereotypes and in that way seek social transformation. The theater tools used by Palacio are very interesting because they directly involve the students and cause a big impact on them. Although the theoretical framework and the pedagogic strategies of both were complete and enriched the idea I had about this methodology, I believe there were many gaps in Ibarzabal's research when connecting the theory with practice. Actually, it was mentioned by the author that there were many faults at the moment of developing the research, and finally, it was not possible to complete some goals because there was a lack of organization and engagement to carry out the research. The recommendation given by the author (Ibarzabal, 2020) were that before carrying out a project with a collective, it is necessary to evaluate the importance of the proposed objectives for the group. If they are not important to the target population, there is probably no commitment to work.

These findings helped me as an investigator, not only to organize my ideas, have more information about what the Theater of the Oppressed is and how I can use it. But, also to think about the possible changes that I as a researcher could find on the way. For example, according to these, it was necessary to give clear parameters to give instructions to the students in order to keep the activities of the project focused. Also, it was necessary to be very organized and responsible to have good results.

Also, it was found some research projects which are focused on the use of the

theater as a tool for the teaching of a foreign language. The first one is *Theatre as a Communicative Strategy for Teaching English as a Foreign Language to Primary Education Undergraduates: A Pedagogical Experience*. by Soler (2020). This study was very interesting and useful to enrich mine because it combines two important aspects of this project, the theater, and the teaching of the second language. Soler found very beneficial the use of the theater in the English class, since “through the various sets of tasks, students will be able to create a fictional world in which they can use language in environments, something that will rarely happen in the usual development of the class.” (Soler, 2020). This benefit becomes a challenge for me because I think that comply tasks and creating fictional words in a foreign language, may not be easy for the students if they do not have a good level of English.

Although, the strategy and methodology were very useful and enriching to this project, along with Gualdron and Castillo’s study made me think about how difficult it could be to teach a foreign language through the theater because, according to their studies, it was necessary to have learners with an intermediate or advanced level. “Students had a good command of the language and their degree of fluency in English was appropriate to carry out the task” (Soler, 2020).

Another similar research is *Teatro para la enseñanza y el aprendizaje de idiomas: El Teatro E, una metodología holística* it was written by Gualdron and Castillo (2018). This study has as its base the “Theater E”, it is an English as a foreign language theater interdisciplinary group at Universidad Nacional de Colombia that has been active since 2008. This group is very inspirational since it combines theater and the learning of English. It presents the benefits of the use of theater to improve the foreign language. Some of them were the improvement of speaking skills, the population found emotional benefits in the group, and through the classes they established a safe environment where they felt appreciated, respected, and accepted in the group (Gualdron and Castillo 2018). The outcomes of this study and the words of the population at the end of the investigation were very inspirational to develop my study since it made me think that it is possible to generate an impact in our students through English classes.

In the words of an anonymous student (2018, p. 221), the act of entering the classroom is not merely to observe a distant teacher and a video projector. Instead, it

involves stepping into a chair-less space where students come together to interact, connect as human beings, and collectively work on projects. This change in the learning environment has already started to alter the student's perspective and role in the educational process.

This study supported my project since it proved that the use of theater as a didactic strategy could generate amazing results not only in terms of improvement of speaking skills but also, generating a positive transformation in the students as members of society. Considering that this study shows that theater helps students to accept and understand the point of view of others. Additionally, it raises awareness of students to connect as human beings.

On the other hand, there is some research focused on the empowerment not only of women but of people and students in general. They were developed in rural and urban areas. The first one, *Estudio de caso de empoderamiento y autonomía económica de mujeres rurales productoras en el departamento del Meta, desarrollado por Repsol, Socodevi*. written by Navarro and Mantilla (2019). This case study seeks to assess the development of gender equality in the program implemented as a social responsibility in the Meta department; it was developed under the methodology developed by the Externado University of Colombia. The aim is to assess the contribution to gender equality of the program of empowerment and economic autonomy of rural women producers. There are different contributions that the program offers to future research works. They mention that the work of empowerment in the population was notorious since the number of women on the board increased and the quality of life for women improved because the program built independent women who can make their own decisions (p 106). They also mention the importance of having a very well planning phase to obtain the expected results. At the end, they highlight that not just the hypothesis proved, but also each objective was met. These outcomes made me think that although the expectations were high and the population seems to be difficult (in my case because of their English level) if we as researchers are very organized and we have a good planning phase, it is possible to have good results.

In conclusion, all this research provided important information, new concepts, techniques, and ideas to enrich this investigation and future ones. First, I recognized the

importance of having good planning, organization, and a theoretical base. Thus, it motivated me to continue walking the path of transformation because although sometimes empowering girls and improving speaking skills through the theater seems to be a very difficult challenge, it could be possible if I am a responsible and passionate researcher. Having as a base these related investigations that have been developed before, it was easier for me not to make the same mistakes. First, it was necessary to give specific instructions to the population in order to have better results. Second, organization and engagement are very important to achieve the goals of my study.

Theoretical framework.

Feminine Empowerment.

The concept of empowerment was first proposed in the approach of popular education developed by Paulo Freire in the sixties and in the so-called participatory approaches presented in the seventies. Throughout history it has been developed by different authors and sometimes with different perspectives. Some authors such as Raj, Dey, Lundgren (2021), Cornwall (2014), and Medel (1993) defend the idea that to talk about empowerment, it is necessary to think of vulnerable and marginalized groups for example, illiterate groups, indigenous communities, women or of course, fifth grades students with a lack of self-esteem. Having that in mind, this project had as base, two different definitions given by the authors Molyneux and Narayan. They propose as the main principle the autonomy of the individuals, it relates to the idea that an empowered woman can decide in her own life. That idea goes hand in hand with the objective by which this project was created (Make girls empowered and have autonomy over their own lives). Empowerment is defined by Molyneux (2008) as ‘‘the increase in the capacity of individuals or groups to transform choices into actions, acquiring the necessary capabilities to achieve autonomy, self voice and influence over decisions that affect their lives’’ Same as Molyneux, Narayan (2005) defines empowerment as autonomy, self-management, self-determination, liberation, participation, mobilization, or self-confidence. Having these definitions and concepts in mind, it is important to think about how important was to this project, to empower students and to use this power as a tool for the transformation of our society.

Now, it was considered important to define if the empowerment process must be

developed individually or collectively. Freire proposes that empowerment must come from inside the oppressed person. He postulates that the oppressed must first realize their oppression and injustice, and then guide their process of empowerment. In contrast, Cheryl (1999) says that empowerment may vary according to the specific context and people involved, but these remain constant. In addition, one important implication of this definition of empowerment is that the individual and community are fundamentally connected. It means that the oppressed person (talking in Freire's words) needs a specific context and a community to start the process of empowerment. On the other hand, Rojas (2015) proposes that this process is both individual and collective. He claims that women's empowerment includes both individual change and collective action and involves radical alteration of processes and structures that reproduce the subordinate position of women as gender.

Freire's statement proves accurate when he remarked that empowerment must come from the inside because starting an empowerment process is an individual decision that needs self-will. However, this process needs to be developed with a support network. This way is not easy, so, the oppressed must have a guide person, a safe space, and a community to advance with. It is important to mention that this empowerment of the students was done both, individually and collectively since the students had the space to auto-analyze themselves and work on their self-confidence; and, additionally, they worked together to help and support the others in the process.

Now, there are many inputs into the empowerment process, and these can facilitate or impede that process. According to the authors Raj A, Dey AK, Lundgren R, and the initiative focused on the measurement of gender equality and empowerment (EMERGE Team) (2021) two factors affect this process. The internal "attributes of the individual or collective can act as facilitators when they involve less restrictive attitudes or beliefs, knowledge of choices, positive internal affect (e.g. optimism, trust, empathy) and psychological resilience (e.g., coping, intrinsic motivation)" (p.12) This aspect includes the motivations of the own person and his/her support network, this constant interaction between the oppressed person and the collective is important to make easier the process. However, if the person individually does not have the disposition or the support of the collective, the empowerment process will be inhibited. The other aspect is

external. In this one, it is important the context of the oppressed, the society, and their immediate context: their family. (p.12) Similar to the internal aspect, the external is very important in the process of empowerment because if the oppressed person is not in a safe context or he/she is not in an empathetic society, with social protections and security, empowerment could be impeded. Fortunately, the students were very willing to start a process of personal empowerment and to engage their peers in the process. Medel (1993) also talks about some barriers that could hinder the empowerment process “They also face conditions such as rigid authoritarian spouse control, violence at home, social expectations regarding motherhood, and unsafe community environments that limit their physical mobility” (p.19). These two authors make emphasis on the importance of the context of the person. In conclusion, to make this process easier, it is necessary to have own motivation and disposition, to have a support network, to be in a sure context without violence, limitations, authoritarian control, and discrimination, and to have the support of the society in general. In the implementation of this project there were some limitations in the process of empowering the students since even though most of the students managed to improve their own perception, self-esteem, and interpersonal interaction, some of them continued having problems in terms of empowerment due to their context out of the classroom.

There are different dimensions or types of empowerment, such as economic empowerment, employed empowerment, leadership empowerment, empowerment of people with disabilities, and feminine empowerment.

Within the umbrella term of empowerment, it was relevant to discuss one type of empowerment for this study, which is feminine empowerment. It is defined as “women's ability to make strategic life choices where that ability had been previously denied to them” (Malhotra et al., 2009. p.4). According to this, feminine empowerment has a big importance in terms of improving the quality of life for women. To do it, the authors Alvarez and Lopez (2013) propose boosting the status of women through literacy, education, training, and raising awareness. These are external ways to carry out the process of empowerment. However, as it is mentioned before, it is necessary to combine the external factors with the internal ones to make the process successful.

To avoid the subordinated position mentioned by Rojas, it is important to talk

about Gender equality, this concept has been developed by many authors, and we are going to see the definition of some of them. First, Holzner et al., 2010 define gender equality as the fact that women and men should be free to make choices and develop themselves without limitation because his/her gender and that the different needs and aspirations of men and women should be considered and valued equally. Also, Alvarez and Lopez (2013) asserted that gender equality is a human rights issue and a precondition for sustainable development. So, it means that gender equality is not just something that should be fulfilled but according to Alvarez and Lopez, this is a human right and a need for the development not just as individuals but also as a society. So, gender equality is not a favor, it is an obligation. According to UN WOMEN (2014) To enhance women's roles in sustaining their families and communities, achieving gender equality is paramount. As a summary of the author's definition, gender equality is a duty that men and women could have the same opportunities, values, and freedom regardless of their gender.

Gender-based structural stigma leads to social hierarchies based on gender differences that are reflected in culturally ascribed stereotypes. The stereotyped perception of society towards women is detrimental to the well-being of women. Also, "It is necessary to eliminate these culturally and socially rooted attitudes so that women are regarded as equal to men and enjoy their rights and determine their lives." (Bayeh, 2016) different from Freire, Bayeh states that this change must be addressed at home, not at school. "When the mother is educated, equally treated, empowered, and has a say in the treatment of children and the management of the family, it is less likely that the children will have badly constructed, discriminatory perceptions towards women. Thus, the stereotyped perception of society should be addressed at the family level to transform society in general" (p. 41). While it is necessary, to educate about gender equality and gender stereotypes in the school, it is also very important to talk about that from early childhood and at home. If we combine both thoughts, it will be easier to avoid discrimination and limitations for women and men.

Over time, much research and work to empower women has been developed. The results are that there have been many advances in terms of gender equality and feminine empowerment. Nowadays, there is more participation of women in the political field, there are more opportunities in politics and public administration and there has been

progress in legislation and policies that address violence against women. However, the progress of women's roles has not been enough to achieve gender equality in society. Nowadays, there are still many barriers and gaps affecting women's empowerment and gender equality. Authors such as Bayeh, (2016) mention that "even though Ethiopian women account for half the country's total population, the full use of their potential for economic, social, political and environmental development is not being carried out due to the wide gender gap." (p. 41) or Purusottam and Bidisha (2008) that emphasize the importance of work in social norms and family structures to make easier the empowerment process. Having this in mind, it is necessary to continue working on feminine empowerment to improve the life quality of women and to achieve gender equality in society.

Finally, it will be exposing how the connection between feminine empowerment and language learning has been made. Authors such as Chiara Gonzi and Haghghi who have researched this connection, affirm that education is the tool to empower women because it provides them the ability and knowledge needed to direct their own lives and it unlocks their full potential. Language learning has many advantages for women, it improves economic life, and many studies have demonstrated that once the knowledge of language improves, it makes people rational in their decision-making process (Keysar et al., 2012). It means that language helps women not only economically and intellectually but also, it helps women to make their own decisions.

There are many ways we can provide feminine empowerment, and one of them is through education. Pennycook (1990) talks about a critical pedagogy where we can make a connection between English teaching and political issues to begin a social transformation in the classroom. Therefore, this research project sought to implement in English classes the Theater of the Oppressed as a didactic approach to provide feminine empowerment and speaking skills in the classroom. According to the Pan American Health Organization (2010), there are levels of empowerment: first, the individual level where the positive self-image, the values, and the sure of herself are developed. This is the first step that we as teachers should take because having in mind the observation process done in the implementation, one of the biggest problems inside the classroom was that girls did not have clear what is the concept that they have of themselves, or it is

negative. Second, the interpersonal and family level where the social skills and the interaction with other members are developed. After an own recognition, the next step is to work on interpersonal relationships, the expression of feelings and emotions, the resolving of conflicts, communication, etc. This project proved that when girls developed all these aspects mentioned before, the environment inside the classroom improved and the way to empowerment was easier. Finally, the social and community level where women and girls develop themselves as part of a community with opportunities and responsibilities. At this level, the girls participated and contributed to a collective group, in this case, the classroom. Also, this level developed an awareness of gender and beauty stereotypes, discrimination, violence, health, etc.

Theater of the oppressed.

Theater of the oppressed is a technique created by Augusto Boal during the 1950s and 1960s. It was inspired by Paulo Freire's "Pedagogy of the Oppressed" where Freire proposes that the oppressed can build their reality through the circumstances of their daily lives. The theater of the oppressed seeks to promote critical and reflective thinking in individuals. It helps to improve coexistence between groups and/or communities, resulting in a social transformation. In the words of the authors Alencastro et al. (2020) "Theater of the Oppressed ... advocates for dialogue and cooperation in the quest to problematize, understand and transform reality, aiming at giving voice and power to any person or group that suffers some type of oppression" (p.7). This technique could help students and women to empower themselves taking in mind that according to Jackson (1991) "Victims of the oppression under consideration can offer alternative solutions because they are personally acquainted with oppression" (p. xxiv). The theater of the oppressed seeks not just to entertain but also, to include the public and in this way make a political criticism. In the plays, the authors and the public can give their own opinions and contribute to the transformation. In this project, the students worked together to improve their feminine empowerment, some theater plays were used in order to give tools of self-esteem to the students.

The theater of the oppressed is a tool of social transformation. In this process, it is important to find a specific issue to work on. The oppressed population, in this case, women, may provide to the collective from their own lives. According to the data

collected at the beginning of the implementation, it was found that the main issue of the students was their negative perception of themselves, so this project was focused on that oppression. Freire mentions that the transformation must come from the inside. This technique implies a process where the actors put their circumstances of oppression in a play. "During the process of self-reflection and imagination, participants examine and express their feelings of oppression, constraint, and powerlessness, and recognize their agency in addressing these complex feelings and power imbalances." (Foram B 2014). Boal argues that Theater of the Oppressed is a "mirror which we can penetrate to modify our image" (p. 29), The theater of the oppressed allows a process of auto-reflection to see ourselves and the world around us and in this way to become in an agent of change. In the classroom, the students started the process of empowerment by looking inside to identify their main insecurities and work on them.

It is important to mention that there have been some previous studies that also used the theater of the oppressed as a tool to empower. For example, Quintana (2020) who conducted a study of the use of the theater of the oppressed to change some practices in the classroom, mentioned that the outcomes were good because, through the theater of the oppressed, the students achieve not only strengthened teamwork, to have mutual respect and, to have the ability to express themselves freely but also, they improved their comprehension levels, their attitude and their behavior in class. (p.90). Additionally, other authors such as Soler (2020) and Gualdrón and Castillo (2018) have studied the implementation of the theater as a didactic sequence to foreign language learning. These studies were very relevant because just like this project, they proved that using theater in an English class is very beneficial since students improved their speaking skills and at the same time they developed some abilities of communication, teamwork, and respect. In addition, they could express their emotions and thoughts.

Speaking skill.

Speaking is defined by Burns & Joyce (1997) as the process of constructing interactive meaning, encompassing the production, reception, and processing of information. Its structure and significance are contingent on the context within which it takes place, involving the participants themselves, their shared experiences, the surrounding environment, and the intentions behind their communication. In this way, it

was necessary to create a self-environment of confidence where the students practiced their speaking skills by talking about their personal experiences. Frequently, speaking emerges spontaneously, remains open-ended, and undergoes continuous evolution. In other words, speaking is the act of transmitting information or articulating one's thoughts and emotions using spoken language. This entails formulating expressions with the intention of influencing the thoughts of others and providing new information to the listener. Similar to this though Clark and Clark (cited in Nunan, 1991: 23) mentioned that speaking is essentially an instrumental act where speakers communicate with the intention of influencing their listeners. As stated by Qureshi (2012), when language is not utilized for communicative purposes, it loses its meaningful essence and becomes a mere script. Thus, mastering a foreign language, particularly in terms of speaking, enables individuals not only to engage in everyday conversations but also to comprehend the intentions of others even when intricate language structures are employed by the speaker. In this project, the students found speaking a tool not only to improve their English skills, but they used it with the purpose of communicating their thoughts and empowering themselves.

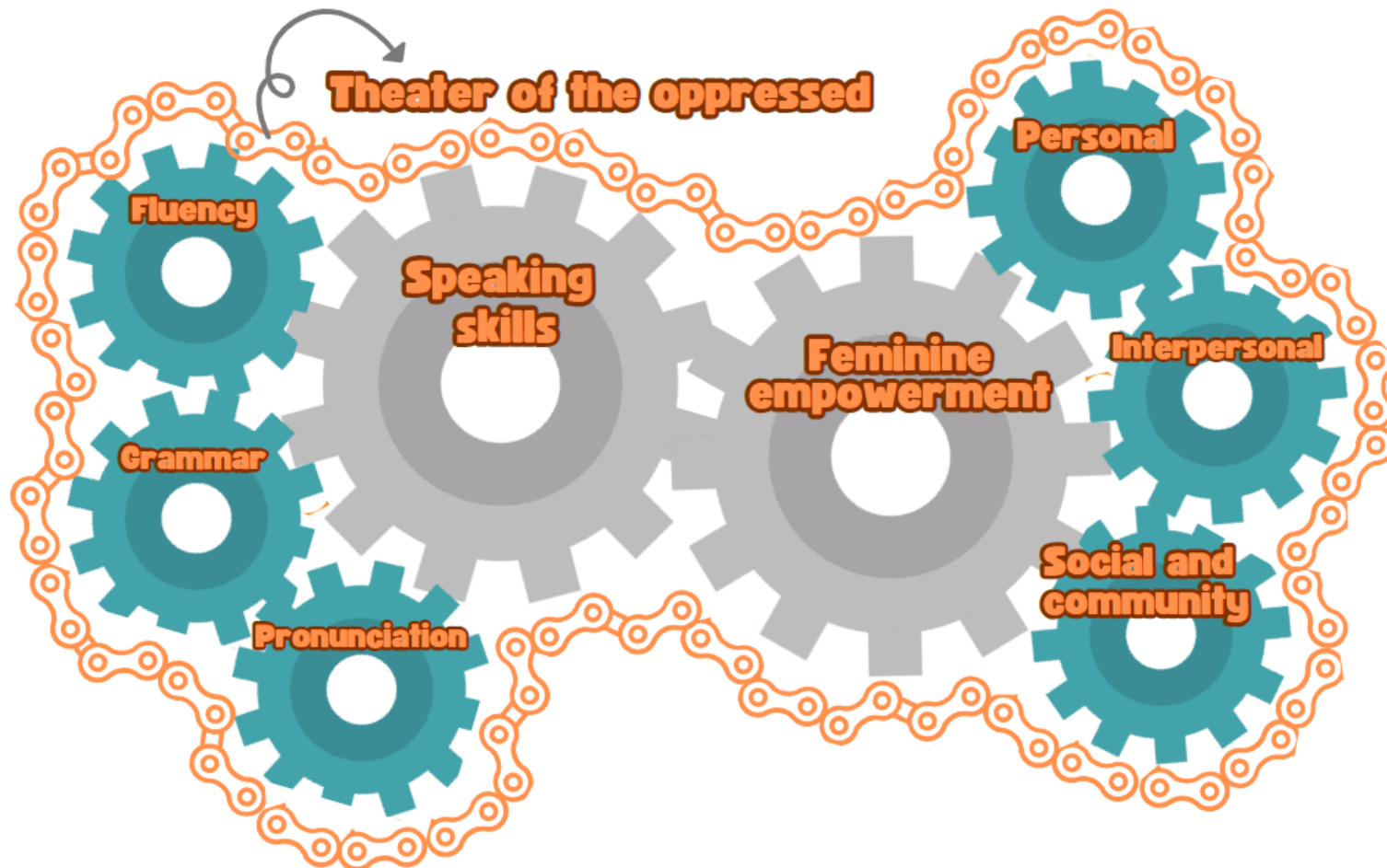
Proficiency in speaking is one of the four fundamental competencies that students should master effectively, as it plays a crucial role in communication. Qureshi (2012) mentioned that “the speakers of a language need to be especially and purposefully trained in the skill of speaking. (p.03) and he highlighted some advantages of developing this specific skill, First, the ability to articulate one's thoughts, opinions, and emotions by crafting meaningful sentences grants the speaker several benefits, and second, the sense of delight derived from sharing ideas with others is profound. Engaging in conversations allows us to gain a deeper understanding of ourselves as well.

The proficiency in speaking can be categorized into four primary elements: fluency, grammar, pronunciation and, vocabulary. Fillmore (1979) explores the language abilities associated with *fluency* in first-language speech. Within this context, he identifies four key dimensions. Firstly, he emphasizes the ability to sustain a conversation without pauses or hesitations, ensuring a continuous and smooth flow of speech. Secondly, Fillmore highlights the importance of speaking coherently and in a "semantically dense manner," prioritizing the quality of expression over sheer quantity.

Thirdly, he underscores the significance of using language appropriately in different contexts, indicating the relevance of pragmatic skills. Lastly, Fillmore acknowledges the value of language creativity and imagination, enabling individuals to express themselves innovatively. *Grammar* used to be known as rules that should be followed and memorized but, in this project, this concept will be guided by the author Freeman (2000) who considers that grammar cannot be perceived as a collection of meaningless, isolated, and fixed structures. Instead, it becomes a dynamic aspect of language influenced by social interactions and real-life contexts.

On the other hand, according to the definition from the Oxford Dictionary, *pronunciation* is the way a language, specific word, or sound is spoken. When someone is described as having "correct pronunciation," it indicates that they conform to the accepted speech patterns within a particular dialect. Words can be pronounced differently by different individuals or groups due to various factors, including their upbringing location, current place of residence, presence of speech or voice disorders, ethnic background, social class, and level of education. These factors contribute to the diversity and variations in pronunciation across languages and communities. Finally, based on the definition provided by Hatch & Brown (2001), *vocabulary* can be understood as a collection or list of words specific to a particular language or the words individual speakers of that language might use. Considering the earlier explanation, it is reasonable to conclude that vocabulary represents a set of words that individuals utilize for communication within a language. As a matter of fact, in this project, the students mentioned they improved their fluency, vocabulary, and pronunciation through the use of the theater of the oppressed since they practiced dialogs to make representations. At the end of the implementation, they were able to keep short conversations articulation their emotions, feeling and thoughts.

Figure #1 illustrates the relation among the constructs of this study.



CHAPTER III

RESEARCH DESIGN

This chapter seeks to define and characterize fundamental aspects related to research design. First, the research paradigm will be introduced, second, the type of research will be presented. Also, the instruments for data collections as well as the procedures followed will be described.

Research Paradigm.

This research project was guided by the qualitative research paradigm, considering that it sought to analyze and comprehend the process of humans, the opinions, experiences, and ideas of the students. This qualitative perspective allowed to Establish a direct contact with the participants and immerse in their context, aiming to comprehend the potential events that might unfold within the confines of the classroom, as perceived from their individual realities.

According to Merriam "Qualitative researchers are interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences." (p. 6) The idea of this research project was to work on girls' oppression and since some gender issues may be of their interest use the theater with the purpose of empowering themselves and improving their speaking skills. It means the research was interested in the interpretation of the experiences and ideas of girls. Also, it was focused on the feelings and emotions of the population.

Finally, according to Merriam qualitative research "might be presented in the form of narratives, field notes, and creative formats such as drama and poetry" In this way, the purpose of this research project was to use theater representations as a tool to evidence the development of the empowerment and the improvement of the speaking skills.

Type of Research.

This is an action research project as it sought to study, analyze a problem, and generate a change considering a specific implementation of a pedagogical strategy. In this case, the objective was to enhance feminine empowerment and to promote their speaking

skills. To garner a support for this action research project, it was followed some of the principles described by Merriam and Tisdell in their book "Qualitative Research, a guide to Design and Implementation" (2016). First, one key characteristic is that "Action research ... focuses on a "problematic situation" in practice" (p. 50). This study was focused on feminine empowerment to avoid some problems of gender, and injustices, and improve self-perception. Additionally, it was focused on the developing of speaking skills to improve the student's communication and confidence. The project sought to analyze the roles of the theater of the oppressed in the development of speaking skills and feminine empowerment and to describe the students' responses to this implementation.

Action research follows a flexible process where the investigator is in constant change, in order to improve his/her research. Therefore, this research project was developed in cycles that include stages for planning, observing, reflecting, and repeating. My role as a teacher and investigator was to be very attentive and open-minded to be capable of modifying the process or something of my research project if it is necessary. Finally, Merriam and Tisdell propose being a complete insider investigator or a collaborative researcher with an insider person "action research is that the degree to which the lead researcher (the one who is eventually responsible for the study) is an insider or outsider to the community under study makes a difference and must be a consideration in any action research study" (p. 50). Merriam and Tisdell give the example of the research teachers, when being given classes, we are going to be inside the population and the process while we are investigating. It would be easier if as teacher and investigators we know our population (our students).

Additionally, Parsons and Brown (2002) propose a framework for action research consisting of four distinct cycles. The initial cycle involves a "*planning process*", during which the researcher formulates a precise research question. This is followed by a comprehensive review of existing literature to deepen their grasp of the subject. This step helps the researcher determine the most suitable data collection methods, address ethical considerations, and secure necessary permissions for project engagement. The second phase, referred to as the "*action*" phase, centers around experimentation and data collection. Here, the researcher applies the insights gained from the initial phase to implement interventions. This stage is characterized by hands-on involvement in the

research process. The third phase, known as the "*observation*" phase, is dedicated to the meticulous organization and examination of the accumulated data. The researcher focuses on identifying noteworthy patterns and trends that have emerged from the collected information. Finally, the fourth phase "*reflection*". In this phase, the findings and conclusions of the study are unveiled and presented. Moreover, there is a reflective element as the researcher contemplates and discusses the implications of the research process, effectively concluding the action research endeavor.

Data collection instruments and procedures.

In this project, it was necessary to recollect some information about the feminine role of the population to identify the ideas, experiences, realities, etc. To the data collection was necessary to make *triangulation*, this concept is defined by Burns (2010), as a reliable research method that involves using multiple perspectives or angles to analyze data and arrive at robust and unbiased conclusions. The researcher achieves this by comparing, contrasting, and cross-checking information from different sources to ensure that the findings supported by one source are corroborated by others. By employing triangulation, researchers can enhance the credibility and validity of their research outcomes. The data collection instruments used were surveys, observations, recordings, interviews, and field notes.

Surveys. They were used to recollect personal information about their own perception that the girls had, the relationship that they had with their partners, and how they perceived themselves in relation to other girls, Additionally, the survey recollects information about their experiences with the speaking and the theater in the English class. According to Merriam (2016), surveys are used to obtain information that we as investigators cannot see. In her words, "Surveys would give you some important general information, and you might be able to explore statistically significant differences in concerns and involvement based on gender, race, or economic status" (p 44). Exist different kinds of surveys, (phone surveys, online surveys, focus groups, etc. Having in mind the population of this research project, it was used the paper survey. A paper survey refers to a traditional method of data collection in which a questionnaire instrument is printed on paper and distributed to respondents in a physical format. Participants are

typically given a hard copy of the survey to complete by hand, using a pen or pencil, and then return it by mail or in person to the researcher or survey administrator. To the development of this project, four surveys were applied; The first was the diagnostic survey to know the gris, identify issues and start the implementation; the second, third and fourth surveys were applied at the end of each cycle. They had the propose of evaluate the implementation, they helped me to analyze the data and continue with the process. (see a sample annex 1)

Observations. It is another key procedure to collect data. First, to know and analyze the population I worked with and to observe the process and reflect on it. When this action research project started, it was very important to observe everything because through this tool it was possible to find aspects that maybe the population did not say in interviews. "Observation is the best technique to use when an activity, event, or situation can be observed firsthand, when a fresh perspective is desired, or when participants are not able or willing to discuss the topic under study" (Merriam and Tisdell 2016). As the topics of my research project were not very easy to disclose, the observation was a useful tool to find a way to empower women through the theater in English classes.

At the same time, field notes were considered to keep the information obtained during the observation, according to Meriam and Tisdell "This written account of the observation constitutes field notes" (Merriam, 2016, p. 149) It is a tool to record the information, the field notes are highly descriptive, and it could obtain reflections. In the case of this study. It was necessary to record in field notes information about the physical setting to know what the sources of the population were, how was the space, etc.; the participants, to analyze their behaviors, ideas, discourse, etc.; the activities and interactions and finally the conversations. All these aspects were focused on speaking skills, feminine roles, ideas, experiences, empowerment, gender roles, etc. Field notes were very useful to this research project since they could lead to deep reflections that helped me preparing activities to develop with the population. In addition, it helped me to connect in a better way with my students and to understand them. (See a sample annex 2)

Interview. As per Merriam's (1998) definition, interviews serve as data collection tools that seek to interpret the emotions and thoughts of informants, which might not be evident through observation. In this project, the interview was applied to the English

teacher of the fifth-grade students, in order to analyze the teacher's methodology, experience, and procedures. Additionally, it was important to know about the teacher's perception, opinion and her understanding and interpretation of the situations she experienced inside the classroom of the group of students.

May (1991) defines interviews into three main types: structured, semi-structured, and unstructured. In structured interviews, the interviewer follows a predetermined list of questions with little room for variation or follow-up inquiries. These interviews resemble verbally administered questionnaires. On the other hand, unstructured interviews lack a specific organization and may begin with an opening question, offering more flexibility to explore different topics. However, they tend to be time-consuming and challenging to manage for both the interviewer and the interviewee. Semi-structured interviews strike a balance by incorporating several key questions to guide the conversation while allowing for digressions to explore ideas or responses in greater depth. In this project, it was used the structured interview since there were some predetermined questions that the teacher answered. (See annex 3) Additionally, through the implementation of the project it was used semi-structured interviews at the end of the lessons to recollect the responses that the students had.

Recordings. In order to gather data on the improvements in Speaking Skills developed by students, the implementation of audio and video recordings served as a crucial instrument in this project. According to Burns (1999) Recordings significantly contribute to observing and analyzing specific issues that occur within the classroom. One notable advantage of using recordings is the ability to reconstruct past experiences, providing clarity and specificity when describing situations that occurred during classroom interactions. This retrospective analysis enables researchers to gain a deeper understanding of the events and dynamics within the learning environment. (See annex 4)

Data collection Procedures

The process of the research project began in the second semester of 2022 with the sending of an informed consent to request parents for permission to allow students to take part in this project (see annex 5) . This form made it clear that all data collected, and joint efforts were kept private and intended only for academic use.

After this action, it was started an observation process where it was analyzed the

population's behaviors, knowledge, abilities, disabilities, the English class, and the methodology of the classes, etc. This process was developed hand in hand with field notes to recollect all the information to the next step.

In the first semester of 2023, having the field notes and the observation process, the development of the action plan started. The first thing after this process was the design and the implementation of the diagnostic survey where it was asked the students about their relationship with English, their perception of themselves, their interests, and their relationship with the theater and with their speaking skills. Additionally, an interview was conducted with the homeroom teacher in order to comprehend the procedures and difficulties that the group had. In the third week of February, the interventions of the project started.

This project comprised three cycles, where a variety of data collection tools were used. In the first cycle done in the first semester of 2023, it was working the personal perception of the students. The second and the third cycle were developed during the second semester of 2023 and the interpersonal interactions, and the stereotypes of girls were worked. In each cycle, it was promoted, and developed speaking skills through theater plays and games. Moreover, at the end of each cycle, a survey to the students was implemented in order to analyze their perceptions and process.

Finally, an analysis of the results of the project done was completed in order to recognize the limitations and advantages of the implementation. Additionally, since this method is a continuous process, reflection will result in a more insightful understanding of the phenomenon, which will help to refine and enhance the project.

CHAPTER IV

INSTRUCTIONAL DESIGN

This chapter will introduce the pedagogical and didactic proposal. Initially, the theoretical foundations that form the basis of the design will be outlined and described, including the curricular perspective, language perspective, learning perspective, and classroom perspective. Subsequently, the instructional design and intervention cycles will be presented, followed by the inclusion of lesson plans and the didactic materials developed to implement the proposal.

Curricular vision.

The curricular vision of this project was based on the students' perception of themselves and the relationships that they have with others in order to empower them. According to Pineda (2001), developing a curriculum for teaching English as a foreign language requires careful consideration of the participants and their specific contexts. In other words, the curriculum should be designed taking into account the backgrounds and needs of the individuals involved in the educational process. In the same way, Freire (2000) mentioned that in educational settings, the development and selection of content begin by observing and acknowledging the current reality and identifying problematic situations that demand action. Additionally, Freire proposes in his seminal work "Pedagogy of the Oppressed (1968) the *emancipatory curriculum*, it is an educational approach that seeks to empower and liberate students from oppressive systems and structures, promoting critical thinking, social consciousness, and active citizenship. The main goal of an emancipatory curriculum is to challenge traditional power dynamics in education and society, recognizing that education is not neutral and can either perpetuate or challenge existing social inequalities. It seeks to address social injustices, discrimination, and marginalization by giving students the tools to critically analyze and transform their own realities.

Consequently, the curriculum vision proposed in this study sought to empower learners by combining the transformative power of theater, the development of strong speaking skills, and a commitment to social consciousness. Furthermore, it was constructed based on the student's personal and interpersonal perceptions. The students

explored feminine empowerment through theater plays while they developed their speaking skills.

Vision of language.

Due to the complexity of teaching a language, there is no singular perspective on it. As stated by Tudor (2001), attaining complete proficiency in a language entails mastery of all its constituent elements. Tudor further suggests that language functions as a system, a tool for accomplishing practical objectives, a medium for self-expression, and a carrier of cultural values and ideologies. In the context of this pedagogical intervention, the emphasis was placed on using language as a means of **self-expression**. Furthermore, this approach considers language learners as active participants in the social sphere, engaging in role-plays that serve to maintain a dynamic language environment within the classroom and facilitate the practical application of the language.

Following the ideas of Freire (2002) the vision of language in this project was perceived as a means for students to critically analyze and reconstruct their reality. Language serves as a pathway to accomplish practical objectives, and as a tool to build interpersonal connections through communication. Consequently, the students are empowered to articulate their emotions, thoughts, and sentiments effectively through the utilization of language. It serves as a tool to challenge and generate feminine empowerment in the students.

In the same way, when learners take the context into account while studying a foreign language, they may discover an easier way to express their thoughts and ideas in the target language. This is because they can relate it to their existing knowledge and experiences. Therefore, the present project aimed to inspire students to utilize language as a means of communicating their thoughts, feelings, and ideas through theatrical activities.

Vision of learning.

The vision of learning of this project was based on Experiential learning, the process was developed through theater strategies where the students can experience different situations in the role plays. Experiential Learning actively involves students and encourages them to engage in a process where they derive new knowledge from their experiences. Through this vision of learning, students are able to establish connections, reflect on their emotions and feelings, and construct fresh knowledge developing

empowerment and speaking skills. Experiential Learning aims to enhance students' interest in English by placing the language being learned in a real-life context. Burch et al. (2019). Consequently, this project aimed to offer students experiences that are relevant to their own lives, stimulating their desire to express their thoughts, ideas, and feelings about themselves and their context.

Vision of classroom.

The vision of the classroom adopted in this proposal aligns with Tudor's (2001) concept of the communicative classroom. This vision emphasizes the significance of preparing students for real-world communication by fostering meaningful interactions. “This involves an attempt to break down the dichotomy between the classroom and the real world by making the classroom itself a place of communication and of communicatively based learning.” (Tudor, 2001, p. 111) In this way, the classroom is a space where the students have the opportunity to express themselves since their interests and necessities interacting with their partners. The classroom can serve as a safe space for students to openly express their concerns or challenges. In this way, the classroom was a space for the students to participate and learn a foreign language while their process of empowerment was happening.

Instructional design.

This project sought to improve feminine empowerment and speaking skills using the theater as a didactic strategy. Some activities such as, theater games, role plays, discussions, monologs and theater plays were implemented, and the students had the opportunity to participate, give their opinions, practice, and improve their speaking skills and they could learn about feminine empowerment. Therefore, the pedagogical proposal is composed by three cycles based on the three levels of empowerment mentioned by the Pan American Health Organization (2010). The first cycle is based on the first level: individual, it is called “I respect my body” and it is composed of three lesson plans called: I love my body, How I care myself, and who I am. The second cycle “I respect and help my partners” is based on the second level of empowerment “interpersonal”. This cycle is composed of two lesson plans: Being different is cool and Positive glasses. Each cycle has a theater play as a result of the process done in the lesson plans and each lesson plan is designed for two lessons approximately. (see a

lesson plan sample, annex 6)

Finally, a table of each study cycle was created, and each cycle of intervention was thoroughly detailed, to offer thorough detail on the research project's pedagogical intervention:

Table 1. Plan of intervention.

| Cycle 1 | Lessons | Objectives | Theater of the Oppressed Strategy | Suggested Language |
|--------------------------|---------------------------|--|---|--|
| I RESPECT MY BODY | I love my body | <p>To identify the body's vocabulary, such as the face, eyes, mouth nose, ears, head, toes and head.</p> <p>To auto-recognize their bodies and learn why should they love them.</p> | <p>Image Theatre</p> <p>Walk around</p> | <p>Body parts</p> <p>Verb to be to use verbs to be grammar to describe their body. They will practice their speaking skills using expressions such as My hair is_____, my eyes are____. etc.</p> |
| | How I take care of myself | <p>To identify vocabulary about body care, such as taking a shower, brushing their teeth, combing their hair, eating fruits and vegetables, etc. and to use simple present grammar.</p> <p>To practice speaking through a theater role play. They will have a dialogue and in groups they will prepare a presentation of a theater role play.</p> <p>To recognize the importance of taking care of their bodies.</p> | <p>Theater play</p> <p>“The dirty bear”</p> | <p>Action verbs</p> <p>Simple present to talk about daily routines. They will use expressions such as: I take a shower, I brush my teeth, I don't eat vegetables or I eat vegetables, etc.</p> |
| | Who I am? | <p>To identify adjectives such as beautiful, kind, rude, smart, powerful, etc., and to use the verb to be with the use of expressions such as I am smart, she is rude, we are</p> | <p>Forum theater</p> <p>Mimic theater game.</p> | <p>Adjectives</p> <p>Verb to be to use verb to be grammar to describe themselves. They will use expression as: I am smart, she is rude, we are powerful, etc.</p> |

| | | | | |
|--|--|---|--|--|
| | | <p>powerful, etc.</p> <p>To practice the vocabulary of the last lessons such as physical appearance, the body, etc.</p> <p>To recognize who they are in terms of their strengths and weaknesses, their personality and physical appearance.</p> | | |
|--|--|---|--|--|

| Cycle 2 | Lessons | Objectives | Theater of the Oppressed Strategy | Suggested language |
|-----------------------------|-------------------------|--|--|---|
| We all are different | Being different is cool | <p>To identify vocabulary of physical description, adjectives, likes and dislikes, etc.</p> <p>To talk about the differences they have and</p> | Role games | <p>Vocabulary:</p> <p>Physical appearance</p> <p>Adjectives to describe people.</p> <p>They will use expressions such as: Her hair is brown, her eyes are big</p> |
| <i>Cycle 3</i> | <i>Lessons</i> | <i>Objectives</i> | <i>Theater of the Oppressed Strategy</i> | <i>Suggested language</i> |
| Girls are important. | Supergirls! | <p>To reflect on stereotypes with the other girls what girls should or shouldn't do.</p> <p>To recognize they can do the same</p> | Creation of dialog | <p>Should and shouldn't: They will use expressions such as: She likes dancing, she likes to be late... "Girls should be happy"</p> |
| | Positive glasses | <p>To identify vocabulary of professions and free time activities</p> <p>To Improve speaking skills through a structured theater play</p> | Theater play "We are different" | <p>Vocabulary:</p> <p>Professions</p> <p>Action verbs</p> <p>They will use the vocabulary to talk about professions and free time activities: I am a doctor and I love reading, I am a soccer player and I love dancing, etc.</p> |
| | | To create a supportive and inclusive environment by addressing bullying, and stereotypes through a discussion and a theater play. | | <p>Action verbs</p> <p>Simple present</p> |

| | | | | |
|--|-----------|---|---|---|
| | | | | They will use expressions such as: Girls should play with dolls or with cars. |
| | My future | To express their wishes about what they want to be in the future. To reflect upon their dreams for the future. | Roleplay Presentation of monologue | Future: will Vocabulary: action verbs, adjectives, and professions to describe themselves in the future. They will present a monologue as: I will be a super doctor, I will have 5 dogs, I will be beautiful, smart, and powerful... |

Cycle 1. I respect my body.

The main objective of the first cycle was to make the students auto-recognize themselves and understand the importance of loving, respecting, and taking care of themselves. To carry this out it was necessary to foster an initial connection with the students, the teacher had to establish a rapport and actively engage in understanding the student's interests and objectives related to contemporary issues and the unique aspects of their individual contexts. This cycle was divided into three lesson plans each of them sought to improve the individual level of feminine empowerment and to improve their speaking skill.

First lesson plan, I love my body. This lesson plan had the object of making students auto-recognize themselves and love their bodies understanding that they are unique. To develop this, two sessions were done. In the first session an activity to identify the body parts was done, the students drew their own bodies with their physical characteristics and prepared a short presentation of themselves. Moreover, a theater activity was done to practice the structures, practice the speaking, and make them auto-recognize. The students walked around the classroom while the music was playing and when the teacher stopped the music, they had to find someone with their similar characteristics.

In the second session, a song called “I Love My Body” by Mother Moon, was used to carry out the objective, the students learned the song and by groups, they presented the song with a short speech of their own opinion about the lyrics of the song. At the end of the sessions, a discussion was done where the students talked about the importance of auto-recognizing and loving themselves.

Second lesson plan, How I take care of myself. This lesson plan sought to make the students recognize the importance of taking care of their bodies. It was divided into two sessions, in the first, it was necessary to introduce vocabulary about body care, so we worked with some flashcards and the students presented their body care routine. Additionally, a theater play was presented to the students, we read, analyzed, and understood it because in the second session, the students did the theater presentation in groups, they must change some parts of the dialog to make it unique and original.

Third lesson plan, who am I? The main objective of this lesson plan was to make the students recognize who they are, considering their physical characteristics, their abilities, and their strengths. The lesson plan was divided in two sessions, in the first one, a dialog was done, the teacher gave the students some keywords to describe themselves such as: powerful, smart, timid, friendly, unique, etc. They used that vocabulary to make a presentation of themselves. Moreover, it was done a theater game of mimic.

In the second session the students did a drawing activity, they created a post where they expressed through a drawing how they perceived themselves and they wrote their abilities and strengths. The students prepared a short speech to present their posts. At the end of the lesson plan and to close the cycle, they created a letter to a girl who does not love herself, and finally teacher asked the students to read themselves the letter and keep it to read it again if they feel that they are not enough.

Cycle 2. We all are different.

The main objective of this cycle was to make the students recognize they have differences and similarities with others. This, with the purpose of improving their interpersonal relationships and teaching them to respect and be more empathic. Additionally, this cycle sought to help the students improve their speaking skills through communicative interaction and theater activities. To carry the objective out, this lesson plan was divided into two lesson plans.

First lesson plan, being different is cool. This lesson plan was focused on the interaction of the students to make them learn about the differences and similarities that we can find in a group of people. This lesson plan was divided into two sessions. In the first, the students watched a video about why being different is cool, it talked about their differences in physical appearance, likes, dislikes, abilities, etc. At the end of the video, there was a discussion where the students gave their opinions about the topic. Moreover, the students were divided into three groups, and a competition game was played where the students described their partners mentioning their differences.

In the second session, it was done another game called *Guess Who* where they had the name of a classmate on their forehead, the other students had to describe the person to help the student guess the name of the classmate. Finally, the students were organized by groups, and they created a bulletin board where they expressed their ideas of being

different, they used images and short sentences to create it. At the end, each group prepared a speech talking about *we all are different* from the whole class.

Second lesson plan, positive glasses. The main objective of this lesson plan was to make the students understand the power that our words have on other people and improve their interaction in the classroom. To do it, the lesson plan was divided into two sessions. At first, I as a teacher and researcher arrived to the class with a paper glasses and I started to say positive sentences to the students such as: you look so beautiful today, I know English is difficult for you but I am proud of your process, you are doing your best, etc. The students smiled a lot at that moment and after, we did a reflection about how we feel when someone is kind with us. They recognized the power of be kind with our words. After the reflection, the students created their own positive paper glasses, and we socialized a dialog of our next theater play.

In the second session, the students presented their theater play and at the end, there was a discussion where the students talked about the importance of respecting the differences of others, they talked about some personal experiences, and we concluded that we should be kind and emphatic.

Cycle 3 Girls are important.

The main objective of this cycle was to make students analyze the roles of men and women in real life, promote critical thought, and make them think about the women they want to be in the future. Additionally, this cycle sought to create a space to promote speaking skills through theater activities. To carry out this objective, this cycle was divided into two lesson plans called: *Super Girls* and *My Future*.

First lesson plan: Super Girls. This first lesson plan of the third cycle was focused on making the students recognize they can do the same things as men if they want. This lesson worked hand in hand with theater activities that made them practice and improve their speaking skills. This lesson plan was divided into two sessions.

In the first one, some videos about important women in history were presented to the girls, after, there was a debate where the students gave their opinions about the things that should and shouldn't be done by women and girls. When the discussion finished, there was an explanation about the monolog and the teacher did a short representation of it. To finish de session, the students had to think of a character to represent the next class. In the

second session, each student presented their monologue, and at the end, the class was divided into 10 groups where they had to discuss their opinions about the presentations and prepare a conclusion.

Second lesson plan: My future. This final session aimed at making the students think about their dreams for the future having regard to them are able to do everything and there are not limits to women or men. To start the session the teacher asked the students to do activities that are supposed to be made just by boys, such as playing with cars and lifting heavy objects. When the students finished the tasks, there was a discussion about the things that are supposed to be done just by men, the students gave their opinions and they concluded that we as women are able to do what we set. After the discussion, there was a role game where they simulated to be doctors, football players, actress, etc. and at the end they prepared a short speech about what do they wanted to be in the future.

CHAPTER V

DATA ANALYSIS AND FINDINGS

In this chapter, it is found the procedures of the data collected during the pedagogical intervention period. The research findings are carefully divided into subcategories, with pertinent data samples supporting each segment. This methodical approach offers a thorough analysis of the findings, presenting a sophisticated comprehension of the research outcomes.

Procedures for Data Analysis.

First, it is crucial to clarify the management and organization of the data collected during the implementation of this proposal. Teacher's and students' surveys, recordings, and the researcher's field notes were used. These were organized into two distinct folders. Each folder was assigned a specific name corresponding to the concept it represented. These folders were as follows: folder #1, feminine empowerment and, folder #2, EFL skills. In each of these folders, there were three folders by each cycle, #1 *I respect my body*, #2 *We all are different* #3 *Girls are important*. It is noteworthy that for data preservation, each folder was scanned and stored on a computer to create digital backup copies of the collected information.

Considering this, it is crucial to mention the methodology employed to analyze and scrutinize the data collected throughout the execution of this educational proposal. This research employed a grounded approach in order to analyze the data because it “emphasizes becoming immersed in the data—being grounded—so that embedded meanings and relationships can emerge” (Patton, 2003, p.111). Additionally, as outlined by Merriam (1998), theory arises from the data itself, urging researchers to maintain continuous engagement with the data and actively participate in the evolving analysis. Consequently, the grounded approach enables researchers to explore and interpret the empirical results iteratively, navigating between the data and the ongoing analysis process. Thus, it is important to mention that the categories and subcategories developed in this chapter were not pre-establish, but they emerged from the data collected.

To continue with, this section outlines the steps taken to organize and analyze the data. These processes did not unfold in a linear fashion because of the essential rechecking

phase required to validate interpretations and conclusions. The phases outlined in this section were influenced, in part, by Yin's approach (2011). According to Yin, the initial phase involves meticulously compiling data into a structured database. The subsequent phase, involving disassembling the data from the database, may include a formal coding process but is not obligatory. The final phase, reassembling the data, is more interpretative and relies on the researcher's discernment to identify emerging patterns (Yin, 2011, p. 176).

In the initial phase, the analysis focused on organizing the field notes, audio recording transcriptions, and surveys into the two distinct folders named feminine empowerment and, EFL skills. And, into the three sub-folders corresponding to each cycle. The field notes were consistently reviewed to identify any necessary adjustments throughout the three cycles. The analysis process began with the field notes, followed by the audio transcriptions, and concluded with the examination of the surveys.

In the second, the method involved data coding, It was identified emerging patterns in the third stage. Coding entailed assigning a single word or phrase to summarize the essence of a quote, thereby creating potential categories of analysis. Yin (2011) emphasizes that coding seeks to systematically transition to a slightly more abstract conceptual level. This is why using codes proved to be a useful tool to organize the information and help the researcher to identify recurring ideas and themes across all the instruments.

Finally, the third stage involved a more conceptual examination of the data in light of the concepts outlined in the theoretical framework presented in chapter two, it was identified patterns that would result in the formation of categories of analysis. In the following portion of the document, the categories that emerged from this step are illustrated through the examination of some examples taken from the data gathered.

Categories of analysis.

This study seeks to respond how the promotion of feminine empowerment and the improvement of speaking skills might be achieved in a fifth-grade English class through the incorporation of theater as a didactic strategy. The table below presents a visual description of the categories and sub-categories that emerged during the data analysis.

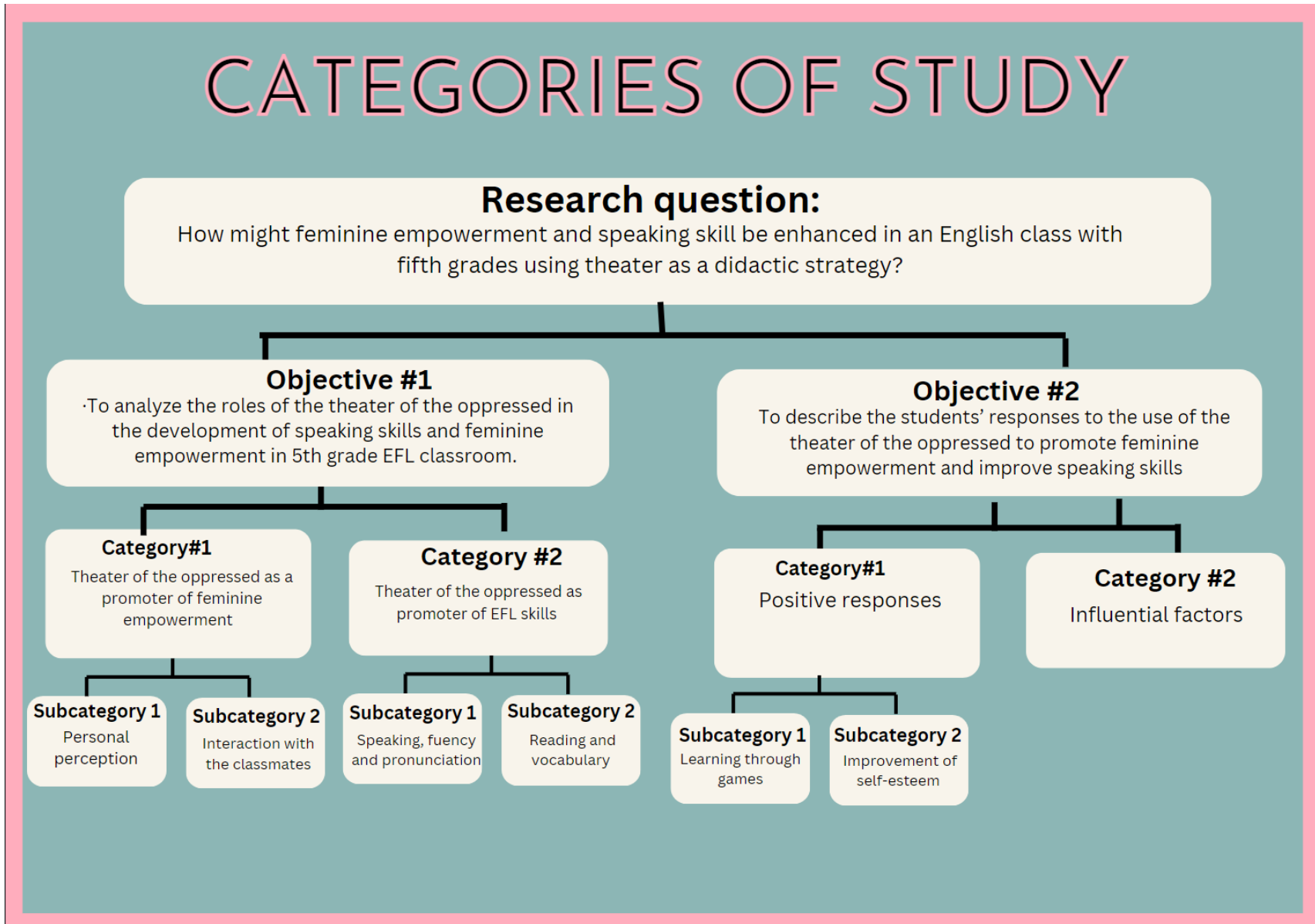
The first and second categories *Theater of the oppressed as a promoter of feminine empowerment* and *Theater of the oppressed as promoter of EFL skills* develop the first

objective that seeks to *analyze what is the role of the theater of the oppressed in the development of speaking skills and the feminine empowerment*. The first category analyzes the role that the theater of the oppressed had in the way of promoting feminine empowerment. To analyze it, two subcategories emerged, the personal perception of the students and, their interactions with their classmates in the development of feminine empowerment. On the other hand, the second category analyzes the role that the theater of the oppressed had as a promoter of English skills, according to the data collection two subcategories were carried out: *Speaking, fluency and pronunciation* and *reading and vocabulary*.

The categories number three and four called *Positive responses* and *influential factors*, surged as a response of the second objective which was to examine the responses that the students had about the use of the theater of the oppressed as a promoter of feminine empowerment and EFL skills. Taking into account the data collection two subcategories emerged to develop the third category: *Learning through games* and *improvement of self-esteem*.

The following table displays the categories of analysis of this research proposal in order to provide a complete explanation and detail on how the data obtained was analyzed and arranged.

Table 2. Visual representation of the categories resulting from the analysis



Category 1: Theater of the oppressed as a promoter of feminine empowerment

This category arises in response to the first objective which seeks to *analyze what is the role of the theater of the oppressed in the development of speaking skills and feminine empowerment*. According to Boal (1960), The theater of the oppressed aims to foster critical and introspective thought in individuals, fostering better harmony among groups or communities and ultimately leading to societal change. Throughout the implementation of the project, it was evident the importance of promoting feminine empowerment through the theater of the oppressed for the students. The data revealed that the implementation of this didactic technique developed feminine empowerment in the students in two principal ways that will be developed below in two subcategories: *Personal perception* and *Interaction with classmates*.

Personal perception. As mentioned before, Pan American Health Organization (2010) divided feminine empowerment into levels. The first is the *individual level* where the cultivation of positive self-image, the establishment of personal values, and the development of self-assuredness take place. During the development of this project, data showed that the personal perception of the students was improved through the implementation of the theater of the oppressed.

At the beginning of the implementation, a survey was applied to the students where they showed that according to the first level mentioned before, they did not have a positive self-image and they had a lack of self-assuredness. Some of their answers were: “I am not beautiful”, “my classmates are more intelligent than me”, “I am fat”, “I do not like my face”, etc. It is evident in the following fragments of the first survey done in the first cycle.

1. ¿Qué tan feliz te sientes con tu aspecto físico?

| | | | | | |
|------|-----------------------|-------------|----------------------------------|-------|-----------------------|
| Poco | <input type="radio"/> | Más o menos | <input checked="" type="radio"/> | Mucho | <input type="radio"/> |
|------|-----------------------|-------------|----------------------------------|-------|-----------------------|

Por qué? *NO soy tan bonita, me gusta mi pelo y ojos. me gusta cuando me miro al espejo*

2. ¿Con cuáles de estas frases te identificas?

| | | | |
|---------------------|-----------------------|--------------------------------|----------------------------------|
| Soy muy bonita | <input type="radio"/> | No soy tan bonita | <input checked="" type="radio"/> |
| Soy muy inteligente | <input type="radio"/> | Las demás son más inteligentes | <input checked="" type="radio"/> |

(First survey, Cycle 1. February 28th, 2023. Students #6)

1. ¿Qué tan feliz te sientes con tu aspecto físico?

| | | | |
|-----------|----|------------------|------------|
| Poco ♥ | ☹️ | Más o menos 😊 | Mucho 😄 |
|-----------|----|------------------|------------|

¿Por qué? *Por quea me gusta mi cara soy tanta Guadalupe
no me creata ~~con~~ como misa misma.*

2. ¿Con cuáles de estas frases te identificas?

| | |
|----------------------|------------------------|
| Soy muy bonita ☹️ | No soy tan bonita ♥ |
|----------------------|------------------------|

bien

(First survey, Cycle 1. February 28th, 2023. Student # 11)

In this sense, after the implementation of the first cycle, data demonstrated that the students recognized themselves, their physical characteristics, and the importance of loving their body, they learned about self-care and recognized their personality, strengths, and weaknesses. This claim is illustrated in the following fragments taken from the semi-structured interview #3 that was done to the students to know their impressions and responses about self-love after the implementation of the first cycle.

13. **Do you love yourself?**

14. **S1.** Yes

15. **Why do you love yourself:**

16. **S2.** I love myself because I am intelligent.

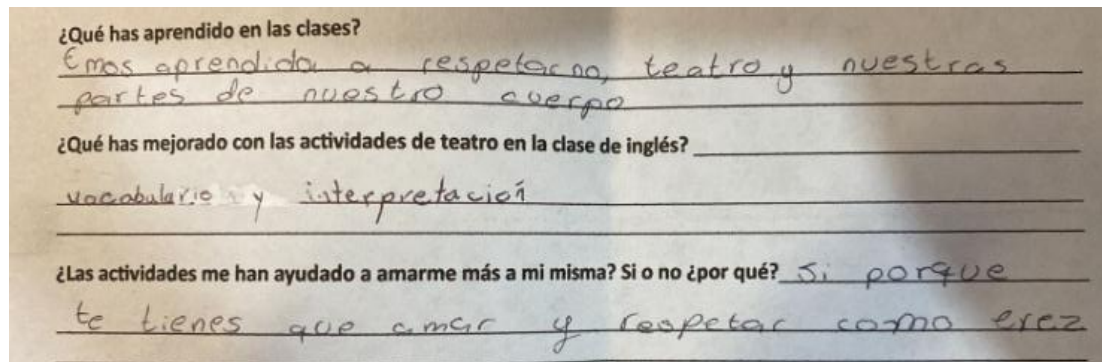
17. **S3.** I love myself because I can do everything.

18. **S4.** I love myself because I am perfect

19. **S5** Dios me creo y por eso I love myself

(Semi-structured interview #2., Cycle 1. March 17th, 2023. Students #16, 14, 03, 22)

As it was evident in the fragments, most of the answers received in the semi-structured interview were positive since they started accepting themselves and they began to say affirmations of self-esteem. According to Lim, Y., and Lee, O. (2017) Self-esteem, as a fundamental psychological framework, can function as a driving force behind

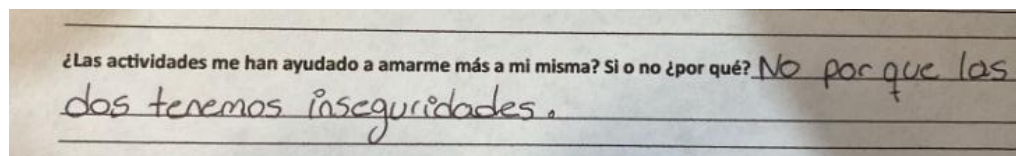


academics. involvement.

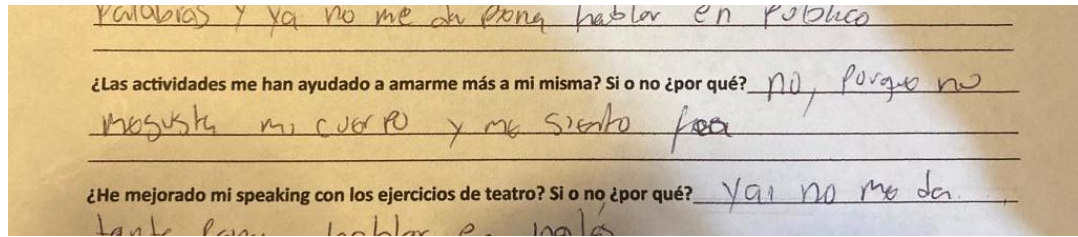
Additionally, data revealed that most of the students learned to accept and love themselves as they mentioned the importance of not comparing themselves with others. This can be observed in the fragments taken from the second survey applied at the end of the cycle.

(Second survey, Cycle 2. June 16th' 2023. Student # 03)

Nevertheless, also many efforts to empower them, through the theater of the oppressed, data collection showed that some of them continue having insecurities and they probably need professional guidance to improve their personal perception.



(Second survey, Cycle 2. June 16th' 2023. Student # 15)



(Second survey, Cycle 2. June 16th 2023. Student # 06)

In general, data demonstrated that some of the students continue having self-confidence problems since the students mentioned that they do not like their body, they have insecurities, and they feel ugly. However, data also showed that the theater of the oppressed helped most of the students to recognize, love, and respect themselves. As could be observed in some of the previous fragments, most of the students mentioned the reasons why they love themselves, they recognized they are intelligent, different, unique, perfect, etc. In this way, it is possible to state that the personal perception of the students improved.

Interaction with classmates. The second level of empowerment proposed by Pan American Health Organization (2010) is the interpersonal level where social skills and interactions with other members are developed. At the beginning of the implementation, in the observation process, it was noticed that the relationship between the students was not bad, because the bully in the classroom was not remarkable. It can be observed in the following examples taken from the first interview done to the teacher and a fragment of the field notes taken in the observation process.

(...) Algunas niñas suelen tener problemas de convivencia, pero no es muy notorio. En su mayoría, ellas se respetan y no se ve matoneo en la clase.

(Teacher, first interview February 28th 2023)

(...) El espacio en el aula de clase es tranquilo, las chicas escuchan atentamente a la profesora y siguen sus indicaciones. (...) Cuando alguna estudiante quiere participar, la mayoría de las estudiantes, escuchan respetuosamente.

(Field note #3. Observation process. October 15th, 2022.)

In the previous data samples, it is possible to observe that the teacher mentioned in

the first teacher's interview applied, that some girls could have problems at the moment of interacting with others but most of them respect their classmates. In addition, the field notes showed that the class environment is safe to the participation of the students. In general, girls have mutual respect, and they respect their teacher too.

Moreover, as it was mentioned before, although in the observation it was not possible to see disrespectful behavior between the students. The data collected through the diagnostic survey evidenced that some of the problems students had, were due to bad comments made between them.

The image shows a handwritten survey response for Student # 9. The survey is titled "TU Y LOS QUE TE RODEAN". Question 1 asks "¿Qué tan feliz te sientes con tu aspecto físico?" (How happy do you feel about your physical appearance?). The response scale has three options: "Poco" (Little) with a sad face icon, "Mas o menos" (More or less) with a neutral face icon, and "Mucho" (Much) with a happy face icon. The "Poco" option is highlighted in green. Below the question, the student has written "¿Por qué? me siento excluida por mi color de piel" (Why? I feel excluded because of my skin color). Question 2 asks "¿Con cuáles de estas frases te identificas?" (Which of these phrases do you identify with?). There are four options: "Soy muy bonita" (I am very beautiful) with a girl icon, "No soy tan bonita" (I am not so beautiful) with a sad face icon, "Soy muy inteligente" (I am very intelligent) with a girl icon, and "Las demás son más inteligentes" (Others are more intelligent) with a sad face icon. The "Soy muy bonita" and "Soy muy inteligente" options are highlighted in green.

(First survey, Cycle 1. February 28th, 2023. Student # 9)

The image shows a handwritten survey response for Student # 21. The survey is titled "TU Y LOS QUE TE RODEAN". Question 1 asks "¿Qué tan feliz te sientes con tu aspecto físico?" (How happy do you feel about your physical appearance?). The response scale has three options: "Poco" (Little) with a sad face icon, "Mas o menos" (More or less) with a neutral face icon, and "Mucho" (Much) with a happy face icon. The "Poco" option is highlighted in purple. Below the question, the student has written "¿Por qué? Porque todos critican mi físico" (Why? Because everyone criticizes my physique). Question 2 asks "¿Con cuáles de estas frases te identificas?" (Which of these phrases do you identify with?). There are two options: "Soy muy bonita" (I am very beautiful) with a girl icon, and "No soy tan bonita" (I am not so beautiful) with a sad face icon. The "Soy muy bonita" option is highlighted in green.

(First survey, Cycle 1. February 28th, 2023. Student # 21)

As can be seen in the above fragments, some students mentioned that they receive bad comments about their physical appearance, and it does not let them feel good about themselves. According to Cheryl (1999) the empowerment process must connect the

individual and the community. Consequently, it was important to work on creating a safe environment where the students helped others in their process of individual empowerment

To do it, the second cycle of the implementation was focused on the recognition of the differences of the others and the respect to them. One of the keywords in this cycle was empathy. Data collection showed that the students learned that all we are different and that it is okay. They learned the importance of not judging the physical appearance or the personality of others because it could hurt their feelings. This could be evidenced through a theater activity where they prepared a dialog to present to their classmates, they talked about their differences. This activity showed that the students realized that all we are different, and we must respect it. Additionally, they created a bulletin board where they expressed why we are different and why it is cool.

- S1 We all are different.
- S2. I like dogs.
- S3. I like animals, my eyes are brown, I am thin, I love music.
- S4. I love cats. My hair is short. We are unique.
- S1. I like anime. I am romantic.
- S3 I don't like anime but I respect Salome
- S2. My eyes are brown.
- S4. I am in thin.
- S3. We are different and we are perfect.

(Recording 3. Presentation of the dialog, August 18th, 2023, Students #8, 10, 16, and 3)

- S1 I like dancing
- S2 I like skating
- S3 I don't like skating but I respect
- S1 We love friends but they are different
- S4 I love my friends, they are different
- S2 My friends are unique

(Recording 3. Presentation of the dialog, August 18th, 2023, Students #01, 15, 22, and 17)



(Students bulletin board, August 18th 2023)

Additionally, after some theater activities were done to the students to improve their interaction, data collection showed that the students understood the power of the words. They recognize the importance of not talking about the physical appearance of other people. This can be observed in some fragments taken from the semi-structured interview #4.

“Aprendimos como respetar el cuerpo de los demás y no juzgarnos porque nosotras no tenemos el derecho de juzgar el cuerpo de otra persona sino nuestro cuerpo y aun así tampoco debemos juzgar nuestro cuerpo.”

(Semi-structured interview #4., Cycle 2. August 18th 2023. Students #16)

“No discriminar los cuerpos de los demás porque cada persona es diferente por ejemplo yo soy muy bajita y así entonces no tenemos que criticar los cuerpos y no opinar porque cada cuerpo es diferente cada persona es diferente.”

(Semi-structured interview #4, Cycle 2. August 18th 2023. Students #14)

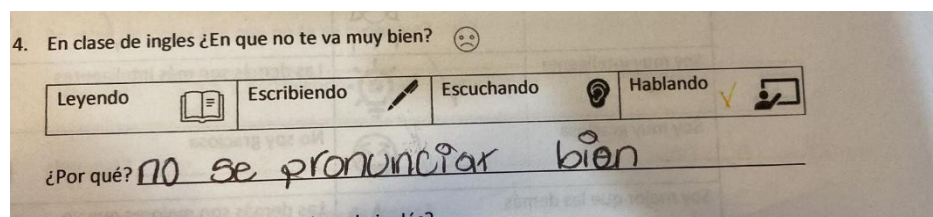
As it was evidenced in the examples below. The students recognized the importance of respecting the differences of others and they understood the meaning of the word *empathy*. Additionally, they mentioned that they mustn't judge other bodies or their own bodies. According to Brown (as cited in Rouhani, 2008), “empathy is the ability or capacity to understand and feel what others understand or feel” (p.1). As it was observed, the students are able to understand the consequences of judging their partners and they comprehend how could others feel when they make negative comments.

Category 2: Theater of the Oppressed as a promoter of EFL skills

This category emerged as a response to the first objective which seeks to analyze what is the role of the theater of the oppressed as a promoter of speaking skills and feminine empowerment. However, thanks to the data collection, this category was focused not only on the speaking skills but also, on other skills that the students obtained and improved during the process of implementation. Canale & Swain (1980) mentioned that speaking skills include various sub-skills related to speaking proficiency such as grammatical competence, which involves knowledge of vocabulary, pronunciation, grammar, and sentence structure. Data revealed that the Theater of the Oppressed promoted EFL skills that will be developed in two sub-categories: *speaking, fluency, and pronunciation*, and *reading and vocabulary*.





Speaking, fluency, and pronunciation. This sub-category demonstrated the effectiveness of employing theater of the oppressed as a didactic strategy since it not only enhances speaking skills but also improves other communication abilities such as fluency and pronunciation. Following Oxford's perspective (1990) on integrating language skills, it emphasized learning real content. Through this strategy, students recognize that English is more than just an academic subject—it becomes a genuine means of communication and interaction. This category emerged from data indicating the promotion of various skills beyond speaking.

According to Burns & Joyce (1997), speaking is characterized as the creation of interactive meaning, involving the generation, reception, and comprehension of information. First, it is necessary to mention that according to the first survey done to the students, and the field notes taken in the observation process, it revealed that one of their weaknesses was speaking. It can be observed in the following fragments.



(First survey, Cycle 1. February 28th, 2023. Student # 26)





4. En clase de ingles ¿En que no te va muy bien? ☹️

| | | | | | | | |
|---------|---|-------------|---|------------|---|----------|---|
| Leyendo |  | Escribiendo |  | Escuchando |  | Hablando |  |
|---------|---|-------------|---|------------|---|----------|---|

¿Por qué? Por que a veces me equivooco diciendo las palabras

(First survey, Cycle 1. February 28th. 2023. Student # 15)

4. En clase de ingles ¿En que no te va muy bien? ☹️

| | | | | | | | |
|---------|---|-------------|---|------------|---|----------|---|
| Leyendo |  | Escribiendo |  | Escuchando |  | Hablando |  |
|---------|---|-------------|---|------------|---|----------|---|

¿Por qué? Por que no entiendo y me cuesta hablar

(First survey, Cycle 1. February 28th. 2023. Student # 32)

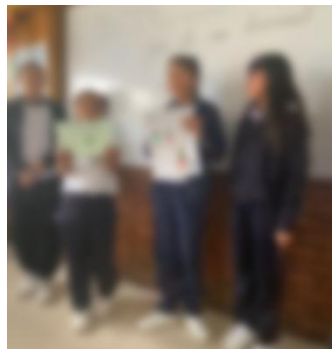
(...) Las estudiantes presentan dificultades al intentar comunicarse en la lengua extranjera, cuando participan lo hacen totalmente en español, a excepción de dos estudiantes que hacen el intento de hablar en inglés.

(Field note #6. Observation process. November 4th, 2022.)

As can be seen in the above fragments, some of the troubles that the data revealed were the insecurities that the students had at the moment of speaking in the second language, they mentioned that they could not pronounce well, or they got confused. Moreover, most of the students did not try to practice their speaking skills but they spoke just in their mother language.

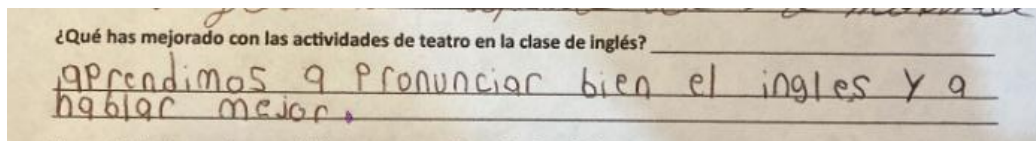
After the implementation of the second cycle, it was done a second survey to the students and the data collection evidenced that through the theater of the oppressed, the students improved their speaking abilities, and they began feeling more comfortable speaking in the second language.

Additionally, the data collection showed that the students improved their fluency. Fillmore (1979) underscores fluency as the capacity to maintain a conversation seamlessly, without interruptions or hesitations, ensuring a continuous and fluent exchange of words. This could be evidenced in the recordings taken in classes and in their own perceptions taken from the second survey.



- S1:** We are different. I love animals and my eyes are brown. We are cool.
- S2:** I love cats, I love animals, I love music. We are unique.
- S3:** I like anime, I am perfect.
- S4:** I love my friends because they are different.

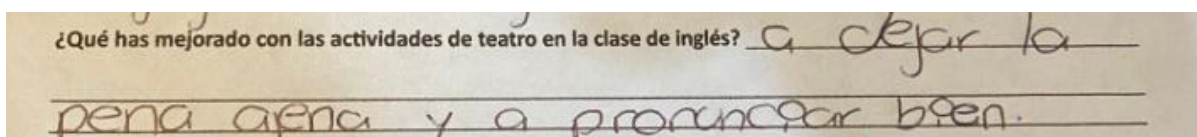
(Recording #2, Cycle 2. August 18th, 2023. Lines 27 to 32)



(Second survey, Cycle 2. June 16th 2023. Student # 08)

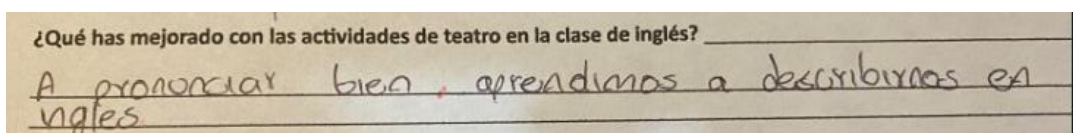
(...) Durante las presentaciones de *We are different*, las estudiantes demuestran haber perdido su miedo a hablar en inglés, se han soltado mucho y ya son capaces de decir oraciones sencillas sin hacer uso del español.

(Field note #13. Cycle 2 . August 18th, 2023. Lines 7 to 10)



Observing these samples, it is possible to state that the theater of the oppressed was a useful tool to make the students improve their fluency and their security at the moment of speaking in a second language. Furthermore, the data collection demonstrated that the students also improved their pronunciation. According to Oxford Dictionary, pronunciation is the way as a language, specific word, or sound is spoken. The following excerpts evidenced their progress and perceptions.

(Second survey, Cycle 2. June 16th 2023. Student # 06)



(Second survey, Cycle 2. June 16th 2023. Student # 34)

Teacher: ¿El teatro te ha ayudado a mejorar tu speaking? Si o no ¿Por qué?

S1. A mí me gusta que aprendamos como pronunciar las palabras y cuando actuamos ya pronunciamos bien y yo he mejorado mucho y me gusta más el inglés.

(Semi-structured interview #5, Cycle 2. August 18th 2023.)

As it was evidenced in the fragments, through the implementation of the theater of the oppressed in the class, the students mentioned and made emphasis that they improved their pronunciation and now they feel more comfortable and confidence at the moment of use the second language. According to the data, it is possible to state that after the implementation of the second cycle, the students were able to communicate short sentences, express their thoughts, and feelings in English.

In conclusion, theater of the oppressed offered a dynamic setting that promoted emotional communication, and verbal expression. Data revealed that the theater of the oppressed was a useful tool for improving language skills because it naturally developed speaking, fluency, and pronunciation skills through theater games, rehearsals, and performances.

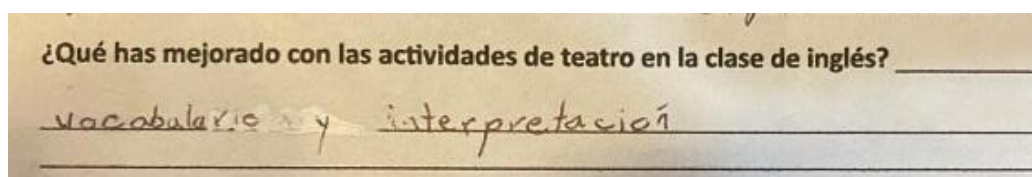
Reading and vocabulary. This second sub-category reflects other skills that the students developed through the implementation of the theater of the oppressed. First, data revealed that the students improved their reading skills and additionally they increased their vocabulary.

To begin, according to Hatch & Brown's (2001) definition, vocabulary refers to a specific set of words used in a particular language or by individual speakers of that language. From the earlier explanation, it is logical to deduce that vocabulary encompasses the words individuals employ for communication within a language. Considering this, data exposed that through the implementation of the theater of the oppressed, the students enhanced their vocabulary. This can be observed in the following fragments taken from the data collection.

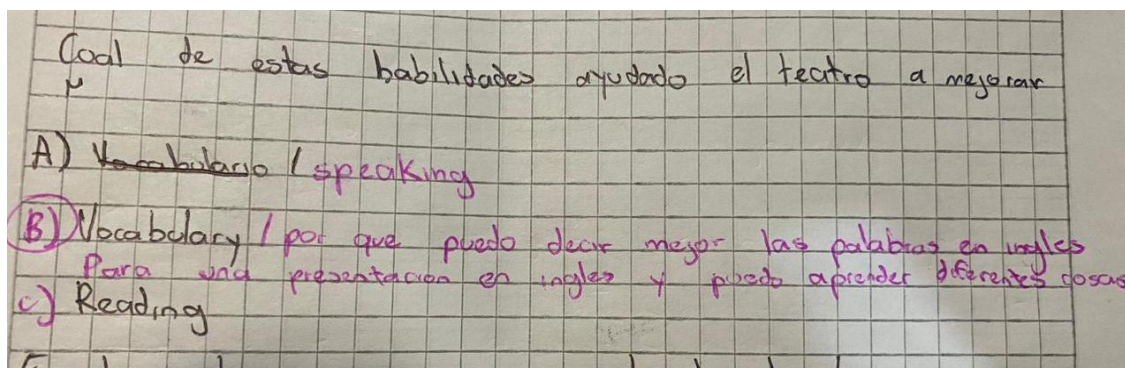
Teacher: ¿El teatro te ha ayudado a mejorar tu speaking? Si o no ¿Por qué?

S1. A mi si me ha ayudado porque antes me daba mucha pena y no sabía las palabras, pero ahora tengo más vocabulario y cuando actúo no me da tanta pena.

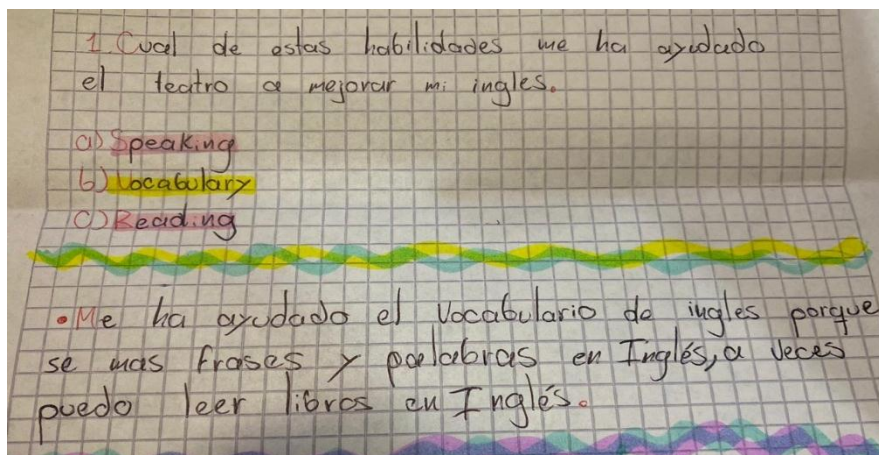
(Semi-structured interview #5, Cycle 2. August 18th 2023.)



(Second survey, Cycle 2. June 16th 2023. Student # 09)



(Fifth survey, Cycle 3. October 3rd 2023. Student # 11)



(Fifth survey, Cycle 3. October 3rd, 2023. Student # 22)

As may be observed in the last fragments, it was evident that students think that they increased their vocabulary skills thanks to the use of the theater of the oppressed as a didactic strategy. The students mentioned that through theater plays they could learn different vocabulary in different contexts, additionally, they mentioned that they not just learned words but also, they learned English common sentences. According to the data collected, it is possible to conclude that Theater of the Oppressed is an excellent didactic tool to improve students' vocabulary since it is an immersive language experience that provides a wide variety of words, expressions, and contexts, theater of the oppressed is an invaluable resource for language teachers that look to expand the English vocabulary of their students.

Furthermore, data revealed that the students improved their reading abilities through the implementation of the theater of the oppressed since the reading of the dialogs often relies on context for understanding the plot, characters, and emotions. This context-rich environment helped the students to comprehend better the English, helping in better reading comprehension. The following excerpts from data collection instruments support this statement.

Teacher: ¿Qué es lo que más les ha gustado hacer obras de teatro?
(...)

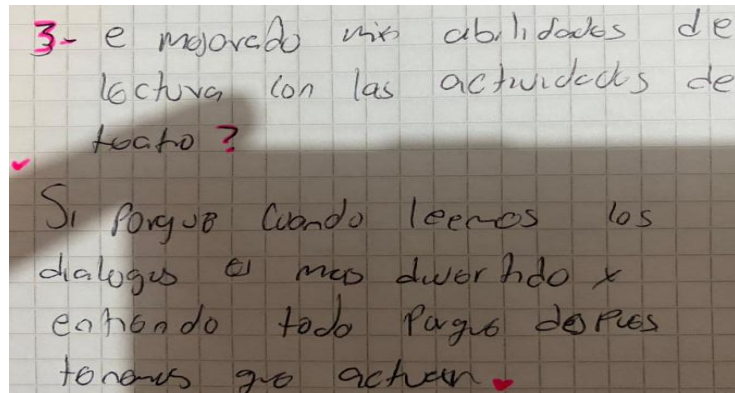
S6. A mi me ha gustado que nos disfrazamos y aprendemos a hablar en inglés

S7. A mi me gusta que podemos leer historias y luego actuarlas

Teacher: ¿Creen que hemos mejorado nuestro reading?

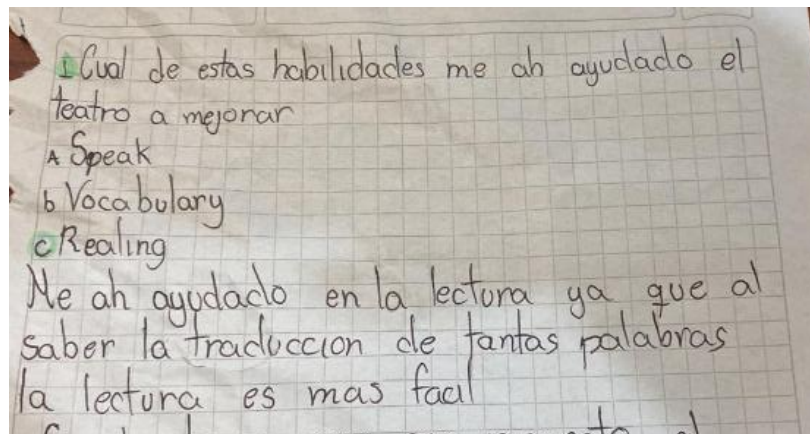
S8. Si porque cuando leemos los textos son más fáciles porque los actuamos y así entendemos

S9. Si porque son historias divertidas y leemos más fácil y también practicamos las palabras nuevas.



3- e mejorado mis habilidades de lectura con las actividades de teatro?
Si porque cuando leemos los dialogos es mas divertido x entendiendo todo luego despues tenemos que actuar.

(Semi-structured interview #6, Cycle 3. September 20th 2023.)



Cual de estas habilidades me ah ayudado el teatro a mejorar
a Speak
b Vocabulary
c Reading
Ne ah ayudado en la lectura ya que al saber la traduccion de tantas palabras la lectura es mas facil

(Third survey, Cycle3. September 27th 2023. Student # 11)

(Fifth survey, Cycle 3. October 3rd 2023. Student # 36)

In the previous lines, it was evidenced that the students enjoy more reading when it is through the theater because reading comprehension is necessary to interpret a character

in a theater play or a role-play. Additionally, they mentioned that through theater they learned new words that help them to understand the dialogue, also they said that the process of reading through the theater was funnier since the reading obtained a sense: present the dialog to their classmates.

In conclusion, the Theater of the Oppressed strengthens readers' comprehension of English since it introduces them to a wide range of s language, stimulating critical thought, increasing contextual awareness, refining dialogue recognition, and creating an emotional connection with the text. The students get better at reading comprehension as a result of these processes.

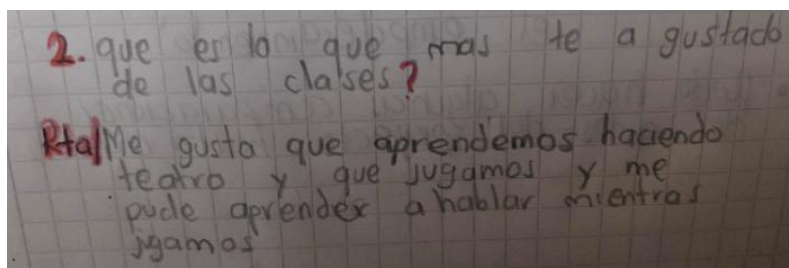
Category 3: Positive responses

This category increased significantly in response to the second objective, which aimed to assess the responses of the students to using Theater of the Oppressed as a means to promote feminine empowerment and speaking skills. This category develops the significant and positive engagement of fifth-grade students in their English as a Foreign Language (EFL) classroom when incorporating the theater of the oppressed. Data gathered through various instruments employed in this study that these activities and resources have proven to be highly engaging, productive, and indispensable components of the students' learning and teaching experience. In the process of development of the positive responses that the students had, two subcategories emerged: *learning through games* and *improvement of feminine empowerment*.

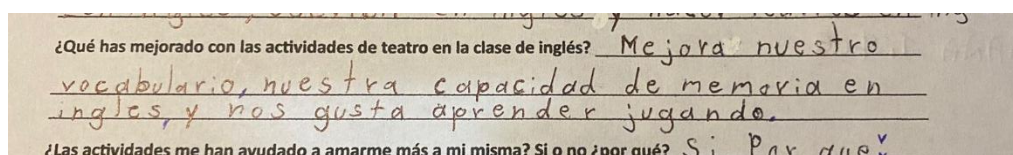
As it was mentioned in chapter two, according to a study done by Quintana (2020) exploring the use of Theater of the Oppressed to transform classroom practices, it was observed that the results were positive. Through this method, students not only enhanced their teamwork skills and developed mutual respect, but also gained the ability to express themselves freely. Additionally, their comprehension levels, attitudes, and classroom behavior showed improvement (p. 90).

Learning through games. This sub-category refers to the positive responses that students had to the use of the theater of the oppressed in class. It is important to mention that games are a central element of the Theater of the Oppressed because they make the methodology more engaging, interactive, and accessible to participants. They provide a

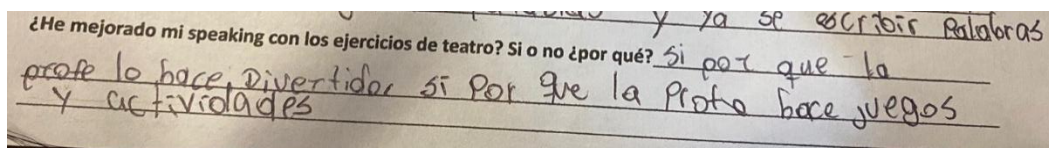
powerful means to explore and address social and political issues in a safe and empowering environment, ultimately aiming to inspire action and positive change. According to that, data collection showed that the fifth-grade students improved their EFL skills thanks to the use of the strategy previously mentioned. This can be proved with the following fragments taken from the data collection.



(Third survey, Cycle 3. September 13th' 2023. Student # 35)



(Second survey, Cycle 2. June 16th' 2023. Student # 08)



(Second survey, Cycle 2. June 16th' 2023. Student # 12)

The previous fragments illustrate that the students feel that their learning is better when it is thought the games, the students mentioned have discovered a remarkable improvement in their speaking skills. One of the key advantages cited by students is the enjoyable atmosphere that games create. According to Lightbown and Spada (1999) the opportunities to interact in the language are a key component of language learning and games provide a context for a rich variety of social interaction in the second language. This

state was evidenced in the following semi-structured interview done to the students where they mentioned that the games were an innovative strategy to them, and they enjoyed it more than the conventional way to learn.

Teacher: ¿Por qué les ha gustado las clases que hemos tenido?

S1. Porque a veces cuando solo ponen a copiar es aburrido y a niñas no nos gusta hacer eso, pero cuando hacen juegos es más divertido y uno aprende más.

S2. Tu nos enseñas más y porque nos haces jugar y no escribir tanto.

S3. Porque nos entiendes más porque a veces nos regañan.

S4. Podemos expresarnos a través del juego y pues lo que más me ha gustado es que podemos hacer juegos podemos aprender más rápido en vez de estar copiando.

S5. Me gusta que tu no nos pongas a copiar tanto porque es como aburrido entonces tu nos haces como juegos.

S6. A mí me gusta de ti que las clases que he estado contigo me gusta que en vez de escribir tanto hacemos como juegos para divertirnos más porque cuando estamos con la profesora es aburrido.

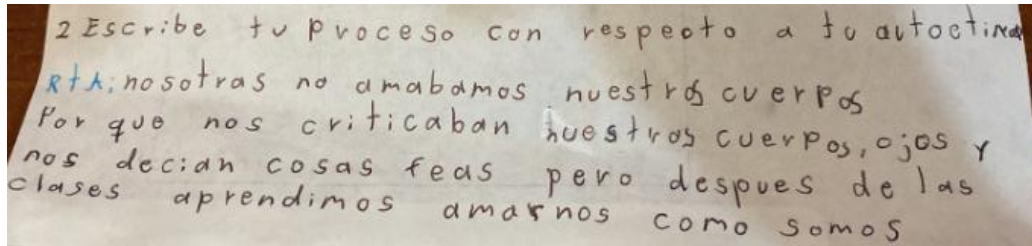
(Semi-structured interview #3, Cycle 2. Jun 28th, 2023.)

As it was shown in the fragments below, the consensus among students is resoundingly positive: learning through games provided a dynamic platform for honing speaking skills. By creating an enjoyable, low-pressure environment and incorporating language challenges, theater games empower students to articulate their thoughts confidently and eloquently. By implementing games to teach a second language, students are not just mastering the game; they are mastering the EFL skills, preparing themselves for success in both their academic pursuits and future endeavors.

Improvement of self-esteem. This subcategory seeks to analyze and describe the students' positive responses to the use of the theater of the oppressed as a promoter of feminine empowerment, more exactly, in the development of their self-esteem. One of the first people in this field, Rosenberg (1965), defined self-esteem as an individual's overall positive assessment of oneself. He stated that having a high sense of self-worth is about a person who appreciates and respects themselves. In other words, and according to the previous statement, self-esteem is an individual process where the self-perception is positive.

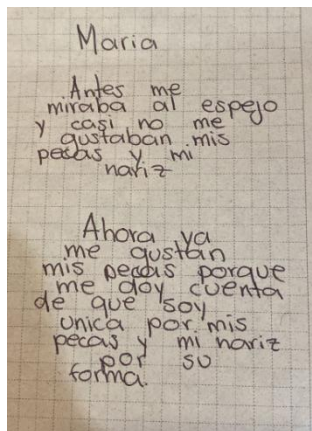
Keeping with this, the data collected demonstrated that the implementation of the theater of the oppressed in the classroom as a tool to enhance the self-esteem of the students functioned. Some fragments taken from the fourth and last survey done to the students

support this statement.



2 Escribe tu proceso con respecto a tu autoestima
RtA: nosotras no amabamos nuestros cuerpos
Por que nos criticaban nuestros cuerpos, ojos y
nos decian cosas feas pero despues de las
clases aprendimos amarnos como somos

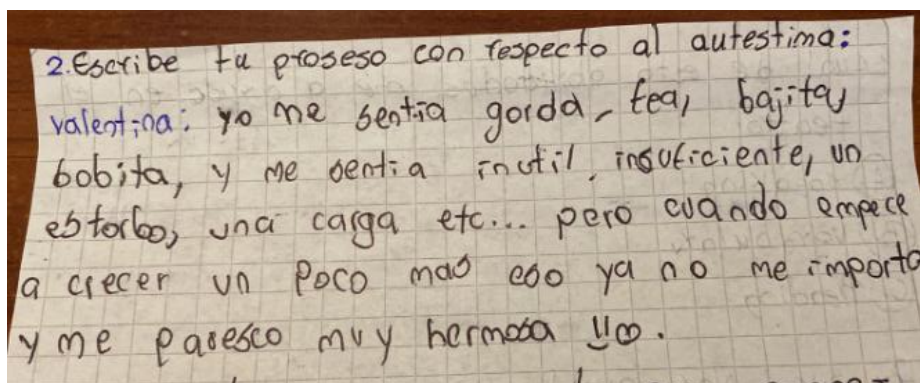
(Fifth survey, Cycle 3. October 3rd 2023. Student # 12)



Maria
Antes me
miraba al espejo
y casi no me
gustaban mis
pecaos y mi
nariz

Ahora ya
me gustan
mis pecaos porque
me doy cuenta
de que soy
unica por mis
pecaos y mi nariz
por su
forma.

(Fifth survey, Cycle 3. October 3rd 2023. Student # 31)



2. Escribe tu proceso con respecto al autestima:
valentina: yo me sentia gorda, fea, bajita y
bobita, y me sentia inutil, insuficiente, un
estorbo, una carga etc... pero cuando empee
a crecer un poco mas eso ya no me importo
y me pareco muy hermosa !!

(Fifth survey, Cycle 3. October 3rd 2023. Student # 24)

As can be observed in the previous fragments, the students in the last survey done, made a comparison of this process regarding self-esteem, before and after the implementation of the theater of the oppressed. They mentioned that before classes, they did not love their body because other people made negative comments about it, but after the classes, they learned to love their bodies regardless of the comments. Also, they expressed that they felt insufficient, ugly, and a charge to other people, but with time they changed that auto perception and now they feel enough and beautiful. Finally, the students stated that some physical aspects that made them feel insecure, now make them feel unique and different.

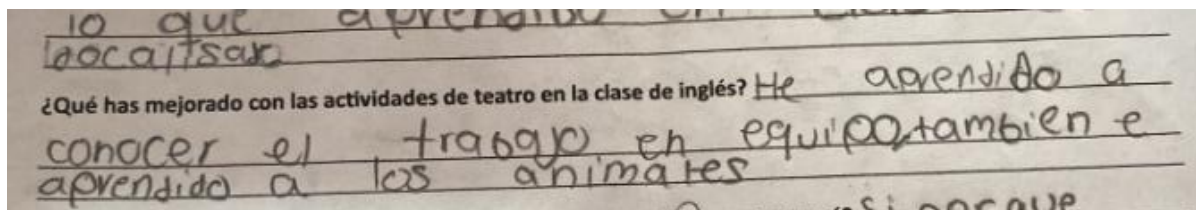
In conclusion, The Theater of the Oppressed offered a space for individual development, self-expression, and self-discovery. The students could significantly increase their sense of self-worth through funny experiences, challenging situations, and a safe environment, which resulted in a more assured and positive self-image.

Category 4: Influential Factors.

Finally, this category emerged as a response to the second objective mentioned before, where the responses of the students in front of the use of the theater of the oppressed to promote feminine empowerment and improve speaking skills, are analyzed. Considering that empowering students to express themselves confidently and fluently in English is a fundamental goal. The data collection showed that some of the most influential factors in achieving this project were the implementation of multifaceted lesson plans that combined teamwork, theater plays, and high-quality materials. This category explores the significant impact of these influential factors on improving speaking skills and fostering empowerment among English language students.

First, Teamwork, here students worked together in pairs or groups to achieve common goals, played a pivotal role in enhancing speaking skills. Through discussions, and collaborative activities, students engaged in real-time conversations, allowing them to articulate their thoughts and ideas. In this interactive setting, learners practiced expressing opinions and building coherent arguments. Data revealed that these experiences not only enhance their speaking proficiency but also instill a sense of confidence, as they realize the

value of their contributions within the collaborative learning community. Cooperative Learning is defined as a collaborative process wherein individuals, possessing equal knowledge, collaborate to attain common objectives, thereby maximizing their own and each other's learning experiences (Johnson et al., 1998). Considering this, successful of the use of this approach can be demonstrated in the following fragments taken from the data collection instruments.



(Second survey, Cycle 2. June 16th 2023. Student # 12)

Teacher: ¿Qué fue lo que más le gusto de la clase de hoy?

S1. Lo que más me gustó de la clase fue cuando creamos nuestra propia obra de teatro

S2. Me gustó cuando creamos las gafas en los grupos y teníamos que ser el grupo mas original

S3. A mí me gustó que practicamos las palabras en el teatro que hicimos

Teacher: ¿Prefieren que hagamos las actividades por grupos o individual?

S1. A mí me gusta más cuando es en grupo porque es más divertido y estoy con mis amigas

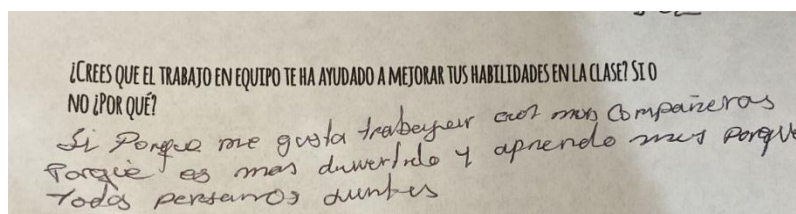
S2. A mí me gusta en grupo

S3. A mí me gusta en grupo también

Teacher: ¿Por qué?

S1. Porque aprendemos mejor y no es tan aburrido

(Semi-structured interview #3, Cycle 2. Jun 28th 2023.)



(Fourth survey, Cycle 3. September 27th 2023. Student # 03)

As it was observed in the fragments below, the students mentioned that they preferred collaborative activities because they enjoyed it more and they felt the learning more significant. Additionally, they mention that teamwork is not a boring strategy, so it is possible to affirm that teamwork is a motivating strategy for the learning of a second language.

Moreover, the use of theater plays in the classroom was a valuable method for the students to improve their speaking skills and empowerment. Since, it involves practicing dialogue delivery, pronunciation, and emotional expression. Data collection showed that by using theater plays, students learn to articulate words clearly, project their voices, and convey emotions effectively, enhancing their overall speaking proficiency. Additionally, they, improve their self-confidence.

According to (Motos, 2017, p.345): theatrical plays are emotional, vivid, and based on experience. Theatrical practice proposes a physical and, above all, psychological space, in which to inquire, explore and play with reality. Young people can re-evaluate and relive reality from their own personal attitudes and from that of the characters in the roles they play. In this way, the following excerpts from data collection instruments support this statement.

Teacher: ¿Por qué les ha gustado las clases que hemos tenido?
(...)

S4. Podemos expresarnos a través del juego y pues lo que más me ha gustado es que podemos hacer juegos podemos aprender más rápido en vez de estar copiando.

S5 Me gusta que tu no nos pongas a copiar tanto porque es como aburrido entonces tu nos haces como juegos.

S6. A mí me gusta de ti que las clases que he estado contigo me gusta que en vez de escribir tanto hacemos como juegos para divertirnos más porque cuando estamos con la profesora es aburrido.

(Semi-structured interview #3, Cycle 2. Jun 28th, 2023.)

(...) Las niñas se mantuvieron más motivadas con las actividades propuestas y con el uso del inglés al usar juegos teatrales como herramienta didáctica, (...) al final de la clase dos niñas se me acercaron a preguntar si la siguiente clase también íbamos a jugar, cuando les pregunte el por qué, me respondieron que así sí les gustaba el inglés.

(Field note #16. Cycle 3. September 26²⁰²³, Lines 18 to 24)

As it observed in the extracts below, theater plays, therefore, stand as more than just a means of improving speaking abilities; it becomes a gateway to self-discovery and

empowerment. The students mentioned that they prefer English classes when games are used to promote the learning process. They demonstrated that their motivation increased when theater games were implemented.

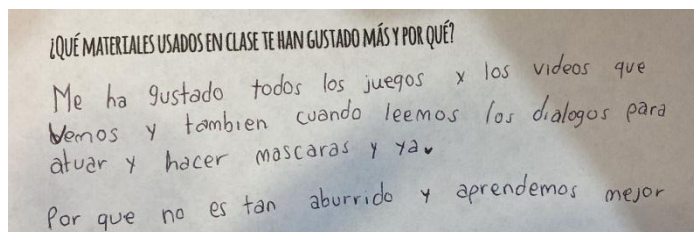
Lastly, the use of high-quality learning materials was crucial for language development. Authentic dialogues, videos, and interactive speech exercises offered the students exposure to real-life language usage. Data collection revealed that interacting with these materials allowed the students to practice speaking in contexts that mirror everyday conversations, leading to improving speaking skills and promoting their empowerment.

Teacher: ¿Por qué les han gustado las clases que hemos tenido?

(...)

S2. Profe me gustan las máscaras y actuar hablando en inglés con los diálogos y los juegos, me ayuda hablar mejor el inglés porque mi mama es experta, pero ella lo que hace es que lo repita lo repita y lo repita.

(Semi-structured interview #3, Cycle 2. Jun 28th, 2023.)



(Fourth survey, Cycle 3. September 27th, 2023. Student # 03)

As can be seen in the above fragments, the students expressed they liked the implementation of learning materials such as games, videos, dialogs, the creation of masks, etc. They mentioned that these materials helped in their learning process because they made classes funnier.

CHAPTER VI

CONCLUSIONS AND IMPLICATIONS

This chapter presents first, the conclusions that emerged from the findings and data analysis, along with the project's implications for the institution in which it took place, the students that were part of the research and me as a preservice teacher and novice researcher regarding the implementation of the Theater of the Oppressed to develop speaking skills and promote feminine empowerment. And lastly, some limitations and suggestions for further research studies.

Conclusions.

The present qualitative action research study aimed to analyze how might feminine empowerment and speaking skills be enhanced in an English class with fifth grades using theater of the oppressed as a didactic strategy. Consequently, this pedagogical intervention was focused on two main objectives which were first, to analyze the roles of the theater of the oppressed in the development of speaking skills and feminine empowerment in 5th grade EFL classroom, and second, to describe the students' responses to the use of the theater of the oppressed to promote feminine empowerment and improve speaking skills.

Regarding the first objective which sought to analyze the role of the theater of the oppressed in the development of speaking skills and feminine empowerment, data revealed that the implementation of the theater of the oppressed as a didactic technique played two main roles. First, it improved their personal perception since most of the students demonstrated learning to accept and love themselves and they mentioned the importance of not comparing themselves with others. Second, data showed that theater of the oppressed played the role of tool to make the students improve their interpersonal interaction given that the students acknowledged the importance of respecting the differences, in fact, they understood the meaning of the word empathy given that they comprehended how could others feel when they make negative comments or judge.

Moreover, data revealed that the roles of the theater of the Oppressed not only developed feminine empowerment but also, promoted and improved EFL skills in the students. In first place, it was proved that the Theater of the Oppressed developed speaking,

fluency, and pronunciation since through theater exercises, practices, and performances, the students mentioned that they organically developed their speaking, fluency, and pronunciation skills. Additionally, data proved that the students improved their reading skills and they enhanced their vocabulary, In fact, students mentioned that they preferred reading when it is through theater activities since reading comprehension is required to understand a character in a theater play or role-play. They also mentioned that they learned new vocabulary that aided in their comprehension of the dialogues.

On the other hand, regarding the second objective which aimed to analyze the responses of the students to using Theater of the Oppressed as a promoter of feminine empowerment and speaking skills data revealed that the students asked for two main responses. First, they expressed that the theater of the oppressed improved their learning process because it used theater games, the students mentioned that they found the theater games to be an innovative learning method and that they preferred it to the traditional method. Furthermore, data revealed that theater games helped the students to express themselves clearly and confidently by combining language challenges with an entertaining, low-stress atmosphere. Second, it was found through the data analysis that the students perceived the theater of the oppressed as a provider of setting for personal growth, expression, and exploration. In addition, they mentioned that it allowed them to greatly boost their sense of self-worth, which led to a more confident and positive self-image.

Finally, the analysis revealed that implementing multifaceted lesson plans that integrated theater plays, cooperative learning, and high-quality materials was one of the most important factors in completing this project. In first place, it was proved that by using theater plays, students improved their overall speaking proficiency by learning how to project their voices, articulate words clearly, and convey emotions effectively. Furthermore, they boosted their confidence. As well, data showed that the use of cooperative learning method made the students participated in real-time conversations through group projects and discussions, which helped them to express their ideas and opinions. Also, students practiced voicing their opinions and developing strong arguments in this interactive environment. Finally, the findings showed that using high quality materials gave the

students the chance to practice speaking in situations that resembled real-world conversations, which enhanced their speaking abilities and encouraged self-determination.

In summary, this qualitative action research study showed how significantly Theater of the Oppressed, as a didactic strategy, can improve speaking abilities and feminine empowerment in fifth-grade students. The data showed that Theater of the Oppressed greatly enhanced vocabulary, speaking abilities, fluency, pronunciation, reading comprehension, and speaking skills in addition to promoting self-esteem, empathy, and respect for differences. However, there is a long way to go in terms of English skills and feminine empowerment because even the students demonstrated how successful theater games are as an innovatory and popular teaching strategy that promotes confident and clear communication in a relaxed setting, apparently, some of them face self-esteem insecurities and big social issues that obstruct their empowerment process and the development of the speaking skills. Furthermore, as could be evidenced the incorporation of theater plays, cooperative learning, and superior materials was crucial in improving students' confidence, speaking skills, and ability to argue. These results highlight the transformative power of Theater of the Oppressed in fostering individual development. So, it is necessary to continue making use of this tool to further developing feminine empowerment and improving speaking skills in the students.

Implications.

This project led to various implications for English as a Foreign Language (EFL) education in Colombia. Some of them are implications to the teachers of the institution, the project participants, as well as for me as a pre-service teacher and novice researcher. The specific implications are outlined in the following paragraphs.

Primarily, concerning the instruction of English as a Foreign Language, it is crucial to emphasize the significance of this project within the teacher's context of the institution, portraying it as an action research study aimed at proactive intervention for enhancing the developmental journey of teacher researchers. This project brought about substantial changes in classroom dynamics, signifying a notable shift in procedures. Consequently, the implementation of this project implies substantial changes in classroom dynamics,

signifying a notable shift in methodology.

Through this intervention, students not only improved their speaking skills but also enhanced their personal perception and their interpersonal relationships with peers and teachers since they worked on their empowerment. Moreover, the skills cultivated during the project extended beyond the classroom, positively impacting their daily life. Therefore, teaching English as a foreign language must inspire teachers and students to express their thoughts and feelings about the context problems and their immediate surroundings, as well as the things they are experiencing or dealing with on a daily basis. This does not imply that the other facets of the language are ignored; rather, they serve as a complement to foster a comprehensive understanding of the language and its opportunities.

To the students who collaborated in the project development, their engagement entailed efforts, and motivation in theater activity was key to make possible this implementation. It is crucial to clarify that for the success of it, it was necessary the total disposition of the students to stand up in front of the class and go out of their comfort zone. As well, it was necessary to work together to create a safe environment to communicate their feeling, thoughts, to talk about their personal life and to support their partners in the process of empowerment.

Moreover, it is important to mention that the skills they acquired within the theater, the confidence to speak, the creativity to imagine, and the empathy were not confined to the class. They were tools that would serve them in every aspect of their lives. In Augusto Boal's words, the pioneer of Theater of the Oppressed, "The theater itself is not revolutionary: it is a rehearsal for the revolution." Every time they do theater, they are rehearsing for their own revolution, empowering themselves and others in the process.

Finally, in my role as a researcher, throughout the implementation of this study and my initial teaching experience in a school setting, I observed the significance and effectiveness of fostering a strong commitment within the class concerning the preparation and implementation of strategies. This commitment proved vital in ensuring the motivation of the students during the implementation. Furthermore, I found it fascinating to explore the theater of the oppressed as a tool to promote the empowerment in the students and improve their English skills. This was particularly intriguing in classrooms with a substantial number of students, where active interaction and expression in English were essential.

Limitations.

Although the project provided me a chance to contemplate the use of a different strategy in the English classroom, enhanced my teaching methods, and provided a memorable experience in my way as a teacher, I found various limitations throughout the three semesters of its implementation.

To begin with, one of the main limitations was time because, in many occasions, one session of one hour and a half each week was not enough to meet the objectives proposed in each lesson plan. Additionally, the institution had many activities scheduled that interrupted in many times the process of the implementation. Besides, the sessions had to be coupled with the head teacher's classes and topics according to the target dates established by the institution.

Another important limitation was the absence of the students in the class due that they were part of extracurricular activities and they had to leave the class, or they had medical excuses. This was a limitation since all classes were connected so if one student missed a class, she could not participate in the following as she had no working group or she was not ready to do a presentation.

Finally, the English level of the students was a limitation given that according to the institution, fifth-grade students are able to follow instructions and communicate in the second language. However, at the moment of speaking in English, they did not understand so I had to re-structure de strategies to make them understand. Additionally, it costs to them to speak in English because they did not use to do it.

Further research.

This project achieved two main objectives; First, it analyzed the roles of the theater of the oppressed in the development of speaking skills and feminine empowerment and second, it, described the students' responses to the use of the theater of the oppressed to promote feminine empowerment and improve speaking skills. The results of the project were satisfactorily, and the responses of the students were positive. However, studying the implementation of the theater of the oppressed to make face of other social issues such as race, sexual orientation, bullying, etc. could be interesting and enriching to our society. Additionally, the implementation of the theater to promote other English skills as listening and writing must be a significant proposal that could complement studies done before.

REFERENCES

- Alencastro, L. C. D. S., Silva, J. L. D., Komatsu, A. V., Bernardino, F. B. S., Mello, F. C. M. D., & Silva, M. A. I. (2020). Theater of the Oppressed and bullying: nursing performance in school adolescent health. *Revista Brasileira de Enfermagem*, 73(1).
<https://doi.org/10.1590/0034-7167-2017-0910>
- Alvarez, M. L. (2013). From unheard screams to powerful voices: a case study of Women's political empowerment in the Philippines 12th National Convention on Statistics (NCS) EDSA Shangri-la Hotel, Mandaluyong City October 1–2, 2013.
<https://www.ipl.org/essay/Case-Study-Of-Womens-Political-Empowerment-In-PKUE5QH4SCF6>
- Bayeh, E. (2016). The role of empowering women and achieving gender equality to the sustainable development of Ethiopia. *Pacific Science Review B: Humanities and Social Sciences*, 2(1), 37-42. <https://doi.org/10.1016/j.psrb.2016.09.013>
- Bhukhanwala, F. (2014). Theater of the Oppressed in an After-School Program: Middle School Students' Perspectives on Bullying and Prevention. *Middle School Journal*, 46(1), 3-12. <https://doi.org/10.1080/00940771.2014.11461899>
- Brown, H. D. (1994). *Teaching by Principles: An Interactive Approach to Language Pedagogy*. Englewood Cliffs, NJ: Prentice Hall Regents.
<https://doi.org/10.1177/1053825919827088>
- Burch, G. F., Giambatista, R., Batchelor, J. H., Burch, J. J., Hoover, J. D., & Heller, N. A. (2019). A Meta-Analysis of the Relationship Between Experiential Learning and Learning Outcomes. *Journal of Experiential Education*.
- Burns, A. (2010). *Doing Actions Research in English Language Teaching: A guide for practitioners*.
- Burns, A. (1999). *Collaborative Action Research for English Language Teachers*. United Kingdom: Cambridge University Press.
- Burns, A. (2010). *Doing Action Research in English Language Teaching: A Guide for*

- Practitioners. New York: Routledge.
- Burns, A., & Joyce, H. (1997). *Focus on Speaking*. Sydney: National Center for English Language Teaching and Research.
- Fillmore, C. (1979). On fluency. In C. Fillmore, D. Kempler, & W. S.-W. Yang (Eds.), *Individual differences in language ability and language behavior* (pp. 85-101). New York: Academic Press.
- Fidalgo-Blanco, N., & Sein-Echaluce, M. L. (2018). Método MAIN para planificar, aplicar y divulgar la innovación educativa. *Education in the Knowledge Society (EKS)*, 19(2), 83-101. <https://doi.org/10.14201/eks201819283101>
- Freire, P. (2018). The Banking Concept of Education. *Thinking About Schools*, 117-127. <https://doi.org/10.4324/9780429495670-11>
- Freire, P. (2022). *Pedagogy of the Oppressed*. Penguin.
- Freire, P., & Macedo, D. (1984). *The Politics of Education: Culture, Power, and Liberation*. Praeger Pub Text.
- Gardiner, M., & Tiggemann, M. (1999). Gender differences in leadership style, job stress and mental health in male- and female-dominated industries. *Journal of Occupational and Organizational Psychology*, 72(3), 301-315. <https://doi.org/10.1348/096317999166699>
- Gualdrón, E., & Castillo, E. (2018). Teatro para la enseñanza y el aprendizaje de idiomas: El Teatro E, una metodología holística. *Perfil: Problemas en el desarrollo profesional de los docentes*, 20(2), 211-227.
- Jackson, A. (1991). Translator's introduction to the first edition. In A. Boal, *Games for actors and non-actors* (A. Jackson, Trans.). London: Routledge. 75
- Magazine *Innovation and Education* (2022) affiliated with the Korea National University of Education. ISSN: 2524-8502.
- Malhotra, A., et al. (2009). *Innovation for Women's Empowerment and Gender Equality*. International Center for Research on Women (ICRW). North Washington, D.C.
- Merriam, S. B., & Tisdell, E. J. (2015). *Qualitative Research: A Guide to Design and Implementation*. John Wiley & Sons.
- Molyneux, M. (2015, September 24). Conditional Cash Transfers: A 'Pathway to Women's Empowerment'? GSDRC.

- Navarro, C., Mantilla, S., & Marín Aranguren, E. (2020). Estudio de caso de empoderamiento y autonomía económica de mujeres rurales productoras en el departamento del Meta, desarrollado por Repsol, Socodevi. Universidad Externado de Colombia.
- Narayan, D., & Petesch, P. (2007). Agency, Opportunity Structure, and Poverty Escapes. In D. Narayan & P. Petesch (Eds.), *Moving out of Poverty* (pp. 1-44). Washington, DC: The World Bank.
- Keysar, B., Hayakawa, S. L., & An, S. G. (2012). The Foreign-Language Effect. *Psychological Science*, 23(6), 661-668. <https://doi.org/10.1177/0956797611432178>
- Liceo Femenino de Cundinamarca. (2015). Proyecto Educativo Institucional, in: student agenda. Class editorial XXI.
- Lim, Y., & Lee, O. (2017). Relationships between parental maltreatment and adolescents' school adjustment: mediating roles of self-esteem and peer attachment. *Journal of Child and Family Studies*, 26(2), 393-404. <https://doi.org/10.1007/s10826-016-0573-8>
- Ministerio de Educación Nacional. (2020, July 20). Estándares Básicos de Competencias del Lenguaje.
- Motos Teruel, T. (2017). Diseño y validación de la batería “El teatro y yo”: evaluación del impacto de la experiencia teatral en los jóvenes. *Crear Mundos*, 15, 344-353.
- Oxford, R. (1990). *Language Learning Strategies: What Every Teacher should Know*. Applied Linguistics.
- Osburn, M. (2010). Forum Theatre Empowering Students to Speak, Act, and Know. Honors College Capstone Experience/ Thesis Projects. Paper 245.
- OECD. (2016). *Innovating Education and Educating for Innovation: The Power of Digital Technologies and Skills*. OECD Publishing. Paris.
- Palacio, J. (2020). El Teatro del Oprimido como herramienta de transformación de estereotipos sociales presentes en una institución educativa privada del Valle de Aburrá.
- Pennycook, A. (1990). Critical pedagogy and second language education. *System*, 18(3), 303-314. [https://doi.org/10.1016/0346-251x\(90\)90003-n](https://doi.org/10.1016/0346-251x(90)90003-n)
- Progress despite adversity: women's empowerment and conflict in Colombia. (2015, July

- 27). ODI: Think Change.
- Project, T. B. (2022a, November 15). Reviewing Women's Empowerment in Colombia. BORGEN.
- Project, T. B. (2022b, November 15). Reviewing Women's Empowerment in Colombia. BORGEN.
- Quintana, D. (2020). El Teatro del Oprimido utilizado como práctica de aula para la apropiación de las competencias ciudadanas en estudiantes de grados 8° de la institución educativa Regional Simón Bolívar.
- Qureshi, I. A. (2012). The Importance of Speaking Skills for EFL Learners. Wikimedia.
- Raj, A., Dey, A. K., Lundgren, R., & the EMERGE Team. (2021). A Conceptual Framework for Measuring Women's Empowerment. Evidence-based Measures of Empowerment for Research on Gender Equality [EMERGE]. Center on Gender Health and Equity (GEH) University of California San Diego. San Diego, CA.
- Rivas, M. (2015). El teatro del oprimido como herramienta de trabajo del educador social en los centros de menores.
- Rosenberg, M. (1987). Rosenberg Self-esteem Scale. In K. Corcoran and J. Fischer (Eds.), Measures for clinical practice (pp. 408-409). New York: Free Press.
- Rojas, C. (2015). Escuela y empoderamiento: aportes a la superación de la pobreza desde el ámbito de la educación. Bogotá: Universidad de los Andes, Centro Interdisciplinario de Estudios sobre Desarrollo (Cider).
- Soler, B. (2020). Theatre as a Communicative Strategy for Teaching English as a Foreign Language to Primary Education Undergraduates: A Pedagogical Experience. IKASTORRATZA.
- Tudor, I. (2001). Visions of Learning in the Dynamics of the Language Classroom. Cambridge, UK: Cambridge University Press.
- UN Women. (2014). World Survey on the Role of Women in Development 2014: Gender Equality and Sustainable Development. United Nations, New York.
- Vanegas Gutiérrez, K. V. (2020). Boosting Argumentative Speaking Skills And Cultural Awareness Through Ludic Activities. Universidad Pedagógica Nacional Repository.
- Ventura, A. M., Morillas, L., Martins-Loução, M. A., & Cruz, C. (2015). Women's Empowerment, Research, and Management: Their Contribution to Social

Sustainability. *Sustainability* 2021, 13(12), 12754.


Women, Education and Empowerment: Pathways towards Autonomy. (1995). *UIE Studies* 5, 68.

Yin, R. K. (2011). *Qualitative Research from Start to Finish*. New York: The Guilford Press.

Yates, L., & Chisari, M. (2003). *Series: building confidence in the classroom and beyond*. Commonwealth of Australia. Macquarie University.

ANNEXES

Annex 1. Students survey sample




UNIVERSIDAD PEDAGÓGICA NACIONAL
Adaptación de la Universidad

Universidad Pedagógica Nacional
Departamento de Lenguas
Proyecto de investigación en el aula
Docente en formación: Fernanda Chocontá López





My name: Juliana
Hello! My name is Fernanda

Como estaremos juntas un tiempo, quiero conocerte y saber cómo es tu relación con algo que yo amo... EL INGLÉS.





EL INGLÉS Y TU







1. ¿Qué tanto te gusta el inglés?


| | | |
|--|---|---|
| Poco  | Mas o menos  | Mucho   |
|--|---|---|







- ¿Por qué? *Porque me gusta el inglés porque me concentro en ello y me distrae.*
2. ¿Alguna vez has tomado clases de ingles en otro lugar diferente al colegio?

| | |
|--|----|
| SI  | No |
|--|----|











¿Dónde? _____
3. En la clase de ingles ¿en qué te va mejor? 

| | | | |
|---|---|---|--|
| Leyendo   | Escribiendo  | Escuchando   | Hablando  |
|---|---|---|--|

¿Por qué? *por leyendo porque aprendo mas y escuchado por aprender.*
4. En clase de ingles ¿En que no te va muy bien? 




| | | | |
|---|---|---|--|
| Leyendo  | Escribiendo   | Escuchando  | Hablando   |
|---|---|---|--|

¿Por qué? *Me trabo mucho y escribiendo por me como letras*
5. ¿Qué actividades hacen en la clase de inglés?

| | |
|---|---|
| Jugar mientras aprendemos  | Hablar en inglés con mis compañeras   |
| Ver videos   | Leer en inglés   |
| Completar guías   | Escribir en inglés  |

Otras, ¿cuáles? X

6. ¿Qué tanto te gusta tu clase de inglés?

| | | | | | |
|------|---|-------------|---|-------|---|
| Poco |  | Mas o menos |  | Mucho |  |
|------|---|-------------|---|-------|---|

¿Por qué? Por que participo aprendo mucho

7. Escribe 3 actividades que te gustaría hacer en tu clase de inglés.

- hacer traveses ablando ingles
- actuar en ingles
- y dejar a otras en ingles

TU Y LOS QUE TE RODEAN

1. ¿Qué tan feliz te sientes con tu aspecto físico?

| | | | | | |
|------|---|-------------|---|-------|---|
| Poco |  | Mas o menos |  | Mucho |  |
|------|---|-------------|---|-------|---|

¿Por qué? Por que me gusta mi cara soy tanta graciosa no me siento ~~así~~ con mi misma.

2. ¿Con cuáles de estas frases te identificas?

| | | | |
|------------------------------------|---|--------------------------------|---|
| Soy muy bonita |  | No soy tan bonita |  |
| Soy muy inteligente |  | Las demás son más inteligentes |  |
| Soy muy graciosa |  | No soy graciosa |  |
| Soy mejor que las demás |  | Las demás son mejores que yo |  |
| Mis compañeras me quieren |  | Nadie me quiere |  |
| Me gusta escuchar a mis compañeras |  | Mis compañeras no me escuchan |  |

Otras, ¿cuáles? me siento ~~así~~ con mi misma no me gusta que otras mal de mi.

Annex 2. Field note sample.

| | |
|--|---|
| Date: October 19th 2022 | Subject: English |
| Start time: 9:00am / End time: 10:30am | Class theme: Daily routine |
| School: Liceo Femenino Mercedes Nariño de Cundinamarca | Class equipment: Board, dictionary, worksheet |
| Teacher: Clara Inés Diaz Esteban | Number of students: 35 students |
| Grade: 402 | Observer name: Fernanda Chocontá L. |
| Description | Analysis |
| <p>1. In the class there were 35 students, all 2. of them were girls. they were wearing 3. the institutional uniform. in the 4. classroom there was a big board, a tv, a 5. video beam, there were some crafts on 6. the walls. in general there was a good 7. space and technological sources. each 8. big table was for two students. 9. the teacher started the class by writing 10. some vocabulary about the daily routine 11. on the board, she gave and wrote some 12. examples. She asked the students to 13. copy the information on their 14. notebooks. 15. Student 1: profe, ¿nos toca copiar 16. todo? 17. Teacher: Si, háganle rápido para 18. alcanzar a hacer lo otro 19. Student 2: ¿Le puedo tomar una foto? 20. Teacher: No señora, es copiar en el 21. cuaderno, no tenerlo en el celular. 22. the students kept in salience and they 23. started copying everything. when the 24. students finished, the teacher gave them 25. a worksheet to develop. 26. While the students were developing the 27. worksheet, the teacher called the girls, 28. one by one to review a portfolio. 29. Some students stood up to ask to the 30. Teacher some concerns. When the 31. students raised their voices, the teacher 32. stood up to scold them. 33. Teacher: “Niñas, ¿ustedes están 34. trabajando o están charlando? Ya voy a 35. recoger y ustedes no han ni 36. comenzado.” 37. The students made silence and</p> | <p>1. According to the observation process of 2. the class, some aspects were identified: 3. First, the classroom had many 4. technological sources that could be used 5. to do a more ludic class. 6. Second, the students seemed to be 7. Uncomfortable because they had to 8. copy all the information on their 9. notebooks. 10. Third, I think worksheets are good 11. sources to verify the knowledge of the 12. students but I personally consider that a 13. class with fifth grades students should 14. be more dynamic since the students 15. spend all the class copying and 16. developing the worksheet. 17. Fourth, the class was focused on 18. grammar. Even the teacher did not 19. explain grammar structures, they just 20. gave examples in present simple to use 21. de verbs of daily routine and the 22. worksheet was focused on simple 23. present. The students did not have 24. the opportunity to work on other 25. English skills such as; listening, 26. speaking, reading, or writing. 27. Fifth, the students were not used to 28. share time or a space with boys, for this 29. reason, the girls were excited when a 30. boy knock the door. 31. Finally, the students were made to work 32. through the worksheet and they received 33. a scold for acting in a different way; 34. this fact may indicate the necessity of 35. abandoning conventional teaching 36. techniques.</p> |

| | |
|---|--|
| <p>38. continued developing the worksheet. 39. In a moment, someone knocked the 40. door, It was a boy who need the teacher, 41. when she leaved the classroom the 42. students started talking about the boy: 43. Student 1: “¿vio al muchacho? Estaba 44. lindo jajajaja” 45. Student 2: “Voy a ir a verlo otra vez 46. Student 1: No, que la profe la regaña” 47. Student 3: ¡Dejen de hablar que 48. estamos trabajando! 49. The teacher arrived and they were again 50. in total silence. 51. Before the class finished the teacher 52. socialized the worksheet, she made the 53. Students repeat some words to practice. 54. the vocabulary. At the end the students 55. ask the students to pick up the garbage 56. of the floor and she said good bye.</p> | |
|---|--|

Annex 3. Teacher’s interview (Transcription)

| | |
|--|---|
| Interviewer: Luisa Fernanda Chocontá López | School: Liceo Femenino Mercedes Nariño |
| Interviewee: Clara Inés Diaz Esteban | Date: 28/02/2023 |
| Interview transcription | |
| <p>Entrevistador: ¿Buenos días profe cuál es tu nombre? Docente: Mi nombre es Clara Inés Diaz Esteban Entrevistador: Bueno vamos a empezar, basada en su experiencia en la clase de inglés con las niñas del grado 502 por favor responda las siguientes preguntas. ¿Cómo considera usted que es la disciplina de las estudiantes? Docente: Los grupos son grandes entonces el dominio del grupo es complejo todo depende que se hagan estrategias variadas, además los estímulos son importantes con toca motivación y estímulo para que trabajen y hagan las cosas. Entrevistador: En cuanto inglés, ¿Qué habilidades considera que son las que más se les facilita y cuales se les dificulta? ¿Por qué? Docente: Se le facilita la oralidad con canciones, pero la producción de diálogos y en general el speaking se les dificulta. Entrevistador: ¿Cómo se trabaja el speaking en la clase y cuál es el rendimiento de las niñas al momento de comunicarse en inglés? Docente: Se hace producción oral y diálogos sencillos. Entrevistador: ¿Qué habilidad considera que se debe reforzar en la clase de inglés? ¿Por</p> | |

qué?

Docente: Todas. Pero quizá hacer mayor énfasis en producción escrita e implementar vocabulario para que puedan comunicarse mejor.

Entrevistador: ¿Considera importante trabajar temas de empoderamiento femenino en la clase de inglés? Si o no ¿Por qué?

Docente: Si, es una de las falencias que se están viendo. Creo que es importante mejorar su autoestima ya que les da seguridad.

Entrevistador: ¿Cómo es la relación de las niñas en la clase?

Docente: Algunas niñas tienen dificultades de convivencia, pero no es muy notoria. En su mayoría se respetan y no se ve matoneo.

Entrevistador: ¿Considera que las niñas se les facilita expresar lo que sienten? Si o no ¿Por qué?

Docente: Por lo general si son muy espontaneas y exteriorizan lo que sienten. Sin embargo, algunas son introvertidas y no hablan.

Entrevistador: ¿Ha usado el teatro como herramienta didáctica en la clase de inglés? ¿Cree que es una buena herramienta?

Docente: Algunas veces se hacen dramatizaciones, si es importante como actividad lúdica para que aprendan más las estructuras y el vocabulario.

Entrevistador: ¿Cómo describiría usted a las niñas?


Docente: Son niñas moldeables, siguen instrucciones, algunas tienen dificultades familiares; son perezosas para hacer trabajos de manera autónoma.

Annex 4. Recordings

| Recordings transcriptions | |
|--|------------------------------|
| Observer name: Fernanda Chocontá López | Grado: 502 |
| School: Liceo Femenino Mercedes Nariño de Cundinamarca | |
| <i>Transcriptions</i> | <i>Comments</i> |
| 1. Recording 1 | 1. The students seemed to |
| 2. S1. ¡The dirty bear! The bear was by the forest. My | 2. be very excited to |
| 3. friends are not here to play with me, I am to look for | 3. present the theater play. |
| 4. them. Hello Lion, what do you do? | 4. They memorized the |
| 5. S2. Hi bear, I take a shower, do you take a shower? | 5. dialog and made some |
| 6. S1. No, I don't like water. | 6. changes of the text to |
| 7. S2. It is important to wash yourself. | 7. make it different to the |
| 8. S1. I go to look for the tiger. Hello Tiger, what do you | 8. others. It was evident |
| 9. do? | 9. that the students work |
| 10. S3. I brush my teeth, do you brush your teeth? | 10. on their pronunciation |
| 11. S2. Yes, I brush my teeth every day. | 11. because they had few |
| 12. S1. No, I don't brush my teeth. | 12. mistakes. |
| 13. S4. Hello friends, what do you do? | 13. The students had |
| 14. S2. We play in the forest. | 14. costumes and make up. |
| 15. S4. Do you want banana? I love fruits and vegetables | 15. It could mean that they |

| | |
|--|---|
| <p>16. S1. No, I just like candies.</p> <p>17. S3. Fruits and vegetables are delicious.</p> <p>18. S2. Yes, fruits and vegetables are good for our body.</p> <p>19. S4. Bear, if you love your body you have to wash your</p> <p>20. body, brush your teeth and eat fruits and vegetables.</p> <p>21. S3. We must take care of our body and love ourselves.</p> <p>22. S1. Yes. It is true, I will take care of my body.</p> <p>23.</p> <p>24. Recording 2.</p> <p>25. S1. We are different,</p> <p>26. S2. I like dogs.</p> <p>27. S1 We are different. I love animals and my eyes are</p> <p>28. brown. We are cool.</p> <p>29. S2. I love cats, I love animals, I love music. We are</p> <p>30. unique.</p> <p>31. S3. I like anime, I am perfect.</p> <p>32. S4. I love my friends because they are different.</p> <p>33. S5. I am happy</p> <p>34. S3. I like anime, I am romantic,</p> <p>35. S4. My hair is brown</p> <p>36. S1. We are different, we are perfect.</p> <p>37.</p> <p>38. Recording 3.</p> <p>39. S1. I have a question, we are different, right?</p> <p>40. S2. Yes, photographer, we are unique and special.</p> <p>41. S3. I am a president, I am honest.</p> <p>42. S4. Yes, I am a model, I am beautiful.</p> <p>43. S1. You are special because you are different</p> <p>44. S2. Yes, we respect others</p> <p>45. S3. Love the others, thanks.</p> | <p>16. enjoyed this kind of</p> <p>17. activities.</p> <p>18.</p> <p>19.</p> <p>20.</p> <p>21.</p> <p>22.</p> <p>23.</p> <p>24.</p> <p>25. This activity showed</p> <p>26. The potential that the</p> <p>27. Students had, they</p> <p>28. could prepare a</p> <p>29. presentation where they</p> <p>30. expose why being</p> <p>31. different is cool. Even</p> <p>32. the students had many</p> <p>33. pronunciation problems,</p> <p>34. they could use the</p> <p>35. English language to</p> <p>36. communicate their</p> <p>37. ideas.</p> <p>38.</p> <p>39. In this presentation</p> <p>40. where the students had</p> <p>41. to do their own dialog,</p> <p>42. it was evident that after,</p> <p>43. some theater plays they</p> <p>44. improved their writing</p> <p>45. and pronunciation.</p> <p>They</p> <p>46. continue having some</p> <p>47. mistakes of grammar</p> <p>48. but the presentation</p> <p>49. show the improvement of</p> <p>50. their speaking skills.</p> |
|--|---|

Annex 5. Informed consent sample.

| | | |
|---|---|--|
|  UNIVERSIDAD PEDAGÓGICA NACIONAL | FORMATO | |
| | CONSENTIMIENTO INFORMADO PARA LA PARTICIPACIÓN EN INVESTIGACIONES ADULTO RESPONSABLE DE NIÑOS Y ADOLESCENTES | |
| Código: FOR025INV | Versión: 01 | |
| Fecha de Aprobación: 30-02-23 | Página 2 de 3 | |

Como adulto responsable del niño(s) y/o adolescente (s) con:

Nombre(s) y Apellidos:

Tipo de Identificación

Autorizo expresamente su participación en este proyecto y

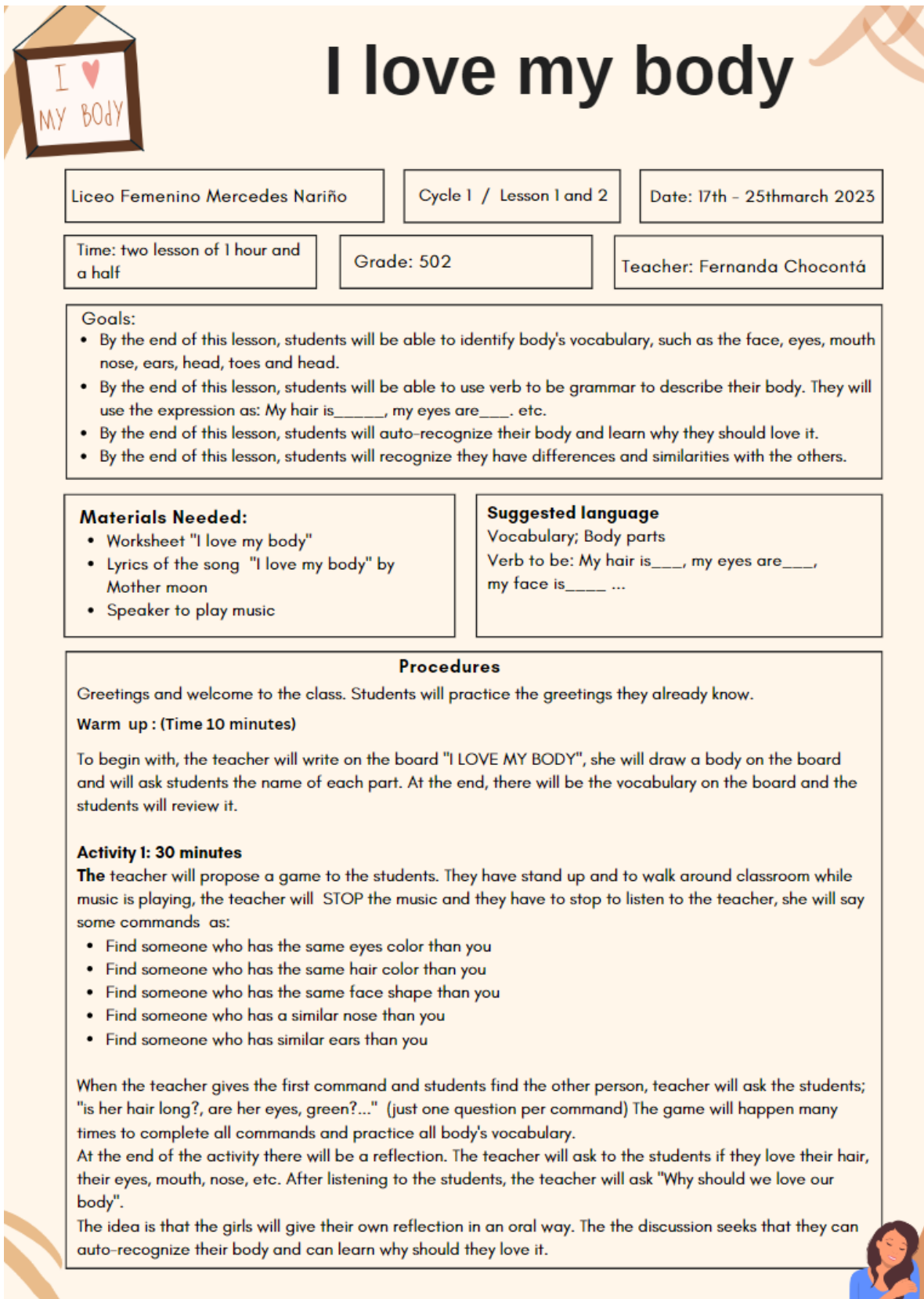
Declaro que:

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.
7. Conozco el mecanismo mediante el cual los investigadores garantizan la custodia y confidencialidad de mis datos, los cuales no serán publicados ni revelados a menos que autorice por escrito lo contrario.
8. Autorizo expresamente a los investigadores para que utilicen la información y las grabaciones de audio, video o imágenes que se generen en el marco del proyecto.
9. Sobre esta investigación me asisten los derechos de acceso, rectificación y oposición que podré ejercer mediante solicitud ante el investigador responsable, en la dirección de contacto que figura en este documento.

Como adulto responsable del menor o adolescente autorizo expresamente a la Universidad Pedagógica Nacional utilizar sus datos y las grabaciones de audio, video o imágenes que se generen, que reconozco haber conocido previamente a su publicación en: _____

En constancia, el presente documento ha sido leído y entendido por mí, en su integridad de manera libre y espontánea. Firma el adulto responsable del niño o adolescente,

Firma del Testigo:



I love my body

I ♥ MY BODY

| | | |
|---------------------------------------|--------------------------|-----------------------------|
| Liceo Femenino Mercedes Nariño | Cycle 1 / Lesson 1 and 2 | Date: 17th - 25thmarch 2023 |
| Time: two lesson of 1 hour and a half | Grade: 502 | Teacher: Fernanda Chocontá |

Goals:

- By the end of this lesson, students will be able to identify body's vocabulary, such as the face, eyes, mouth nose, ears, head, toes and head.
- By the end of this lesson, students will be able to use verb to be grammar to describe their body. They will use the expression as: My hair is____, my eyes are____. etc.
- By the end of this lesson, students will auto-recognize their body and learn why they should love it.
- By the end of this lesson, students will recognize they have differences and similarities with the others.

| | |
|---|--|
| <p>Materials Needed:</p> <ul style="list-style-type: none">• Worksheet "I love my body"• Lyrics of the song "I love my body" by Mother moon• Speaker to play music | <p>Suggested language</p> <p>Vocabulary; Body parts</p> <p>Verb to be: My hair is____, my eyes are____, my face is_____ ...</p> |
|---|--|

Procedures

Greetings and welcome to the class. Students will practice the greetings they already know.

Warm up : (Time 10 minutes)

To begin with, the teacher will write on the board "I LOVE MY BODY", she will draw a body on the board and will ask students the name of each part. At the end, there will be the vocabulary on the board and the students will review it.

Activity 1: 30 minutes

The teacher will propose a game to the students. They have stand up and to walk around classroom while music is playing, the teacher will STOP the music and they have to stop to listen to the teacher, she will say some commands as:

- Find someone who has the same eyes color than you
- Find someone who has the same hair color than you
- Find someone who has the same face shape than you
- Find someone who has a similar nose than you
- Find someone who has similar ears than you

When the teacher gives the first command and students find the other person, teacher will ask the students; "is her hair long?, are her eyes, green?..." (just one question per command) The game will happen many times to complete all commands and practice all body's vocabulary.

At the end of the activity there will be a reflection. The teacher will ask to the students if they love their hair, their eyes, mouth, nose, etc. After listening to the students, the teacher will ask "Why should we love our body".

The idea is that the girls will give their own reflection in an oral way. The the discussion seeks that they can auto-recognize their body and can learn why should they love it.

Activity 2: (Time 40 minutes)

The teacher will give a worksheet (annex 7) to draw their body and to put the name of each part of the body.

The teacher will guide this part by asking questions while they draw. For example -We are going to draw our eyes. What is the color of your eyes?. Students will take turns to answer: -My eyes are brown, green, blue, etc.

The teacher will continue guiding the activity with each part of the body and she will continue asking to the students.

Wrap up:

(Time 40 minutes)

The teacher will ask the students to see the lyrics of the song "I love my body" by Mother moon (annex 8) that there will be in the second point of the worksheet. Before starting singing, the teacher will ask students to read together each line of the song. While students are reading teacher will use gestures and will point to each part of the body to make students understand the song. If there is new vocabulary such as mirror, closer, clearer... the teacher will gesture it to make them understand.

When girls have understood the lyrics of the song, the teacher will play it to sing together once, after, the teacher will ask to make groups. They will learn the song and point to each part of the song while they sing.

Additionally, each group will prepare a sentence answering to the question: Why should we love our body.


The teacher will go through each group to help them to create their answer.

In the end, each group will pass in front to the class to present the song and answer: Why should we love our bodies?

Time to say good bye!



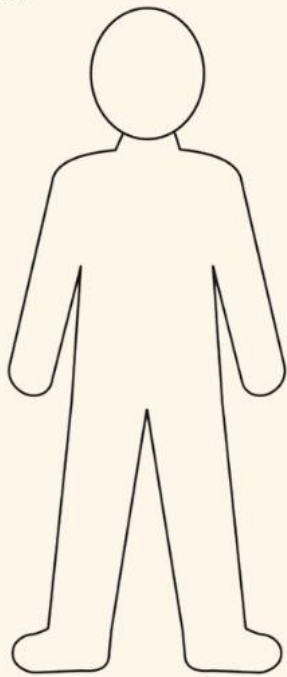
Annex 7. Worksheet Lessn plan 1.



I love my body

| | | |
|---------|-----------|--------|
| Cycle 1 | Lesson #1 | Date: |
| Name: | | Grade: |

1. Draw and write the body parts



2. Let's sing!

I love my body from my head to my toes
I love my face, my eyes, my mouth, my nose
I love the way I look when I look in the mirror
I stand a little closer, just to see a little clearer
Who is that? It's me
And I am looking good as good can be
So what do I say?
I tell myself I love me everyday
I love my body from my head to my toes
I love my face, my eyes, my mouth, my nose
I love the way I look when I look in the mirror
I stand a little closer, just to see a little clearer
I hope you can too

You're worthy of your own love, it is true
So what do we say?
We tell ourselves we love us everyday
So what do we say?
We tell ourselves we love us everyday

Annex 8. Song, lesson plan #1.

<https://www.youtube.com/watch?v=ipBVrGpatbs>