From Improv to Speaking Confidence in 10th graders

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Abstract:

Language plays a significant role in people's lives since it comprehends humans' communication and expression. When it comes to EFL learners, the English language can become a barrier and create great difficulties which do not allow learners to communicate effectively, leading to the impossibility of expressing the totality of a person's ideas of the surrounding reality (Kortneeva et al. 2019). Regarding public education in the Colombian context, it is possible to see that high school students struggle with all language skills development, explicitly speaking skills. Thus, this innovative proposal aims to develop English Speaking confidence in 10th-grade students through the implementation of Improv games taken and adapted from different authors, as well as personally experienced theater exercises, as a pedagogical strategy in an EFL classroom. According to that, Improv games would be the tool to enhance a closer connection with the target language for learners to dismiss obstacles to expressing themselves and interacting orally and assuredly in English.

Keywords: Speaking confidence, Speaking skill development, Improv, Drama techniques.

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Chapter I

CONTEXT AND PROBLEM STATEMENT

This section aims to describe students in the 10th grade in public secondary schools located in Bogotá, as well as to depict the English language problem that affects them and the importance of the current proposal to impact the population positively.

Target population

According to Secretaría de Educación del Distrito (2012), Education in official Colombian schools is focused on the integral development of students. Students should have a responsible and autonomous personality that favours them to construct their identity and self-confidence (p. 15). Official education in Colombia is organized in the following stages: early childhood education, preschool education, primary education, high school education, and higher education.

The current proposal is designed for 10th graders from public schools in Bogota. 10-grade students are located at the high school education stage, which is an educational level intended to provide students with enough tools to achieve higher education or to start working life. This population is between 15 and 18 years old. Dr. Bonnie Halpern-Felsher (2009) alleges that “adolescents are afforded opportunities to make decisions in a wide range of areas such as friendship, academics, extracurricular involvement, and consumer choices” (p. 3). Thus, people between this age start to choose outcomes independently and develop autonomy, assuming personal challenges in multiple aspects. Moreover, some public schools in Bogota require 10th-grade students to take additional technical training to enhance their work environment; for instance, students at this level from the Guillermo Cano Isaza school

can choose between “accountancy and finance, agri-food industry, and electromechanics training” (Manzano, 2021, p. 6)

Additionally, the target population for this proposal is closely related to technology, digital devices, and social networking considering that they were born in a globalized world having reachable access to internet connections certainly sooner than previous generations. Born after 1995, 10th-grade students belong to the Z generation or Centennials (Granados, 2018). They do not require theoretical information as they realize that everything can be found on the internet; therefore, they call for an education that provides them with meaningful tools they can use in real life. According to Granados (2018), this population has access to all information they want, so they can use multiple tools in their daily life to demand practicality when learning something new. Teenagers' preoccupation relies on finding usefulness in what they learn and know as it should have significance for their reality.

People at this age tend not to be worried about academic aspects rather than develop skills and competencies centralized in them as individuals. Based on the overall age of the target population, 10th-grade students belong to the adolescent humankind phase between childhood and adulthood. Adolescence is a complex stage in which teenagers experience multiple physical, cognitive, and social changes. This transition derives from self-concept and self-confidence modifications. Firstly, teenagers tend to feel misunderstood by their parents and adults. According to Sanchez (2008), teenagers have a naive desire to win the world and an immense feeling of judgement by others (p. 108). Secondly, family and peer relationships change roles in adolescents' lives. Even though the family is the closest context for the children, teenagers will look for a context most closely related to their interests and character. Sanchez (2008) states that another context becomes particularly important during adolescence: the group of friends or peers. It is with them that teenagers spend most of their

time enjoying downtime and experimenting with new events where they share matters that may be seen as inappropriate or impermissible for adults. Friendship plays an important role for teenagers because they are becoming more autonomous.

These are the main elements to consider because education must intend to support teenagers' development by acknowledging their real needs and context. Education contents, dynamics, and approaches must consider students' psychological behavior and interests to enforce self-reliance and avoid monotonous scenarios where they find the information they already know or find inefficient in their lives. Since teenagers have extraordinary potential to overcome significant challenges, “behaviours such as risk-taking, sensation seeking, and turning away from parents and toward peers are (...) a natural result of brain development, a normal part of adolescents learning how to negotiate a complex world” (Giedd, 2015, p. 34). Awareness of this subject may lead to proper pedagogical procedures and interventions to improve teenagers’ and teachers' engagement, accomplishment, and results in academic, personal, and social scenarios.

Problem statement

Even though the educational law of 1994 includes the teaching of a foreign language in secondary schools as a mandatory subject aimed not only to provide students with the necessary elements of writing and conversation skills but also to grant an emphasis option according to personal interests and motivation to start a higher education process; current English level in high school education confirms the necessity of implementing additional tools to innovate and respond to real student needs in terms of authentic communication and usage of English as a foreign language (Ley 115 de 1994, Ley General de Educación). This objection is demonstrated by Bohorquez, stating that there is a:

> Negative performance of the speaking process due to several factors such as shyness, lack of confidence, fear of being criticized and bothered by classmates, low or no participation during the classes and, if they (students) decided to participate, all their answers or opinions were in Spanish (Bohorquez, 2018, p. 12)

Moreover, it is mentioned that students do not have accurate activities to practice their speaking skills, most of them are focused on other types of knowledge, such as grammar. The principal limitation found by Bohorquez was the students' inability to express ideas or give their opinions. While some students used Spanish or very weak English statements, others just refused to share their thoughts. Also, some felt embarrassed and uncomfortable when using the target language orally. Students are also provided with repetitive activities that do not reinforce their motivation and improvement of oral communication skills. Therefore, the lack of vocabulary and the lack of practice prejudice how the students feel when expressing themselves in English.

Now, according to 'Formar en lenguas extranjeras: Inglés! el reto!, (Ministerio de educación, 2006), where basic standards and competencies are described and bordered, students from 10th to 11th grades should have a B1.2 Level in the English language, which means pre-intermediate two levels. These requirements establish the basic quality of education Colombian students deserve regarding their foreign language proficiency.

Language skills can be classified as receptive or expressive, and they are also divided into four domains: Reading, Speaking, Listening, and Writing. Although the four domains mentioned are interconnected, oral skills present more complications for EFL students. Shepherd and Ainsworth (2018) assert that the lowest performance in the target language is the productive Speaking skills. The main reason for students to present this low proficiency in English oral skills might be that public schools offer limited opportunities to develop

English speaking skills. The 2015 British Council English examination in Colombia reports that “the majority of Colombians lack contact with the language in their daily lives (...) English is not an integral part of their personal or professional lives” (p. 56) Same limitations occur within the classrooms. The lack of resources as well as the number of students, the reduced listening input received, the classroom time, and the insufficient exposure learners have to use the target language affect Speaking skills development (Trejos et al., 2013). Thus, nevertheless, students in 10th grade have been taught about English linguistic knowledge for more than five years, and they do not have favorable circumstances to practice constantly, which leads to a lack of confidence when trying to express themselves using a foreign language. They are unfamiliar with producing sounds, expressions, and speeches in the target language.

The English Impact report made by the British Council in Bogota (2018) offers a diagnostic summary that evidences EFL 10th-grade students' performance through the British Council’s Aptis for Teens English Language assessment application, where the four English skills were evaluated. Key findings showed that “Participating students achieved their lowest performance scores for the productive skills. Speaking skills had the lowest mean scale score (...) 79 percent of students achieved at A0 level” (Shepherd & Ainsworth, 2018, p. 10). It is important to note that even though some other reliable sources assess Colombian public schools' academic performance, just the English Impact report has offered insights into English achievements in the country. These results demonstrate that learners are having more difficulties with their Speaking skills.

Correspondingly, Muñoz and Arturo (2019) claim that students “stated weaknesses such as lack of opportunities to express themselves orally as well as lack of interaction among themselves or with their teachers in both their schools and at the extension courses”

(Muñoz & Arturo, 2019, p 7). It is shown that learners can use the grammatical structure correctly in most expressions; however, the oral production when expressing the same ideas led to difficulties for most students. Consequently, it is mandatory to bring further attention to the environmental and psychological aspects that influence Speaking skills development for students to apply this knowledge in real and significant scenarios. In that way, Improv as a technique focused on oral spontaneity from body awareness presents a wide range of strengths to develop Speaking skills. The most important aspects that improvisation techniques provide to Speaking skills development are security and language appropriation, and this pedagogical aims in that orientation.

Rationale

The English language is considered a lingua franca because it is used for communication between speakers of different languages (Encyclopedia Britannica, 2010). Nowadays, the English language is fundamental as it brings together very diverse groups of people. In Colombia, a program to enhance foreign language teaching and learning was established by the Ministerio de Educación Nacional (MEN). The program is a government policy named Programa Nacional de Bilinguismo (PNB) that aims to heighten Colombian bilingualism (English-Spanish) on account of the importance for the country to have good foreign language proficiency. Hereof, Sanchez (2014) remarks that any society interested in being part of economic, academic, technological, and cultural global dynamics, together with improving communicative competencies in English, accesses more opportunities for other cultures' recognition as well as collective and personal growth.

Along these lines, the English language in Colombia is seen as a strategy for competition (Ministerio de Educación Nacional, 2004). People who reach intermediate or advanced English proficiency demonstrate the advantage of getting better-paid jobs and

maintaining a lifestyle that allows them to have a professional career in higher education. In this way, 10th-grade students benefit by developing favorable English proficiency regarding personal, social, cultural, and cognitive prospects. Following the Estándares Básicos de Competencias en Lenguas Extranjeras (2006), English knowledge improves society's quality of life as it equips students to meet the requirements of the globalized world, allowing them to communicate better, open up frontiers, understand other contexts, and appropriate new information. 10th-grade students can enrich themselves and play a decisive role in the country's development by learning English.

Besides, English Speaking skills value relies on effective communication. Qureshi (s.f) reflects on the importance of clarity in speech among the other English skills stating that to "speak skillfully provides the speaker with several distinct advantages (...)When we speak to others, we come to have a better understanding of our own selves". Additionally, Brown and Yuke (as cited in Bahadorfar & Omidvar, p. 9) state that "Speaking is the skill that the students will be judged upon most in real life situations." Thus, the speaking skill development contributes to enhancing other English skills performance and advancement as it is related to the language acquisition process (learn naturally), and it "provides the opportunity for the practical usage of a foreign language" (Rao, as cited in Hussain, 2017, p. 15). Working on Speaking skills within the EFL classroom encourages learners' active participation as they pay attention to the foreign language production regarding the correct way of communicating to understand and respond in different contexts. Withal, "for learning a language, it is important to communicate with each other" (Macias. et al., 2015, p. 37), students make an effort to translate their thoughts using their own words and share ideas, and this "provides an opportunity to make a real use of language as each person is unaware of what the other will say."

Next in order, the current proposal is based on implementing improvisation techniques within the English language class. Thus, elements from improvisation such as body, voice, confidence, and imagination take an important role in the target language learning process. It was shown in a study carried out by the OECD in Colombia that "students who participate in after-school art activities reported higher levels of creativity, particularly among 15-year-olds" (OECD,2021, p. 14). Consequently, improvisation techniques can produce "learning environments where skills can be developed, enhanced and reinforced through practice and daily experiences" (OECD,2021, p. 25). In that matter, confidence as an emotional skill influences both school performance and English-speaking skills practice.

Different Drama techniques and activities have been used within the educational context to develop the four English skills. The focal point of the current proposal relies on Drama Improvisation (Improv), which leads to applying its techniques to English Speaking skills development through other vital elements that usually are not taken into account in classroom drama in an integrative way: voice, body, mind, spontaneity, confidence, and peers recognizing and acceptance. Aside from addressing language usage aspects and drama fundamentals, this proposal takes Improv basement as "the communicative action of give and take and the importance of accepting the offers and actions of others" (Holdhus. et al., 2016, p. 7). Interaction and bodily activity processes intervene as predominant parts of the EFL context to develop Speaking skills through Improv. "Improvisation may increase the students' awareness of self (mind, body, voice) and relationships to others" (Holdhus. et al., 2016, p. 9) in terms of confidence and creativity to communicate verbally and nonverbally clearly in multiple contexts. "Improvisation returns the body to its rightful place" (Gallagher, as cited in Holdhus. et al., 2016, p. 10). Thus, students can learn by implicating their participation in an

integrative way which “means that the whole person, body and mind, is involved” (Holdhus. et al., 2016, p. 10).

To sum up, English language learning proficiency is vital to be developed in 10th graders students in Colombia because it contemplates personal, collective, and cultural enrichment. Also, Speaking skills encourage other English skills development and allow learners to communicate properly in the current globalized world, which makes Improv an innovative and efficient proposal within the FLF classroom to develop this skill in an integrative way that contemplates the importance of participation, interaction with others, and physical knowledge to express confidently in English.

General objective:

- To design a didactic and pedagogical proposal based on Improv principles to enhance confidence and develop English Speaking skills in 10th-grade students.

Specific objectives:

● To use Improv techniques within the classroom to develop self-confidence when speaking in English.

● To encourage corporal expression and voice usage exercises to improve Speaking skills in English.

Chapter II

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

This section presents a critical review of international and national investigations regarding EFL Speaking skills development and specific theatre techniques, such as improvisation, within multiple pedagogical contexts. Together with this, the current chapter explains the theoretical constructs that support this proposal; they are: English Speaking skills, including sub-Speaking skills, Communicative Confidence, Drama Techniques, and Improv.

State of the art

The first study considered relevant for the current proposal is entitled *EFL Learners' English Speaking Difficulties and Strategy Use,* developed by Ming-Yueh Shen and Tzu-yen Chiu. This quantitative experimental investigation focuses on learners' English-speaking inconveniences and successful learning strategies to improve this productive skill. The methodology implemented in this research was done with undergraduate students and English majors from a Taiwanese technical university. The criteria to select the population were; firstly, that "they all learned English as a foreign language and had more English speaking training courses" (Shen & Chiu, 2019, p. 92), and; secondly, 60 of them "were selected as more successful learners in speaking English" (Shen & Chiu, 2019, p. 92). The data collection was done through the implementation of a five-level Likert-scale questionnaire divided into two parts according to the purposes of the investigation. The first part of the questionnaire helped to determine Speaking difficulties in terms of linguistic, psychological, and learning environment factors, with motivation, self-confidence, and anxiety as the variables. The second part of the questionnaire determined the strategies used by successful

learners. The data of both questionnaires were presented by percentages, pie charts, and Tables based on the participants' answers.

Findings revealed that from the three factors that affect English oral skills development, physiological and environmental factors should be taken into account more deeply since a majority of students agreed that nervousness, fear of making mistakes, and lack of confidence were the main originators of their difficulties when trying to express themselves orally in English. Moreover, the importance of listening skills occurs as EFL learners report feeling annoyed about not being able to understand or being misunderstood when speaking in English. Regarding the environmental factor, this investigation showed that most students did not feel comfortable in their learning environment as they did not have several opportunities for English conversation. On the other hand, based on the strategies implemented by successful learners, the researchers determined that to become fluent in English speaking, all learners should know and develop speaking strategies on their own, taking into account that "successful EFL learners used various strategies to improve their English speaking (...), they paid more attention to linguistic accuracy, i.e., accuracy in vocabulary, grammar, pronunciation, intonation, pitch, etc." (Shen & Chiu, 2019, p. 99).

Both English speaking difficulties and strategies using recognition were essential to "give rise to several suggestions for improving L2 speaking instruction" (Shen & Chiu, 2019, p. 100). For the current proposal, it is relevant to understand other EFL Speaking contexts regarding the difficulties and the successful actions made by the students to improve their skills. This investigation adds support to the current pedagogical proposal remarking on the importance for teachers of creating "more opportunities for the EFL learners to express themselves so that the pressure of speaking in public could be relieved" (Shen & Chiu, 2019,

p. 100). As well, drama activities were mentioned to accurately respond to students' needs in terms of learning difficulties and strategies for Speaking skills.

The second study relevant to this proposal is entitled *The Use of Theater and Drama Techniques to Foster Speaking Skills in the English Class.* Jonathan Alvarado developed it at the Universidad de Costa Rica. The article presents a compilation of theatre games adapted to the English National syllabus of public education in Costa Rica. Despite that the author remarks that Drama exercises and activities described in the article can be adapted to different educational contexts, the population considered was high school students as the activities proposed "respond to the contents and objectives of the national syllabus for the third cycle, so they can eventually be used on students whose ages go from 12 to 15 years old approximately" (Alvarado, 2017, p. 312). Moreover, the teacher's role is emphasized as a facilitator; therefore, teachers should be able to motivate students and provide clear instructions about class development, so students are "the main protagonists of their learning" (Alvarado, 2017, p. 312).

Eight theatre activities were described, including time, materials, participants, objectives, directions, and possible adaptations. The author provided the list based on self-experiences with students and students teachers as well such as "at a congress organized by Technological Institute of Costa Rica (TEC), at the Pacific Campus of the Universidad de Costa Rica (...) with English teachers and English teaching major students" (Alvarado, 2017, p. 316). The author concludes that since the activities have been proven in a real classroom with real students throughout the implementation of different workshops, it has been shown the theatre techniques benefits, including their adaptability to the population, topics, and English level. Moreover, workshop participants considered the activities useful and enjoyable in learning English. They could "relax and have fun while learning or putting into practice

something they studied." (Alvarado, 2017, p. 316). It is concluded that it is necessary to keep looking for innovative methodologies that can be more inclusive in terms of multiple intelligences and learning styles.

The main contribution of this research is the emphasis on the teaching-learning process of speaking skills. Multiple techniques and exercises to prepare a play can be applied to EFL classes to learn how to use the body, the voice, the projection of one's image, and so on. Thus, these experiences for EFL learners can be beneficial to tackle anxiety and stress since students can experiment or play in fictional scenarios using the target language in a safe, spontaneous, and realistic way. Also, two limitations can be considered for the current proposal (students' participation and space) as "not everyone is always willing to be acting in front of others" (Alvarado, 2017, p. 316), and it is necessary to have a comfortable physical environment to develop the activities. In some cases, public schools in Bogota may not have a specific place within the school structure to develop the English classes; that is a significant consideration for the current proposal.

The third research considered relevant to this proposal is entitled *Improvisation as a Tool for Developing Students' Competence in English Language: a Study of the Federal University of Agriculture, Abeokuta, Nigeria* developed by Alphonsus Adebiyi and Bola Adelabu. This research analyses the efficiency of improvisation within the English language teaching and learning process, highlighting multiple benefits of using improvisation in English class, including the low cost of materials and the importance of unpredictable situations in the learning process, considering that English classes can be very tedious and stressful for teachers and students. Participants for this study were selected from the First-year of a four-year Bachelor of Management Science program of the Federal University of Agriculture, Abeokuta, Ogun State, Nigeria, and the criteria to choose them was for

students to “were either deficient in speech work; those who others mock due to bad pronunciation and those that feel shy to participate in class activities” (Adebiyi & Adelabu, 2013, p. 7). The population was engaged in three types of improvised activities: drama, games, and songs; to develop four English skills: Speaking, Listening, Reading, and Writing. It was condensed that the use of Drama in the EFL context brings to the classroom:

> The acquisition of meaningful, fluent interaction in the target language; the assimilation of a whole range of pronunciation and prosodic features in a fully contextualised and interactional manner; the fully contextualised acquisition of new vocabulary and structure; an improved sense of confidence in the student in his or her ability to learn the target language. (Adebiyi & Adelabu, 2013, p. 8)

The data was obtained through observation. The three types of improvised activities were enjoyable for the students as their response after completing improvisation tasks was more active and receptive. Students seem to be happy in the English classes. This study asserts that the improvised activities implemented approximated teachers and students to real communication and provided them with “a dynamic format through which language skills were introduced and reinforced” (Adebiyi & Adelabu, 2013, p. 8). Also, Improvisation techniques promoted “collaboration, self-control, goal-oriented learning as well as emotional intelligence skills” (Adebiyi & Adelabu, 2013, p. 12). It was stated that this strategy could fill gaps that the usual course books and classroom activities in EFL classes can not; such as handling real-life interactions using the target language, since students who participated in the program became “more confident in their use of English by experiencing the language in operation” (Adebiyi & Adelabu, 2013, p. 12), they were able to use the language creatively.

The significance of this study for the current proposal leans on the results that the population selected showed after having participated in different improvisation activities. The

selected population was chosen precisely because of their low proficiency in the target language, and even though they were feeling uncomfortable within the EFL learning environment, feeling shy, and facing difficulties in fully participating, they were able to improve their performance in English not only regarding the Speaking skills but also regarding the rest of their English skills. Additionally, this study remarks on the importance of Improvisation in aspects beyond merely language benefits stating that it "enables the students to flex their emotional, mental as well as physical muscles in a safe and controlled setting" (Adebiyi & Adelabu, 2013, p. 12) which are facets that the current proposal aims to reinforce too.

The fourth research taken into account for the current proposal is entitled *'Improvisations Technique in the Teaching of Speaking'* developed by Umar Fauzan. This correlational investigation exhibited the importance of Speaking skills and how their development can be affected by different factors, mostly related to strategies implemented within the EFL classroom. The basis for applying Improvisation techniques in this research is using role-play cards which contain a list of speaking situations to be performed by the students. From here, a series of recommendations and instructions are proposed to involve all students in the learning process:

> The seat can be arranged in model U where the stage is placed in the center of the class, the teacher is in front of or sit gather with the students, the students are in the right and left, and right ahead the stage. The teacher should ask the performers to use all the properties available in the classroom. (Fauzan, 2012, p. 163)

This research provides a theoretical review of important concepts and guidance on how to implement Improvisation to develop English Speaking skills properly. The study contemplates the following concepts: The Nature of Speaking, Speaking Skill, The Teaching

of Speaking, Communicative Language Teaching, Improvisations Technique, and The Teaching of Speaking Using Improvisations; being the latter the concept that deeply unfolds Improvisation as a marvelous technique to teach Speaking skills. Findings revealed that "students have fun" and feel "happy and motivated" (Fauzan, 2012, p. 161). Moreover, self-expression can be encouraged through improvisation as activities include creating plots and speaking using the target language while showing emotion and "walking, sitting, and acting" (Fauzan, 2012, p. 162).

Improvisation techniques are presented as one of the most appropriate strategies to address difficulties in the English classroom because the main objective is for students to use the language freely, creatively, and spontaneously. The contribution of this article to the current pedagogical proposal is related to two main considerations; first, the necessity of working with high and low achievers distributed in group activities to encourage participation; second, the importance of teacher's preparation on improvisation techniques for the course and activities development. On the other hand, the framing and characterization of the main concepts in this investigation, such as Speaking and Improvisation techniques, is a great aid for the current proposal to discard unsuccessful practices, tools, and methods and keep and advance on those that were beneficial.

The fifth study considered for the current proposal is entitled *Student Teachers' Experience with Improvisation Activities for Spontaneous Speech Practice in English* and was developed by Anke Zondag. It was qualitative research with a population of pre-service primary education student teachers and primary and lower secondary education teachers from a Norwegian university. The improvisation activities implemented during the sessions were Storytelling, Conversations, and Status Expressions, which were the most accurate for this research due to the fact that they encouraged spontaneity and interaction more deeply and

were also suitable for limited spaces as the regular classrooms available at the university. Participants answered a pre- and post-questionnaire based on a Likert scale before and after being part of three sessions of improvisation activities. Additionally, some participants wrote a retrospective text about the experience of taking the notes made on a learning diary carried out in English after each session. To better understand the participants' experiences, it was necessary to collect more data through interviews recorded by audio and visual products such as filming and photos stimulating members' recall. Researchers observed that even though the intervention brevity and self-reporting collection could be seen as limitations, the measures on this matter were taken to accomplish the purpose of the study. "This study is based on the premise that participant reflections are a valuable knowledge base for TEd research" (Zondag et al., 2020, p. 8)

Findings showed that improvisation activities facilitated spontaneous speech practice in student teachers and strengthened their speaking confidence through enjoyment. Within the retrospective texts, it was recurrent to find agreement in expressing that improvisation activities were a good spontaneous speech practice because most of the participants, including reluctant and very reluctant speakers, felt that they increased their speaking confidence through enjoyment. Researchers claim that "enjoyment appears to reduce psychological risk and support spontaneity" (Zondag, 2020, p. 17). As a positive result, participants' interpersonal relationships were improved due to the spontaneity practice during the pedagogical intervention. The sessions provided them with a safe environment where creativity was potentiated not only in linguistic terms but also in non-verbal aspects. Lastly, initial discomfort was present in some of the participants; however, after completing the interventions, many expressed they felt more secure participating and speaking in English more assuredly.

One of the main contributions of this study to the current proposal is a paramount pedagogical reflection that talks about the participation of very reluctant and reluctant speakers in improvisation activities. Since "as in any method, one cannot assume improvisation activities are enjoyable for all EFL learners" (Zondag, 2021, p. 20), improvisation activities are profitable for the teaching and learning process. Still, they must be presented and carried out in a way that everybody can participate regardless of their proficiency in the target language or their way of expressing themselves. Thus, "FL speech practice has both shadow (speaking anxiety or reluctance) and light (speaking confidence)" (Zondag, 2021, p. 20), and this situation must be taken into account in further research and interventions that implement improvisation or Drama techniques.

Besides, this study describes the application of improvisation in educational contexts with respect to three main prospects. First, regarding its role in FL education, it is stated that even though structured drama activities can encase language creativity and real interaction, they can substantially reinforce oral speech as no other methodology can. Second, respecting its role in tertiary education, it is said that it contributes to personal psychological factors that have to do with self-confidence and flexibility and develops trust in group dynamics, reducing language anxiety. Third, in relation to its role in speaking reluctance, it is mentioned that student teachers "must manage using FL spontaneously and creatively" (Becker & Roos, as cited in Zondag, 2021, p. 5) to boost good communicative competence.

The sixth research considered for the current proposal is entitled '*The Art of Improvisation in Scenarios of ESL: A Series of Workshops to Potentiate the Intercultural Communicative Competence through Improvisation*' and was developed by Michael Corredor and Maria Pacheco from Universidad Pedagogica Nacional in Bogota. It is a descriptive and explanatory case study developed in the course of Advanced English II in the bachelor's

degree in the career of Modern Languages at Pontificia Javeriana University. The tool implemented in this research was a series of improvisation workshops considering different aspects of the intercultural approach and competence. These workshops were intended to be developed during each session in the order of the following stages: first, Warming up (motivation); second, Exploration (Interactive explanation); third, Rehearsal (Controlled practice stage); fourth, On stage (Free practice) and; fifth, Applause (Closure or reflection). The methodology was guided through observation sheets, questionnaires, interviews, and artifacts as research instruments implemented to know how a cluster of improvisation workshops enhances Intercultural Communicative Competence in the population chosen for this purpose.

The population in this research belongs to the final level of the program mentioned above. Participants regularly take English classes five days a week since the program they study is focused on applied linguistics to teach English and French; thus, they are characterized to have advanced language proficiency being able to "communicate, express, respond, comment and evaluate from their practices without major difficulties" (Corredor & Pachecho, 2019, p. 86). Also, the population was divided into two groups of six participants, twelve members between 14 and 24 years old.

Findings were organized and analyzed into three sections. Firstly, the identification of the problem and the artifacts used. Secondly, materials, values, and principles. Thirdly, data analysis through methodological triangulation and categorization of collected information. As such, it was shown that regular classes did not provide students with "a sense of reality, proximity, and closeness" (Corredor & Pacheco, 2019, p. 106). On the contrary, by developing the improvisation workshops, "learners were able to resignify the concepts, relate to others, and connect with their classmates' backgrounds. Also, they were open to sharing

their ideas about varied topics such as gender, politics, archetype" (Corredor & Pachecho, 2019, p. 107). The students' attitudes towards the activities were very important because they reflected that even though some students may not feel comfortable with improvisation dynamics or the cultural topics carried out at the beginning, they found them exciting and were able to express themselves and develop some English proficiency as well as intercultural competencies after completing the workshops.

Additionally, as a valuable emerging category from this study for the current proposal, it was found out *'The body as an intercultural speaker'* due to the attention given to the body, is this "part of the experience of the second language learning and intercultural transit" (Pacheco & Correror, 2019, p. 126) including here students personal conditions, it means, allowing the participation of their emotions, fears, beliefs or attitudes. Learners expressed that activities with the body "help them to concentrate, maintain the focus on the present and (...) not to worry about the future" (Pacheco & Correror, 2019, p. 109). This is hugely important because, as mentioned by the researchers, the use body helps to activate "endorphins, and therefore makes them feel better and start the activities with good energy" (Pacheco & Correror, 2019, p. 110) So students felt more engaged with the class development making the environment more comfortable and secure.

This research brings up fundamental reflections made by Stephen Nachmanovitch, an improvisational violinist and writer, who states that all human beings are improvisers by default. As an example, language is used by everyone according to some rules followed by speakers; thus, most of the utterances produced "may never have been mentioned before and perhaps no one will say them exactly later. Every conversation is a form of jazz" (Nachmanovitch, as cited in Corredor & Pacheco, 2019, p. 67) This investigation reinforced the use of improvisation within the English teachers' education. The experiences provided by

improvisation in the classroom enhance natural communication and grant the participation of diversified aspects; in this case, intercultural awareness valuing one-self and otherness.

This investigation provided multiple elements for the current pedagogical proposal, such as reflections on improvisation techniques, concepts, limitations, and benefits. In this regard, an important deduction made by the researchers of this study about the implementation of this drama technique is "that anyone can be capable of teaching these workshops from the formal presentation to its fullest development" (Corredor & Pacheco, 2019, p. 93) which reinforce the implementation of improvisation techniques within the EFL classroom despite students may not be familiar with theatre or perceive it as something odd at first. At the same time, improvisation was shown as a strategy with a great level of interdisciplinarity which can be used to enhance general or specific English skills among other competencies, aptitudes, and knowledge in different areas.

The seventh research considered for the current proposal is entitled '*Lights, Camera, Action! English learning through drama'*. It was developed by Wendy Carvajal, Daniela Colmenares, Brayan Gómez, and Lina Beltran in Colombia. They looked to analyze and explore the use of drama as a strategy to develop Reading and Speaking English skills. The methodology that oriented this investigation was the action research and the qualitative approach to analyze students' behaviors and attitudes according to " the interpretation and descriptions made by the researchers based on the use of drama as a tool to overcome different issues in a group of participants" (Carvajal et al., 2017, p. 54). Data obtained from questionnaires, field notes, video recordings, and interviews as collection instruments were analyzed through triangulation in which the information was classified into distinctive categories. Also, the participants were ten eleventh graders from a public school in Tunja (five males and five females).

From the data collected, their categories were established. First is the artistic representation of the language assessed English skills from a final performance. This category had two sub-categories: *Our mouth says what the art expresses* that describes how students improved their English speaking after accomplishing drama activities and *Actors reading beyond the lines* that imply the students' improvement in Reading skills. Second, performing to link life depicts how drama contributed to relationships among the participants. Third, Drama and other magic sparks which is the category related to additional benefits students could get from the activities made; for instance, concentration, voice and body management, among others like “leadership, voice and body management, concentration and overcoming shyness” (Carvajal et al., 2017, p. 57). From these categories, researchers stress that “drama helps students practice the language by using it in real-life situations and contexts. Additionally, it encourages students to express their feelings and personalities freely by reducing the pressure and fear of being criticized or judged” (Carvajal et al., 2018, p 52). Drama-based pedagogy in this research uses multiple teaching tools, such as activating dialogue, theatre games as metaphors, image work, and role work. They are designed to be used and applied according to the classroom curriculum.

Lastly, EFL learners in this research “were able to set aside the fear and pressure of being observed, and, in this way, they could overcome the problem of speaking” (Carvajal et al., 2018, p. 57). Hence, even though Drama and Improv may be difficult practices for some of the students who consider themselves shy, it is possible to overcome this situation and improve their English skills and students confidence. In this manner, the relevance of this study for the current proposal is seen in the population response and improvement as it was shown that drama preparation activities developed linguistic facets and other valuable elements in the EFL context. Students demonstrated better relationships with teachers and

classmates, improving the session's environment and the Drama presentation's final product.

The eight research reviewed for the current proposal is *Theatrical staging as a didactic for teaching English as a Second Language* which Alejandro Bedoya and Astrid Valencia developed. This investigation has a mixed methodology having four stages: hermeneutic, descriptive, argumentative, and analytical. The methods utilized were of documentary and ethnographic nature, as well as the case study carried out in a specific event, The English day, that takes place at Gimnasio Los Alerces school every year. Data were obtained through a survey, and filmic and photographic records were then analyzed through methodological triangulation. The population was made up of 14 students from 8th grade who were between 13-15 years old and who were also determined to have a low English proficiency.

Findings showed that most of the students felt engaged during the performance training highlighting that group work reinforced their personal learning. Additionally, all participants referred to theatre as something positive, a tool to learn grammar and pronunciation easily, and a way to use and remember more vocabulary in English. Results took into consideration the students' perceptions and opinions towards their experiences creating the English day presentation, and based on that, Bedoya & Ramirez (2020) established that theatre is accurate because it brings a communicative context or situation that does not have to be necessarily real; thus, drama games and activities can accurately substitute authentic scenarios for students to simulate and be immersed in situations that safely lead them to language usage. Furthermore, this research aimed to create a final performance based on a historical context that was chosen and written by the students.

Although the research file does not provide specific theatre activities during the intervention, the collected data shows the students' reflections on their learning process. It is

important to note that a small group of students got unmotivated because the characters they represented were not principal in the performance, so they felt their learning was not as significant as the classmates who performed the main characters (Bedoya & Valencia, 2021). The research considerations established the importance of pedagogical and didactic objectives when teaching a second language; in this sense, the authors assert that the purpose of teaching and learning a second language is not the language knowledge itself but conveying a set of codes containing the history, values, beliefs, expectations, and experiences of a foreign culture as well as the development of individual matters (Bedoya & Valencia, 2021). Another consideration was the importance of learning through making mistakes, students feel safe and motivated, and engaged because they can fully participate in the activities that drama proposes within the EFL context.

The importance of this research for the current proposal is the recommendations provided regarding Drama activities implementation. Authors claim that drama should be used to recreate situations and look to develop students' creativity instead of just focusing on the correct forms of the target language. Additionally, improvisation exercises were crucial for gaining confidence and presenting the final performance. The current proposal, based on Improv, also addresses staging usage to achieve English language confidence along with personal and collective goals. Therefore, it is demonstrated that body awareness and staging training are effective in the EFL context and need to be investigated more intensely.

Theoretical Framework

In this section, the primary constructs that characterize and provide the base for this pedagogical proposal are defined and depicted.

English Speaking skill

The English language has four primary skills: Listening, Speaking, Reading, and

Writing; “these are the four potentialities that authorize a person to assimilate, construct and make use of the language in a meaningful social conversation” (Sharma & Rachna, 2020, p.33). Each skill has been classified as either productive or receptive due to how it is learned, used, and developed by language users. Therefore, Listening and Reading are defined as receptive skills because the information is received and understood, while Speaking and Writing are productive skills because they are related to “the transmission of information that a language user produces in either spoken or written form” (Golkova & Hubackova, 2014, p. 478). Despite that the current pedagogical proposal is focused on the development of Speaking skills, it is noteworthy to note that “productive skills would not exist without the support of receptive ones” (Golkova & Hubackova, 2014, p. 478).

Speaking has been defined as one of the most challenging skills to develop for EFL learners. Celce-Murcia & Olshtain (2000) state that Speaking “requires command of speech production sub-skills like vocabulary retrieval, choice of grammatical patterns, and sociocultural competence”(pp. 287). Moreover, Iqbal (as cited in Celce-Murcia & Olshtain. 2000, pp. 288) states that “Speaking (..) defined as the oral mode or the productive skill (..) is more complicated and (...) involves more than just pronouncing words”. Considering this, for the current proposal, Speaking is understood as the productive skill that demands particular attention in the EFL contexts due their complexity and importance concerning other English skills development and the language usage in real scenarios.

Furthermore, other aspects of Speaking skills are essential because “Speaking builds people’s link, personality and character. Speaking skills are needed for expressing one’s ideas and opinions as well as impressing the others” (Rao, 2018, p. 288). Therefore, there are multiple considerations when reflecting on Speaking; for instance, Chaney (as cited in Huzairin & Murda, 2015, pp. 2) affirms that “Speaking is the process of building and sharing

meaning through the use of verbal and non-verbal symbols in a variety of contexts"; which implies that language users must communicate beyond the pronunciation of the word, they should be able to interact in multiple contexts making use of different conversational mechanisms that include their body awareness. Additionally, within oral production is essential to consider the cognitive processes as well as the psychological factors involved since speakers "conceptualize their ideas, to formulate cohesively the content they want to convey by following lexical-grammatical rules, and (...) to articulate these ideas while self-monitoring their speech" (Levelt as cited in García & Mora, 2013, p. 2). Thus, "Oral production is (..) influenced by speakers' emotions and affective factors such as self-esteem, empathy, attitude, motivation and anxiety" (Arnold as cited in García & Mora, 2019, p. 3)

To be proficient in speaking English, speakers must learn and develop language functions, components, competencies, and sub-kills. These elements have been conceptualized and organized by different authors and researchers, and even though some concepts differ in their names, they are significantly similar in their scope. In this manner, according to Syafryadin (et al., 2017), Speaking has two functions: the interactional or interpersonal function, which aims to maintain interactions to communicate with others by providing and receiving information; and the transactional function, which refers to exchanging information to get something done (Syafryadinet al., 2017, p. 79). Both functions are paramount for language learners in this proposal, so they will be enhanced through the implementation of Improvisation in the EFL classroom. On the other hand, linguistics Michael Canale and Merrills Swain claim that three sub-competencies are required to enhance communicative competence, defined as the ability to communicate in a foreign language (1980). Therefore, communicative competence comprises a grammatical component to produce correct utterances, a sociolinguistic component to understand sociocultural rules

of use and discourse rules, and a strategic component to compensate for some breakdowns in communication through verbal and nonverbal language strategies (Canale & Swain, 1980, p. 29-30). These three components are contemplated in the current proposal due to their integrative quality when communicating orally in English. Arthur Hughes (2006) proposes five components to assess Speaking skills proficiency: accent, grammar, vocabulary, fluency, and comprehension. They are measured in a Wheithen table where speakers are given scores based on their performance on each component, and then a general average is calculated. For this proposal the components suggested by Hughes (2006) are included within the sub-Speaking skills.

Lastly, Yaşar (2017) recognizes three areas of knowledge in Speaking skills that compose this ability. Firstly, Mechanics, in which speakers know the correct words and use them in the proper order and with accurate pronunciation. Secondly, Functions, in which speakers know how to use the language as a transaction and as interaction with others. Thirdly, Pragmatics, in which the speaker understands social and cultural norms. With that, Speaking gains prominence in the current proposal as the development of this skill is seen as the basement for communication - language users need to master different areas of knowledge and components to be proficient in the target language.

Sub-Speaking skills

Lackman (2010) has precisely defined ten Speaking sub-skills or micro-skills to teach them directly to EFL learners since, as the author claims, classroom practice must provide students "with strategies to improve their communication outside the classroom, which is, or should be, the ultimate goal" (Lackman, 2010, p. 2). The first Speaking sub-skill proposed by Lackman is fluency, defined as "speaking with a logical flow without planning or rehearsing" (Lackman, 2010, p. 3). The second is Accuracy with Words and Pronunciation and it implies

the use of words, structures, and pronunciation precisely. The third is Using Functions that imply the use of specific phrases for different purposes. The fourth is Appropriacy which means using the target language accurately in different situations. The fifth is Turn-taking Skills referred to knowing ways of interjecting and eliciting. The sixth is Relevant Length which means speaking at a length appropriate to a situation. The seventh is Responding and Initiating, which means being able to manage a conversation. The eighth is Repair and Repetition and it refers to rephrasing parts of a conversation. The ninth is Range of Words and Grammar which means using particular grammar for speaking about specific topics. The tenth is Using Discourse Markers, which means using organized words and phrases.

Frequently, most of the attention when developing Speaking skills relies on fluency; still, as shown on the list above, other crucial sub-skills need to be considered. According to Lackman (2010), the activities implemented within the EFL classroom must encourage learners to answer open questions instead of having students answer using one word only. Also, the author has provided specific activities as truthful ways to improve each one of the Speaking sub-skills. For the current pedagogical proposal, these Speaking sub-skills will be considered to be developed by implementing improvisation techniques in diversified communicative contexts. The relevance of sub-Speaking skills relies on the special attention to Speaking skill development as this proposal is centered on its details and they included a more profound involvement in micro skills to work them directly through Improvisational theatre.

Speaking Confidence (Trust in the language)

According to the Cambridge dictionary, confidence is “a feeling of having little doubt about yourself and your abilities, or a feeling of trust in someone or something” (Cambridge University Press, n.d). For this pedagogical innovation proposal, confidence can be seen as a

feeling of trust in the target language, it means that when using the target language, students should be able to develop the ability to behave as they expect and be sure of their qualities. Furthermore, Oney (2013) claims that "anxiety is the antonym of self-confidence" (p. 2) which in this proposal is closely related to the target language usage as students tend not to feel comfortable expressing themselves in English. Moreover, this author identifies and describes two types of confidence (Specific self-confidence and General self-confidence); however, for the current proposal, just specific self-confidence will be taken into account according to the characteristics provided by the author. That being said, Demo (as cited in Oney, 2013, p. 3) states that specific self-confidence "is formed with reference to a particular behaviour that it refers to (...) it's not stable over time (...) it is based on task-specific, past experiences and is updated after each new experience is gained (...) it can change over time" This characterization is greatly significant for this proposal, in the EFL context, because of the changing nature of self-confidence as well as the importance of new and different experiences to influence it positively as is the primary intention of the current proposal. The implementation of Improvisational theatre in this proposal presents several new experiences with the target language for students to not only gradually feel more comfortable speaking in English but also for them to trust in themselves and in the language. Subsequently, self-confidence is a variety of personalities that "play a supportive role in the achievement of language learning" (Al-Hebaish, 2012, p. 60).

Audina et al. (2021) establish that "when students have self-confidence about their abilities regardless of their past experiences, they will lightly succeed in their learning. In short, where there is self-confidence, there will be good communication" (P. 523). Students with confidence should be able to securely make mistakes perceiving themselves as constant learners so they can handle new or difficult commutative situations in the target language.

Regarding this, the current proposal aims to introduce students to Improv principles to enhance their confidence by making “mistakes” in familiar and unfamiliar situations. Several factors influence interpersonal communication skills; still, the main one is self-confidence which can be defined within the psychological and attitudinal limitations for EFL learners' oral skills development. Gurler (2015) took the following definition to support the relevance of self-confidence in oral skills development: “Speaking requires a high level of self-confidence that means the state of being sure of doing something, and not being shy and aggressive in social situations” (Longman Dictionary of Contemporary English, n.d) Hence, self-confidence is feeling convinced with oneself including positive and negative judgement and how this is reflected in the interaction with others and the environment. Finally, Bandura (1997) refers to confidence as a term related to the strength of belief; thus, self-confidence is a person's belief that they can behave as expected and desired, expressing orally with the target language as expected or wished.

In consideration of the lines above about confidence, for the current pedagogical proposal, the term confidence is understood as feeling comfortable using the target language not just by knowing how to pronounce or link words and expressions but by encouraging speakers to develop the feeling that what they are saying is actually what they really mean and what they truly want to express. Thus, even though EFL learners have to speak unprepared, confidence in the target language should allow them to express themselves with spontaneity and to accept “failure” positively. Speaking confidence is a crucial construct in this proposal because it represents the target language as a trustworthy tool to communicate orally. Trusting in the language to use it confidently in different contexts means that EFL students will be able to achieve proficiency in interactional and interpersonal Speaking functions by integrating Speaking Skills components, interacting with partners and playing

with language structures in an Improv environment adapted specifically for this EFL context.

Drama techniques

Drama has been used broadly in the EFL classroom because it has been demonstrated to be an ideal tool to strengthen English language skills. Carbajal (2018) supports this conception and states that since we learn through doing action more than thinking, drama enriches education and brings to the EFL classroom play, creativity, enjoyment, and a sense of belonging. Drama is a "dynamic teaching and learning process during which a large number of drama-based methods are used to achieve special aims relevant for a specific target group" (Maimone, 2016, p. 17). Drama is relevant in this proposal because it immerses students and teachers in a more active, exciting, communicative, and contextual learning process. Acting is a way of learning by experience and this proposal is focused on Improv from Drama techniques due to the importance of moving to learn.

According to Maimone, one of the fundamental characteristics of drama techniques is related to the body, mind, and emotions integration into the classes, activities, and objectives; thus, students are encouraged to use their personalities and experiences as resources for language learning and production (2016). In addition, McGregor et al. (2018) assert that "Drama revolves around the process of behaviour, through interpersonal response. In acting out, the individual himself is the prime medium of expression (...) is the exploration and representation of meaning using the medium of the whole person" (as cited in Moghadam & Ghafarsamar, 2018, p. 93). In this proposal, Drama techniques are assumed within the EFL classroom beyond the call for mastering the target language. In fact, that is not its leading purpose; the critical element of employing Drama in language classes is the development of the whole personality, including social and personal skills.

In spite that Drama techniques have been considerably used in academic and EFL

contexts, Improv techniques implementation is the strategy designated for this pedagogical proposal as well because of the emphasis on diverse aspects that involve not just language production (Speaking) but also non-linguistic aspects that determine students' lives. In this manner, Improvisation in the current proposal refers to body and voice awareness; hence, students will be engaged with Drama elements to enhance confidence and Speaking skills development making usage of both, the linguistics and the paralinguistics system according to the usage of Improv in this EFL context as it relies on differente areas that integrate proper communication. Besides Speaking spontaneity, semantic relationship, phonetics awareness in pronunciation,and language usage according the context; Improv training includes physical movement, voice training, and mental concentration - elements that are not used periodically in English classes, even though students can benefit substantially from them.

> The first element to build up in Drama is the body because it:
>
> enables people to exist in the world, to perceive time and space in which he/she belongs to and to interact with the environment and experience it (..) drama allows learners to participate physically in each phase of a lesson and to develop emotionally, mentally and socially. (Köksal, 2020,p.79)

Body, as the basic and primary element in Drama techniques, plays a leading role in this proposal along with the Speaking skills development. EFL students should be encourage to correlate, identify, and create different and new vocabulary, expressions, and interpretations from the target language while using their body.

The second element in Drama is the voice. In this way, Thirsk & Soalak (2012) explain that voice training techniques from Drama are convenient for actors, in this case, students, because it makes them gain confidence by strengthening and improving the natural sound of the voice. In this sense, Speaking skills development implies that EFL students

recognize the characteristics, possibilities, and “shortcomming” of their voices to potentiate them.

The third element in Drama is breathing. “Breathing effectively can alleviate nerves, improve posture, boost confidence and help with voice modulation and projection” (Luscombe, 2015, p. 3). This component was considered relevant in this proposal because EFL learners tend to present foreign language anxiety, particularly in speaking classes or exercises (Hakim and Syam, 2019). In conjunction with body awareness and voice training; breathing, as the third significant Drama element in this proposal, intends to provide students with easy and efficient tools to confidently speak in English by handling intricate situations caused by nerves, fear, and distrust. The relationship and significance of these three Drama elements is the promotion of Speaking skills improvement along with confidence development.

Improv: Improvisational theatre

Improv is defined by Dave Morris as “a process (...) a way of making a thing”(Channel TEDx Talks, 1m12s). Additionally, improvisation skills are applied to real life “because life (...) is improvised” (Morris, TEDx Talks, 1m48s). For this proposal, Improv is considered to have a close relationship with Speaking skills; both can be developed according to the same principles and dynamics in different communicative contexts. Keith Johnstone states that the “natural self is good enough” (2018, 1:25) and, the Speaking confidence that EFL learners will develop through Improv games goes hand in hand with the natural self-notion in order to communicate properly and confidently in English. Accordingly, Morris provided seven steps which are also essential principles when improvising (Morris, TEDx Talk). Play is the first step and, it means engaging in something just for the joy of it since Improv dynamics are based on multiple games of different categories that require improvisers to actively

participate. The second step is to let yourself fail and it requires considering mistakes as gifts. Johnstone encourages improvisers to tay happy when they fail and to not punish themselves (Keith Johnstone, 2018) as there is nothing determined as the right or the wrong way. The third step is to listen and it refers to the willingness to change and participate in the dynamics. The fourth step is to say ‘yes’, so improvisers cooperate with their partners' ideas and accept them to develop a scene or to carry out a communicative situation provided in an Improv game. The fifth step is to say ‘and’ which refers to connecting and enriching the conditions of a scene. The sixth step is to play the game according to the rules as they free improvisers to create something, in this case, to construct communicative scenarios where EFL learners can feel confident to speak using the target language. The last step is to relax and have fun because to participate in Improv dynamics it is important to “say what you think and stand for what you believe” (Keith Johnstone, 5:28) in a confident and spontaneous manner.

As seen above, to improvise, and speak confidently, participants and language users are required to develop specific skills. Therefore, improvisers:

> Must make decisions in a short time and take risks instead of considering each move and evaluating possible failures (...) focus and stay in the present to be able to observe the play offers made by other players (...) and accept each other’s ideas radically to form a group of players that engages in a trustful collaborative and fair interplay. (Schwenke et al., 2020, p. 4)

Improv games train students to use the target language spontaneously, almost instinctively. Speaking skills development requires full attention and participation from EFL learners. Thus, the adaption of Improv games, rules, and principles in the EFL context will boost students' participation in safe communicative environments where learners should be able to take risks and “make mistakes”, gaining not only confidence in themselves but also achieving

trust in the target language. The speaking confidence that this proposal aims for is flourished through the adaptation of Improv in English Speaking skills development.

Historically, improvisational theatre originates in Italy and France with the Commedia Dell'arte during the 16t and 18th centuries. Later on, Stanislavsky (Russia) and Jacques Copeau (France) were considered the main pioneers in this field due to the massive usage of "improvisation in acting training and rehearsal" in their theatre training methods. (Kirsten & Du Preez, 2010, p. 3). Still, according to Mantonavi et al. (2017), Jacob Levy Moreno developed the 'Theater of Spontaneity' through the creation of psychodrama and the theatre of improvisation. The presence of Spontaneity in improvisation is remarkable in this proposal because it assimilates multiple aspects of a person keeping in mind that faced with a new or known situation, corporeal impulses are mobilized as well as feelings, emotions, thoughts, and willingness to provide an accurate answer to the present moment. Spontaneity is an explosion moment, the moment of an individual's freedom of expression (2017, p. 19). In the current proposal, Improv within the EFL context enhances the spontaneity in the spoken language.

Improvisation is also called the 'Art of the unexpected'. More recent precursors of Improv are Viola Spolin and Keith Johnstone. Viola considerably contributed to Improv with her work named Theatre games for the author, which is based on improv organizations and modern improvisation techniques and rules. On the other hand, Johnstone aimed to develop spontaneous and creative expressions from the actors and the audience. Johnstone Improv training focused on the comfortability of improvisers through the use of different props and dynamics guided by Improv principles. Usually, improvisers, as language users, can feel stuck on ideas and actions that do not arise, but Johnstone highlights the importance of failure, risk, acceptance, and simplicity in tackling blocking situations; these aspects are

considered in this proposal as well. In Johnstone's words: "you feel you've been asked for an intelligent idea and that paralyzes you. Give three answers, three stupid answers to why this snake can talk. One…" (Johnstone, 2022). As seen here, the improviser was placed in an imaginary context and had to give reasons for a strange situation. The improviser's attitude was initially frozen, but he could quickly provide three feasible ideas that just came out once Johnstone explained the multiple possibilities he had: "One, I ate fish. Two, I like football. Three, somebody hit me with a balloon" (Johnstone, 2022).

All the ideas mentioned were accurate within the Improv exercise still during the training activity on this exercise, it was necessary for Johnstone to clarify and encourage the likelihood of these types of ideas. Johnstone states that the improviser "has the impression that he has to be gifted and that he has to give wonderful answers, but it's a wonderful answer if it goes somewhere" (2022). Improv helps actors, and language users, to focus on the present moment and find choices to potentiate and actively participate in given situations.

The current pedagogical proposal will take Improv principles and training activities with the difference that the audience will be classmates; hence no external auditory or a final performance presentation will be required as the current pedagogical purpose is based on the process rather than on the final product to be presented. Additionally, Improv here is intended to make students practice using their bodies in each of the pedagogical sessions proposed to be prepared and concentrate on language usage in different communicative scenarios.

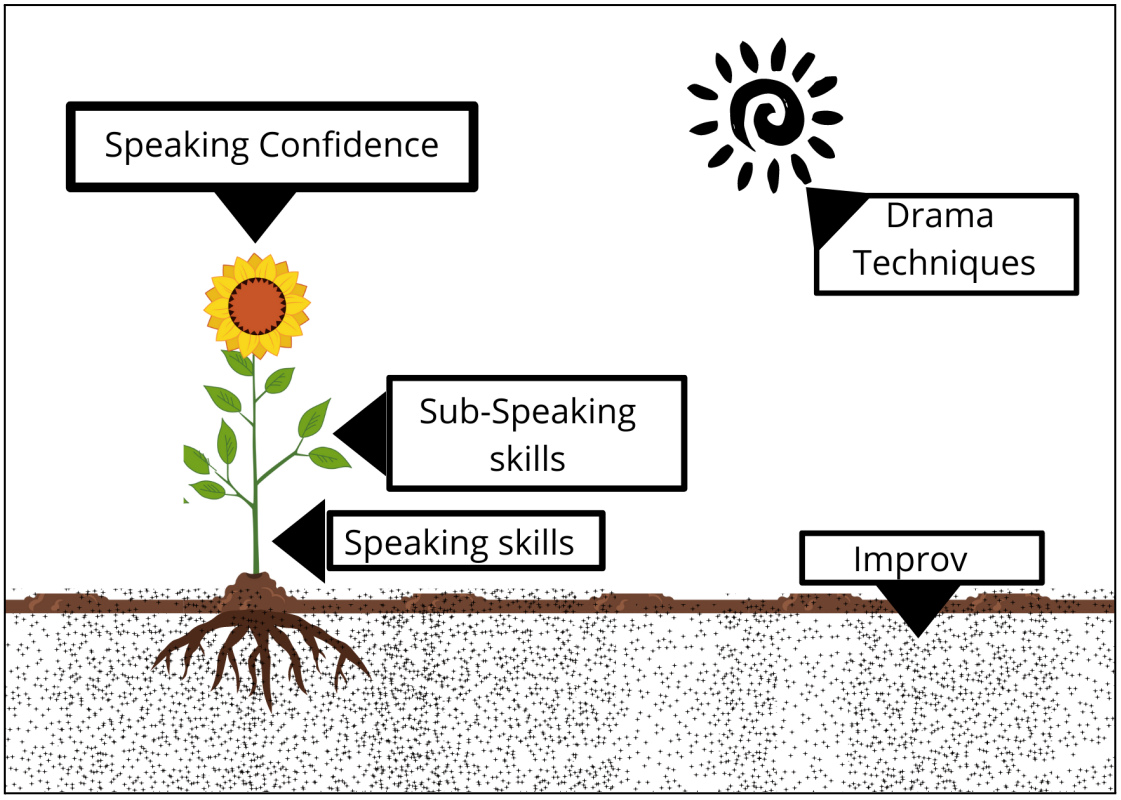


Image 1. Visual representation of the Theoretical framework constructs relationship.

The sun represents Drama techniques because they are the basement of Improv. Even though Drama has several tools and techniques that can be used, for this proposal, Improvisational theater (Improv) is the specific field that can directly potentiate the required confidence to develop Speaking and sub-Speaking skills. Thus, Drama feeds and gives shape to Improv dynamics, which, in the EFL context, influences and nourishes the Speaking skills development. Improv, as the potting soil, contributes to the stem and represents the enhancement of primary Speaking skills which leads to the growth of each leaf. Leaves represent specific sub-Speaking skills, according to their good condition, a good result will be obtained: Speaking confidence. The flower at the top of the plant symbolizes the final objective of the current proposal, it represents the outcome of implementing Improv in the EFL context.

Chapter III

METHODOLOGICAL DESIGN

This chapter will conceptualize the Proposal of Pedagogical and didactic Innovation according to the focus of this study. Different approaches and authors are reviewed to determine this concept regarding the current proposal. Firstly, the Proposal of Pedagogical and Didactic Innovation notion is reviewed and determined. Secondly, the Communicative Approach as the pedagogy that supports this project will be defined, including the vision of Language, the vision of Learning, the vision of Classroom, and the teacher's role.

Proposal of Pedagogical and Didactic Innovation

A didactic proposal is defined by the academic international publisher IGI Global as "an elaboration of planning or scheme designed to structure the objectives and contents of a subject. These objectives are attained with the posterior transmission of knowledge in class following a particular methodology/ methodologies or teaching approach" (IGI Global, sf). Added to this, the term innovation in teaching has been reviewed and characterized by different authors, and based on their considerations it can be said that the current proposal meets the expectations and characteristics provided. Fuad and Yusof (2020) assert that innovation is necessary for the educational system as it "needs to be designed to nurture creative and critical thinkers that focused on contributing knowledge to society" (p. 1). Serdyukov (as cited in Fuad & Yusof, 2020, p. 2) states that "innovation involves going further from what we are doing at the moment to creating a fresh concept that lets us do our work differently". Thus, innovation in pedagogy and didactics requires reflecting on the present conditions of the educational system to provide positive changes and improve its conditions in the future, which is the main objective of this proposal as it contemplated the English Speaking skill development through the implementation of Improv within the EFL

context, transforming teaching and learning practices in multiple aspects. On this matter, Hare (as cited in Fuad & Yusof, 2020, p.) claims that the change must be "desirable and valuable (..) to be called innovation". On this subject, this proposal can be considered profitable because of the urgency of spoken language practice to enhance confidence through language learning and Improv.

Libedinsky (as cited in Moreira et al., 2020, p.4) "considers that emerging didactic innovations are proposals generated by teachers, which are characterized by opposing and breaking apart from current consolidated practices that are pieced together with the curricular content." Moreira et al. (2020, p.4) conceptualize innovation in this field as "a wide and complex process with scopes that go beyond the classroom. It can be said that innovation has a nature of educational and social transformation; it constitutes a change that affects structural aspects of education to improve its quality", this proposal aims by implementing other principles in the EFL context. UNESCO (1982) affirms that "an educational innovation is usually a specific, limited technique or approach (p.6) and; similarly, Zabala (as cited in Moreira et al., 2020, p. 5) states that "we are faced with innovation when a well-supported change process is expected. Feasible and practical changes that are thought of from the perspective of improving and updating our activities and training devices at the core of each degree program". This idea highlights the challenging characteristic of innovation in education and, as it is seen in the current proposal, the expected changes involve a great challenge for the educational community. Moreira et al. (2020) affirm that "educational innovation is understood as planned changes that are oriented towards improving teaching and learning processes (p. 5)

On the other hand, according to CIVIS a pedagogical innovation is "the explicit call to the imagination in designing, facilitating and debriefing learning processes," it goes

"beyond by engaging strategies, methods, and tools that create a balanced and effective ecosystem for learning" (sf, p.5). Also, pedagogical innovation relates to concepts such as "novelty, change, reflection, application, improvement, technology, and human relations" (CIVIS, sf, p.5). As well, Averill and Major (as cited in CIVIS, sf, p.6) claim that innovative pedagogies should be characterized by being "planned and intentional; new, in the sense of being a departure from what has been done before; and intended to improve student learning and achievement." This proposal reconsidered current language education in public schools to introduce a planned course of action with new elements and standards that see differently the Speaking skill development and the students' participation in their learning process. Improv language education covers self-confidence, body awareness, and communicative competencies transformation and improvement. Also, even though innovative pedagogies are usually contemplated with technology within the classroom, based on the above notions, pedagogical innovations are attained in the context where they are developed. Therefore, not only technology has a high potential to provide efficient pedagogical innovation but also other tools or strategies, such as Improv, as long as they nourish positive changes in the educational context that answer teaching and learning factual needs.

LaCroix (2020) establishes that pedagogical innovation

> Is a process that reinvents teaching practices with the goal of better supporting student learning. If successful, this process will result in deeper learning and better learning outcomes for students, as they will be able to engage with curricular content in ways that are more impactful than traditional didactic methods of instruction (p.1)

Accordingly, Walder (as cited in LaCroix, 2020,) defines pedagogical innovation as "any new teaching practice that differs from the traditional lecture, with the purpose of improving learning" (p.2). Innovation in education is a concept that has been reviewed by

multiple authors, researchers, and teachers based on different teaching and learning contexts. It is not a fixed term and will continue to evolve in the same way that society, learners, and education will. It is possible to say that pedagogical and didactic innovation is a complex and challenging process that promotes constant educational updates to improve teaching and learning practices based on diverse contexts and populations.

All in all, it can be said that a Proposal of Pedagogical and Didactic Innovation is a course of action designed to introduce new prospects or relatively unresearched notions into the educational context due to their high potential to improve the teaching and learning processes and address specific needs. Teachers have a leading role here since they are at the forefront of education. It requires passion and interest due to the nature of the challenges that innovation in education requires. All things considered, the current project falls into the pedagogic and didactic innovation field because it comprises a critical reflection of the current educational circumstances to modify and improve them. Also, this proposal presents a desirable and valuable change in education that is opposed to traditional practices and procedures with the aim of a social transformation. The current proposal intends to reinvent teaching and learning practices by implementing Improv games driven by Drama techniques to develop and improve English Speaking skills; even though Drama has been widely used in the EFL context, it has not been explicitly focused on Improv, body training, and Speaking skills development. This proposal was devised to include inexperienced conceptions into the EFL context due to their probable potential to engage students in the development of Speaking skills.

The approach that best fits the current pedagogical proposal is the Communicative Language Teaching (CLT) approach originated in Britain. This approach emphasizes fundamental aspects of the language, which are the functional and the communicative

potential; those are the central core of the proposal due to the importance of realistic scenarios to strengthen confident and accurate oral production in the target language.

Curricular Vision

The curricular vision that supports the current pedagogical proposal is principally defined by the communicative approach as it looks to provide students with more space and opportunities to use the target language more functionally. Also, it implements its strategies and techniques to develop the four language skills within the content.

> It has a new focus on helping students to communicate in everyday situations, which is a core aspect of CLT, as well as aims to facilitate students in acquiring language skills that are suitable for them in a range of future jobs, to make the students aware of how significant English is. (Alharbi, 2020, p. 97)

In this proposal, students will be immersed in multiple communicative contexts where they should use the target language spontaneously in an oral way. Breen and Candlin (1980) highlight the importance of including the set of communicative skills within the curriculum as it should develop interpretations, expressions, and negotiations of meaning. These abilities are manifested through a set of skills in the language that the communicative approach tackles: Speaking, Listening, Reading, and Writing. “They are the means through which knowledge and abilities are translated into performance” (Breen & Candlin, 1980, p. 92). Even though the curriculum in the communicative approach is constructed based on the four English skills development, the current proposal is focused on Speaking skills. It is recognized the importance of all of them; still, the curriculum vision will be understood more specifically by Speaking to accomplish the purpose of the proposal.

The TLC foundations claim that EFL learners should learn the language by communicating it in meaningful contexts and situations, and that is the main reason why its

curricular vision supports the current pedagogical proposal. Authentic language usage and the EFL learners' engagement to acquire the target language and interact with others are standard-bearers in the curriculum for the current proposal.

Vision of Language

In this proposal, language is understood as a tool for learners to achieve suitable communication. Further, one of the fundamental characteristics of language is the creativity and uniqueness of individual sentences. Language has multiple purposes and functions. Richards (2006, p. 3) mentions three essential aspects considered in this current proposal. Firstly, language is used according to the setting and the participants; therefore, formal and informal speech is used in different situations, as well as, written and spoken communication. Secondly, language can be produced and understood in different types of texts. Thirdly, language has multiple communication strategies that allow people to maintain fluent communication. These aspects require the use of language according to setting, participants, types of texts, and strategies.

To that end, Language is the means within the CLT approach, and it is that way that it will apply in the current proposal. Through the Improv techniques implementation, EFL learners should be able to originally and independently use the target language. This proposal presents multiple contexts in which students will be involved for them to use and develop the English language skills necessary to communicate fluently and satisfactorily.

Vision of Learning

Learning is seen as the result of diverse processes that lead to using language to communicate real meaning successfully. There are six learning processes pointed out by Richards (2006, p. 4) that will be considered to understand the vision of learning in this proposal. First, there must be an interaction between the learner and the language users;

second, meaning is a collaborative creation; third, language creates meaningful and purposeful interactions; fourth, understanding arrives from the negotiation of meaning; fifth, learners should get feedback when they use the language and attend to it; sixth, there must be experimentation with different ways of saying things (Richards, 2006). Therefore, learning to communicate is a socialization process permeated by personal and socio-cultural attitudes, values, and emotions. What people choose to communicate about and how they communicate it is determined by the processes mentioned above, which determine how learning is understood and contemplated in this proposal. In light of this, communication cannot be neutral because it is entirely influenced by language users' ideas, concepts, attitudes, judgments, and feelings. Therefore, in the current proposal, learners will be engaged with the target language through Improv, in that way, they will carry out all the language learning processes by being able to use and refine perceptions, negotiating potential meanings found during the communication with the target language.

Vision of Classroom

Learners will be the center of the classroom in this proposal as the communicative approach frames it. Considering what the students already know and can do as communicators is essential for this proposal as they are the leading figure discovering how to learn and communicate with the target language. Students should constantly explore new ways of expressing themselves and disclosing other communication possibilities. Their own contributions, interpretations, and efforts are recognized as valid and valuable for the development of this proposal since learners, as language users, bring with them mixed abilities which are employed and enhanced in the communicative process.

The classroom in the current proposal is understood as a safe physical space where students can feel comfortable expressing, participating, and making mistakes. Also, the

classroom represents the area where there is always room for new ideas on class development, so students will have the role of monitors by observing and recognizing what they need to apply to advance in their learning, as well as by constructively and actively providing constructive feedback to their classmates.

Role of the teacher

Concerning the teacher's role, Breen and Candlin (1980) mention that teachers shall understand the purpose of language teaching as the advancement of the learner's communicative knowledge in the context of personal and social development. In this proposal, teachers' tasks within the EFL learning process arrange diverse roles that require their active, curious, analytical, and critical participation to carry out a pedagogical proposal as the current one to adapt it veraciously in the educational context reality. As the communicative approach states, teachers have multiple roles in this proposal, and the prominent role is as the facilitator of communication processes between students, activities, and texts. In this proposal, the teacher must encourage spontaneous communication and participation among the students and the different Improv games proposed. Secondary roles also derive from the primary ones due to the complexity of the dynamics that include Speaking skills and Improv principles. This proposal requires teachers to be organizers of resources, guides, researchers, and active learners too.

CHAPTER IV

PEDAGOGICAL INSTRUCTION

Proposal of pedagogical and didactic innovation

The objective of the current project is to design a didactic and pedagogical proposal based on Improv principles to enhance confidence and develop English Speaking skills in 10th-grade students. It consists of three cycles based on Improv principles, games, and dynamics taken from different authors, as well as personally experienced drama exercises that should be developed to gain courage when speaking in the target language. Also, some communicative approach elements will be used in specific sessions to create an active environment for students to speak in English as much as possible. Error-making and failures are completely positive and welcome throughout the current proposal.

Most of the activities require corporal movement, so they are explained step by step, and multiple videos that exemplify the interactions are shared. Variations on the topic, keywords, expressions, movements, etc. can and should be adapted when carrying on the proposal in the real context. The topics and the content developed in this proposal were based on primary English proficiency and curricular and students' communication needs comprising three (3) cycles with sixteen (16) sessions in total. As well, each session presents explicit Sub-Speaking skills along with improvisation dynamics.

It is noteworthy to state that even though this pedagogical and didactic innovation contains dynamics created by the composer of this proposal, most of the Improv games and exercises presented were adapted from different authors and sources where the dynamics are explained, described, and exemplified.

The first cycle is entitled ‘Time to explore’ and consists of three lesson plans for the first five weeks, which are sessions one to five. This cycle is planned to introduce students to

Improv dynamics and corporal awareness. The second cycle is entitled “Time to play” and consists of three lesson plans for the following six weeks of the proposal, sessions 6 to 11. This cycle will enhance more deeply speaking skills along with the Improv bases students obtained in the first cycle. Lastly, the third cycle is entitled ‘Time to engage and interact” and consists of the following five weeks of the proposal, which are sessions 12 to 16. This cycle is intended for students who are more independent with target language usage and have already experienced Improv techniques and speaking skills development.

Additionally, even though all lesson plans, resources, and materials are included in this document, a web resource was built up to provide teachers and students the possibility of access virtually to them. Therefore, teachers and students can visit the following web page where the current pedagogical innovative proposal is presented: https://dassisteaching.wixsite.com/fromimprovto

Table 1. Pedagogical and didactic innovation proposal cycles and their elements.

Cycle 1: Time to Explore				
Lesson Plan	**Objective**	**Suggested Language Content and Vocabulary**	**Improv games**	**Speaking skills**
For the joy of it **Session 1**	-To get familiar and comfortable with Improv	-Feeling and emotions -Self-introduction	-Ways of walking -Moving bodies	-Accuracy with words and pronunciation
I Failed¡ **Session 2 & 3**	-To recognize the type of context to interact appropriately	-Body take care -Accidents and diseases	-Jump association -Accepting circle -Standing statues -I failed¡	-Range of words and grammar
Spontaneous me **Session 4 & 5**	-To develop awareness about the conversation order	-City scenarios -Unblocking expressions	-Sitting statues -1,2,3¡ -Three things -Helping hands -I am a tree	-Turn taking skills
Cycle 2: Time to Play				
Lesson Plan	**Objective**	**Suggested Language Content and Vocabulary**	**Improv Games**	**Speaking skills**
Word machines	-To elaborate appropriate length answers based on the	-Parts of the house -Places description	-House, tenant, and earthquake -Word machines	-Relevant length

Session 6 & 7	type of situation	-Preposition of place -Giving directions	-20 Seconds -Three things	
Say yes **Session 8 & 9**	-To connect English speech while speaking	-Science and Environmental news -Weather -Climate change	-The huge boiler -Minimal stories -I sit on the grass -Circuits	-Fluency (1st time) -Connected Speech-chunks and its combinations
Say and … **Week 10 & 11**	-To take the initiative and manage a conversation by making and asking for responses.	-Social networking	-Pass the clap -What comes next? -Guess what happens next -Props Improv	-Responding and initiating
Cycle 3: Time to engage and interact				
Lesson Plan	**Objective**	**Suggested Language Content and Vocabulary**	**Improv Games**	**Speaking skills**
Play the game **Session 12 & 13**	-To connect speech and show active listening by using fillers while interacting.	-Sports -Video games	-Alphabet circle -It made me think -Speak in one voice	-Fillers usage
Hearkening **Session 14 & 15**	-To rephrase ideas and expressions by enhancing repair and repetition skills.	-Professions and occupations	-Famous last words -Concentration circle	-Repair and repetition
The Improvised word **Session 16**	-To use organized phrases when expressing orally using discourse markers.	-Social Events -Music -Concerts	-Scene to music -That sounds like a song -Dissociation	-Using discourse markers

Cycle 1: Time to Explore

This cycle of the pedagogical and didactic proposal will get students familiar with Improv activities and dynamics. It is divided into three (3) lesson plans based on initial Improv principles applied to developing Sub-Speaking skills.

The first lesson plan, named “For the joy of it,” has the objective of introducing students to theatre training and corporal awareness. Students should also introduce themselves and talk about feelings and emotions while paying attention to pronunciation and the accuracy of words.

The second lesson plan named “I Failed” has the objective of presenting to students one of the main principles of Improv, accepting failure and mistakes to improve and take advantage of them. Students will play more Improv games than in the first lesson, and based on them, they will learn about body self-care dynamics and talk about it while using an accurate range of words and grammar.

The third lesson plan, “Spontaneous me,” will work on the principle of spontaneity from Improv techniques. Students will experiment with body further training dynamics and will play new Improv games to develop turn-taking sub-Speaking skills. Students will also learn about Improv unblocking strategies, so they can feel more comfortable when improvising.

Cycle 2: Time to Play

This cycle of the pedagogical proposal has the main purpose of strengthening the knowledge about Improv principles and Sub-Speaking skills that students already have discovered in cycle one and potentiating them with new group work Improv experiences and

Sub-speaking skills strategies. It is divided into three (3) lesson plans of two sessions, as follows:

The first lesson plan, named “Word machines,” has the purpose of elaborating relevant length answers for different contexts. It is expected that students are more autonomous to propose and accept offers more confidently. Students should talk using basic vocabulary, such as giving directions and place descriptions but keeping the time to speak and previous knowledge of sub-speaking skills.

The second lesson plan, named “Say yes¡,” has the objective of introducing the Improv principle of acceptance. New strategies to accept offers while interacting orally with peers will be presented. At the same time, students will work on fluency by connecting speech with elision and catenation tools to express themselves about Climate change and environmental situations.

The third lesson plan named “Say and…” has the purpose of having students take the initiative to manage conversations by asking and providing responses. “Say and…” has to do with another important Improv principle, which requires participants not just to accept the offers but to accept them and potentiate them. Here, the Improv games focus on the importance and presence of others, the active listening to ask more questions or comment about information received during the Improv sessions.

Cycle 3: Time to Engage and Interact

This cycle of the pedagogical proposal has the objective of reinforcing Improv techniques usage and sub-speaking skills development. Students have worked on multiple exercises, guaranteeing a more confident and spontaneous language and body expression. This cycle has three (3) lesson plans that will work on final exercises, where students are required to

perform for more time, using more complex language structures, to accomplish Speaking confidence through Improv, as this proposal aims.

The first lesson plan, named “Play the game,” has the objective of boosting fluency by using fillers in natural conversations and learning to shadow native speakers with different accents. Students will play different Improv games requiring active participation and teamwork as they will start to provide feedback when finishing some exercises.

The second lesson plan, named “Hearkening,” has the objective of concentrating on another Improv principle which is the “here” and “now.” In Improv, there are different ways of listening; I used “hearkening,” referring to being very attentive and listening with attention to the other, the space, the body, and the ideas made and received while improvising. Students will also work on the Improv concept of “status” with vocabulary and contexts related to professions and occupations.

The third lesson plan, named “The improvised word,” will close the interventions of this pedagogical proposal. Its objective is to add discourse markers to the Improv exercises without forgetting previous principles and sub-speaking skills developed. The main topic will be music, and since it is expected that at this point students have multiple tools and knowledge to improvise and speak in English confidently, they will do a singing exercise to close the last session.

To sum up, each cycle will work on a specific Sub-speaking skill with the assistance of Improv games carefully selected for each purpose and topic. Additionally, since for Improv and Drama techniques, it is necessary to work on body awareness to act and perform appropriately, all cycles include corporal theatre training.

Thereupon, in the following section, lesson plans one and two from cycle 1 along with their corresponding resources to their development are included. To access lesson plan 3 of cycle 1 and lesson plans of cycles 2 and 3, together with the necessary materials for each session, go to the section Annexes on page 74 of this document.

INSTRUCTIONAL DESIGN

CYCLE 1: TIME TO EXPLORE

★ **Lesson Plan 1: For the Joy of it**

Session: 1 **Time:** 120 minutes	
Objective: -To train accuracy with words and pronunciation in English by getting familiar and comfortable with Improv.	
Contents: -Feeling and emotions -Self-introduction	**Improv games:** -Ways of walking -Moving bodies
Resources: -Drum. **(**Or any musical instrument if possible**)** -Classroom with a clean floor (wood floor or ground cover) -Postures flashcards	

Time	Stage	Procedures
20 min	Warm up	-Students will walk by the space in different directions. The teacher will encourage them to fill empty spaces with their bodies when walking and the walking rhythm will be marked with a drum or any other instrument. *The teacher should walk in the space with the students while she or he provides the instructions: *-Let's walk in the space. Remember to fill out any empty space in the classroom.* *-Change directions every time you want to.* *-Keep your eyes open to see where you want to go and to know where are your classmates. Do not look at the floor.* *-Remember to breathe naturally.* *-Follow the rhythm of the drum.* -Then, four different ways of walking will be shown and will be associated with keywords. Thus, *Stomping, Side-kick, Pigeon toes, and Cross-stomp* (**Annex 1**) ways of walking will be presented for students to perform the type of walking according to the keyword and the drum rhythm. *Students will be organized in a big circle. In the middle of it, the teacher will let students know that they will continue to walk in the space but with specific ways of walking.

		-*This is stomping.* Once the teacher shows this way of walking, the students should repeat the movement moving to one side of the circle. As well, the teacher can accompany students to motivate them to perform the way of walking introduced. -*This is the side-kick way of walking.* -*This is pigeon toes.* -*The last one is cross-stomp.* *Since the students were doing the ways of walking in the circle, they will go back to walking in the space, filling empty spaces and changing directions. The teacher will mention randomly any of the ways of walking presented and will continue to use the drum to establish the speed of walking. -*Let's continue to walk.* -*Pay attention to the sound of the drum.* -*Cross-stomp.* -*Pigeon toes.* *The teacher should exaggerate the movements for students to perform them in the best possible way. -Gradually, the teacher will present feelings and emotions vocabulary related to body postures (**Annex 2**). Here, the teacher will stop playing the drum to call students' attention. -There is a specific body posture for each posture. The teacher can say the feeling or emotion first and then show how it is represented in the current exercise. -For instance, *when I say 'SAD', you will stop in this posture. When I say 'ANGRY', you will do this posture. Let's practice, 'SAD', 'ANGRY',* and so on. -Once all postures are presented and practiced, students will continue to walk in the space according to the rhythm of the drum and the ways of walking. -Once the teacher mentions a feeling or emotion, students should stop, represent the posture with their body for 5 seconds and continue to walk in the space. The teacher can do the first movements along with the students to motivate them and help them to remember the posture.
25 min	Activity 1	-Students will be instructed to walk and stop at any time. The teacher will walk in the space with the students to exemplify this exercise. The teacher will let students know that they just have to walk in the space and stop at any point for some seconds performing

		any of the postures about a feeling or an emotion. Then, they should continue to walk in another direction. -When students show independence walking and stopping, the teacher will introduce new instructions. *-Now, while we continue walking in the space, filling empty spaces, we must be very attentive to our classmates.* *-Anyone of you will stop, represent a posture, and mention the feeling or emotion.* *-When that happens, we all will freeze as fast as possible and we have to repeat the same posture that the classmate showed.* *-We should not repeat the same emotion or feeling presented just before.* -When most of the students have presented a posture, the dynamic will vary: *-We will repeat the exercise but this time we will not mention the posture name.* *-I will say the name of one of you randomly, and the student that I called out, will say what posture is being presented using any of these structures.* (**Annex 3)**. For instance: ***He is feeling + emotion*** ***He feels + emotion.*** -For students to use the sentence structures, the teacher will ask students to do any of the postures. The teacher will create sentences taking as examples some of the students. The teacher will provide at least two examples per subject. -If there are two or more students presenting the 'UNSURE' posture, the teacher will present the posture with his/her body and will point out to them saying, ***We are unsure***. It is important to emphasize the word 'WE' to recognize who are we talking about. -In the same way, the teacher will point out to just one student saying, **"he is feeling jealous" or "he feels jealous".** There must be always emphasis on the subject of the sentence for students to identify it and use it in the creation of their own sentences. -Continuing with the dynamic and adding variations, in this case, students should select one of their classmates and state his/her emotion or feeling using the right sentence structure. -Lastly, students will be divided into two groups. The first half of the group should freeze in the posture they prefer and the rest of the

		students should stand next to one of their classmates, represent the same posture, and state the feeling or emotion using the right structure with the subject **'WE´**. This last dynamic can be repeated a couple of times changing partners always. -Students will maintain the last partner they worked with in this exercise for the next activity.
35 min	Activity 2	-In pairs, they will practice the *'Moving Bodies'* improv activity **(Annex 4)** to introduce themselves to their classmates. -For this, students will use and practice different expressions related to self-introduction. The teacher will present the structure of the expressions to the students and will clarify the category since students should use them to greet, provide personal information and express their mood. (**Annex 5**) -*To greet, we can use any of these expressions: 'Hello there', 'Hi there', 'Hello everyone'. We can add, 'How are things?'* The teacher can change the tone of the voice to catch students' attention. Also, the tone can represent a feeling or emotion. -After each structure is presented, the teacher should make sure students are producing the expressions on their own in the pairs they are working on. The teacher can use the following expressions for this and he or she can provide examples with some students: -*Let's greet each other. Hello there¡* -*Let's talk about our mood. I am feeling nervous, what about you?* -*Let's introduce ourselves, My name is Daniela and I am 26 years old.* -The teacher will explain the game, showing examples of how students can move their classmates. -After students have practiced using the expressions in the game, they will continue to play in bigger groups. The teacher will ask students to get together with another group to form groups of 4. -For this, students will provide examples by using the expressions with one of the groups. Once students have practiced in their groups, they will present the game in groups in front of the rest of the class. -If possible, students can play the game changing the members of the group.
10 min	Wrap-up	-The teacher will guide the first breathing session. For this, the teacher will ask students to sit in a comfortable position and follow

		the instructions. -This exercise will lead students to; one, reflect on how they felt improvising, possibly for the first time; two, recall the expressions that were produced; and three, how accurate the pronunciation and the vocabulary used in their participation were. **(Annex 6).**

Annexes:

Annex 1. Ways of walking. Stomping (Laney Wagner, 2012, 0:02). Link here.



- Side-kick (Laney Wagner, 2012, 1:03). Link here.



- Pigeon toes (Laney Wagner, 2012, 0:32). Link here.



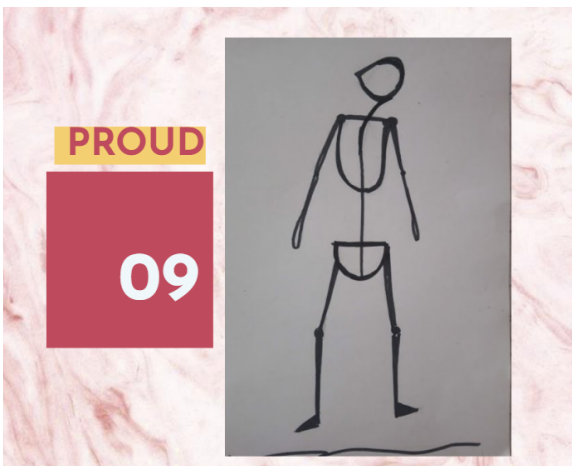
- Cross-stomp (Laney Wagner, 2012, 2:12). Link here.



Annex 2. Feeling and emotions body postures. Link here



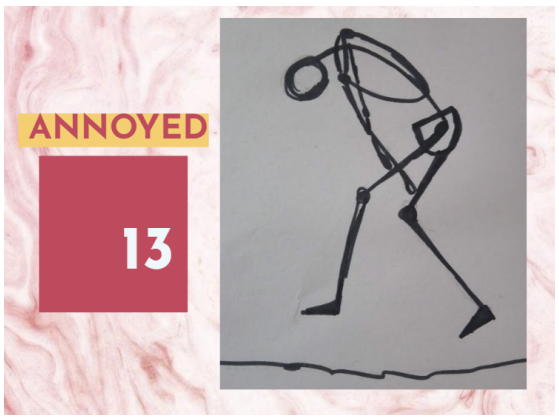


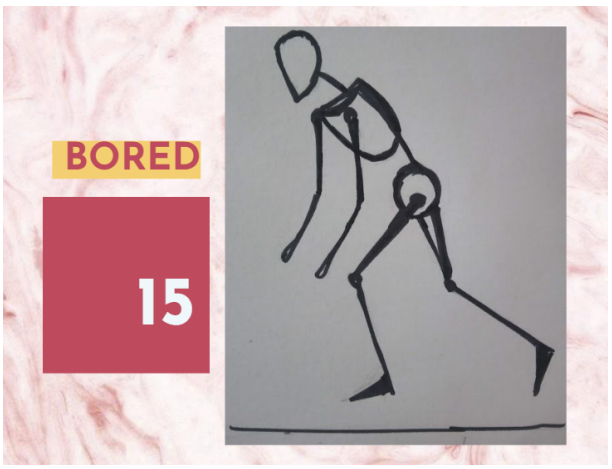






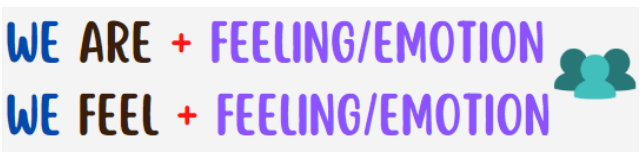


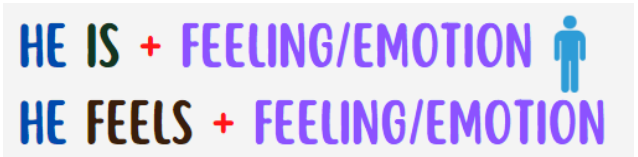


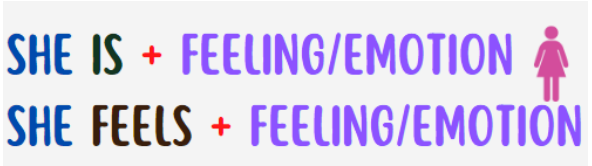


Annex 3. Sentences structures

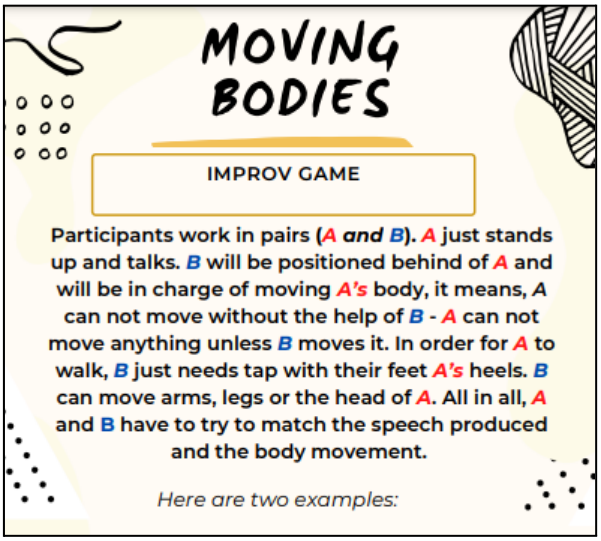








Annex 4. Moving bodies Improv game explanation (Splash Games, 2020).



-Video example (Splash Games, 2020). Link here.



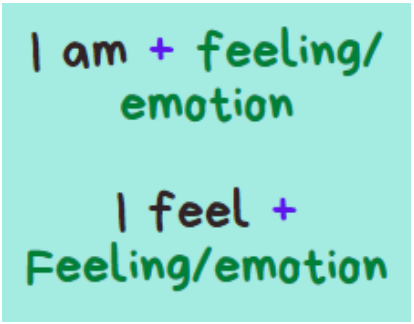
-Video example (emokittykat211, 2012). Link here.



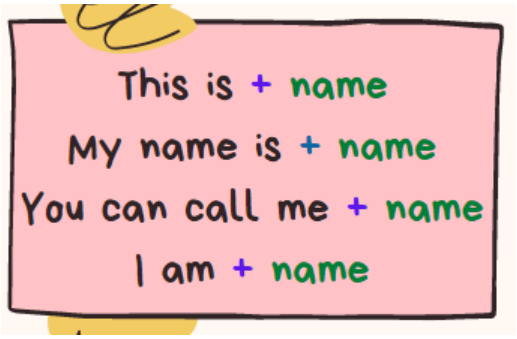
Annex 5. Self-introduction expressions

-Greetings



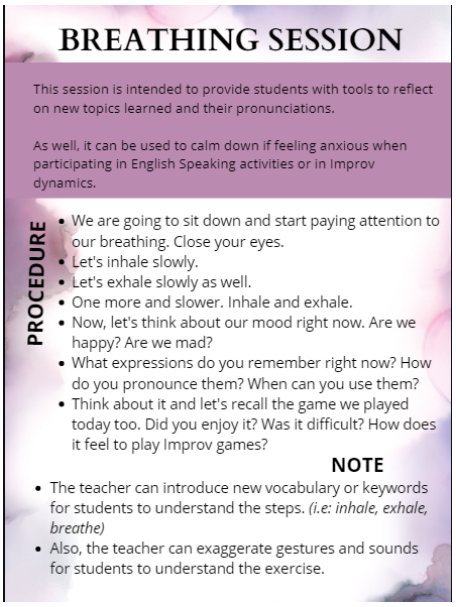


-Personal information:





Annex 6. First breathing session. Link here.



BREATHING SESSION

This session is intended to provide students with tools to reflect on new topics learned and their pronunciations.

As well, it can be used to calm down if feeling anxious when participating in English Speaking activities or in Improv dynamics.

PROCEDURE

- We are going to sit down and start paying attention to our breathing. Close your eyes.
- Let's inhale slowly.
- Let's exhale slowly as well.
- One more and slower. Inhale and exhale.
- Now, let's think about our mood right now. Are we happy? Are we mad?
- What expressions do you remember right now? How do you pronounce them? When can you use them?
- Think about it and let's recall the game we played today too. Did you enjoy it? Was it difficult? How does it feel to play Improv games?

NOTE

- The teacher can introduce new vocabulary or keywords for students to understand the steps. *(i.e: inhale, exhale, breathe)*
- Also, the teacher can exaggerate gestures and sounds for students to understand the exercise.

★ **Lesson Plan 2: I Failed¡**

Session: 2 and 3 **Time:** 120 minutes per session	
Objective: -To interact in different contexts using an appropriate range of words and grammar.	
Contents: -Body take care -Accidents and diseases	**Improv games:** -Jump association -Facial warm-up -Accepting circle -Standing statues -Labialization -I failed¡
Resources: -Joint mobility warm-up routine guide -Association workshop -Sports injuries and conversation expressions -Voice warm-up workshop -Slogan by stories aid	

Session 1		
Time	**Stage**	**Procedures**
30 min	Warm-up	-Students will walk through the space following instructions about filling out empty spaces as in the first session. Body parts vocabulary will be introduced while the teacher guides a joint mobility warm-up **(Annex 1).** For this, the teacher will walk in the space with the students and will mention each exercise proposed on the joint mobility warm-up, moving his/ her body according to the instructions. The teacher will recall parts of the body for students to do the exercise related. -Then, the teacher will mention sports conversations and injury expressions **(Annex 2).** Students will be instructed to jump and point to the body part every time a sentence related to the body parts is mentioned: *-Now, while you are walking, I will mention expressions related to sports and injuries caused by them. Within this information, we will locate the vocabulary we used to warm up, so every time you listen to a part of the body, you should stop where you are and jump once* (the teacher should recreate the actions while explaining them*). Then, just continue to walk and continue paying attention to the*

		expressions. -Once the exercise turns easy for the students, they will make a circle, and each student will say one of the expressions, emphasizing the words related to body parts. At the same time, classmates will do one of the joint mobility exercises. -For this, the teacher will review the expression list with the students. They can read first and practice first if they want to clarify the pronunciation or meaning. The teacher can also participate by providing initial examples of what's expected. *-I feel pain when lowering my arm.* *-I have a stomach ache* Every time an expression is mentioned, the teacher should look at the students and if she or she considered it necessary, can help them by performing the movement.
30 min	Activity 1	-Students are organized to sit in a circle. They will be guided to do a facial and corporal massage. **(Annex 3).** For this, the teacher will be sitting down with students each time that an instruction is given, the teacher should exaggerate movements and repeat words related to the parts of the body and face. For instance: *-Let's squeeze your legs. What can happen if a sportsperson has an injury?* *-Let's squeeze your arms. What injuries can occur in our arms?* *-Let's continue with the muscles of our faces. Let's move our lips, smile¡ now be sad, very sad. Close and open your eyes.* -Once students recognize most parts of the face and the body, they will classify some patients based on a disease or accident. The teacher will provide examples first by mentioning some symptoms and making questions to the students: *-I have a headache.* *-I hurt my leg playing football.* -Also the teacher can ask for some symptoms and reply with probing questions or recommendations. *-Let's think about a symptom*. I will count to 30 and once I finished, you will say aloud the symptom you thought of. *- ... 28, 29, ...30.* (The teacher will repeat some of them) *-Umm for leg pain the best thing is to rest.* -The circle will be divided in two, so one half will be patients and

		the other half doctors, then they can change roles. They will be guided by an association workshop **(Annex 4)**
30 min	Activity 2	-After reviewing the expressions, students will be guided to play the *Accepting circle improv game* **(Annex 5).** For this, students will stand up and enumerate themselves first. -The teacher will recall the expressions with the students and will ask them about possible gestures they would do if they had that injury or pain. Then, the teacher will the students know that they will play the current Improv game using new gestures every time. -By numbers, each one will state he/she has an accident or disease. Likewise, by numbers, one of the students will provide a possible solution.
30 min	Wrap up	-To close, the teacher will guide a breathing exercise based on the box technique. **(Annex 6)**
Session 2		
Time	**Stage**	**Procedures**
30 min	Warm up	-In a circle, students will warm up the body and articulations as in the previous session. The teacher will ask students if they remember how to warm up their bodies, which expressions are used, and which movements too for them to start warming up. -The teacher can also ask direct questions to encourage students' participation: *-How can I warm up my legs?* *- When I do this movement what am I warming up?* (Making circles with the wrists) -Then, each student will choose a place in the room. *Standing statues' acting Technique* will be carried out using key expressions from injuries, solutions, and preventions **(Annex 7).** Students should be able to recognize and associate with them. -The teacher will start by explaining the keywords shown in annex 7. Students will have some time to recall the expressions, their pronunciation, and their meaning. -While the teacher explains the adapted acting technique, he/she will provide examples and will ask students to repeat them, so that once the teacher continues with the dynamic, students know how to move and what to say.

25 min	Activity 1	-Students will be organized in a circle again and the teacher will introduce students to labialization and emphasize exercises to speak in English. Then, the teacher will use the voice workshop. **(Annex 8)** -The teacher will do the steps shown in the workshop with the students, exaggerating sounds and movements to ensure that students can follow the instructions correctly. -In groups of 4, students will receive a short dialogue **(Annex 9)**. Even though it is the same dialogue, each one will have different words underlined. Students will practice the emphasis and labialization with the dialogue. -The teacher will read the dialogue first and will ask students for words they understood, some of these words will be used by the teacher to show what is expected to be done in the groups. -Lastly, students will choose a role between instructor or apprentice to continue to the next activity.
35 min	Activity 2	-In pairs, students will play the improv game *Slogan by stories* **(Annex 10)**, using third-person structured sentences. They will follow the role chosen before. -The teacher will share the three slogans for the current activity: *-What if I'm talking to some and he suddenly tells me: It is not like that. What would you think of that?* *-Now, what if I propose something very interesting to someone and he or she says: Yes, but…?* The teacher will encourage students to participate in sharing their thoughts. As well, new vocabulary will be clarified in terms of pronunciation and meaning. Lastly, the teacher will explain the last slogan, *Actions*. *-What does the word actions mean? What is an action?* *-You are right¡* *-Tell more examples of actions you know, don't think too much, you say what comes to your mind.* *-Great.* -After having clarified the three slogans *(It is not like that, Yes, but …, and Actions)*. Students will be divided into two groups based on the role chosen before, apprentices and instructors., and each student will receive a visual aid **(Annex 11)** that contains the required vocabulary to play the game.

		-Each part of the aid will be explained. Students should participate by reading and answering general questions that the teacher should ask to understand the content of the aid: *-We have different actions in this aid. Let's take a look at the subjects.* *-Let's see now the content and places section at the bottom of the page. Which other context can add to this section?* *-Now let's practice. We can start by saying any of the sentences in the complement section; for example, She goes to the gym. And now we can use one of the slogans. which one do you want to use now?* *-Actions? Yes, but? It is not like that? (And so on)* -Then, students will play the game in pairs. Variations can be added based on how students feel using the three slogans chosen for this activity.
30 min	Wrap-up	-Students will be organized in a circle. The teacher will start by asking how students felt after having used the target language with Improv games. As well, the teacher will introduce failing as an important aspect of these activities and the following sessions and activities. *-Have you ever felt that you have failed?* *-It is good to fail? it is bad? none of them?* *-Well, today we will recognize failing as something very important for us.* -Then, in circles, *I failed* improv activity **(Annex 12)** will be carried out. and students will close the session by guiding the relaxing activity based on what they learned.

CHAPTER V: IMPLICATIONS AND CONCLUSIONS

The current innovative pedagogical proposal is thought to develop Speaking skills and confidence when speaking in English through the implementation of Improv techniques within the classroom. This chapter presents the implications and limitations that could result from carrying out this project, as well as suggestions and conclusions based on the creation of the project.

Conclusions and Implications

Bringing Improv to the EFL context is a demanding venture that comprises active participation from all the school community parties. This participation must include their critical perspectives, feedback, and support to implement the current proposal and adequately adjust it to the school community's different situations, conditions, and contexts. This proposal's implications influence the prevailing circumstances and environment concerning the educational community and public schools' infrastructure, as well as the teachers' and students' conceptions.

First, for the entire educational community, it is necessary to understand education and arts on the same path. Language Teaching and Learning could be potentiated through theater and Improv techniques if the school community has different educational perspectives about language that allow them to explore uncommon dynamics where all participants are engaged. Thus, the educational system should focus more on the educational community's comprehension and context to use accurate tools from different artistic areas in the classroom, such as Improv techniques. Also, traditional specific practices usually carried out by the school community should be reconsidered; otherwise, there will not be coherence with Improv and art principles, as this pedagogical proposal requests.

Second, the infrastructure of public schools in Bogota is not equipped to maintain Improv classes. It is necessary to have a comfortable space with less than forty students per classroom for Improv training or additional performing arts practice. Students can be more focused in a classroom where they do not hear the outside noise. The institution has to integrate the different art expressions and other knowledge fields that students have into the curriculum; some activities are already encouraging that, such as *The Song Festival*, but there are several other interests of students (not merely regarding arts) that are being ignored or not being perceived as relevant in the school.

Third, teachers have an essential role in this project since they must adapt the current proposal to the context needs. To do that, teachers must be willing to explore and investigate not only in theater and Improv games but also about the body (stretch, warm-up, etc.). Thus, teachers should first conduct a diagnostic with the population to recognize the real contexts and adjust the pedagogical proposal to the students' factual needs. These needs can be related to different aspects: language skills, group work, communication, or even local problems that students should tackle through the agency of quality education.

Fourth, the main requirement from students in this proposal is to listen to their classmates because Improv implies accepting the offer, which means accepting ideas from peers and making them valuable. Students should not think about the teacher as a control figure but as a facilitator that will help them to improve their communicative skills in the target language, for instance. It is known that the traditional educational system teaches students to receive a grade for their performance; however, that will not be possible to achieve with this project. Therefore, students should be committed to participating and not expecting regular English classes. For many students, Improv techniques may be seen as very complex tasks if they perceive themselves as shy or with low arts qualifications. Still, this

proposal was developed keeping those perspectives in mind, so students just have to participate.

Gathering the above points together, the current educational system conceptions and practices must be re-established to implement this innovative pedagogical proposal. The school community, the institution, the teachers, and the students have an essential role that can not be disregarded since they are strongly related and complement others participants' encouragement. This proposal presents an educational challenge because it integrates language education with Improv principles which imply changes and cooperation from the entire school community.

Limitations

The limitations of this innovative pedagogical proposal rely on the impossibility of implementing the project. This proposal started to be shaped during the COVID-19 pandemic, and the social and cultural conditions had to change to adapt them to physical presence after that situation. In education and Improv (theater) training, the context is still readjusting after two years of entirely remote interaction. At this time, students and teachers are getting used to “new” dynamics and recalling the ones they already knew regarding social interaction.

Additionally, even though there are multiple investigations, materials, and organizations that support theater training, there is not the same for Improv techniques training. Even though they seem very similar, Improv has specific principles and training approaches that English teachers may not know or have developed. To obtain this type of knowledge and properly adapt it to an ESL context, English teachers have to actively explore Improv and, if possible, train as improvisers, which may be seen as difficult to carry out this

project due to the lack of Improv training classes offers and what taking a course may imply for teachers in terms of time, money, schedule, etc.

Lastly, the internet offers great material about Improv. Still, many of the dynamics and games learned in real theater classes are not yet exemplified or explained on the internet. That makes it more difficult to explain how some activities during the lesson should be developed in real educational contexts with the students. This limitation might be addressed with more time to create self-material about teaching English with Improv techniques.

Further research

The current pedagogical proposal requires further research, such as an action-research study to provide feasible results and data about improving Speaking skills through implementing Improv techniques. In this case, Improv was thought to be implemented and focused on developing Speaking confidence, so students should be encouraged to use the principles of improvisation specifically to express themselves comfortably when speaking. However, due to the multiple areas and fields, these theater techniques can grasp, further investigations can provide more insight into possible results related to other domains and skills, not explicitly about Speaking skills development.

Additionally, further investigations on this matter can have a different focal point, the body. Although this project included ample body awareness and training, other art approaches strive for body training in a more complete or integrative way; such as the Physical theater. I do consider it worthy of exploring in a deeper way English language teaching and learning in relation to the body, as it can represent the “here” and “now” that is missing, at least, in English language educational dynamics.

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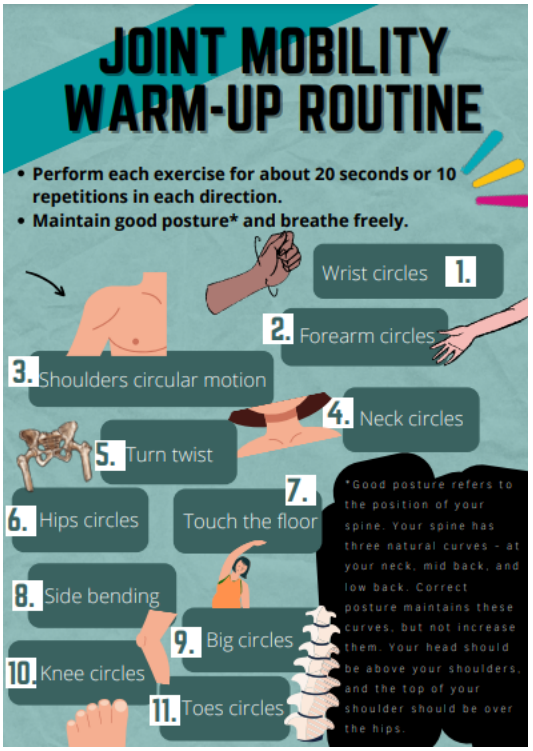
ANNEXES

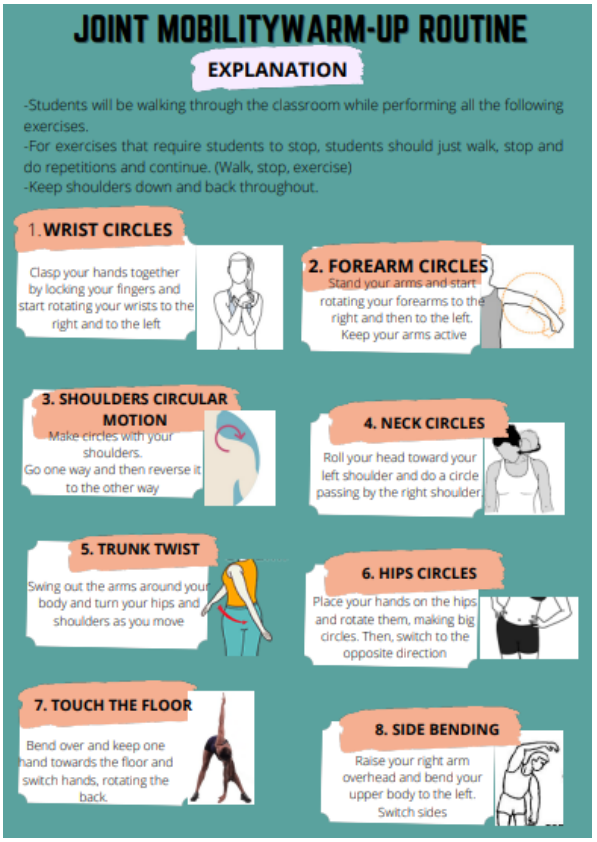
CYCLE 1: TIME TO EXPLORE

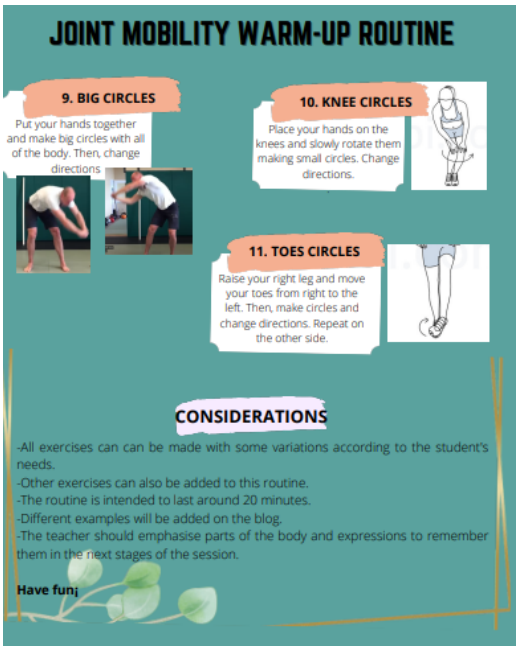
Annexes Lesson Plan 2: I Failed

- **Session 1:**

1. Annex 1. Joint mobility warm-up routine. Link here.







2. Annex 2. Sports conversation and injury expressions (Basic English Speaking, 2020). Link here.



Video example (WatchMojo.com, 2017). Link here.



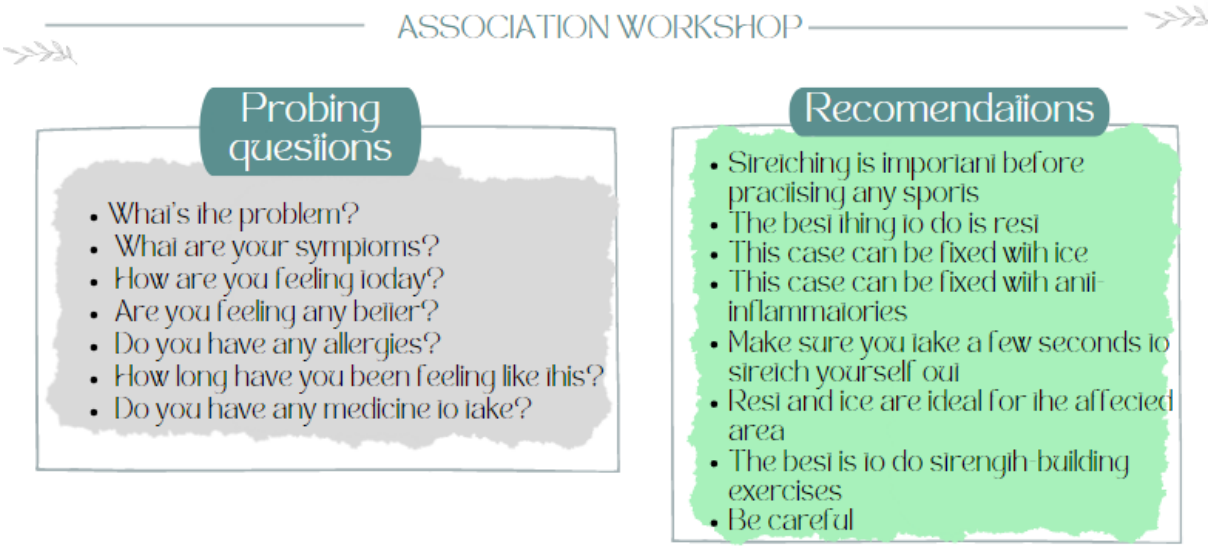
-Sports conversation examples (Basic English Speaking, 2020). Link here.



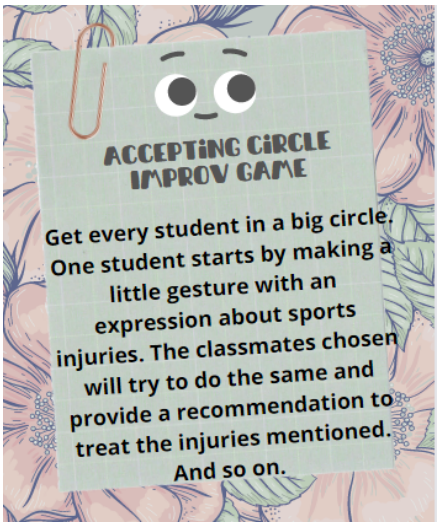
3. Annex 3. Facial and corporal massage (Herts Inclusive Theatre, 2020). Link here.

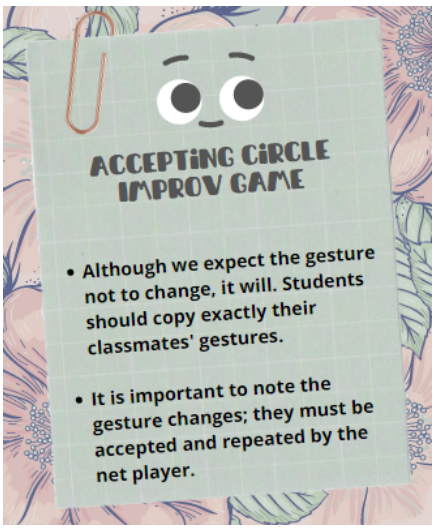


4. Annex 4. Association workshop. Link here.



5. Annex 5. Accepting circle Improv game (Improv Encyclopedia, n. d.). Link here.





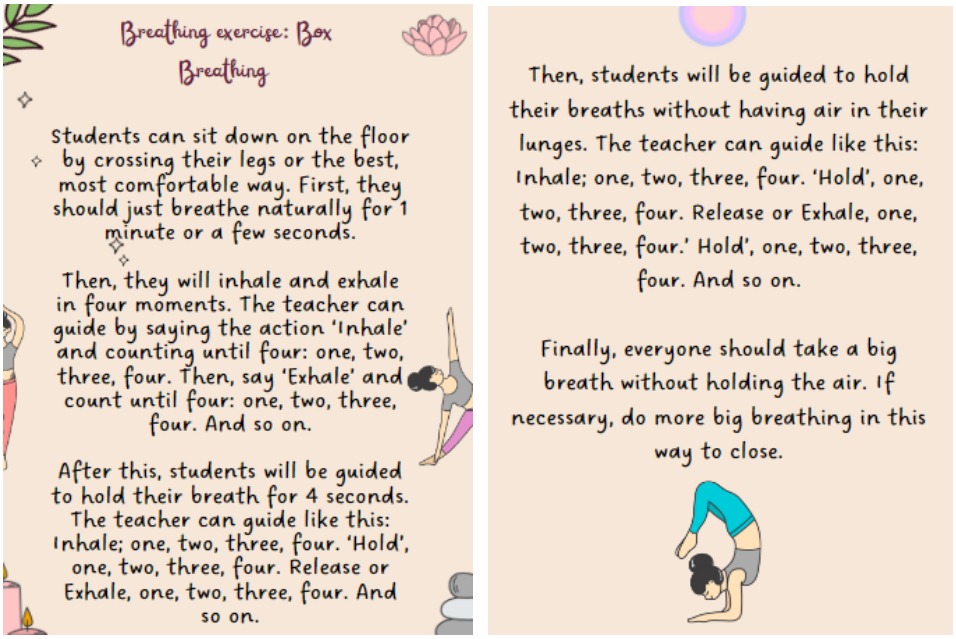
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-Improv encyclopedia. (Improv Encyclopedia, n. d.). Link here.

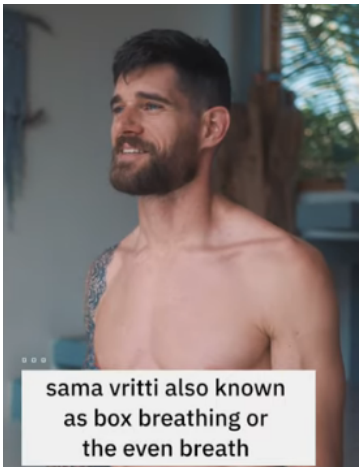
-Accepting circle video example (Mr. Shipley's Drama Class Warmups, 2013). Link here.



6. Annex 6. Breathing exercise. Box breathing (Breathe and Flow, 2022). Link here



-Video Example (Breathe and Flow, 2022). Link here.

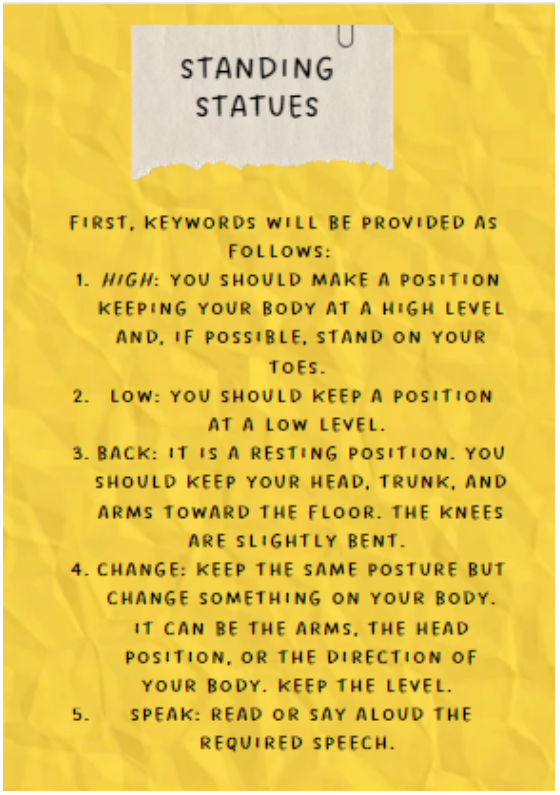


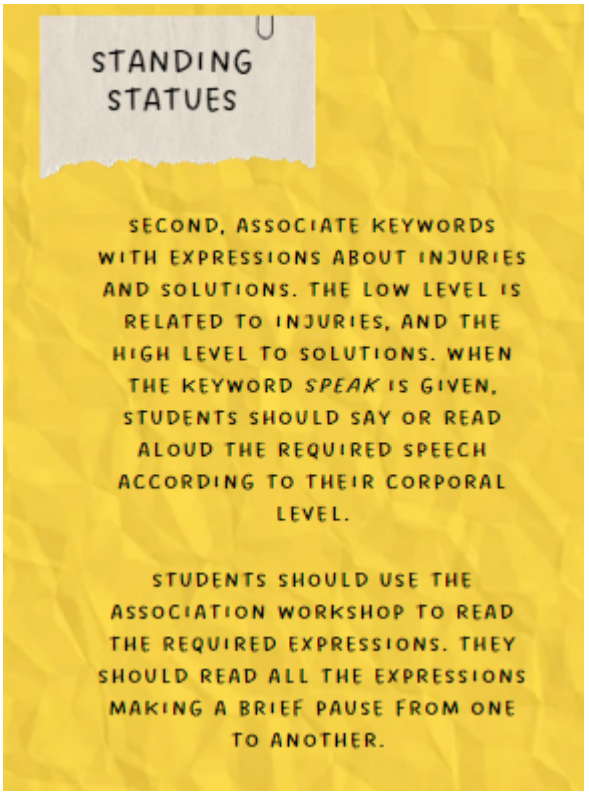
-Video example (Pooky Knightsmith Mental Health, 2017). Link here.



Session two:

7. Annex 7. Standing statues' activity (Laney Wagner, 2012). Link here.

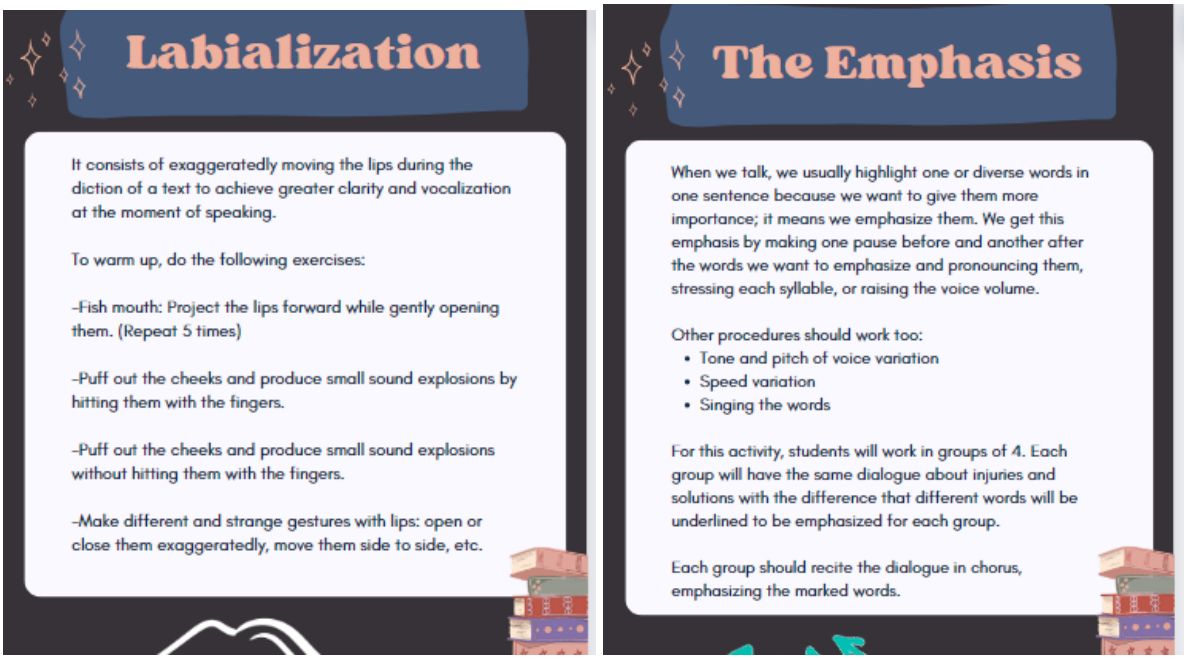




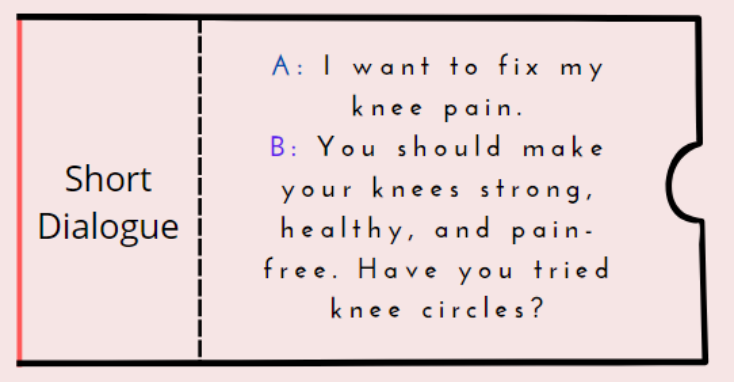
Video example (Laney Wagner, 2012). Link here.



8. Annex 8. Voice workshop Labialize and emphasize (Motos et al., 2008). Link here



9. Annex 9. Short Dialogue. Link here.



10. Annex 10. Slogan by stories Improv game (Galvan, 2015, pp. 52-54)**.** Link here.

Slogan by Stories

There are five slogans to continue improv conversations. These slogans should be used when starting each participation. To do this activity, there should be 4 to 6 volunteers at the front of the class, and the rest of the classmates can sit. The volunteers will improvise a short story in a given context. The slogans are:

- *It is not like that.* The first volunteer starts the story, and the next continues the same story starting with the slogan *'It is not like that.'* And so on.
- *Yes, but.* The first volunteer starts the story, and the next continues the same story starting with the slogan *'Yes, but.'* And so on. (The usage of but here must be intended to provide another option or information, not block the impro exercise.)
- *Actions.* The story will be made of short sentences with a verb that implies action. Each sentence should have a pause between the others. Each volunteer will say around 3-4 sentences; the next participant will continue the story, and so on.
- *Description.* Description and actions should be taken out from the stories. Volunteers should provide all the details about the situation.
- *It is like that because...* Here, each volunteer explains the reason for the last fact mentioned by the previous member.

For each exercise, the teacher should provide a starting point or example so that students can continue on their own.

For the current session, just the first three slogans will be used. Students will have aids that help them to improvise with the target language.

11. Annex 11. Visual aid to playing the Slogan by stories Improv game:

SLOGAN BY STORIES

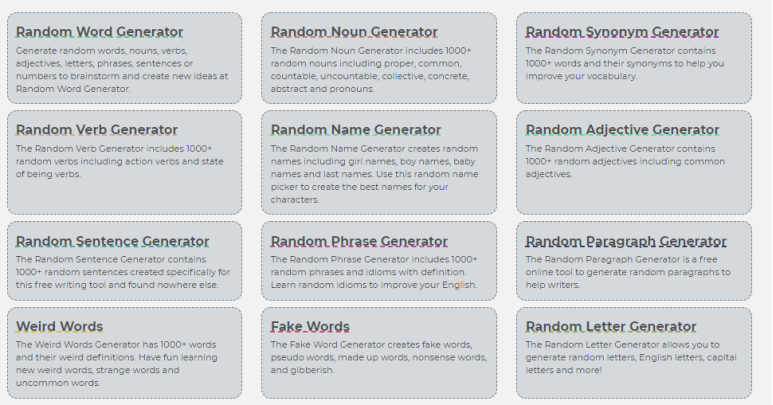
subject	Verbs	Complement
He She Name	**Present** (Add -s, -es, -oes) -Goes -Watches -Thinks -Kisses **Past** **-Regular** (Add -ed, -d) -Watched -Kissed -Played **-Irregular** Went Thought	**Where** She goes **to the museum** / He watches a film **at the cinema** **When** She goes to the museum **in the afternoon** **What** Kase thought **about his thesis statement** during all day **Why** Lori cooked pasta **because it is easy for her** **How** Lori cooked pasta **using a lot of weird ingredients** **Whom** Sophia played volleyball **with his brother**

Contexts and places
-A coffee shop -A gym -A park -A shopping centre

SLOGAN BY STORIES

It is not like that	Yes, but	Actions
Change the story by adding something different to what the previous partner just said. Start by saying *it is not like that*, and then add your contribution; for instance, if your partner says a girl was running because she was late, you may add: *-It is not like that; she was running because she saw someone she knew.* Or *-It is not like that, she was walking. Her dog was running.*	Continue the story starting with the expression *Yes, but.* You can add more information and details to what was said before or clarify or emphasise previous information. For instance, one classmate can start by saying: *he woke up to clean the house and cook breakfast.* You may add: *-Yes, but he first played some music and danced in the bedroom.* Or *-Yes, but his dad had already made breakfast and cleaned the house.*	Continue the story with short sentences and pause between all of them. Verbs within the sentences should imply actions. For instance, one partner can start by saying: *He sleeps in the living room (pause), his cat sleeps in the bedroom (The dog wants to eat something (pause).* You can add: *The dog goes to the kitchen (pause) The dog finds the cat's food (pause) He does not like it.* Or *It is late at night (pause) a neighbour knocks (pause), The dog barks (pause) Nobody opens the door.*

-Random Phrase Generator (n.d. *Random Phrase generator*). Link here.



12. Annex 12. I failed¡ Improv game

Improv games tackle the fear of failure. This is a simple game in which students are in a big circle, and by turns, they will say aloud *'I failed¡*,' raising their hands to the sky.
They should use the emphasis and labialization tips they already know.

-Video example, I Failed, (Stark Insider, 2014, 3:10:00). Link here.



CYCLE 1

★ Lesson Plan 3: Spontaneous me

Session: 4 and 5 **Time:** 120 minutes per session	
Objective: -To develop awareness about the conversation order using turn-taking skills.	
Contents: -City scenarios	**Improv games:** -Sitting statues

-Unlocking expressions	-1,2,3¡ -Three things -Helping hands -I am a tree
Resources: -Ambient sounds -Board -City scenarios documents	

Session 1		
Time	**Stage**	**Procedures**
30 min	Warm-up	-In pairs, Students start by playing *1,2,3* Improv Game **(Annex 1)**. First just with numbers, then replacing numbers by movements: Clap, stomp, and wiggle. -Once students feel comfortable, the teacher will provide new instructions. -Every time students feel lost, they should get down on the floor and then start over.
30 min	Activity 1	-In a circle, students will sit down, and the teacher will introduce scenarios and activities done in 4 different contexts using ambient sounds; such in a library, in a park, in a market, in a school, and in a museum. **(Annex 2)** -The teacher can use these types of questions to talk about these contexts: -In which place do you hear this sound? *-What can you do at this place?* *-Can you read a book at the park?* *-Where else can you do this?* *-What else can we do at the library?* *-What are the people doing here?* -Students can answer based on some of the images **(Annex 3).** The teacher will encourage students to participate using the following structures so that they can create sentences on their own: *-At + <u>place</u> + you can + <u>Verb</u> + Complement* *-At the park, you can buy ice cream* -New vocabulary will be clarified and written on the board.

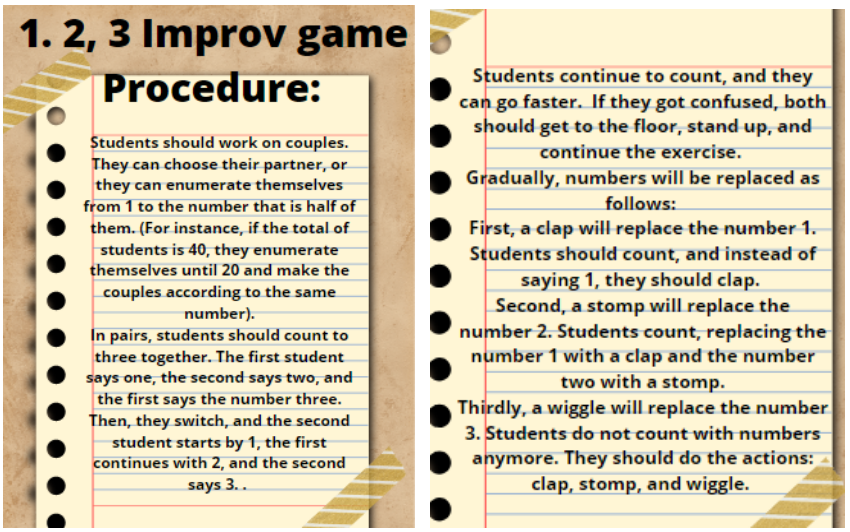
		-Lastly, randomly, one of the students will say a name, and another student will say a place. With this information, the student called by the first classmate will say what he/she can do there. -For this, the teacher will let students know that they will talk about what can be done in these scenarios by creating the sentences together. *-I will start calling one of you and the student that I called will say a place.* *-Then, I called for another student and the second person that I called will state what can be done in the place that the classmate just said.*
30 min	Activity 2	-In a circle, students will play the *Three Things* Improv game recalling familiar scenarios **(Annex 4)**. Variations will be provided while students get familiar with the game. -The teacher can recall the Improv principles about failing to reinforce that students are welcome to use hesitation devices to hold their turn and pause to think at any time. -Also, students should use the following structure expression: *Three things you can + <u>verb</u> + at the + <u>place.</u>* The teacher will provide some examples previous to playing the Improv game: *-Let's think about places. Tell me the places you think about.* *-Okay, so we can say, for example, Three things you can do at a restaurant.* *-Now let's think about actions we can do there, ready?. Okay, tell me the actions.* *-Very good, eat, talk, drink coffee.*
30 min	Wrap up	-The teacher and students will do the relaxing exercise using the ambient sounds. All students should talk to guide the exercise **(Annex 5)**
Session 2		
Time	**Stage**	**Procedures**
30 min	Warm up	-Students will start by walking around the space while ambient sounds about a park are played. The teacher will recall the previous exercises and instructions about filling out empty spaces and keeping a good posture.

		-Then, the teacher will guide students to play the *I am a tree* improv game **(Annex 6).** For this, the teacher will introduce the context by asking what came to the students' minds while they were listening to the ambient sound. New words will be clarified to play the Improv game.
30 min	Activity 1	-Students will be organized in a circle or free in the space. It is just important that everyone is located in a spot where they can see and listen fine. -The teacher will ask students about their perception regarding Improv games within the classroom and based on that, he/she will introduce Improv principles for moments when they can feel stuck or blocked when interacting in English. -Keywords and expressions to call for ideas when students feel stuck or blocked will be presented. As well, the importance of blocking in Improv will be explained. **(Annex 7)** -The teacher will explain when and how to use unblocking words and expressions.
30 min	Activity 2	-*Helping hands* improv game **(Annex 8)** in a restaurant scenario will be played. *-Let's think about a specific scenario. A restaurant.* *-What can we do at a restaurant? A lot of things, right?* *-What expressions can we use when we are eating at a restaurant?* *-What expressions can we use if we are the ones working at that restaurant?* *-What if we are the chefs in the restaurant?* -The teacher will encourage students to participate and share their ideas. Meaning and pronunciation will be clarified. Also, students will choose two roles in the restaurant to play the game in groups of 4. -Students will interject and elicit interjections in this scenario. For this, the teacher will recall the examples of expressions and words that studnets can use when feeling blocked improvising. -Variations will be given once students feel comfortable with initial instructions.
30 min	Wrap up	-*The Sitting statue*s activity will be guided to close the session and reflect on what was learned about Improv and Speaking skills. **(Annex 9).**

		-We will relax and stretch our bodies while we recall all we have learned. *-First, let's pay attention to our breathing. Inhale, exhale.* *-Now, we will use keywords to know what we have to do and say.* -The teacher will present the keywords: *back, change, speak, whisper, rest;* and the postures: Downgrounf facing dog, tabletop, child pose, and high plank pose.

Annexes:

1. **Annex 1. 2, 3 Improv game explanation.** Link here.



-Video example (Mercury Theatre, 2016). Link here.



Annex 2: Scenarios introduction. Sound effects:

- Library (Ambient City, 2021)
- City Park (Sound Effects【FREE】, 2020)
- Supermarket (Ambiance Magic, 2021)
- Museum (Ambient City, 2021)

Annex 3: Images


(Schmidt, 2022)


(Trujillo, 2022)



(Contributed Photo, 2022)

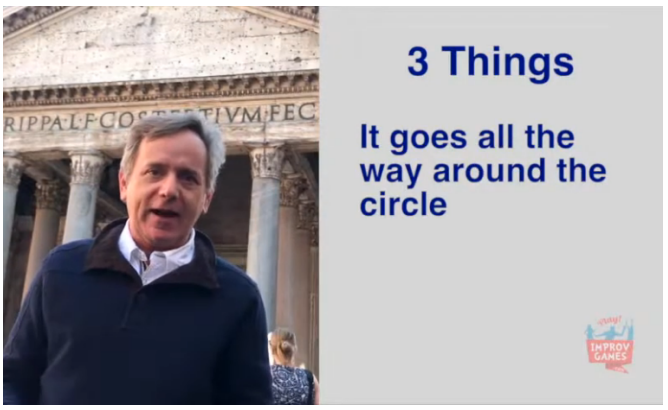
Annex 4: Three Things Improv game (Hall, 2022). Link here.



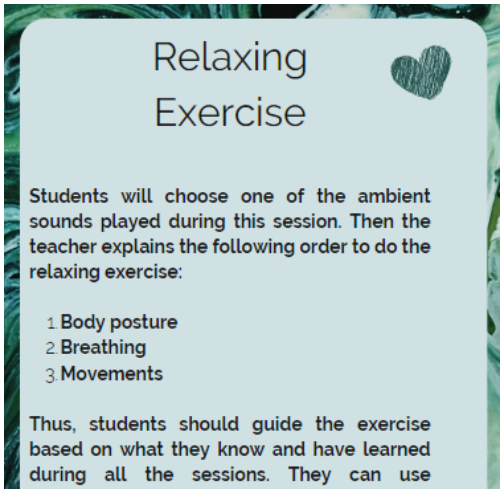
Additional tools to understand this Improv game (Hall, 2022). Link here.

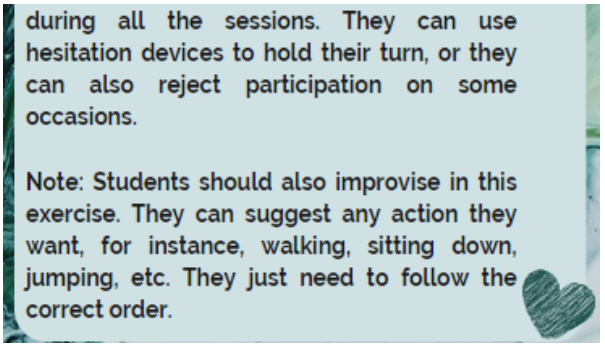


Video explanation, (Improv Games, 2019). Link here

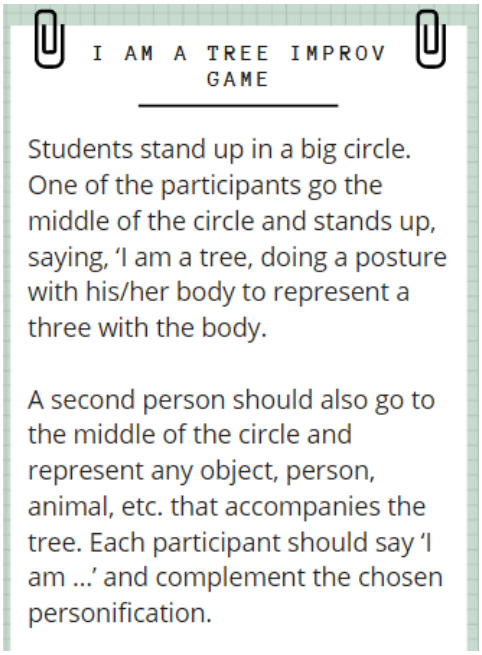


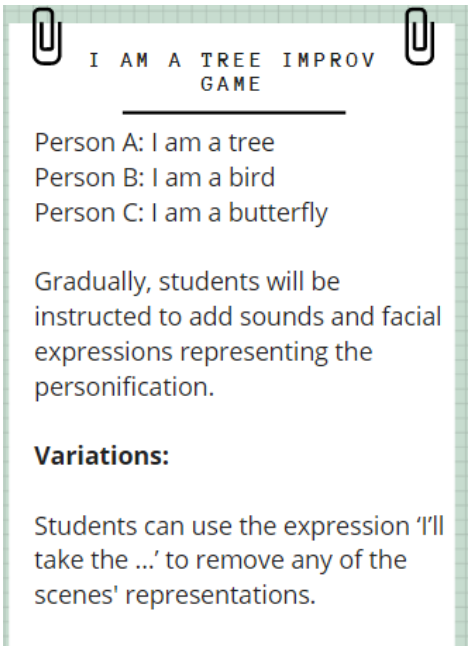
Annex 5: Relaxing exercise. Link here.





Annex 6: I am a tree Improv game, (Laughter For A Change, 2012). Link here.





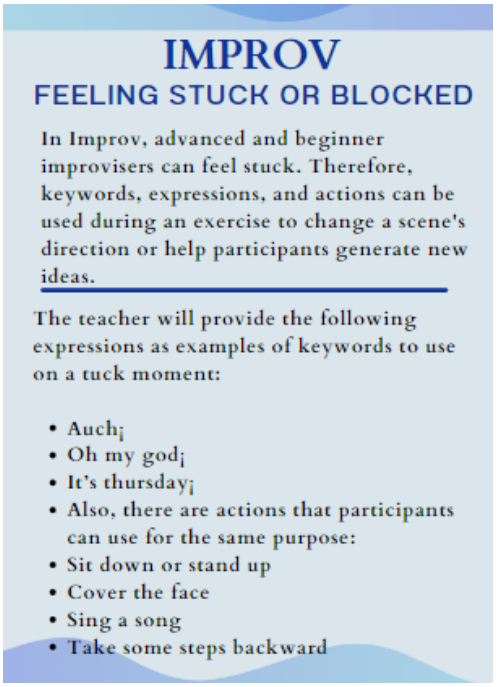
Video example, (MN Original, 2011). Link here.



-I Am a Tree, (Laughter For A Change, 2012). Link here.

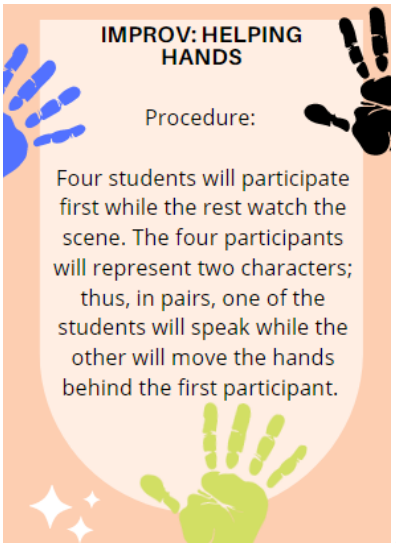


7. Annex 7: Key expressions when stuck or blocked, (Johnstone, 1990). Link here.



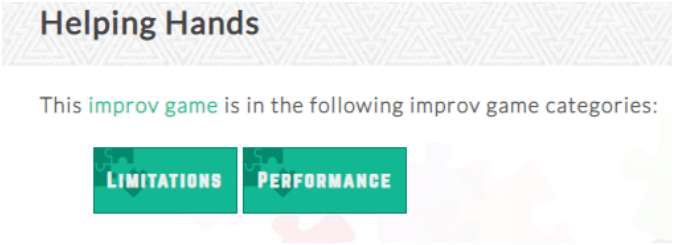
Lastly, students can think of other keywords or expressions that would work to unblock when improvising.

Annex 8: Helping hands or Arm game, (Improv Encyclopedia, 2022)**.** Link here



Additional tools to understand the Improv game, (Beat by Beat Press, 2017). Link here.

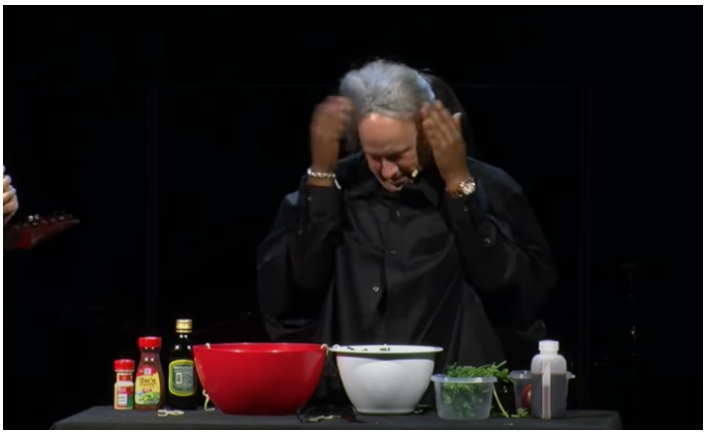
-Helping Hands, (Improv Encyclopedia, 2022). Link here.



Video Example. Helping hands, (Splash Games, 2020). Link here



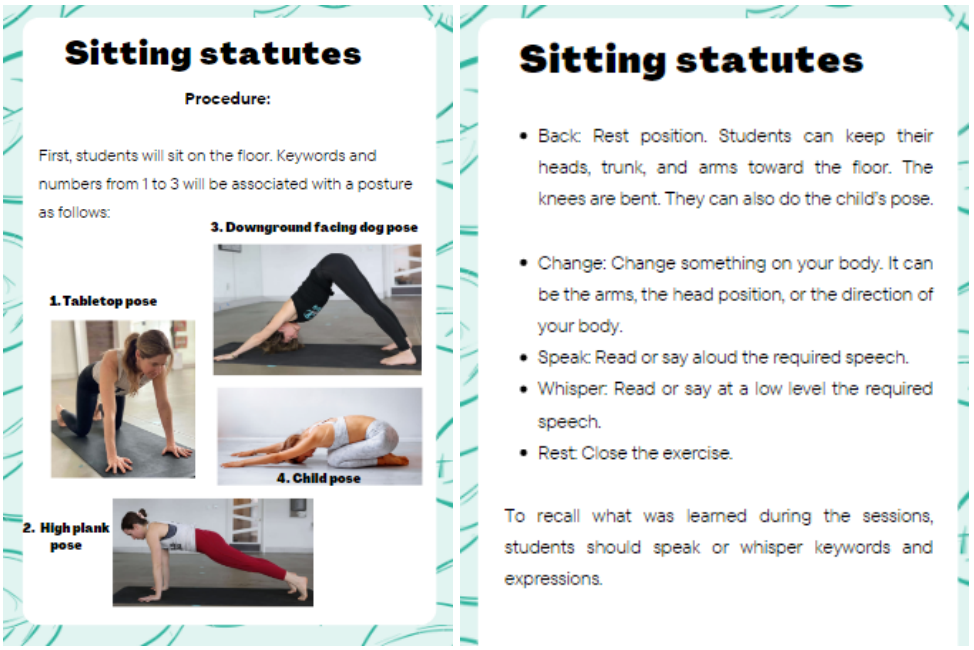
-Helping hands example, (Darren LaCroix, 2015).Link here.



-Helping hands example, (Silentsedation, 2008). Link here.



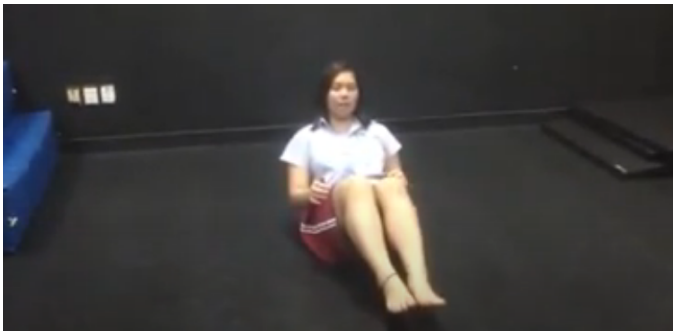
Annex 9: Sitting statutes, (Laney Wagner, 2012). Link here.



-Video example. Sitting statues, (Laney Wagner, 2012). Link here.



-Sitting statues example, (Tran Thien, 2015). Link here.



- Missing lesson plans, materials and resources can be found in the following document:

https://docs.google.com/document/d/1bOHfaSKGbWOtBs3_yA0jzqjVZsD7hs5639SsUcdZLyM/edit?usp=sharing