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**Facultad de Filosofía, Letras y Ciencias de la Educación**  
**Carrera de Idiomas y Lingüística**

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**THE SOCIO-DRAMA AND ITS INFLUENCE IN THE DEVELOPMENT  
OF THE LISTENING AND SPEAKING SKILLS IN STUDENTS OF  
GUADALUPE LARRIVA PUBLIC HIGH SCHOOL, IN JARAMIJÓ,  
PROVINCE OF MANABÍ DURING THE ACADEMIC YEAR 2016.**

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## 1. DEDICATIONS

*This research paper is dedicated to everyone who believed in me and encourage me to take every day one step further, for example my mom, my dad, and my husband for all their essential moral, spiritual and financial support to perform this investigation.*

**Alexandra Ávila**

*I dedicate this research paper to my parents and family in general whose affection, guidance and encouragement made me able to succeed thanks to the support I have received from them.*

*To all people that in some way have offered me unconditional support and with whom I have shared moments of satisfaction and many experiences in everyday life.*

*To all of them I dedicate this work.*

**Gabriela Morán**

## **2. ACKNOWLEDGMENTS**

*We are really grateful to God for having given us health and strength to reach this goal which is an important stage of our life.*

*We thank our family and friends for being with us in moments and situations in which we needed their help and wise counsel that have been essential to our lives.*

*It would be selfish of us not to recognize the hard work of our professors who have trained us, hence we offer our sincerest respect to them as a sign of gratitude*

*Finally, our sincere thanks to the students and teachers of Guadalupe Larriva Public High School for allowing us to carry out this work in this Educational Institution.*

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## 9. RESUMEN

La presente Investigación se llevó a cabo en la Unidad Educativa del Milenio *Guadalupe Larriva*, con el objetivo de identificar el uso del socio drama como estrategia metodológica para la enseñanza de las destrezas de hablar y escuchar en inglés. El diseño metodológico que se escogió es una investigación bibliográfica y de campo de tipo descriptivo, apoyada en el método analítico–sintético, inductivo–deductivo e histórico–lógico parte de la existencia del problema de ¿Cuáles son las estrategias metodológicas que utilizan los docentes de Inglés para desarrollar las destrezas de hablar y escuchar en los estudiantes de la Unidad Educativa del Milenio Guadalupe Larriva año lectivo 2016-2017? Este trabajo aborda algunas de las fuentes teóricas de enseñanza aprendizaje más importantes y de aplicación efectiva en el campo educativo como el Constructivismo y el Aprendizaje Significativo, puntualiza las clases de aprendizajes, diseño y planificación aquí se exponen también algunos conceptos más importantes en la enseñanza del idioma inglés, el desarrollo de la destreza de hablar y escuchar son los ejes centrales de este trabajo investigativo, por ello hay ciertos temas que muestran cómo se produce el desarrollo de estas destrezas, las estrategias metodológicas y técnicas que se deben utilizar, la metodología que son factores fundamentales que se conjugan para fortalecer la práctica y aplicación de estas destrezas comunicativas. La información que se obtuvo para la realización de esta investigación fue recopilada por medio de una serie de fuentes válidas para luego ser analizadas, corroborándose el limitado desarrollo de la destreza de hablar y escribir y como alternativa de solución se presenta una guía con estrategias para desarrollar las destrezas de hablar y escuchar en inglés. Seguidamente se incluyen las conclusiones con sus respectivas recomendaciones que surgen de la investigación realizada. Finalmente se presenta la Propuesta realizada en su totalidad, para de esta manera contribuir con un aporte significativo para mejorar la calidad de educación en el citado Establecimiento Educativo.

**PALABRAS CLAVES:** SOCIO-DRAMA, DESTREZAS PRODUCTIVAS, DESTREZAS RECEPTIVAS, APRENDIZAJE SIGNIFICATIVO, CONSTRUCTIVISMO, TECNICAS, ESTRATEGIAS.

## **10. ABSTRACT**

The present research was carried out at the Public High School “Guadalupe Larriva” with the objective of identifying the use of socio-drama as a methodological strategy for teaching speaking and listening in English. The methodological design chosen for this work was the bibliographical research and the field research with a descriptive approach; it is supported on various methods such as the synthetic-analytical, the inductive-deductive and the historic-logical. The main problem of this research is what are the strategies used by teachers to improve listening and speaking skills in students of the mentioned institution during the academic year 2016-2017? This research includes several theoretical sources about teaching, some of them are quite important in the educational context such as the Constructivism and the significant Learning; it focuses on learning types, design and planning. The development of the listening and speaking skills are the main components of this work, the strategies and techniques that must be used, the methodology that are fundamental factors that are combined to strengthen the practice and application of these communicative skills. The information that was obtained for the accomplishment of this investigation was compiled by means of a series of valid sources to be analyzed later, corroborating the limited development of the ability to speak and listen and as alternative solution it is presented a guide with strategies to develop the skills of speaking and listening in English. The conclusions are then included with their respective recommendations that emerge from the carried out research. Finally, the proposal is presented in its entirety, in order to contribute with a significant contribution to improve the quality of education in the aforementioned Educational Institution.

**KEYWORDS:** SOCIO-DRAMA, PRODUCTIVE SKILLS, RECEPTIVE SKILLS, SIGNIFICANT LEARNING, CONSTRUCTIVISM, TECHNIQUES, STRATEGIES.

## **1. THEME**

**“THE ROLE-PLAY AND ITS INFLUENCE IN THE DEVELOPMENT OF THE LISTENING AND SPEAKING SKILLS IN STUDENTS OF GUADALUPE LARRIVA PUBLIC HIGH SCHOOL, IN JARAMIJÓ, PROVINCE OF MANABÍ DURING THE ACADEMIC YEAR 2016.”**



## **2. PROBLEM STATEMENT**

Nowadays, English is becoming an indispensable tool in the professional field. Therefore, knowing the language helps to break down communication barriers between people, besides that English is the language of international communication, commerce and finance.

Today our country is changing within the educational field, despite the changes that exist there are many teachers who maintain the traditional way of teaching a language in the classroom and many do not choose to adapt to these new changes and educational reforms which causes a lack of interest or motivation in students to learn a new language as English, this is because the apprentice nowadays is more kinesthetic than theoretical.

The work with adolescents requires the knowledge and application of different techniques of group character, which are not only effective, but also attractive for the group, where the student loses the fear of public speaking and also loses the scenic panic. The socio-drama technique encourages each of the participants to develop self-confidence and self-expression by the use of activities that explore real-life feelings and personal situations. By using socio-drama as a means to explore topics in the classroom which makes the student to feel motivated and attracted by a different and attractive way to learn English and improve their skills in listening and speaking.

## **2.1. PROBLEM FORMULATION**

How the socio-drama technique influences the development of the listening and speaking skills in the students of the Guadalupe Larriva Public High-School in Jaramijó, Province of Manabí during the academic year 2016?

## **2.2. DEFINITION OF THE PROBLEM**

FIELD: Education

AREA: Pedagogical

ASPECT: Development of the listening and speaking English language skills

## **2.3. SPATIAL DEMARCATION**

This research paper collected and analyzed information concerning the ability to use the socio-drama technique by students use to perfect the listening and speaking English skills in Guadalupe Larriva Public High School located in Jaramijó, parish of Portoviejo, province of Manabí.

### **3. REVIEW OF LITERATURE AND DEVELOPMENT OF THEORETICAL FRAMEWORK**

#### **CHAPTER I**

#### **3.1. SOCIO-DRAMATIC THEORY**

##### **3.1.1. DEFINITION**

It is important to examine the basic principles that emerge from the philosophy of the socio-drama, a theoretical aspect that cannot be left aside because it is the inspirational pillar of this work.

The first reference about the use of drama as an intervention technique goes back to 1921, year in which Moreno (1921) created what he called the Theater of Spontaneity: "The narration of stories by persons attending the function, which are performed in the same moment by a group of actors trained for it, roles that can then be replaced by members of the audience who want to act in the stories they told" A theater of improvisation based on the accounts of the audience " (Garavelli, 1997).

In his research about the relationship between the drama and the cure, Moreno took a step further by developing what was called "Therapeutic Theater". He said it this way: "I clearly saw the therapeutic possibilities that exist in the liberation of conflicting psychic situations by representing them, living them actively and structurally (Moreno, 1977).

His constant study and implementation of this type of therapy led to the creation of a method that operates from the intra-psychic and interpersonal relationships, and through

actions which provokes catharsis - a fundamental objective of the method - what Moreno called “Psychodrama”.

The psycho-dramatic model starts from a relational view of the human being with his surroundings. It is a circular vision that implies the reciprocal influence of the subject with its context. It presupposes a philosophical view of a man as a creative, spontaneous and resourceful being. Psychodrama is interested in rescuing the natural potential of the human being.

This Morenian model operates through general and specific techniques that are emerging in the development of the first ones. Among these general psycho-dramatic techniques it is important to highlight the socio-drama for being the one that will guide the way out for the prevention of different social problems.

For a better understanding of the socio-dramatic idea there must be an outline with some of the essential differences that this method has with the psychodrama , from which it was born or it can be defined as a method that interpose the relations between groups and universal values. The protagonist, therefore is always the group, never the individual, that owns the collective elements of the own role that represents.

Moreno's socio-drama is based on the assumption that the group is organized by the social and cultural roles shared by all members of the culture to which they belong. With the socio-dramatic method, cultural interrelations are studied. The group will be the protagonist, the only subject of the socio-drama, and the existing reality in which the group lives immersed is extracted.

### **3.1.2.HISTORICAL REVIEW**

In the first decade of the 20th century, the school teacher Caldwell Cook performed with his pupils of Cambridge (England) theatrical performances of well-known plays, as well as adaptations of stories and fables, as a means of teaching and learning. In his Book "The Play Way", Cook develops his theory based on the use of theater as a playful and educational method for the study of diverse subjects of the school curriculum. Cook justifies his theory with the following two theses statements:

- 1) Play is a natural means of Learning,
- 2) Natural education is done through practice and not through instruction (Learning by doing) or heuristic method (Dewey, 1924).

"The natural means of study in youth is play, as anyone can see by himself observing children or a young animal when they are alone. The natural education is done by practice, by doing things, not by instruction. "(Cook, 1917)

The 1930s witnessed, in Great Britain and the United States, mainly, the entry into the world of teaching "theaters" that, with their companies (Osiris Players, Scottish Children's Theater, Fen Players, Parable Players, Playmates, Threshold Players, Junior Programs Inc., etc.), tour around the classrooms and schools. The end of the War led to the reappearance of these companies led by expert men of theater (Peter Slade, Brian Way, John Allen, George Devine, etc.), which would be the origin of the currently known as "Theater in Education" (Theater-in-Education or TIE) whose primary objective was to bring theater techniques into the classroom to serve educational purposes.

It is at the Belgrade Theater in the city of Coventry (England), in one of the new theaters built after the war, that the first team of "actor-teachers" was created, and this one will allow the creation of many others in the British Isles. The Belgrade Theater continues to be today the obligatory reference of the theater movement in education. To celebrate its

anniversary, the group published a booklet entitled Belgrade TIE: The First 21 Years in 1986, in which it maintains that the group's objectives have always been to present dramatically complex problems that challenge learners to ask and often make decisions about the world in which they live. With great institutional support, various teacher-actor companies visit the educational centers of Britain bringing the magic of the theater to the classrooms and the halls of events, making possible for the fellow teachers to give the necessary advice about the use of their representations as a stimulus to previous works in the class. The main difference of the theater in education with respect to the traditional children's theater are the objectives of entertainment and fun, to be inherent in the use of plays that were related to the subjects of the school programming, that is to say, its purpose was something rather than entertaining, reflect or encourage the habit of going to the theater. Using techniques such as teacher-in-role (in which a character, a "teacher-actor", is directed to the public so that he indicates the decisions to take during the course of the action) the TIE has had, and has, a huge repercussion not only in the development of children's theater in Britain but also in modern education.

### **3.1.3. DIMENSIONS**

#### **3.1.3.1. DRAMATIZATION AND EDUCATION**

Unlike the use that the "theater movement" in education makes of the techniques of theater to achieve various educational objectives, being the "performance" the means to reach them, in the dramatization, the original goal is the sense of doing, the important thing is not the representations (the final product) but the process in which the individual, in the company of other participants, experiences problems and discovers solutions through action.

Although the educational drama uses many of the theater techniques, especially those related to the preparation of actors, taken from Stanislavski (1936) and Grotowski (1968), the dramatic experience of the individual is introspective, directed at the inner, at the exploration of the inner world of human possibilities in the face of challenges of lifetime. On the other hand, the representation and communication with the public (audience), is what counts in the educational theater.

For Richard Courtney (1968) the introduction of dramatization on the educational field is a relatively recent innovation whose origins lie not only in the philosophy of Plato, Aristotle, Rabelais and Rousseau, in anthropology, social psychology and psychoanalysis, but also, although partially, in behavioral theories about imitation, psycholinguistics and the developmental psychology of Piaget. In this context, the author considers dramatic activities as the center of modern creative education since, in his opinion, all arts emerge from it and all scientific methods evolve from it (Courtney, 1968).

The beginning of the formal distinction between dramatization and theater in education would occur in North America when Winifred Ward, professor of Northwestern University in Evanston (Illinois), coined in 1930 the term "Creative Dramatics" to differentiate between the play and educational activities carried out at school by dramatizing the theater's aesthetic activities. In North America authors and scholars of dramatization began to emerge as Geraldine Siks (1958), University of Washington, and Nellie McCaslin (1968), New York University who through numerous publications has greatly influenced the

field of educational drama, in the same way Viola Spolin with her book “Improvisation in the Theater” (1963), advocated the use of games and spontaneous experimentation in education. Her book is fundamental in the preparation of actors.

On this side of the Atlantic, in Great Britain, educational authorities also showed an interest in facilitating the preparation of teachers in the use of dramatic activities, which were recognized as having great pedagogical value. Since then, textbooks have begun to appear aimed at the training of teachers in the use of educational drama. “The Handbook for Teachers”, 1937, is an example of the British Board of Education's interest in the subject.

The enormous interest that "being creative" (painting, music, dance, manual work, etc.) begins to take in educational field, makes dramatization one of the subjects of many publications, both in the theoretical and practical field. Among the Britain theorists who have contributed over the last forty years, we should mention Peter Slade (1954), Brian Way (1967), Dorothy Heathcote (1967) and Gavin Bolton (1979). In other European countries, like France, it is necessary to remember the works of Chancerel who in the thirties pushes and develops his notion of “jeu dramatique”. Also, similar to the appearance in Britain of the movement “Theater-in-Education”, in France, promoted by important directors like Jean Louis Barrault, emerges the group “Dramatic Games for education” that from the 1940s begins to greatly influence the use of dramatization in school.

The use of dramatic activities begins to be a general theme in many European and American educational institutions in the 1930s. One of the reasons for this growing influence is found in the teachers, who at that time began to influence modern pedagogy, which encouraged all kinds of imaginative and creative activities applied to any subject of school



programming. However, for dramatization to play a prominent role in education, it will take almost two decades. With the publication of the classic “Child Drama” in 1954, Peter Slade succeeds in greatly influencing the use of dramatization in the field of education.

For twenty-five years, Slade observed "thousands of children in and out of this country" and put forward his most important thesis: the recognition of the existence of an art called children's drama which has a huge and special educational potential.

For Slade (1978), to play is the child's way of thinking, trying, relaxing, working, remembering, competing, researching, creating and becoming self-absorbed. It is the root of children's dramatic expression. The child discovers experiences through games according to their ability to assimilate them in each moment. The author rejects the traditional division of children's play (realistic play and imaginative play) by classifying it as personal play and projected play, which converge in the dramatic play which incorporates the two dimensions of the child's dramatic expression: the personal organic growth and the learning of didactic contents. The game is fundamental to the child's personal development and is closely linked to the dramatic expression of children.

Slade advocates for the use of dramatic activity for teaching other subjects and also for dramatization to be taken as a subject as important or more than the rest of the program. From his point of view, the teacher's job is not to teach the skills of the art of acting but to help the students in their personal self-realization. The teacher is an ally who creates the right atmosphere for the learner's growth for himself.

The Canadian Richard Courtney has pointed out that the educational drama is not a subject of curriculum but a discipline that encompasses all branches of knowledge. Professor at the University of Newcastle-upon-Tyne (England), Dorothy Heathcote, has been one of the most influential personalities in the field of dramatization. Heathcote, teacher of many

generations of teachers, has worked in the training of British and American teachers. His research for excellence in teaching (for some, similar to that of the Holy Grail) leads her to consider in depth the functions that the teacher must fulfill in order to achieve the educational purposes of the dramatization. Her “teacher-in-role” would change the traditional concept of the teacher who observes the experience for which he shares the same.

The teacher is one more participant who lives the experience from inside the creative process, not being exempt of the risks that this entails. For Heathcote, dramatization is a normal thing that has been turned into something abnormal by the "tights, hairstyles and complicated scenography" with which it is mistakenly associated. Only one requirement is necessary: that the participants reflect about a dilemma instead of talking about the same dilemma. Heathcote ensures that this is achieved in "two minutes" provided that the participants are willing to accept it.

For the British author, dramatic activities are directly related to problem-solving. The students or participants in the dramatization, through discussion and interaction with the rest of the members of the group must solve the situations that arise. It is in this process of disputing and questioning the participants where the genuine value and the enormous pedagogical potential of the dramatization can be seen.

#### **3.1.4. DRAMATIZATION IN THE CLASSROOM OF LANGUAGE**

As pointed out above, for many authors (Slade, Courtney, Heathcote, Way, Bolton, etc.) the main objective of the drama in education is centered on the intellectual, social and emotional development of students. Other authors and pedagogues such as Moffett (1967), Seely (1976), O'Neill and Lambert (1982), Cervera (1988), etc. have contemplated dramatization not only as an instrument for personal development but also as an ideal medium for acquisition and development of language skills.

Dramatization, as an expressive form of art, enables the formulation of ideas and feelings of the participants using the natural means of communication: the voice and the body. The confidence and communicative capacity of the participants in the dramatic activity are developed by the encouragement and support of the group where, on one hand, non-verbal communication is exercised through mime or games of corporal expression and on the other hand, verbal communication, oral ability of the individual, is put to test in activities such as games of characters and simulation.

The analytical, exploratory and expressive functions are the three main aspects dramatization contributes with to education. In the first two, participants have the opportunity to analyze their feelings and opinions, rebuild their frame of reference and broaden their schematic knowledge. For Seely (1976), the most significant contribution of dramatization to the education is through the expressive function (other authors, such as Male (1973) call it “communicative function”) since participants stimulate and develop their verbal and nonverbal communicative skills.

Seely, like Heathcote and others, has pointed out that dramatic work must consist of problem solving activities where students seek solutions and offer proposals to certain conflictive situations through the introspection and interaction of group members. According to McGregor et al. (1977), this negotiation of meaning (a concept that has its origin in the sociolinguists Vygotsky (1934) and Halliday, 1973) facilitates not only the intrinsic motivation to study the problem thoroughly and offer a reasonable solution to it, but also provides a Challenge to the communicative skills of the participants.

Moffett (1967), one of the authors who has advocated the use of dramatic activities in the development and acquisition of language skills, has seen in the dramatic interaction

(doing things verbally in situations with other people) the main medium for the development of the language, both oral and written.

"Drama and speech are central to a curriculum, not peripheral." They are base and essence, not specialties. "I see drama as the matrix of all language activities, subsuming speech and engendering the varieties of writing and reading. Is to reconceive it, to perceive it in the germinal ideas and actions of other language behavior. " (Moffett, 1967: vii)

At the end of the sixties, the vision of associating dramatic activities with the study and practice of language and literature seems clear if the teacher checked the resolutions of the Anglo-American Seminar on the Teaching and Learning of English (1966).

O'Neill and Lambert (1982) have pointed out that the most positive contribution of drama in educational programming is to provide a conducive environment for the development of various types of language. The authors acknowledge that language is the "cornerstone" of the whole dramatic process and the medium with which it is executed. When performing a dramatic activity such as the game of characters, language is necessary and directly implicit in its development. Thus, the activity itself provides a powerful motivation for the use of language, framed in a context and in a situation, where it has a fundamental organizational function. Therefore, the language used by the teacher and the students creates and controls the situation, regulates the activity, defines the roles that are interpreted and unifies the group. In this way, dramatic activity makes possible the use of new types of language that do not occur in the linguistic interaction of the traditional class.

Therefore, by performing dramatic activities students not only develop and acquire a communicative competence but also acquire basic attitudes towards the world around them, the people and the events that happen in it and towards the same learning. We think that the

justification for the presence of dramatization and theater in the language class is that they are learning activities that reinforce the word in its context. Dramatic activities, presenting the word in its context, not only surpass the reading but also stimulate the creation of language and the assimilation of linguistic models.

### **3.1.5. DRAMATIZATION IN THE CLASSROOM OF FOREIGN LANGUAGES**

If dramatic activity is favored by a pedagogy that advocates participation, interaction and creativity as primordial elements in the individual's intellectual and human formation, the communicative approach (Brumfit and Johnson, 1979) or communicative teaching (Littlewood, 1981) of foreign language encourages the use of pedagogical drama and its activities, such as simulation, to achieve its final objectives: the acquisition of communicative competence.

Since the appearance in 1978 of the Drama Techniques in Language Learning A. Maley and A. Duff have been published dozens of books regarding the use of dramatic activities in the foreign language class. Likewise, specialized magazines collect in their pages, articles that reflect the growing interest of linguists and pedagogues in this topic. On the other hand, it is common to find in training courses and seminars for trainees and retraining of language teachers, expert monitors who train teachers in the use of dramatic activities in the classroom.

The boom that apparently the practice of dramatization has taken in the language class is due to the methodological changes in the teaching and learning of foreign languages, specifically in the last twenty-five years.

The social and economic changes and the advances that in the field of Linguistics occurred in the sixties would be the starting point of the evolution that has undergone the

didactics of foreign languages. Linguistics now receives numerous contributions from other human sciences, such as Sociology and Psychology, thus broadening its scope. Psychologists and sociologists approach their research to the field of language by clarifying, in some cases, the internal and external processes that affect the learning of a second language. This group of forces around the denominated Applied Linguistics has, from the sixties, the proliferation of specific pedagogical theories which have been taken into practice in the classroom.

The use of techniques taken from stage art for language learning purposes is nothing new. The theater has been used in the teaching of mother tongues and the foreign languages for many centuries. Kelly (1969) locates the beginning of the use of the dramatic technique of improvisation (what he calls “comédie spontanée”) in the **Series Method** of Gouin (1880), where a series of actions of ordinary life, dressing, etc. are carried out in the classroom using the target language.

Years later, Rouse and Appleton (1925), published a manual for the teaching of Latin where they systematized improvisation exercises to bring students to the study of Latin classics. Kelly also points out the daily use of improvisations in foreign language teaching that the United States government had established in 1942. The so-called “Specialized Army Training Program” (ASTP) was intended to instruct the US military that urgently needed to know another language than English, in order to face the dark shadow of the war in which French, German, Russian and Polish languages were fought, among other languages. Through improvisations soldiers were trained to solve hypothetical situations using the foreign language. Questioning the prisoners, buying groceries and asking the natives, are examples of improvisations used in the courses they turned out to be, according to Nelly (1969: 125), “one of the most valuable forms of teaching.”

The application of natural principles, based on the observation of how children acquire the mother tongue (L1), results in a change in the methodological conception of the teaching of the foreign language. Gouin with his work “L'art d'enseigner et d'étudier les langues” (1880) opens the way to other professors (Sauveur, Franke) who at the end of the 19th century advocate natural methods for teaching languages. **The Direct Method** is a great innovation in the classroom of foreign language, because it comes to break with the tradition of teaching languages in the same way that classic languages were taught: translation and study of grammatical forms. The Berlitz schools, which are profusely in both America and Europe, would be responsible for asserting the benefits of the direct method on the basis of the different methodology from the **Traditional Method** as, among others, the suppression of translation by demonstration and explanation by the performance. Fundamental elements of drama like miming and body expression are incorporated into the classroom to convey meaning without appealing to the use of the mother tongue.

From structuralism in linguistics (Bloomfield, 1933; Fries, 1945) and behaviorism in psychology (Skinner, 1957) arises one of the most influential methods of language teaching which becomes the training system for millions of students in all the world after the Second World War. The decades of the fifties and sixties contemplate the rise of the **Audio-Oral Method**. Textbooks for teaching English as a foreign language become role models for the study of other languages within a methodology that has as main objective the learning of the language through the consolidation of grammatical structures and the formation of linguistic habits through repetition exercises.

As seen before, in the 1960s, dramatization began to take a nature-based charter in educational practice reflecting new pedagogical trends based on experimentation, creativity,

and interaction between class members and group members. In the same way, the dramatic element emerges as an inseparable component of new teaching methods.

Marginal methodologies such as **Total Physical Response** (Asher, 1969), **Community Language Learning**, (Curran, 1972), **The Silent Way** (Gattegno, 1972), and **Suggestopedia** (Lozanov, 1978) show many points of intersection with dramatic verbal expression activities e.g. role play and non-verbal e.g. mime. Similarly, the so-called "eighties methodology", the **Communicative Method** (which makes emphasis on participatory techniques and exercises) is a propitious field for the development of dramatizations, simulations, role-plays and other dramatic activities.

The book by Maley and Duff (1978) includes in its pages more than one hundred and fifty dramatic activities to be used in the class of English as a foreign language. Considered as one of the fundamental books for any language teacher (Stevick, 1980), there are exercises in interpretation, creation and invention, together with introductory verbal and nonverbal exercises, which predispose the group of learners to the realization of the activity. "Drama Techniques in Language Learning" is the first systematic attempt to integrate dramatic techniques (mime, simulation, etc.) as communication activities in the language class.

The authors point out that dramatic activities offer the student the opportunity to use their own personality by creating the material upon which a part of the language class will be based. Dramatization takes advantage not only of people's natural ability to imitate, to simulate and express themselves with gestures, but also to the imagination and memory of students and the natural ability to recreate parts of their past life that otherwise would never emerge. They are dramatic because they arouse our interest by drawing on the unpredictable power that is generated when a person meets with others; each student brings to the class a different life, a different history.



## **CHAPTER 2**

### **3.2. DEVELOPMENT OF SPEAKING AND LISTENING ENGLISH LINGUISTIC SKILLS**

#### **3.2.1. PRODUCTIVE SKILLS**

In this group we have the ability to speak and write. This educational approach has set the skill of speaking as the most important goal in the teaching - learning process of English. The majority of English learners would like to speak the language as fluent as possible to communicate with native and non-native English speakers. Acquiring this skill, however, is very difficult and demanding, this difficulty is the cause of the lack of students who after a time of studying the language to speak it. As a productive activity, it is used to transmit, its characteristic, to use a meaningful sound system; meaning is more important than the linguistic form. Here the majority of activities, strategies or induction to the dialogue has a great significance on the communicative goal.

#### **3.2.2. RECEPTIVE SKILLS**

In this group are listening and reading skills, understanding what others say is a priority for communication, it is impossible to answer or respond to another person if we have not understood what has been said.

Richie Cogger and Francesca Tarquet (1998) state that students need to use the sounds and rhythms of the new language so they can understand and reproduce it (Cogger & Traquet, 1998).

Listening skill is neglected by teachers and is not practiced by the students, being very vital for them, since the more they listen, the more they learn a language, developing listening skill is important because it is through understanding oral speech. Listening comprehension and oral expression form part of the language which is a long-term way for the development of reading, writing that has a lot to do with inner speech, so that whoever is able to hear and pronounce well can read and write correctly too. There are different ways to learn listening and develop this ability, the interaction is evident and fundamental in any form of communication, one has to understand and react to what has been said. Some class activities require speaking or writing, this production is limited and the key is to listen, the listening games can also be used as reinforcement activities.

According to David Croos (1995) many English teachers consider this skill to be the most important of all. When listening actively, the student thinks that he acquires vocabulary and syntax, as well as a better pronunciation of the language (Cross, 1995).

### **3.2.3. SPEAKING SKILL**

Speaking is a productive skill that includes using language to communicate with other people. When people talk they do the next:

- Pronunciation words.
- Answer questions.
- Intonation of words and phrases.
- Ask when they do not understand.

- Correct.
- Take part in discussions.
- Change the spoken style according to how the person who listens to them.
- Greetings.
- Smile.
- Request and give information.
- Respond properly.
- Persuade.
- Start talking when the other one is quiet.
- Tell stories.
- Use tenses.
- Take part in conversations.

Speaking is a form of interaction or communication that occurs in two forms: using body language and spoken language in order to keep the attention of the person with whom communication is taking place and realize if he understands the message.

To communicate orally, verbal contact is also made, using facial expressions, asking questions, clarifying meanings and confirming whether they are understood or not. People learn to speak fluently and accurately.

- Fluency is to speak at a normal speed, without indecision, repetitions or auto-corrections with subtle use of verbal connections.

- Rhythm and music means that students can improve their pronunciation with activities that are fun and enjoyable and that involve rhythm and music in such a way that more than one sense is used for it. Student can sing songs in English; you can sing alone while listening to a

CD, reciting poems with a high pitch and different rhythms, the individual sounds will be denoted by themselves; they will enjoy the songs and poems and will be able to write his to tell them in class. Some students with meaning will find in this, a good way to learn and may wish to extend these activities out of the class either by singing songs or reciting poems in the house.

- Peace, intonation and emphasis to be able to clearly differentiate the function of words and phrases that give meaning and fluency when speaking.

- Accuracy is speaking using the correct grammatical forms, vocabulary and pronunciation. When we talk we use different aspects depending on the type of talk we are involved, so speaking is a complex activity.

An important part of the development of a student's autonomy is understanding the learning process and become actively involved in choosing information. For example, students should do different kinds of speaking in different parts of the lesson. Sometimes it should be focused on fluidity and sometimes on accuracy. Students can do practice in pairs, by doing something very difficult or very fast and allow that the student choose the appropriate way to request help.

### **3.2.4. RECEPTIVE AND PRODUCTIVE SKILLS**

Aliates (1969), let us understand that receptive competences (listening and reading) are the path that guide and help the learner to develop the productive skills (speaking and writing). What it means is that, once we have gotten involved in learning vocabulary, grammar structures and pronunciation, then we are going to be able to start producing language. The role of the listener in a linguistic transaction is shifted from that of a passive to

an active participant, since processing the linguistic input engages the language faculties of the listener in a definitely active way (Aliates, 1969).

When the learner is listening to any audio or any person, or reading any text, they are enhancing his capability to understand, therefore the person will later start facing up to situations he could be exposed to.

Skills have to be developed as a whole in order to achieve successful teaching and learning of the language. According to Harmer (2009) cited in the following article “The four skills in a EFL classroom”, productive and receptive skills are part of a “coin” and working them together it can make a balance among the skills and accomplish a good “language construction”. Being exposed to the real language is a way to facilitate the process of learning and acquiring it. Combining all the skills when practicing can be done every time the learner is exposed to situations in which he is required to do so (Harmer, 2009).

Hinkel (2006) sustains that in order to carry out a genuine language learning, integrated instruction has to address a collection of English skills simultaneously, “all of which are a requirement in communication”. It is necessary to keep in mind that all skills are equally important, and relating them when learning will make us save time as we practice more than one aspect at a time like grammar structures or vocabulary. Hinkel (2001), Lazaraton (2001), McCarthy & O’Keeffe, (2004), cited by Hinkel (2006) suggest that developing the reading skill for example, may be related to writing and vocabulary, while speaking and listening skills could be tied to pronunciation.

### **3.2.5. LISTENING SKILL**

Scrivener (2005), articulates that although a learner has knowledge about grammar and other issues of a language, it is not to say that this person is capable of understanding

something when it is being spoken. Scrivener mentions that some reasons that may make the skill of listening difficult for people are for example that the speaker communicates at a difficult level to follow or understand, also it may happen that the person who is talking uses words the learner cannot recognize, such as new words.

### **Improving Listening Skill**

Medrano (2012), recommend six tips for enhancing our abilities to understand a message when listening.

#### **✓ Listen to things you enjoy**

Not Getting bored when studying or practicing a language could be a difficult task, that's why Medrano (2012) mentions that listening to things we like is a good option for practicing this skill in order to get interested in it. Tv programs or documentaries, podcasts, sports radio, and listening to the music or songs we like, are all things you can listen to as we improve pronunciation too.

#### **✓ Identify the main idea**

Keeping in mind the main idea the emitter is communicating facilitates our work to better understand what is being said, and for this we have to first identify what kind of speech it is, that means knowing if it is a formal or informal conversation or presentation, also recognizing the purpose of the person who is talking, what he or she wants to transmit.

#### **✓ Pay attention to key words**

Focusing on words we already know as we listen to the information will make the task of understanding easier. It does not matter if we do not get all the words as long as we hear the more important ones. Even though the listener gets a few words, he or she may start understanding some ideas of the information by relating the things he or she has grasped.

✓ **Predict what the person is going to say**

By knowing the person or the topic he or she is going to talk about, we can predict or think about the vocabulary they are going to use, so we can anticipate some words. It is going to be easy for the learner understand what someone else is saying if our brain is prepared for the action, it will be easier to relate the information we listen to imagining some words or phrases the other person is supposed to use.

✓ **Stay calm**

It is evident that we cannot understand everything that we listen to but we don't have to worry about it. Staying calm and paying attention to key words will allow us to understand more. Being nervous will just make the listener get distracted by some different unnecessary things making the person unable to concentrate in what is being said.

✓ **Practice listening everyday**

Another piece of advice this author gives us is to make listening part of our daily life. Spending time every day to practice listening will certainly enhance our capacity to develop the listening skill since just like most things we study it also takes practice.

Xu (2005), articulates that a good way to improving listening skills is to first comprehend the phonetic symbols, which are for pronunciation. Once a person knows a letter's sound they can then identify it when someone else expresses it. And another activity this author suggests is practicing oral reading, in that way the listener can be aware of pronunciation errors and correct them as he or she enhances the ability to understand when listening.

Scrivener (2005) makes some suggestions for improving the skill of listening. One idea he proposes is practicing listening with a printed text and then trying to look for the most important information by asking ourselves some questions about it. Knowing the questions

before playing the record, will make the listening task easier since the learner will be aware of specific details in order to answer the questions.

The learner can practice listening to get the gist of the recording (gist listening), or listening to get specific points (listening for detail), but it is recommendable to do these at different times. In this case doing both activities at the same time may be exhausting for the listener because he might require more dedication to get concentrated.

It does not matter what kind of recording you choose or if it is not appropriate for your level, it is the task you are supposed to carry out which sets the level of your listening practice. It is good counsel beginning with tasks that are simpler in order to not get stressed, and as you enhance your capacity to understand you can continue trying to get more precise parts of the audio.



#### **4. ACHIEVEMENT OF OBJECTIVES**

##### **4.1. GENERAL OBJECTIVE**

To determine the importance that socio drama has in the development of the listening and speaking English language skills in students of Guadalupe Larriva Public High School, during the school term 2016.

##### **4.2. SPECIFIC OBJECTIVES**

- ✓ To investigate the type of strategies used by teachers for the development of the listening and speaking skills in Guadeloupe Larriva Public High School
- ✓ To identify the level of communication that students have when using the technique of role play Guadalupe Larriva Public High School.
- ✓ To elaborate a proposal to strengthen listening and speaking skills based on the results obtained in the research.

## **5. HYPOTHESES ELABORATION AND VARIABLES DEFINITION**

This research outlines the following hypotheses:

### **5.1. GENERAL HYPOTHESIS**

The socio drama influences the development of the listening and speaking English linguistic skills in students of Guadalupe Larriva Public High School.

### **5.2. SPECIFIC HYPOTHESES**

- ✓ Teachers use certain strategies that permit them to improve listening and speaking skills in Guadalupe Larriva Public High School.
- ✓ Students have certain level of communication when using the technique of role play in Guadalupe Larriva Public High School.
- ✓ The proposal to strengthen listening and speaking skills based on the results obtained in the research is a feasible solution in the acquisition of communicative competences in the previous language.

### **5.3. VARIABLES**

#### **5.3.1. INDEPENDENT VARIABLE:**

Role play activities

#### **5.3.2. DEPENDENT VARIABLE:**

## 5.4. OPERATIONALIZATION OF VARIABLES

### 5.4.1. INDEPENDENT VARIABLE:

Socio drama

**Table 1** *Operationalization of the independent variable*

CONCEPT	DIMENSIONS	INDICATOR	ITEMS		TECHNIQUES AND TOOLS
			TEACHER	STUDENTS	
It is the act of imitating the character and behavior of someone who is different from yourself, for example as a training exercise. ⇒ Group members have to communicate with each other through <b>role-play</b> .	In Education	<ul style="list-style-type: none"> <li>• Creativity</li> <li>• Imagination</li> <li>• Playful</li> </ul>	3	50	<b>Techniques:</b> Interview Survey <b>Tools:</b> Questionnaires
	In the classroom	<ul style="list-style-type: none"> <li>• Body language</li> <li>• Intrinsic Motivation</li> <li>• Interaction</li> </ul>	3	50	
	In the classroom of foreign languages	<ul style="list-style-type: none"> <li>• Direct method.</li> <li>• Traditional</li> <li>• Audio oral</li> <li>• Total physical response</li> <li>• Community language learning</li> <li>• Silent way</li> <li>• Suggestopedia</li> </ul>	3	50	

Note: prepared by the authors

#### 5.4.2. DEPENDENT VARIABLE:

Development of the listening and speaking English linguistic skills

**Table 2** *Operationalization of the dependent variable*

CONCEPT	DIMENSIONS	INDICATOR	ITEMS		TECHNIQUES AND TOOLS
			TEACHER	STUDENTS	
Communication is simply the act of transferring information from one place to another. It may be vocally (using voice), written (using printed or digital media such as books, magazines, websites or emails), visually (using logos, maps, charts or graphs) or non-verbally (using body language, gestures and the tone and pitch of voice).	Receptive skills	<ul style="list-style-type: none"> <li>• Listening</li> <li>• Reading</li> </ul>	3	50	<b>Techniques:</b> Interview Survey  <b>Tools:</b> Questionnaires
	Productive skills	<ul style="list-style-type: none"> <li>• Speaking</li> <li>• Writing</li> </ul>		50	

Note: prepared by the authors

## **6. DEVELOPMENT OF RESEARCH DESIGN**

### **6.1. LEVEL OF RESEARCH**

**Descriptive research:** Due to its methodological approach and epistemological foundation it tends to be in descriptive order, oriented towards theoretical structures (...), it uses preferably qualitative, descriptive and unquantified information. These qualitative and interpretive paradigms are used in the study of small groups: communities, schools, classrooms.

### **6.2. RESEARCH DESIGN**

**Documentary research:** Information from books, magazines and other types of documents was used to analyze and use in the elaboration of the proposal and the achievement of the objectives.

**Field Research:** surveys were applied to students of Guadalupe Larriva Public High School who are the subject of study. Therefore, the results obtained were analyzed qualitatively.

### **6.3. METHODS**

**Inductive - deductive method:** it permits the analysis of data from surveys, this method was also useful for making conclusions and recommendations.

**Synthetic- analytical method:** This method can determine the students' drawbacks when executing self-education in English language learning. By analyzing the problem, it can be broken down into parts in order to establish specific strategies to solve it in the most appropriate and timely manner.

#### **6.4. TECHNIQUES AND INSTRUMENTS**

**Survey:** Questionnaire for students of Guadalupe Larriva Public High School were used in order to get to know the level of use of socio drama in this institution.

**Interview:** This type of conversation included five questions and was addressed to an English teacher, in order to get to know his perspective on the use of socio drama in the teaching process of English.

**Bibliography:** bibliographical forms were used to collect conceptual and theoretical information from different sources that helped to develop a more accurate theoretical framework.

**Data Tabulation:** This technique required tables and graphs to help visualize the results in a dynamic and summarized way.

#### **6.5. RESOURCES**

##### **Human**

- ✓ Students of Guadalupe Larriva Public High School
- ✓ Teachers of the same institution
- ✓ 2 researchers
- ✓ Tutor responsible of conducting the Project.

##### **Materials**

- ✓ Copies
- ✓ Computer

- ✓ Standards A.P.A Guide
- ✓ Books
- ✓ Folders
- ✓ Transport
- ✓ Internet

## Expenses

This research paper had a cost of \$273 American dollars, which were financed by the authors of the research.

## 7. DEFINITION AND SELECTION OF SAMPLE

To achieve the objectives of the research and operationalize the concepts and elements involved in the problem, we worked with a sample of 50 students and 3 teachers.

As is shown in the following table:

**Table 3** *Population*

<b>Educative Institution</b>	<b>Baccalaureate Years</b>	<b>Number of students and teachers</b>
Students		50
English teachers		3
<b>TOTAL</b>		<b>100</b>

Note: prepared by the authors

### 7.1.FORMULA TO CALCULATE THE SAMPLE

$$n = \frac{N}{E^2 (N - 1) + 1}$$

## ✓ DATA

n = sample

N = population

E = 0,1

## ✓ PROCEDURE

$$n = \frac{50}{0^2 (50 - 1) + 1} = \frac{50}{0 (49) + 1} = \frac{50}{0 + 1} = \frac{50}{1} = 50$$

In this way the sample was obtained to implement the survey to students and do the research.

## 8. DATA COLLECTION

### 8.1. SURVEYS APPLIED TO STUDENTS OF BACCALAUREATE IN “GUARANDA N° 43” PUBLIC HIGH SCHOOL

#### TABLE AND FIGURE OF QUESTION N° 1

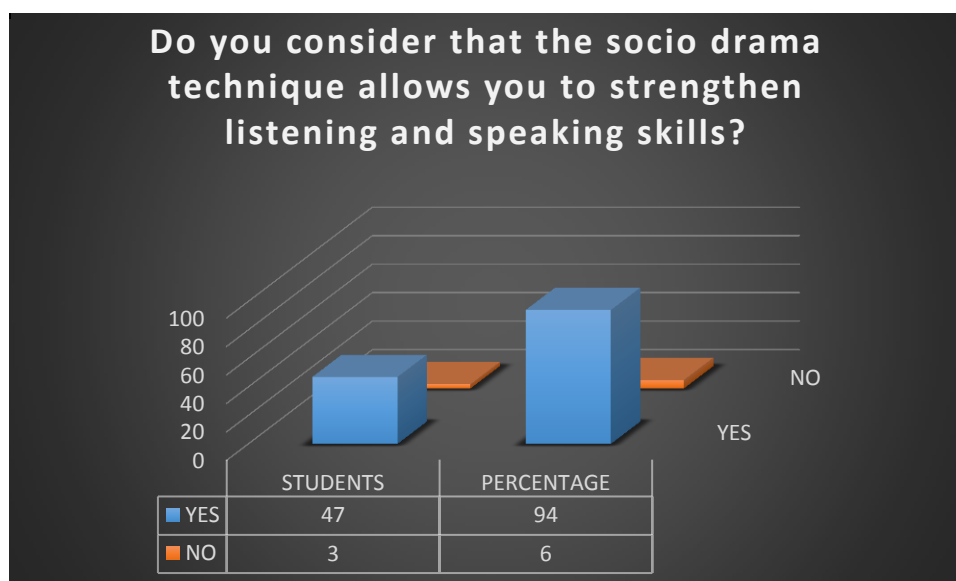
1. Do you consider that the socio drama technique allows you to strengthen listening and speaking skills?

**Table 4** *Importance of socio drama technique*

YES	47
NO	3

Note: prepared by the authors





*Figure 1: Importance of socio drama technique*

Statistical data shows that from 100% of surveyed students: 94% of them declared it is extremely important to learn English using the socio drama technique; 6% chose the option number 2 manifesting that learning in that way is a little bit important.

## TABLE AND FIGURE OF QUESTION N° 2

- 2. What kind of methodological strategies does your teacher use to develop listening and speaking skills?**

**Table 5** *Strategies used by teachers*

Dialogue	27
Socio drama	20
Debates	3
Others	0

Note: prepared by the authors.

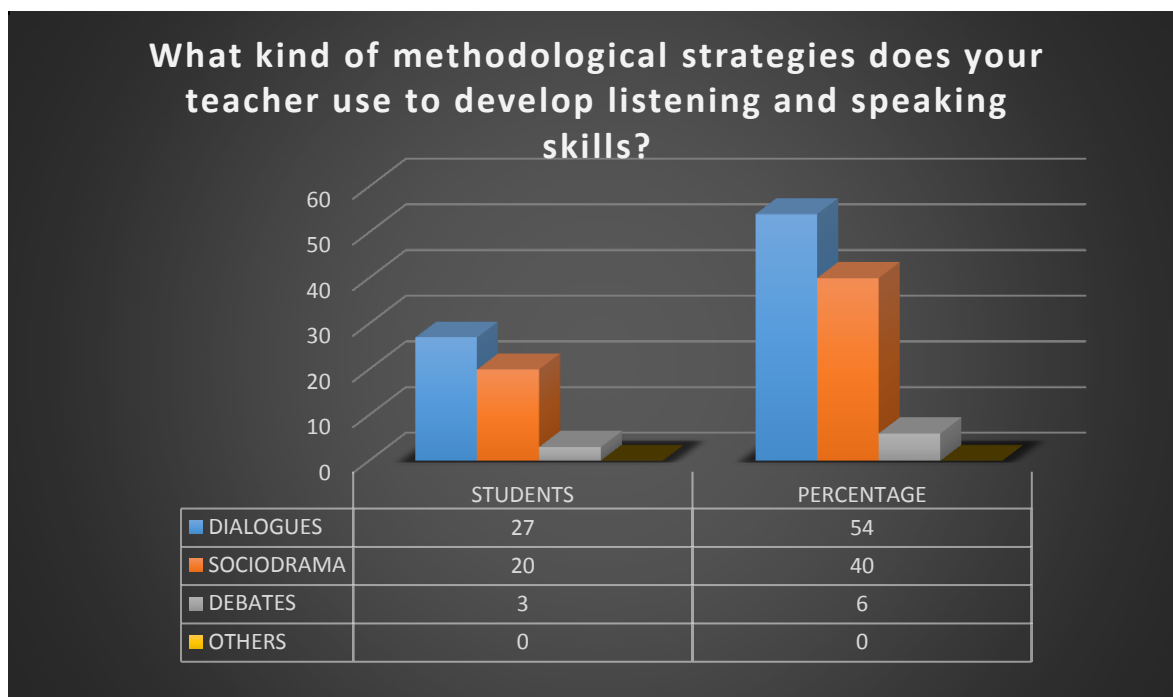


Figure 2: Strategies used by teachers

The sample shows that 54% agreed with the statement that dialogues are the most common strategy used by teachers, 40% said that teachers promote the use of socio drama, and 6% said it is debates.

Thanks to the advance of education and the quick access to knowledge, teachers are no longer seen as the source of information, their role in the classroom has changed performing more as guides than as authorities which could be clearly proved in the surveys, and where most of students confirmed the interest of teachers in promoting the interaction and more participation of students.

### TABLE AND FIGURE OF QUESTION N° 3

#### 3. Which of the following techniques allows you to communicate more effectively?

**Table 6** *Effective communication techniques*

Dialogues	25
Socio drama	16
Debates	6
Others	1

Note: prepared by the authors.

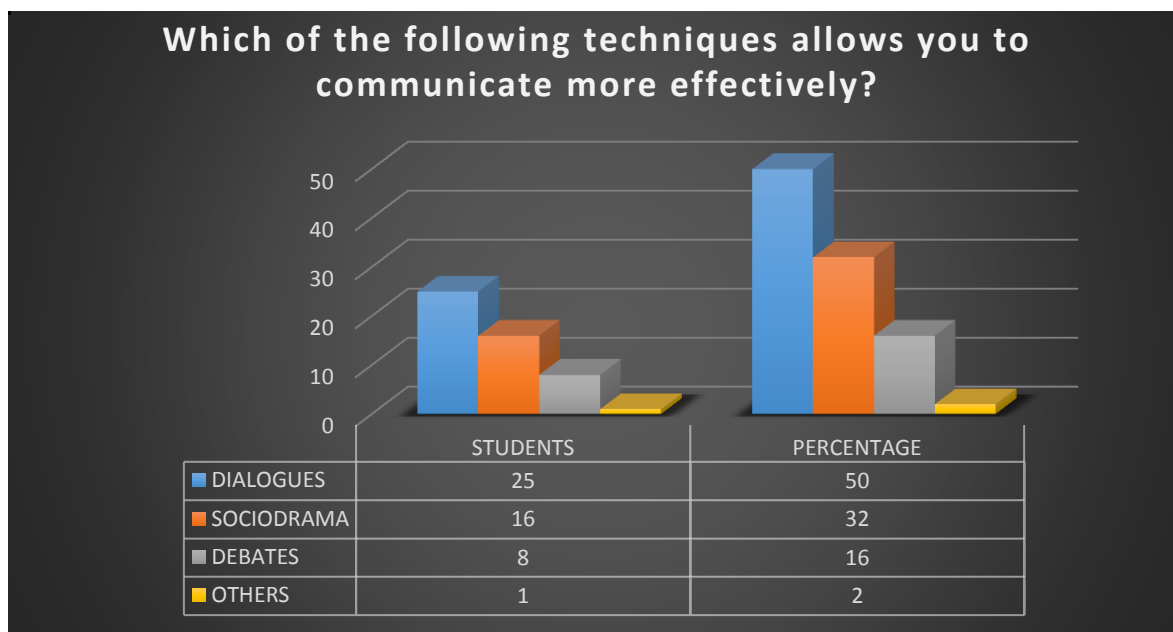


Figure 3: Effective communication techniques

Looking at the results 50% of students that were questioned affirmed they dialogues are the most efficient techniques to improve communication, 32% of them stated that it is socio drama, 16% declared it is debates and 2% mentioned that it is others. Analyzing the results, we can notice that some students try to improve their knowledge by themselves when they use techniques of learning that motivates them,.

## TABLE AND FIGURE OF QUESTION N° 4

### 4. What are the advantages of the socio drama technique in communication?

**Table 7** *Advantages of socio drama*

Active listening	24
Fluidity	10
Pronunciation	16
Others	0

Note: prepared by the authors.

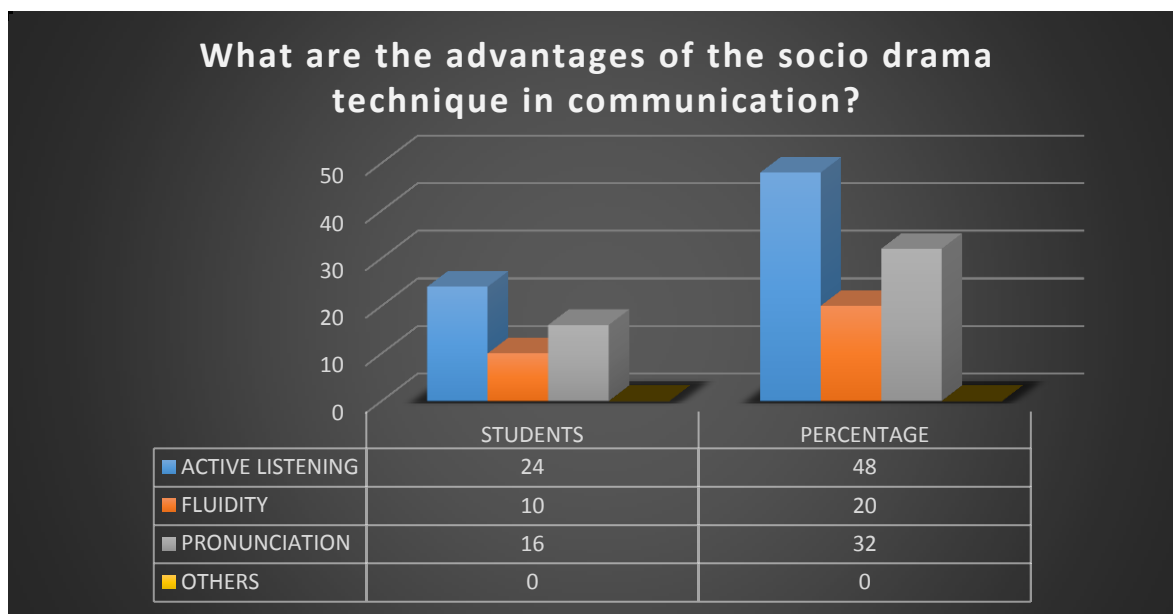


Figure 4: Advantages of socio drama

Statistical data shows that from 100% of surveys: 48% manifested that the most important advantage given by the use of socio drama is the active listening that it produces; 20% coincided that “fluidity” is the most important one; 32% agreed with “pronunciation”; and 8% considered that “other” was the right answer.

Suitable teaching techniques provide a better performance in learning process, some strategies and methodologies are required in order to develop the listening and speaking skills appropriately.

## TABLE AND FIGURE OF QUESTION N° 5

### 5. What do you consider to be your level of communication when you use the socio drama technique?

**Table 8** *Level of communication*

High	13
Medium	30
Low	7

Note: prepared by the authors.

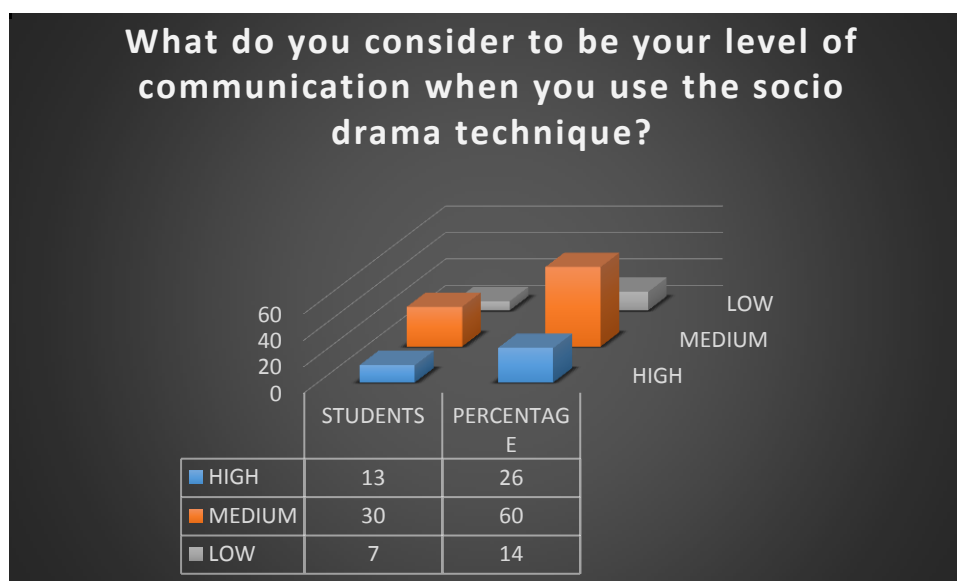


Figure 5: Level of communication

26% of participants of the questionnaire expressed that their level of communication when using socio drama in classes is high; on the other hand 60% of them said that it is medium and 14 % of them affirmed that it is low.

Sometimes some students learn better when doing playful and enjoyable activities since when there is a significant quantity of students in a classroom it becomes difficult for the educator to be aware that all pupils learn. For this reason, socio drama activities in the classroom, could be recommendable since they will learn in a social environment.

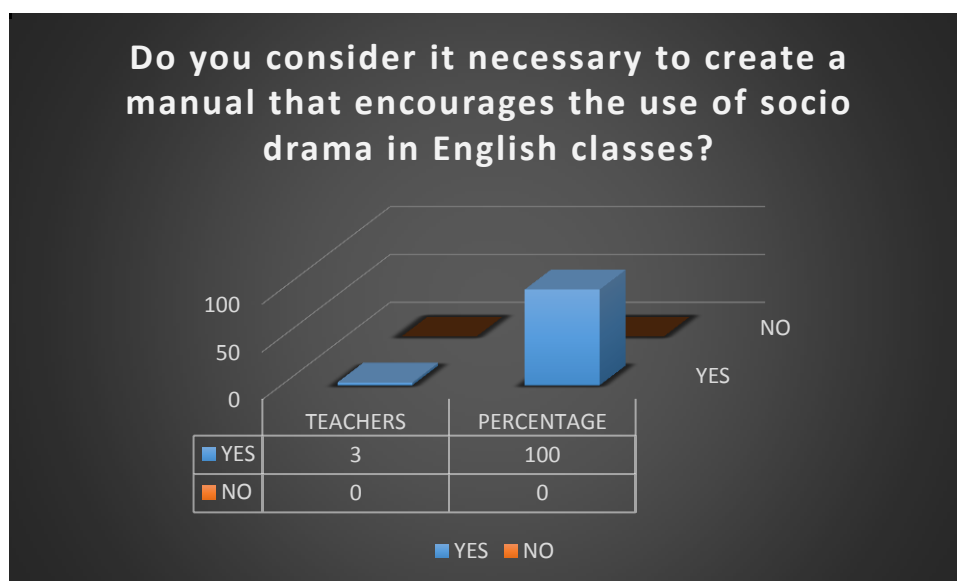
## TABLE AND FIGURE OF QUESTION N° 6

### 6. Do you consider it necessary to create a manual that encourages the use of socio drama in English classes?

**Table 9** Importance of a manual of activities

YES	40
NO	10

Note: prepared by the authors.



*Figure 6: Importance of the creation of a manual*

The sample shows that 80% of students coincided with a manual of socio drama activities they will improve listening and speaking English skills; 20% of them agreed the the manual is not the best option for them.

The result indicates that more than half of surveyed students are keen for the use of the manual. This data could help English teachers in order to apply the most convenient strategies and activities during the teaching process.

## **9. ELABORATION OF RESULTS REPORT**

### **9.1. ACHIEVEMENT OF OBJECTIVES**

Achievement of the objectives is demonstrated after completing the research in its theoretical and practical part.

#### **GENERAL OBJECTIVE:**

**To determine the importance that socio drama has in the development of the listening and speaking English language skills in students of Guadalupe Larriva Public High School, during the school term 2016.**

This objective is achieved taking into account the results shown that almost the whole sample of the survey agrees that socio drama technique is quite important for improving listening and speaking skills which makes us wonder about the possibility to give priority of teaching English in this way.

**SPECIFIC OBJECTIVE #1:**

**To investigate the type of strategies used by teachers for the development of the listening and speaking skills in Guadeloupe Larriva Public High School**

This objective is accomplished basing on figure number 2 of the survey, in which 54% of the sample surveyed agreed with the statement that dialogues are the most common strategies used by teachers and 40% said those teachers promote the use of socio drama. This is due to the fact that role of teachers in the classroom has changed, performing more as guides than as authorities.

**SPECIFIC OBJECTIVE #2:**

**To identify the level of communication that students have when using the technique of role play Guadalupe Larriva Public High School.**

This objective is confirmed with the figure number 5 of the survey, in which the sample surveyed shows that 26% coincided with a high level of communication when using socio drama in the English learning process; 60% states their level of communication is medium; and 14% affirms that it is low. Those results indicate that more than half of students surveyed are auditory learners since they depend on “oral interaction” in their language learning.

### **SPECIFIC OBJECTIVE #3:**

**To elaborate a proposal to strengthen listening and speaking skills based on the results obtained in the research.**

This objective is corroborated with figure number 6, in which the results of each alternative were the following: 80% manifested that the most available educational resource to improve listening and speaking skills will be a manual with socio drama activities, 20% coincided that it is not the most suitable resource for improving these skills. It can be deduced that students commonly are eager to use new English resources that motivate them to improve their learning from which they could take advantage if they use them properly with specific guidelines.

## **9.2.CONCLUSIONS**

During the period of execution of the investigation, applying the knowledge acquired in the process of instruction in the Languages and Linguistics Major, we have come to the following conclusions:



1. Both students and teachers were aware of the importance that represents the socio drama technique to improve listening and speaking skills; nevertheless, they do not possess the necessary resources to facilitate the learning process.
2. Techniques for enhancing speaking and listening are applied by teachers and the most common ones applied by certain students are dialogues and socio drama.
3. Techniques some learners commonly do to increase listening and speaking skills are dialogues, debates, socio drama and role plays.
4. Socio drama technique is put in practice by some students when they have doubts; increasing their level of communicative skills since it plays a significant role offering many different useful activities when applied in the English learning process.
5. The elaboration of a manual and the performing of it concerning the use of socio drama through several activities tips for developing English language skills such as listening and speaking is a suitable action for encouraging interactive learning in students taking into account the interest and motivation in most of them.

### **9.3.RECOMMENDATIONS**

During the performance of the study, it could be noticed some necessities students and the educational institution have related to autonomous learning. With this investigation some

negative aspects can be balanced in order to enhance the learning process. Due to those expectations we recommend:

1. To take advantage of the available resources in the institution because even though they count with few materials; they are useful to start developing the English language skills.
2. To assign students works that lead them to speak and listen in a better way thus they investigate in order they become more responsible of their knowledge as they become independent.
3. To be aware of student's interest in order to choose the most suitable techniques or activities that motivates them to keep practicing.
4. To keep updated with new strategies, methodologies and techniques to apply in the classroom so that the teacher can prepare debates, expositions and some activities that boost pupils to speak.
5. To develop the proposal created by the authors.

## **10. RESEARCH PAPER BUDGET**

The expenses have been calculated for the execution and completion of the project are as follows:

**Table 10** *Research paper budget*

<b>AMOUNT</b>	<b>DESCRIPTION</b>	<b>UNIT PRICE</b>	<b>TOTAL VALUE</b>
100 hours	Use of internet	\$ 0,60	\$ 60,00
5 texts	Book Rental	\$ 1,00	\$ 5,00
60 sheets of paper	Printing color	\$ 0,25	\$ 15,00
200 sheets of paper	Printing White and Black	\$ 0,05	\$ 10,00
100 sheets of paper	Copies	\$ 0,03	\$ 3,00
5 CDs	CD recording	\$ 1,50	\$ 15,00
1	Research paper binding	\$ 20,00	\$ 20,00
	Transport		\$ 60,00
3	Manuals	\$ 20,00	\$ 60,00
10	Folders	\$ 0,50	\$ 5,00
2	Plagiarism control of the research paper	\$ 10,00	\$ 20,00
<b>TOTAL</b>			<b>\$ 273,00</b>

Note: prepared by the authors

## 11. ACTIVITIES CHRONOGRAM

**Table 11** *Activities Schedule and Budget*

ACTIVITIES	JULY				AUGUST				SEPTEMBER				OCTOBER				NOVEMBER				DECEMBER				JANUARY				RESOURCES	
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	HUMANS	MATERIALS
Topic selection and elaboration of the project																													Research paper authors	Use of internet, printing white/ black and copies
Review and approval of the project																													Research paper authors and authorities	Transport and folders
Selection of bibliographical sources and development of the theoretical framework																													Research paper authors	Use of internet
Implementation of the survey and interview and preparation of statistical tables with their analysis																													Research paper authors, students and English teacher of Guaranda N° 43 Public High School	Copies, transport and printing white/ black and color
Preparation of the proposal																													Research paper authors	Use of internet
Review and correction of the research paper																													Research paper authors, advisor and reviser	Transport, folders and plagiarism control
Approval and presentation																													Research paper authors, advisor and reviser	Research paper binding, CD recording and manuals

Note: prepared by the authors

DENISSE MARIANELA LOOR ALAVA

LIGIA MONSERRATE RODRÍGUEZ VELEZ

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### **13. THE PROPOSAL**

**“GUIDE WITH SOCIO DRAMA TECHNIQUES STRATEGIES FOR  
ENGLISH TEACHERS ”**

## Introduction

The English language is used in the international communication. It is not limited to any country, region or culture. It is the most used in all fields. Ecuador is not the exception; English is usually everywhere such as: electronics, beverages, clothing catalogs, household products, and it will be part of this globalized world where success revolves around the excellent communication, it is imperative to integrate this language into our daily lives. Thus the Ministry of Education, it consists with these premises considering the English language as a working tool to preparing future professionals in the classroom as students therefore an essential element in holistic education.

## Justification

This purpose aims to institutionalize the English in the classroom for each teacher to work with new practices, concepts and attitudes to become creative human beings, involved, committed to the highest human values, who feel that their essential role is to transform the classroom in a lively, reasoned action and knowledge generated by the relation between theory and practice, it is necessary to design and implement of tutorials' in the units containing active teaching tools, creative and innovative to give priority to the development of skills communication and promote their overall development through active participation, by to realize the role of each individual in their own learning and they also feel part of the activities taking place in the classroom.

The design of this purpose work through English Guide for First level responding to the results of analysis from the Guadalupe Larriva Public High School area teachers and students of English who have highlighted the need to integrate techniques to develop the skill of English speakers in an creative activity.

The contribution of this research is based on using learning techniques that help the teaching of English to make a more effective way to develop the skill to talk and get to learn to communicate in this language. It is considered that arose learning techniques to improve teaching, streamline educational processes and teaching - learning within institutional frameworks, is a response to the need to create a participative environment, assets, educators and students focused on a education dialogue to start build up new knowledge.

This guide techniques becomes important because it has scheduled activities for English classes are funny, to help strengthen the organization in the classroom and beyond, is a valuable resource with dialectical approach that allows for a transformative practice, which the student plays a leading role in build up their knowledge and give meaning

This purpose will have an educational contribution that will benefit teachers and students mainly of years teens of basic education. The teacher will use this material as offering educational support and appropriate guided practice that the student can understand, produce a gaiety of information in English.

## 8. Objectives of the motivational strategy guide

### 8.1. *General objective*

To enhancing the skills of English speaking students in of Guadalupe Larriva Public High School and to strengthen the teaching - learning English, with active techniques to develop the skill to speak in the Early Years of Guadalupe Larriva Public High School.

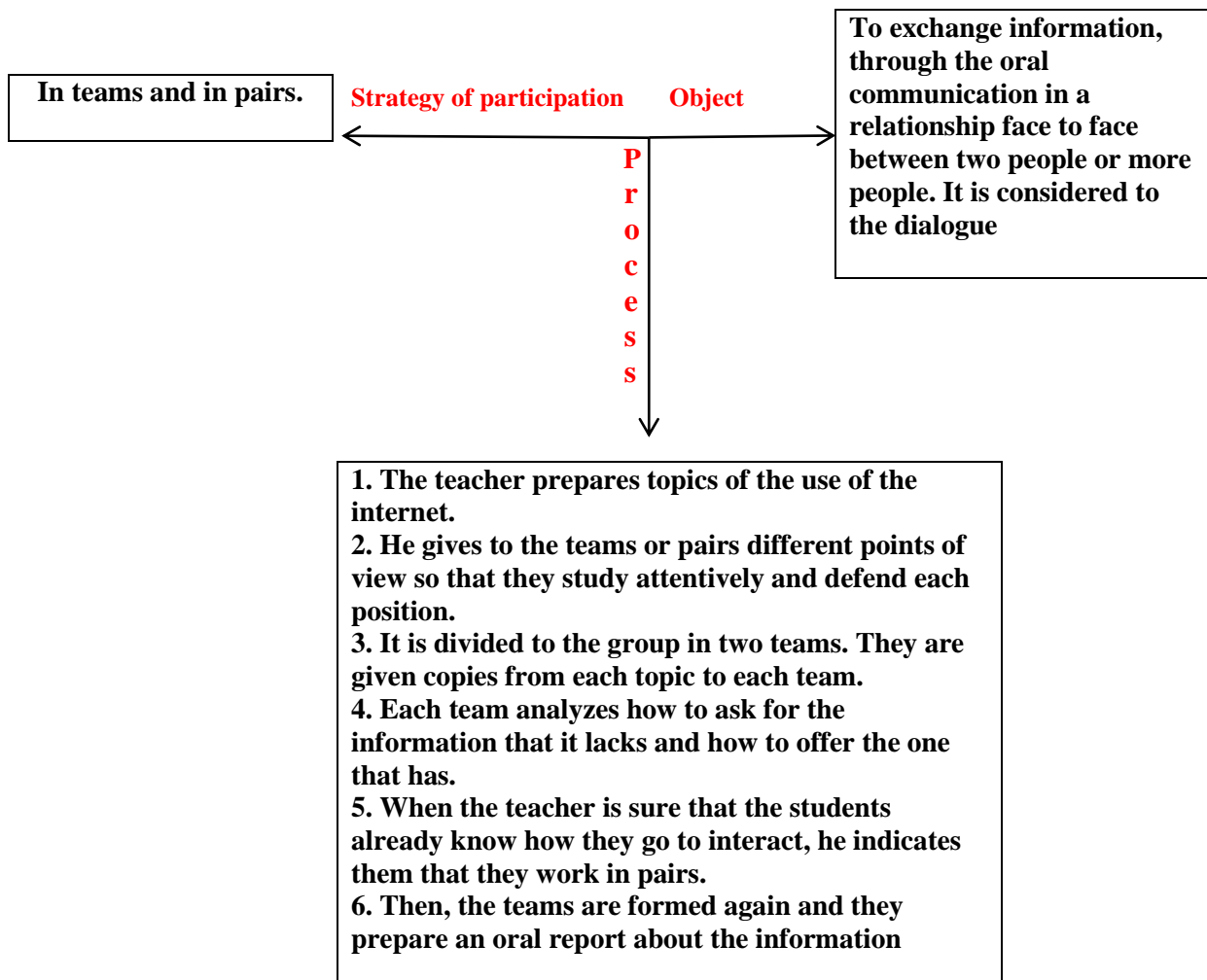
### 8.2. *Specific objective.*



- To Develop the skill to speak in English using active learning techniques in a constructivist Guide to Early Years of high school.
- To engage in the process of learning English to enhance technical skills of speaking students Baccalaureate Early Years.
- To help to develop in students the ability to understand and produce a variety of language, through a practice guide and appropriate to speak in English.
- To purpose an alternative learning teaching English in the first year of high school by developing active techniques.

## Técnica 1

### The debate



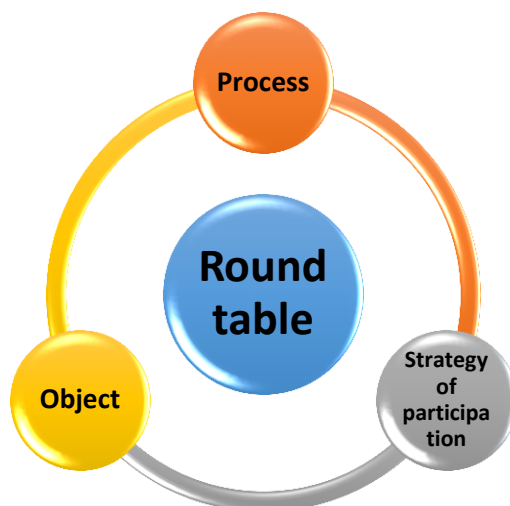
## **Técnica 2**

### **Round table**



To investigate important contents on a topic in form singular to be enriched with contributions of the other members of the group.

four students per teams



1. To carry out this technique it should be organized to the students in four students' teams so that they develop in topic.
2. The teams first should analyze the verbs that will use in the round table and the expressions to say, so that they can make a logical intervention.
3. Each team will prepare its interventions using the verbs, in present and past, the teacher should be about checking before presenting them to the group.
4. The works will be presented to the group and it will be selected to the group that better works.

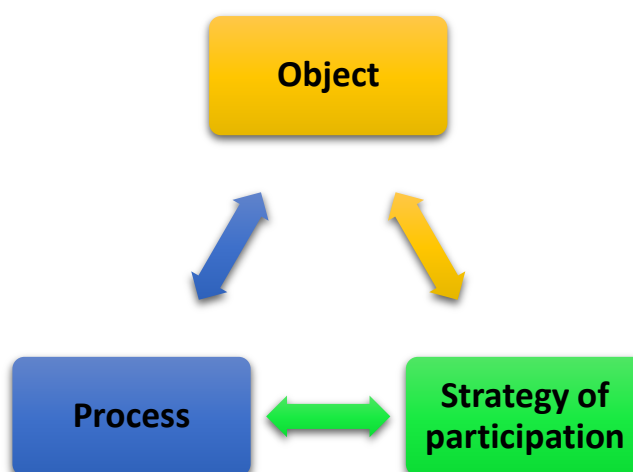
## **Técnica 3**

### **The Riddle**



To formulate and to respond questions has more than enough objects of the house to practice

The whole group



1. Objects of the house are used. They are placed in a small box that has the teacher, so that only sees them the student that will serve as moderator.
2. Does them moderator ask what this is? (pointing out for the portfolio with out teaching the object.
3. The students try to guess asking such questions as: Is it a file?, Is it a letter?, etc.
4. The moderator responds negatively until somebody guesses. Example. No, it is not a file. Not it is not a letter. Until to say; yes, it is to... and it takes out the object

## 14. ANNEXES

**Annex 1:** Choosing the topic with the help of the vice-dean



**Annex 2:** Development of the thesis with the tutor



**Annex 3: Students completing the surveys**



**Annex 4: Students completing the surveys**





**Annex 5:** Teachers completing the surveys



**Annex 6:** Delivery of the manual to the principal of high school





## Annex 11: Questionnaire for the survey at students



### UNIVERSIDAD TÉCNICA DE MANABÍ FACULTAD DE FILOSOFÍA, LETRAS Y CIENCIAS DE LA EDUCACIÓN ESCUELA DE IDIOMAS Y LINGÜÍSTICA

#### ENCUESTA DIRIGIDA A ESTUDIANTES.

La presente encuesta tiene como objetivo determinar la influencia de la técnica del socio drama y su influencia en el desarrollo de las destrezas de escuchar y hablar (listening and speaking) de los estudiantes de la Unidad Educativa del Milenio “Guadalupe Larriva”, de cantón Jaramijo, periodo 2016 y persigue fines estrictamente investigativos. Por favor, sírvase contestar de la manera más honesta y veraz. Agradecemos de antemano su criterio dada la importancia de este trabajo.

1. ¿Considera que la técnica del socio drama le permite fortalecer las destrezas de escuchar y hablar (listening and speaking)? (Objetivo General)
  - a) Sí ( )
  - b) No ( )
2. ¿Qué tipo de estrategias metodológicas utiliza su docente para desarrollar las destrezas de escuchar y hablar (listening and speaking)? (Primer objetivo específico)
  - a) Diálogos ( )
  - b) Socio dramas ( )
  - c) Debates ( )
  - d) Otras (especifique) \_\_\_\_\_
3. ¿Cuál de las siguientes técnicas le permite comunicarse de manera más efectiva? (Primer objetivo específico)
  - a) Diálogos ( )
  - b) Socio dramas ( )
  - c) Debates ( )
  - d) Otras (especifique) \_\_\_\_\_
4. ¿Qué ventajas le proporciona la técnica del socio drama en la comunicación? (Segundo objetivo específico)
  - a) Escucha activa ( )
  - b) Fluidez ( )
  - c) Pronunciación ( )
  - d) Otras (especifique) \_\_\_\_\_
5. ¿Cuál considera que es su nivel de comunicación cuando utiliza la técnica del socio drama? (segundo objetivo específico)
  - a) Alto ( )
  - b) Medio ( )
  - c) Bajo ( )
6. ¿Considera necesario la creación de un manual que incentive la utilización del socio drama e las clases de inglés? (Tercer objetivo específico)
  - a) Sí ( )
  - b) No ( )

**Muchas gracias**