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Classroom Management Using Drama Techniques in EFL Classrooms

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In keeping yourself with labour you are in truth loving life,

And to love life through labour is to be intimate with life's inmost secret.

(Khalil Gibran)

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Abstract

This work emerges with the aim of exploring alternative strategies in order to improve the environment within the classrooms of EFL teachers in Valdivia. Thus, by investigating the benefits of Drama Techniques in the language teaching field, it was possible to perceive the positive impact they have in three dimensions of Classroom Management. These dimensions are motivation, the role of the teacher and teaching procedures, which were firstly explored in the theory and secondly researched in the field. For the latter purpose, five Valdivian primary classrooms, where disruptive behavior was common, and their respective EFL instructors were observed and enquired about these three dimensions. The outcome of the research was a teaching proposal of several activities based on Drama Techniques in order to be implemented as Classroom Management strategies. In this way it is expected that EFL teachers in Valdivia are better prepared to deal with most common disruptive behavior.

Keywords: drama, classroom, management, environment, strategies.

Introduction

It is widespread knowledge that in Chile there is much work to do in relation to language teaching and in the general education system. International evaluations have shown many weaknesses in different pedagogical aspects. Specifically, in English teaching, two main factors behind the low results obtained by EFL students in recent English language proficiency tests are current teaching methodologies and Classroom Management. On the one hand, most teachers fail to make use of varied teaching strategies and set a propitious environment for learning to occur. This has been uncovered in the poor results that yielded the international examinations, ESOL, in 2004, and the most recent Simce test, in 2010. In the latter, one in ten students successfully achieved the basic level certification (based on the TOEIC Bridge test), as the website of Educarchile published in 2011. Moreover, as Andrew Sheehan (2009) pointed out, teachers of English lack the capacity of motivating students since they stick to outdated methodologies. On the other hand, he also posited that teachers are not taught to give importance to classroom management in the teacher training majors. Thus, they end up relying only on traditional teaching habits. These are only a few reasons that can explain the low results in English proficiency in Chilean students. Therefore, it is of chief importance to implement alternative practices to boost language teaching. In this sense, this work posits that Drama Techniques as Classroom Management strategies will improve the classroom environment of an EFL class.

In order to collaborate with this objective the present research has been developed being part of a bigger project poised due to the need of helping and improving teaching practices in Chile. In fact there are many reasons why these contributions should be taken into account in this country. First, the mastering of English language is increasing in importance day by day, especially because knowing English means more opportunities for finding a well-paid job.

Second, with regards to the influence of the education system, the government expects Chile to become a bilingual country; therefore, all the efforts are being focused on that goal. This has been evidenced in the changes made to the curriculum of the English subject, such as the increase in mandatory teaching hours at school (from 2 to 3 pedagogical hours), and the implementation of the subject at earlier stages (from 7th grade to 5th grade). Third, these strategies have been successfully tested and implemented in many other countries (Ingrid Pufahl, Nancy Rhodes & Donna Christian, 2001).

Hence, this study focuses its efforts on the analysis of Drama Techniques since they have obtained significant outcomes in language teaching all over the world. Based on this situation, Lynn McGregor, Maggie Tate and Ken Robinson (1977) posed the following questions: "If drama is part of a general movement, what distinctive and specific contributions can it make? and What are the possible functions of these experiences in relation to the child development in education?" (p. 4-5). Ergo, this particular research has been arisen to examine one of their possible functions: management of a classroom.

As a matter of fact, this study has never been proposed before since there is no documented connection made between Classroom Management and Drama techniques. Consequently, it was necessary to study these concepts in the theory and in the field through the development of a literature review and a case study applied in the city of Valdivia. Moreover, three main dimensions of teaching instruction were defined to outline the theoretical analysis and the field study: Motivation, the Role of the Teacher and Teaching Procedures. Thus, it was possible to see their influence in Classroom Management and Drama Techniques in a more complete way. Therefore, it was also necessary the use of class observations and interviews to obtain reliable information that could help to the detailed description of the subjects. In the final

stage, the data gathered was useful to elaborate a teaching proposal with drama activities. The suggested dynamics were designed to be applied in different moments of a lesson. In this way, teachers can directly see themselves benefitting in their responsibility to manage a class and make the classroom a much comfortable place in which to work.

The present research paper is composed of three chapters; number one exposes the theoretical framework that contains the state of the art of the research, which mainly describes the current conditions of English teaching abroad and in Chile. Also, the antecedents of the research: the research question, the hypothesis, the objectives and the justification. This chapter also defines, in a different section, the two main concepts of the study: Classroom Management and Drama Techniques. Subsequently, the structure of the theoretical framework is as follows: Firstly, the main characteristics of the two main concepts are examined separately; secondly, both concepts are analyzed in the light of their relation that can be established through the three dimensions mentioned above (motivation, the role of the teacher and teaching procedures).

The contents of chapter two and three are devoted to expose the case study. The first segment of chapter two describes the methodology used for illustrating the current conditions of the English classrooms in Valdivia. The methodology chosen was case study and the research tools for gathering information were interviews to teachers and observations in their English lessons. The subsequent segment of the methodology shows each subject of study in detail (the five schools with their respective grades and English teachers). Successively, chapter three is divided into three sections. The first presents the results of the field investigation. Then, the second section illustrates the discussion based on the previous results. The following section exposes the teaching proposal, which mainly portrays the categories of the activities that are suggested to teachers in order to tackle misbehavior in classes.

1. Theoretical Background

1.1. State of the Art

The state of the art of this research exposes the current conditions of the education in Chile and the changes that it has undergone in terms of curricular organization. Thus, it has been possible to identify the major problems that the educational community has in relation to the teaching of the English subject. Likewise, the solutions that the Chilean government has proposed through the implementation of different programs have been pointed out. Those solutions aim at fulfilling the ultimate objective of the Chilean government for the next decade: to become a bilingual nation.

1.1.1. Current conditions of English education in Chile.

During at least the last four years, education in Chile has been the center of attention in political terms, which has forced the authorities to make changes in the curriculum and also in the management of the policies. Some of the last innovations made in the English area have been: creation of new textbooks, which take into account the Chilean context; training programs for teachers; creation of the English Opens Doors Program (PIAP in Spanish); increase of scholarships for students of English pedagogy; the organization of inter scholar competitions and debates; development of the program of native English speaking volunteers; and the organization of summer and winter camps; among others (Gloria Romero, 2010).

Despite the efforts, the education in Chile lacks what it takes to satisfy the needs of the students. According to an inquiry made to a significant number of educative actors in Chile, most of them stated that the Chilean education quality is insufficient. In the same inquiry, the performance of the teachers was rated as no better than regular (Centro Disciplinario para la Educación, Instituto de Sociología & Pontificia Universidad de Chile, 2009). Moreover, as

Andrea Lizasoain and Amalia Ortiz de Zárate (2009) report, in 2004 the Chilean government with the aid of ESOL applied a diagnostic test in order to uncover the reality of the Chilean education regarding the knowledge of the English language. Not only was it learned that the levels were far below the standards but it was also discovered that the teaching methods were the reason behind these very poor results (p. 1-2). It is mainstream knowledge, however, that in Chile it is not really easy to learn the English language since there are not many instances for students outside their classrooms to interact using the foreign language. Therefore, it is a daunting challenge for teachers to motivate the students and to make use of an appropriate method to teach that language.

Additionally, one of the major problems in the public education system these days is to foster a suitable environment for the teaching and learning process to occur. To be more precise, it is difficult for schools to enhance quality when students are facing many crises in terms of integration and equality; students become demotivated[1] and even resentful, since they are not treated according to the rules and regulations. All these factors tend to affect students‟ behavior and their willingness to cooperate with teachers (Candy Fabio, 2009, 3-8). Eventually, the relationship between students and teachers becomes negative and none of the two can progress in any way to achieve their goals.

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[1] In this occasion the concept „demotivated‟ is used to acknowledge that the motivation and engagement of the students at issue is decreased by a certain reason (Oxford Dictionaries). In this case the students progressively lose their motivation because of the poor quality of education they receive.

1.1.2. Changes seen in the English curriculum considering foreign educational systems.

Recently, the Ministry of education has made many changes concerning the curriculum of the English subject. It is significant to mention that the authorities are finally realizing the importance of some concepts such as the Natural Approach, Cooperative Language Learning, Communicative Language Teaching, etc. As an example, the latter sees language as a way to express or communicate ideas and convey meaning in order to interact with others. Therefore, language should not be seen as learning grammar contents anymore (Ministry of Education) [2]. This is a very important fact that urges teachers to apply alternative teaching methodologies in the EFL classrooms in Chile.

In addition, teaching a language with communicative approaches provides a more natural way of learning that involves the context in situations in which the purpose of the interactions aim to communicate and express meaning – as proposed by different authors in the *Bases Curriculares 2012* (ibid.). Thus it can be inferred that in contrast to the Grammar Based instruction, Communicative Language Teaching involves a variety of methodologies that can be used with the only condition of supporting the communication of meanings.

In an early stage, it was necessary for the Ministry of Education to take into account the educative curriculum of other countries in order to realize about positive aspects of communicative strategies that could be used in Chile. This exercise was helpful to understand similarities and differences between national and foreign plans and goals, and also to compare the national reality is in to other educational systems. For example, according to a study developed in

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[2] All translations from Spanish into English were done by the authors of this research paper.

the U.S.A, which examined the successes in language teaching of other countries such as Denmark, Germany, the Netherlands, New Zealand, Peru, Spain, etc., and in which Chile also participated, one of the aspects regarding foreign language learning that was seen as crucial to accomplish proficient levels of English, was the good use of effective teaching strategies. One of the examples mentioned was the communicative teaching strategies (Ingrid Pufahl, Nancy Rhodes & Donna Christian, 2001). Studies of this nature provide valuable input in order to improve the teaching practices and the policies of the educational system of a country. Regardless, it must not be forgotten to take into account the contexts in which the changes would be applied. From this example every country can gain positive insight, but for the purpose of this investigation, Communicative Teaching Strategies – in which Drama Techniques are included – are an important aspect in relation to teaching approaches since they are seen as an essential way of improving English language learning and teaching.

In regard to the efficacy of Classroom Management strategies, there are certain factors to consider before judging which of them work better for a specific context. According to Trumbull, Rothstein-Fish, Greenfield and Quiroz (as cited in Carrie Rothstein-Fish and Elise Trumbull, 2008) "When teachers understand cultural differences, they begin to re-examine and redesign their classroom organization and management in many fruitful ways" (p. 2). Hence, it is not possible to make use of appropriate management strategies in a classroom without firstly taking into account the cultural background that determines a certain class. As a result, there is not an absolute and general manner to establish a plan that could work in more than one setting. Thus, it is seen that teachers have developed and implemented specific criteria that serves as guidelines in the classroom of different cultures. Katie Kramer (2006) exemplifies the case of Netherland and China, where language teaching strategies encourage motivation, participation and cooperation

through the exploration of immersive language teaching and constructivist teaching methods, correspondingly. Likewise, the present study aims at encouraging the use of Drama Techniques as strategies to manage classrooms in Chile due to their characteristics that may change the way language teaching is seen in this country. As Sheehan (2009) recognizes the current and predominant methods used to teach English are traditional methods – such as the grammar-translation and audiolingual methods (these kinds of classes promote neither motivation nor foster the teaching and learning processes). These methods have been replaced by more effective methodologies around the world in order to teach an EFL/ESL. Therefore, it would be beneficial to try different approaches that would enrich language teaching in Chile.

1.1.3. Antecedents.

In this section are exposed the antecedents that are meant to outline this investigation. These antecedents are the research question, the hypothesis, and the objectives, both general and specific.

1.1.3.1. *Research question.*

What Drama Techniques are suitable to manage behavior in an EFL class?

1.1.3.2. *Hypothesis.*

The hypothesis that sustains this research is that the use of certain Drama Techniques as Classroom Management strategies will improve the classroom environment of an EFL class.

1.1.3.3. *Objectives.*

The general objective of this investigation is to develop a pedagogical proposal that contributes to the improvement of teachers" techniques to manage EFL students" behavior using Drama Techniques in Valdivia.

In order to fulfill this, the specific objectives are:

- Describe the conditions that EFL teachers face in the classroom of elementary schools in Valdivia.

- Recognize existing Valdivian EFL teachers" Classroom Management techniques.

- Identify the appropriate Drama Techniques that can be useful as Classroom Management strategies.

- Propose a set of Drama Techniques as Classroom Management strategies.

1.1.4. Justification.

There is not much research related to the benefits of Drama Techniques in other areas of the teaching practice such as Classroom Management, which is a very significant topic to be considered. As for the EFL teachers, it is widely known that sometimes they are reticent to use Drama Techniques in their classes since they do not know how to implement them and also because they think that their classes may become disorganized. This is probably a result of lack of information regarding advantages of the use of Drama Techniques and disinterest in the use of alternative methodologies and approaches. However, according to international experiences, the use of Drama Techniques has many benefits for both, the learning process and the teaching practice. In relation to the same point Diane Larsen-Freeman (2000) declares that a "knowledge of methods helps expand a teacher's repertoire of techniques. This in itself provides an additional avenue for professional growth, as some teachers find their way to new philosophical positions . . . by trying out new techniques." (p. X). Thence, this research aims at showing how beneficial it is specifically for the management of the classroom – which is the main problem that teachers encounter at the time of teaching – the use of Drama Techniques in the English lessons.

1.2. Definition of Concepts

In many cases in Chile when someone talks about Classroom Management sometimes people immediately connect the concept with the idea of discipline. Equally, when someone speaks about Drama Techniques it is generally interchanged with the concept of theatre. In fact, they are connected in some way, but they should not be confused since they are not synonyms. For this reason, it is important to make clear what the concepts of Classroom Management and Drama Techniques exactly mean, since they are the center of this study. Firstly, it is significant to mention that their meaning is much broader and complex than what someone means when talking about discipline or theatre. Besides, they are very important aspects of pedagogy, so the understanding of their meanings can be very useful for teachers as they can make use of their benefits in their classes. Also, it is not less important to say that beyond their meaning there are many other pedagogical implications which give them, in a certain way, more power.

1.2.1. Classroom Management and discipline.

The concept of Classroom Management has been defined in many occasions by many authors. According to Paul Alberto and Anne Troutman (as cited in Li Qingland, Wu Junyan & Hou Shongshan, 2004), Classroom Management "can be defined as the teacher's ability to cooperatively manage time, space, resources and student roles and student behaviors to provide a climate that encourages learning" (p. 2). Dennis Wiseman and Gilbert H. Hunt (2008) state basically the same saying that it "is a system of organization that addresses all elements of the classroom (*i,e*., students, space, time, materials, and behavioral rules and procedures) that enables the teacher to reach optimum levels of instruction and establish a foundation for student learning" (p. 8). However, Lisa Stanzione & Robert J. Mackenzie (2010) explain the following:

classroom management is a very broad and inclusive term that refers to the full range of

things teachers do to organize people, materials, space, and time for the purpose of

teaching and learning. Classroom discipline, relationship building, community building,

engagement strategies and all the components of structure are included within the general

term Classroom Management. (p. 4-5)

In that way the authors include the notion of building and improving relationships within the

classroom, which implies a more profound commitment from the teacher. In the overall, it can be

asserted that all these statements are very similar and actually share many features which help to

comprehend what Classroom Management involves for a teacher. Still, as the definitions are

exposed, it can be learned that each one is more complete than the previous.

There are other definitions of Classroom Management which allow perceiving the

evolution of the concept through time. Carolyn Evertson and Alene Harris (as cited in Kathleen

P. Allen, 2010) posit that "the meaning of the term Classroom Management has changed from

describing discipline practices and behavioral interventions to serving as a more holistic

descriptor of teachers" actions in orchestrating supportive learning environments and building

community" (p. 2). As time passed, other authors agreed with the definition asserted by Evertson

and Harris. For example, Jere Brophy (*ibid.*) agreed with those authors" statement when

clamming that "the most successful teachers approach management as a process of establishing

and maintaining effective learning environments" (p. 2). In last place, Barbara Larrivee (*ibid.*)

noted that "Classroom Management is a critical ingredient in the three-way mix of effective

teaching strategies, which includes meaningful content, powerful teaching strategies, and an

organizational structure to support productive learning" (p. 2). Despite the fact that there is

information about the practices related to Classroom Management, there is still a global

impression that Classroom Management primarily refers to „discipline". This situation probably leads teachers to have the problem of not knowing how to deal appropriately with certain students" attitudes inside the classroom.

To apply Classroom Management strategies does not mean knowing how to control the behavior of the students using techniques as threats and rewards. The objective of Classroom Management is to have the opportunity to keep an appropriate environment for the teaching-learning process. To be more precise, it is about using many techniques related to the different aspects of the classroom such as motivation, the role of the teacher and teaching procedures, etc. For the teacher it is a matter of working day by day on improving his or her management of the class as a whole. In order to achieve that, it is necessary to have knowledge and skills related to diverse useful techniques that can be used and tested so as to be able to choose the ones that could work better for the teacher and students" context – which can be related to the idea of Trumbull et al. (as cited in Rothstein-Fish and Trumbull, 2008) of considering cultural differences, but in this case, the scale is reduced to individuals. All of this appears to be crucial for the reality of the Chilean education since it could provide opportunities to overcome the behavioral problems in the EFL classrooms which is one if not the main problem that not only teachers but also counselors, school administrators and parents have to face (William Lile, 2002).

1.2.2. Drama Techniques and theater.

The phenomenon that occurs with Drama Techniques is very similar to the incident that involves Classroom Management and discipline, people tend to confuse the former with the art of doing theatre, but that is not the case – although the origin of Drama Techniques is actually the aesthetic art in question. According to The British Council (1977) "Dramatic Techniques . . . do not mean acting out plays or sketches in front of the class . . . neither should these techniques be

considered therapeutic, although they will certainly release imagination and energy" (p. 18). The British Council provides a powerful insight into what Drama Techniques are not. However, Alan Maley and Alan Duff (1982) explained what one means when talking about Drama Techniques:

> Dramatic activities give the student an opportunity to use his or her own personality in creating the material on which part of the language class is to be based. These activities draw, too, on the student"s imagination and memory, and natural capacity to bring to life parts of his or her past experience that might never otherwise emerge. They are dramatic because they arouse our interest, which they do by drawing on the unpredictable power generated when one person in brought together with other. Each student brings a different life, a different background into the class. We would like students to be able to use this when working with others. (p. 6)

This definition provides more ideas about what Drama Techniques actually are. These strategies give teachers many options with which to work with their students since these activities are based mostly on the capacity that teachers and students have to create new things using their imagination. A final definition from another author will sum up in a few words what Drama Techniques imply. Logan Athiemoolam (2004) gives the following definition: "The crux of drama-in-education is the creation of opportunities for the learners to exercise their creativity within given scenarios in the classroom situation" (p. 5). Ergo, Drama Techniques go beyond traditional teaching methods since their objective is to take some techniques and principles used in theatre classes to create new activities that could help in the process of learning a new language. They implicate the use of kinesthetic resources, voice intonation and different non-verbal elements. This provided teachers with the opportunity of increasing the levels of the

students" attention. Hence, as stipulated in the state of the art of this work, this serves as a communicative strategy that can engage students in the learning process.

1.3. Classroom Management

In the following pages the concept of Classroom Management is explored considering its mains characteristics, which involve a description of what is involved in the success of applying a management plan. It has also been included the exposition of topics related to the responsibilities that are to be taken into account with a Classroom Management plan. Likewise, it has been considered the inclusion of topics that make reference to this broad concept and motivation, the role of the teacher, and classroom procedures.

1.3.1. Main characteristics of Classroom Management.

There is much to be said about Classroom Management regarding its application and benefits, but there is also something to add as regards the misconceptions surrounding this concept. In the theory, Classroom Management supposes a system with organized procedures that not only involves the learning process, but also motivation and the action of setting a good environment for that to happen. Furthermore, Classroom Management is usually associated to discipline which, at the same time, is confused with punishment. Nonetheless, discipline is a more constructive and social process that includes reflection and provides students with the opportunity to judge their own behavior. Finally, it is important to mention, as well, that beyond Classroom Management, it is necessary to consider the social interactions of the students and the people who surround them, since also have a great impact on the pupils" behavior and attitudes.

1.3.1.1. *The importance of Classroom Management.*

In relation to the importance of Classroom Management within an English class, it can be mentioned that it is fundamental for the teaching and learning process. Teaching English to adults and children is definitely not the same; in fact, the main difference that a teacher should make is in the Classroom Management technique used. Children tend to be naughty and much more restless than adults, in general terms. Often, they are not interested in learning English; they are more concerned about having fun as much as they can. Therefore, it is a challenge for any English teacher to manage a class with only children and to create an appropriate climate for their learning. It is significant for English teachers to learn which techniques can be useful when teaching English to children. Moreover, Classroom Management may be especially important when teaching children because according to Qingland et al. (2004) "when children begin learning English they may show some interest in the language. However, as time goes on, their interest wanes, compounded by difficulties in learning" (p. 2). In this case, it is the teacher"s responsibility to encourage and support children so they can develop a positive attitude towards English learning. To sum up, Classroom Management is immensely important when teaching English to children and should be taken into account in the lesson plan of a teacher so as not to overlook the different context of each class and each person in the classes, as suggested in previous sections.

In relation to the Chilean reality, a good Classroom Management plan would be very useful for any teacher who works with children. Firstly, in Chile teachers are not the only subjects concerned about the learning of the English language, the government and parents are very worried about the progress of the same, as well. This country also shares the same ambition that many countries all over the world aspire to, which is that the next generations could

"participate fully in the emerging global community which will require useful knowledge of English, the dominant language for international communication" (*ibid.*). That is why English classes to children are being implemented starting from first grade in some institutions. Therefore, teachers are currently under a lot of pressure and also have to fight against one main problem in Chilean classrooms: Misbehavior. Moreover, middle school students are facing a very hard stage in their process of learning English since the new programs in the English subject have changed and they are expected to obtain better levels of proficiency in language learning than what they actually have. Consequently, it is more probable to find middle school students demotivated because they tend to become frustrated when they do not have good results in the English subject. In brief, it is important and urgent to improve English teachers" practices, especially in terms of Classroom Management so as to allow educators to effectively "manage time, space, resources and student roles and student behaviors to provide a climate that encourages learning" (Albert & Troutman as cited in Qingland et al., 2004, p. 2). This is necessary to be pursued due to the focus that has lately been given to language teaching in early stages, and because of misbehavior and lack of motivation that language teachers have been facing as a major issue in their classrooms.

1.3.1.2. *Peers, teachers and parents' influence on Classroom Management.*

In order to effectively manage a class, it is important to consider how people, inside and outside the classroom, affect students" behavior. Qingland et al. (2004) identify peers, teachers and parents as the people on whom students" behavior will depend as the result of the nature of their interactions (p. 7). If relationships between peers are positive, students are expected to be well behaved, but the contrary happens when relationships are negative. The same authors affirm that "peer prejudice is often a catalyst for misbehavior [and that] teachers should help them build

positive relationships by enhancing classroom interaction, cooperation and conversation" (*ibid*).

Therefore, it is vital to work on peer relations in order to develop agreeable social interactions among students and to set a pleasant atmosphere in the classroom.

It is recognized that children are very sensitive and are aware of opinions that others can have about them. This is especially true with parents and teachers since if they indicate a negative image about children, they "will believe that they are rejected, unloved, and unwanted, and they will act accordingly" (*ibid.*). That fact is a major issue, considering that teachers are the ones who take the major responsibility in the academic success of the students. Likewise, Qingland et al. (2004) concluded that "teacher's positive comments on and attention to the young learners can promote their performance in the classroom" (p. 7). In the end, it is essential to let students know that there are no prejudices around them since this situation could be negative for the environment within the classroom.

1.3.1.3. *Students' responsibility for management.*

Formal education, as it is seen nowadays, not only includes acquiring knowledge but also values and skills that will accompany students throughout their lives as individuals and as citizens. For that purpose, it is necessary to help them develop responsibility for their own behavior. According to Robert J. Marzano, Jana S. Marzano and Debora J. Pickering (2003), the latter refers to self-discipline, self-management, self-regulation, self-control and social skills (p. 77). Therefore, it is necessary to work with different strategies in order to teach students how to behave following steps which, at times, would require perseverance and patience (*ibid.* p. 79). This might suggest that many teaching skills, which go beyond teaching contents, are needed to make sure that students can actually be responsible for their own behavior.

Marzano *et al.* (2003) list different approaches to deal with behavioral issues. Firstly, teaching students some concepts related to responsibilities such as rights, freedom and quality can be a good way to explore and understand what they imply and the consequences that certain actions have on those ideas (p. 82). Secondly, self-monitoring behavior by recording it in some way and making comparisons with some predetermined criterion seems a feasible option (*ibid.* p. 85). Other methods include programs which promote the expression of beliefs by materializing them in written form; or the management of impulsive behavior, which involves verbal interaction, such as discussions and role playing (*ibid.* p. 80-83). Marzano et al. (2003) also state that it is important to provide students with self-monitoring and control strategies. Naturally, these are some suggestions which can be used by a teacher to encourage self-management in his or her students, and if progress is seen with these methods, it is very probable that good results will last longer.

1.3.2. Motivation, the role of the teacher, and teaching procedures, and Classroom Management.

The variables that mainly condition Classroom Management can be divided in three categories. First, the motivational aspect is essential to provide an optimal environment. Second, the role of the teacher is a necessary element to consider in order to outline the responsibilities that educators have regarding the creation of a Classroom Management plan. Third, teaching procedures determine the design of the classroom setting and the routines to follow. Having considered these topics, it can be asserted that their analysis will provide key information on how to implement Classroom Management techniques appropriately.

1.3.2.1. *Effects of intrinsic and extrinsic motivation on Classroom Management.*

Teachers can effectively manage classrooms by appealing to students‟ intrinsic and extrinsic motivation towards a language. On the one hand, intrinsic motivation in language teaching, as Marilyn Lewis (2002) suggests, refers to the awareness of the benefits of knowing a language; such as travelling abroad or better opportunities to find a well-paid job (p. 41-42). Pointing out these aspects to students can help to strengthen this type of motivation. On the other hand, Lewis (*ibid.*) writes that extrinsic motivation is related to the use of different media, teaching materials and rewards that appeal to the students‟ interest. This, however, might divert the student‟s attention and have undesirable effects (p. 42), making those elements unproductive and altering students‟ behavior. Consequently, S.A. Coetzee, E.J. Van Niekerk, and J.L.Wydeman (2008) hold that "with the advent of Outcomes-Based Education, learners‟ responsibility for their own learning has increased considerably [thus] more attention should be given to supporting learners to develop their own intrinsic motivation" (p. 103). Coetzee et al. (2008) give some principles that apply to the encouragement of the intrinsic motivation. These principles are related to setting a learning environment in which tasks are neither too challenging, nor too easy, and in which the teacher provides support and equal opportunities of participation (p. 104). Nonetheless, it is the decision of each teacher which type of motivation to encourage more, but it is also interesting to learn that in language teaching it is more suitable to encourage the intrinsic motivation more than extrinsic motivation.

- Types of Unmotivated Students.

A classroom holds a universe of diversity in customs and behaviors and, as a matter of fact, in this universe the possibility of finding unmotivated students is great. Lewis (2002)

identifies three profiles of unmotivated[3] students: the back-row distractor, the nonparticipant, and the exuberant. The author also advises on strategies in order to deal with their disruptive behaviors: The back-row distractor should feel that s/he is being observed regularly; the nonparticipant should not be invaded, but rather, be offered help; and the exuberant should be kindly interrupted to give space to others to express their ideas. Lewis also concludes, in each case, that it is necessary to speak to them about the problems that their behavior causes (p. 42-43). In this context, Stanzione and Mackenzie (2010) add that the reasons for disengagement can be that "some students lack interest in the subject matter. Some lack skills. Some lack confidence. Some are so frustrated and discouraged that given up" ([*sic*] p. 45). In this manner, it can be inferred that the job of the teacher is to recognize what happens, hopefully, to every student and to the class as a whole, so as to apply strategies to help them overcome their disruptive behavior.

1.3.2.2. *Classroom Management and the role of the teacher.*

As a professional, the profile of a teacher is not only made of talent to manage a certain subject, but also of skills to achieve a very difficult but rewarding objective: to assure other's learning. In order to fulfill this task, it is necessary to have several qualities, skills and knowledge to succeed. There are different methodologies, strategies and techniques that can be used to teach a language, but it is very important to firstly make sure that students are prepared to be involved

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[3] By making use of the adjective "unmotivated", Marilyn Lewis makes clear that these students are characterized for "not having interest in or enthusiasm for something" (Oxford Dictionaries). Hence, these students behave in a way in which it is hard to engage them since their focus of attention is centered in different aspects or elements other than the subject, teaching materials or methodology. The profile of students mentioned in this section cannot be considered as demotivated students as they do not undergo a process in which their motivation is progressively decreased (Oxford Dictionaries). Correspondingly, the reason behind their lack of motivation can be founded on misconceptions, prejudices, or other negative perceptions towards a subject, classmate or teacher.

in the adventure of learning a foreign language. English teachers know how difficult it is to become skilled at a foreign language and how necessary it is to have a positive attitude and motivation to achieve such goal. Therefore, it is essential for an English teacher to hopefully count with the cooperation of all the students inside the classroom.

   - Basics on Classroom Management.

   There is no doubt that a teacher plays a very important role in the classroom, not only as a guide but also as a manager who should know how to control the classroom environment. In order to achieve an appropriate atmosphere within the classroom, a teacher should basically know that his/her own behavior influences students" behavior and that, therefore, s/he must pay attention to both, the nonverbal and verbal behaviors (Wiseman &Hunt, 2008, p. 23). Thus, it is important for a teacher to firstly recognize his/her level of responsibility regarding students" behavior and, secondly, not to ignore behavioral problems. Wiseman and Hunt (2008) also stress the teacher"s responsibility for the classroom environment saying that the teacher must assume the role of an „instructional leader" whose job is to employ techniques that "maximize student on-task behavior" (p. 23). Stanzione and Mackenzie (2010) also add that if students are engaged in the lessons, they are prone to work more and better (p. 45).Taking these two ideas into account, it can be concluded that a teacher must work on improving students" behavior by raising their engagement, and by using techniques that avoid complete passive submission. The ultimate purpose is to make sure that their behavior is acceptable and that it is actually helping them in their academic tasks.

   - Teacher-student relationship.

   For a teacher it is a must to work on creating positive relationships with learners since it is essential for the success of any academic activity. According to Wiseman and Hunt, "the most

effective teacher-student relationships are characterized by specific teacher behaviors such as exhibiting appropriate levels of dominance, showing appropriate levels of cooperation, and being aware of high-needs students" (2008, p. 20). Therefore, it is important to consider that, more than just developing social skills and trying to be friendly, a teacher has to work on how to fulfill his/her role as an educator, above all. By the same token, Marzano et al. (2003) state that "if a teacher has a good relationship with students, then students more readily accept the rules and procedures and the disciplinary actions that follow their violations" (p. 41). Additionally, Coetzee et al. (2008) point that educators should: take responsibility for students" success; extend his/her role outside the classroom; persist with students; and express high expectations (p. 87). Thence, it is essential for a teacher to be aware of how s/he communicates with students because every single word and action can make a difference in the process of establishing positive relationships.

In order to make sure that the relationships with students are positive, it is useful to have a certain criterion which could delineate good relationships between educators and students. Thomas Gordon (as cited in Coetzee et al., 2008) stated five characteristics of a constructive relationship between the teacher and students:

• *Openness or transparency*. Each one is able to risk being honest with the other one.

• *Caring*. Each knows that he or she is valued by the other one.

• *Interdependence,* as opposed to dependency.

• *Separateness*. This allows each to develop his or her uniqueness, creativity and individuality.

• *Mutual meeting of needs*, so that neither"s needs are met at the expense of the other"s.

(p. 87)

In order to see how good the affiliation between teacher and student is, it would be advantageous to see these ideas as a guide to overcome weaknesses. There is no doubt that if a teacher works hard in gaining the approval of students, the rest of the process, in relation to Classroom Management, will turn into a much easier mission.

- *Teacher's responsibilities.*

It is possible to distinguish three major duties that a teacher should take into account in order to fulfill his/her task as a manager. Firstly, it is of great importance for teachers to realize that effectiveness needs preparedness in relation to the different aspects of a class such as lessons planning and teaching materials. In the case of a Communicative Language class, according to Lewis (as cited in Richards & Renandya, 2002) a teacher can be seen as a "gardener, supplying materials for growth (resources, encouragement) and rearranging the environment (the furniture) for this to happen" (p. 46). The sentiment expressed in the quotation, embodies the view that, in a Communicative Language class, a teacher must work hard on the preparation of a class in which students would feel comfortable expressing their ideas in another language.

Secondly, it is essential to count with a Classroom Management plan to avoid spontaneous misbehavior. A Classroom Management plan is the tool used by a teacher in order to minimize the use of discipline. According to Wiseman and Hunt (2008) "the key to maintaining orderly classrooms lies not in the teacher´s ability to handle inappropriate student behavior once it occurs, but in the teacher¨s ability to prevent behavior problems from occurring in the first place" (p. 11). To be more precise, although discipline techniques are necessary to be present in the classroom, more importance should be given to the prevention of misbehavior. To this end, the implementation of a Classroom Management plan is essential.

To sum up, it is necessary to accept that the example of the teacher, in terms of self-management, is one of the main keys to improve behaviors in the classroom. As Coetzee M. (as cited in Coetzee et al., 2008) suggest, it is a teacher‟s duty to be a good example as a professional and as a person. Since the manner an educator works and acts will affect the management of his/her classes, it is essential to provide values that will help the students to follow a behavioral pattern (p. 3). This, however, does not happen exclusively inside the classroom. This also is real outside the classroom and, thus, it is mandatory for a teacher to be responsible of his/her social interactions with the people that surround the students. Therefore, an educator has to be compromised with both his/her profession and his/her lifestyle to be taken seriously by his/her students.

1.3.2.3. *Classroom Management and teaching procedures.*

Managing a class can be hard when overlooking the planning process, the implementation of rules and procedures, and the physical environment and resources. Firstly, planning conveys the teacher with the opportunity to foresee, in some degree, what might come out of a group of lessons. Secondly, rules and procedures offer the chance for students to follow a guideline which can make the everyday life in the classroom easier to cope. Thirdly, the physical environment and resources are concrete elements which most of the time help to carry out lessons effectively. In the end, these teaching procedures can be analyzed individually, but when it comes to the teaching practice, it is ideal to keep these elements organized and well prepared.

- Planning.

Planning is essential in the educator‟s job and can bring many benefits to the development of a single class and, actually, to an entire academic year. To plan a class means – besides from choosing activities that are to be develop in class – contextualizing contents to the age,

backgrounds, abilities and interests of the group of learners, and producing a diagram of a class or a unit as a whole. To be more precise, planning implies to think about many aspects and procedures of a class, such as the outcomes, time, resources, classroom arrangement, assessment, homework, etc. Thus, planning is totally related to the establishment of a Classroom Management plan. According to Coetzee et al. (2008) "A well-thought-out plan is more likely to attract and maintain the attention of learners and to facilitate learning . . . planning therefore increases the likelihood that learners will be interested, will learn and will be satisfied" (p. 34). As a direct effect, it reduces confusion and disruptions when the planning is thoroughly implemented by seizing the time available for each class (*ibid.*). The idea is that teachers should know how to create an appropriate and attractive plan for a specific group at a certain time that aims at simplifying the learning process.

- *Classroom rules and routines.*

There are two main things that cannot be absent in a Classroom Management plan: classroom rules and routines. According to Edmund Emmer, Carolyn Evertson and Worsham Murray (as cited in Marzano et al.*,* 2010), establishing routines and rules are basic actions that teachers should apply in any classroom in order to help students to develop their classwork effectively (p. 13). Yet, it is significant to know what they refer to separately. On the one hand, Stanzione and Mackenzie (2010) assert that rules can be divided into four varieties: general rules (which appeal to students" habits and acceptable behavior); specific rules (which request explicit behaviors from students); rules in theory (those that are not enforced once they have been violated); and rules in practice (which are enforced when violated) (p. 6-8). On the other hand, routines "make young learners feel secure and save a lot of time and explanation in the long run" (Qingland, et al.*,* 2004, p. 3). To put it differently, routines make students aware of the common

habits within the classroom which will make them feel much more confident of what they have to do. Consequently, rules and routines provide help to run classes in a much easier and more practical fashion.

       - *Physical environment and resources.*

Undeniably, fitting arrangement of the classroom and apt resources facilitate, in any educational context, the teaching and learning processes. For that reason, the physical environment and teaching activities in a classroom will equally depend on each other. Because of the same, there are certain activities that sometimes cannot be carried out. According to Qingland et al. (2004) "In an ideal world the classroom would have an area of easily moveable desks and chairs, an open space for action songs and games, a quiet corner for reading or self-studying" (p. 3). All the same, in many classrooms there is not adequate equipment or space. This is unfortunate because when teachers happen to find certain activities that would be very useful for the learning process of the students, they just cannot develop those activities due to lack of space. Likewise, resources are also an important aspect of a Classroom Management plan. Without teaching resources classes would be totally uninteresting. In this respect, Coetzee et al. (2008) assert that "resources are often the „lens" through which learners view the learning area and the lesson" (p. 80). In other words, in the learners" eyes resources usually determine the dynamism of a class. However, it is significant to take into account that resources must cover certain requirements which have to do with the amount and availability of the same, and their characteristics; They should be "accurate, well laid out, readable, interesting and varied, linked to the outcomes and contents of the lesson, sufficient and used constructively" (*ibid.*, p. 81). In the end, it is interesting to see how the physical environment and resources are dependable of each

other, and ergo it is substantial to maintain a balance between the levels of importance given to both of them.

1.4. Drama Techniques

There is no doubt that Drama Techniques have benefits in the teaching field, they can make improvements at the student‟s academic and personal levels, nonetheless, lacking awareness of their implications can refrain many people from becoming involved with them. Despite the existence of studies that support their efficacy, it often occurs that there are prejudices around the concept originated from its relation to theater. Still, the bibliography arguing their efficacy urges to gain knowledge about their benefits in the language teaching and education fields. Once the prejudice that blurs the perception of this strategy is overcome, it is possible to uncover the advantages that they can offer.

1.4.1. Main characteristics of Drama Techniques.

The main characteristics of the Drama Techniques in this investigation are approached from three different angles. Firstly, their benefits in general education; subsequently, their benefits in language teaching (EFL classrooms); and finally, the misconceptions that surround the concept. It is pertinent to discuss these points since they are not only closely related to the topic of this investigation, but they also depict some of the reasons for the inclusion of Drama Techniques in education. In short, these elements cover some of the advantages and some weaknesses that Drama Techniques may possess.

1.4.1.1. *Drama Techniques and their benefits in education.*

Drama techniques have been used in education for a couple of decades now, and along these years it has been possible to distinguish major benefits of their application in education. Jonas Basom (2005) has been able to briefly outline and explain many aspects that are keys to

this investigation: Socially speaking, Drama Techniques enhance collaboration, empathy and communication skills among students. This is possible, mainly, thanks to the different roles that can be assumed during different activities, and thanks to the opportunities for sharing and combining thoughts and ideas. Also, this author describes Drama Techniques as instances in which students can have fun, feel relaxed and reduce stress, and use their imagination. Another very important aspect is explored by Maley and Duff (1982): linguistically speaking "Drama Techniques have the singular merit of directly engaging students" feelings and, as a result, often making them aware of the need to be able to express them appropriately" (p. 11). It is important to highlight this aspect because the applicability of Drama Techniques is possible in every subject – meaning that students are encouraged to make use of their social skills. Hence, by enhancing those social skills it can be supposed that learners are to develop better relationships with each other. In the end, when students are given the opportunity of having fun and sharing feelings and thoughts, they are prone to develop a better coexistence inside the classroom, as it has been stipulated to be necessary for the environment in the Classroom Management section above.

1.4.1.2. *Drama Techniques in EFL/ESL teaching.*

It has been acknowledged by many studies and authors that teaching through Drama Techniques means is a very feasible way in which to accomplish the learning of a foreign and second language. Vani Chauhan (2004) comments that the use of Drama Techniques provides the immediate advantage of having students to receive comprehensible input from contextualized activities, and, besides, to stimulate them to make use of the target language in the activities that include oral production (¶ 2). Munther Zyoud (2010) also adds that students can be engaged in communicative activities even when they possess little command of the target language. Due to the fostering characteristic of the use of non-verbal means of communication that Drama

Techniques offer, students do not need to have a high proficiency in the second/foreign language (p. 2-3). In fact, Drama Techniques actually focus on the "negotiation of meaning" (Snyman & De Kock, as cited Shin-Mei Kao & Cecily O'Neill, 1998, p. 4). Combining these features with an organized planning, it could be possible to keep students as Stanzione and Mackenzie (2010) suggest: spending more time engaged and solving tasks than roaming around the classroom misleading the whole class.

1.4.1.3. *Misconceptions and negative attitudes toward Drama Techniques.*

Generally speaking, the sole word „drama" may usually evoke actors performing plays in front of a silent audience; this can be the reason why the concept of Drama Techniques is usually misunderstood. McGregor et al. (1977) sustain that "for most of those who are not directly involved in drama teaching, drama and theatre are the same thing – they are about plays, writers, actors, directors, rehearsal and performance" (p. 6). Notwithstanding, drama-based activities go beyond theatre for they are designed for a different space (classroom) and performers (students), and for more complex objectives than performing a play. Actually, dramatic activities allow students to engage in the exploration of themes related to social issues, historical and current events, and concrete and abstract concepts among others (*ibid.*, p. 10). Indeed, students need to undergo a different process in order to explore those topics. It can be added that for that purpose, it is necessary for a teacher to develop a planning that includes different and varied activities that differ from those carried out in order to perform a play. Therefore, it is a matter of raising awareness of what Drama Techniques are related to because their objective is not focused on the performance of a play.

There is a special trait of Drama Techniques that, at times, can raise some reluctance among students and/or teachers who partake – or want to partake – in drama-based activities. The

fact that "drama in education puts an emphasis on the immediacy and informality of improvised activities rather than on the quality of performance" (Kao & O'Neill, 1998, p. 2) can lead people not to take Drama Techniques seriously and or distrust them. On the one hand, many teachers have the perception that they need extensive training so that they can make use of Drama Techniques. In spite of counting with clearly explained drama-oriented teaching materials they still hesitate and prefer daring not to take the risk. Moreover, this profile of educator usually feels unready to ,perform" in front of their students. They dismiss the opportunity of using Drama Techniques for fear of behaving silly in front of their class (Judith Royka, 2002). On the other hand, there are students who, according to Kao and O'Neill (1998), refrain themselves from trying Drama Techniques because they perceive them as childish activities that do not require much effort since they appear to be meaningless and useless games (p. 111-112). It can be acknowledged, therefore, that Drama Techniques can be intimidating for some people – either students or teachers – due to the fear of being labeled by the rest as childish and silly. Yet, the only way of overcoming that fear is by gaining more knowledge about these techniques.

It can be seen, from the analysis above, that Drama Techniques possess many benefits that can support language teaching, notwithstanding, teachers need to be well informed in order to fully take advantage of them. Firstly, it is noted that they have a strong positive influence in the general education; they have bolster students" engagement in the subjects and even encourage them to develop social skills. Moreover, in relation to language teaching and learning, dramatic activities foster students" participation even from the very beginning of their language learning process. It is important, however, to have a clear notion in relation to how Drama Techniques work in the classroom and then to be serious about this knowledge. In that way the contributions to motivation and participation, and therefore to Classroom Management, will be considerable.

As a consequence, these strategies can promote substantial positive effects upon students and teacher"s attitudes within language lessons.

1.4.2. Motivation, teacher's role, teaching procedures, and Drama Techniques.

Having considered the main elements that make clear the effects of Drama Techniques on education, it is necessary to analyze these techniques based on the three main variables that also were used to analyze Classroom Management. Each one of these variables, as it was already mentioned, has the purpose of making possible the linking between the two main conceptual aspects studied in this research: Classroom Management and Drama Techniques. Therefore, it is pertinent to explore these techniques considering their influence in motivation, the role of the teacher and teaching procedures in language teaching classrooms.

1.4.2.1. *Drama Techniques and motivation.*

By using Drama Techniques in the teaching process, it is possible to find that they offer enough engagement to keep high levels of motivation. Regarding drama-based activities, "when students are able to include some part of themselves in what is happening in the classroom, they are more likely to participate in that process" (Di Pietro, as cited in Kao & O"Neill, 1998). In other words, since Drama Techniques primarily offer learners the opportunity to actively interact with their context, students are more motivated to participate in class; consequently, disruptions on their part lessen as they spend more time on-tasks. According to Maley and Duff (1982), Drama Techniques are in fact, motivation themselves. It is interesting to notice the conviction of Maley and Duff when emphasizing this idea and putting forward these arguments: firstly, they sustain that Drama Techniques can be helpful in order to keep thirty or more students active at the same time; secondly, they mention that enjoyment is a direct result of the application of dramatic activities due to the activeness required from students; and finally, they refer to the

benefits of Drama Techniques for language learning when claiming that, in lessons based on this type of strategies, talking emerges naturally. Having considered all these factors, there is no doubt that Drama Techniques considerably support the motivational aspect of Classroom Management.

Regardless, there may always be some students who might seem reluctant to take part of the activities and, hence, demonstrate a shy and unmotivated attitude. Kao and O‟Neill (1998) affirm that drama activities are not for every student. However, Drama Techniques, as defined earlier, do not just imply acting out in front of a class (or doing theater). In fact they are only one strategy in a vast universe of methodologies that can be mixed with many other strategies with the objective of actually appealing to all students (especially those described by Lewis in the „*Types of Unmotivated Students*‟ section). As it is implied by Jack C. Richards and Theodore S. Rodgers (1999), it is the teacher‟s responsibility to guide students through the learning experience varying the methods and activities that match their needs (p. 22, 24). To put it in another way, teachers are expected to make use of more than one methodology in order to catch the students‟ attention. In short, drama activities can influence motivation positively when used in a balanced and reasonable way in the classroom.

1.4.2.2. *Drama Techniques and the role of the teacher.*

In Drama Techniques, the teacher becomes a facilitator that should have the necessary potential to develop these techniques in an appropriate way. Therefore, "The class becomes more of a learner-centered rather than a teacher centered one" (Zyoud, 2010, p. 9). Accordingly, the teacher must have certain aptitudes to make a proper use of Drama Techniques when necessary. Athiemoolam (2004) refers to two main characteristic needed from a teacher or facilitator: the creativity and the positive expectations regarding Drama Techniques and their benefits. By the

same token, it is essential for a teacher to know what steps follow in order to implement Drama Techniques in the classroom. In brief, although the teacher may not manage everything in a class, s/he is the one who sets the guidelines that students will follow in the lesson.

Correspondingly, the teacher plays a very important role in the achievement of integrating Drama Techniques in language teaching. Therefore, it is essential to know exactly the role s/he plays. According to the British Council (1977) his/her "function is to set things in motion and to monitor them from a distance. To control but not to direct" (p. 22), or as it was perceived before, to facilitate. But it should also be considered the different values and aptitudes needed of a facilitator. In this matter Heathcote (As cited in Charlyn Wessels, 1987) echoes the sentiment of many other teachers who support Drama Techniques in teaching when saying that she hopes

a race of teachers who are unafraid to make relationships with classes, who are unafraid to admit they do not know, who never stop seeking to learn more about the dynamics of teaching; who bring all of themselves to school and work to suit the needs of their classes at any time so that learning is kept meaningful, who like to get on with the people they teach because they are unafraid of the dull, the aggressive, the unacademic, the naughty; who are able to admit that they are tired today, so that their classes can take some responsibility. (p. 15)

Therefore, to be a good facilitator demands a lot of enthusiasm and dedication in the challenge of developing language classes with Drama Techniques. As previously said, it is pertinent to remark some basic steps to be followed by a teacher. Firstly, Athiemoolam (2004) focuses on the introduction to Drama Techniques for what he suggests the use of warm-up exercises as a starting point. Other significant steps are: to make the necessary changes in relation to teacher-student relationship taking into account the new role that the teacher assumes; and to reorganize the

classroom arrangement (British Council, 1977). To sum up, the teacher who aims at integrating Drama Techniques in his/her classes must accept that his/her role has to integrate some special features (taking into account the many benefits of it); on the contrary, it would be useless to try them.

1.4.2.3. *Drama Techniques and teaching procedures.*

The implementation of Drama Techniques in the EFL/ESL classroom is a topic which needs to be explained with certain detail because this methodology involves lots of movement inside the classroom, as well as the implication of kinesthetic means and non-verbal communication. Even though these aspects are the key of the success in engaging students (as it was previously explored), these aspects also are the reason for which teachers feel not inclined to use Drama Techniques. In fact, before trying Drama Techniques it is needed to take into consideration time limitations, physical space, materials and resources, and to anticipate to the reception of the activities developed under this methodology (Chauhan, 2004, ¶ 3). In the short term, after anticipating the problems that could possibly derive from those factors, the classes will develop in an efficient manner.

Accordingly, it is necessary to outline some procedures that will serve to guide a pertinent implementation of these activities. It is possible to distinguish a variety of procedures that influence the possibility of dramatic activities in a classroom, but as long as the elemental procedures are covered, it is easier for Drama Techniques to become usual in the lessons. Firstly, the British Council (1977) advices to gradually introduce dramatic activities in the lessons in order to slowly create a habit (p. 18). In this way the shock, prejudices and negative attitudes toward this method can be avoided. Secondly, it is also advised to solve the problem of space. It is necessary to recall that Drama Techniques require students to move and interact among

themselves and the teacher with as little presence of furniture as possible (of curse unless furniture are utilized as props). If removing desks and chairs or asking for a different room to work in can be time-consuming actions, it will be necessary to develop systematic routines with which students can be guided in order to increase their efficiency and haste (p. 19-20). Finally, it is implied that the teacher pays attention to time spent during activities. It is required to stop activities when they take more time than predicted, even if they are being well-developed. In spite of the tension or frustration that this situation could generate, it is strongly recommended to do so and then provide the space to reflect on what caused the „premature" ending of the activity (p. 21). If these elemental procedures are enforced in the right manner, students are prone to engage in the lessons and learn not simply another language, but to have positive attitude toward their peers, teachers, and context in general.

To recapitulate, the possibility of implementing Drama Techniques as a means of Classroom Management in education is conceivable if certain aspects are incorporated in the way language lessons are being developed. Firstly, a class based on Drama Techniques requires positive expectations regarding their outcomes from both the teacher and the students; secondly, they demand certain specific skills and knowledge from the teacher; and finally, their actual application involve many changes within the classroom, some of which require establishing routines and a non-traditional organization system. As a result, it is expected to accomplish a natural development of the lessons in which students and the teacher enjoy a peaceful environment. In this way, it can be said that the management of a class is being carried out effectively.

2. Methodology

Chapter II explains the type of study conducted in the process of achieving the main objective of this research project. More importantly, this chapter exposes the tools which were used in the field so as to collect the data necessary to develop this case study. Equally, in the following pages, it will be possible to know about the subjects of study, their environment and their main features.

2.1. Case study

Since the aim of this research is to study a specific phenomenon that occurs in current Chilean EFL classrooms, it was developed through the case study method defined by Nunan, which offers a descriptive and holistic description of an entity or social unit. Thus, the present case study has been arisen with the purpose of developing a teaching proposal which will offer teachers of English in Valdivia complementary strategies based on Drama Techniques in order to face misbehavior in the English classroom. Hence, considering the benefits that Drama Techniques have on motivation and the classroom environment, a pedagogical proposal will be developed with the objective of enabling teachers to manage their classes in a more effective manner. Accordingly, it was necessary, in the first place, to review the current conditions of the Drama Techniques approach and Classroom Management in international realities and in the Chilean reality. Secondly, a literary review was done in order to uncover the theoretical implications of both terms on which this study is based. Finally, a field study was carried out so as to corroborate whether misbehavior is a common issue in different contexts. Thence, five EFL classrooms in five Valdivian schools, all with different characteristics (religious and secular, subsidized and public, traditional and non-traditional teaching methodologies), were studied.

The main objective of this field study is to perceive the application and knowledge of different management strategies and their impact in the environment of the EFL classrooms. In this way it will be possible to have a general view of the reality that teachers face in EFL classrooms in a particular region of Chile. Consequently, the information gathered will also be helpful to design the teaching proposal that considers the conditions of Valdivian EFL classrooms in order to adapt drama-technique based activities to this specific context. To this end, it was required to apply two different tools: observations and interviews, which helped to obtain insight from the subjects.

Both tools were designed in order to fulfill a specific objective. On the one hand, the observations served to provide a detailed description of the Valdivian context in relation to environmental aspects in the EFL classrooms and strategies used by the teachers so as to manage their classes. On the other hand, interviews were conducted with the objective of gaining understanding on the opinion and knowledge that the EFL teachers have with regard to the concepts of Classroom Management and Drama Techniques. Likewise, some questions were oriented at obtaining information on common behavioral issues these teachers face in their practice. Both tools complement each other since both of them were created considering the variables presented in the theoretical framework.

Three observations were carried out in each of the primary levels (5th grade, 3rd grade, 6th grade, 5th grade, and 3rd grade) of all five schools. It was deemed to study primary levels since they are more prone to misbehave during their English lessons. In the five schools each lesson observed lasted around 1.5 to 2 pedagogical hours approximately and was documented with the

use of an observation guideline[4] which was developed by the same researchers based on the theoretical background. It is necessary to point out that from each school one primary grade was selected to be observed once a week or every one week in their English sessions until there were three observations in total. In the end, a total number of 15 lessons were observed, which resulted in an approximate of 28 pedagogical hours. As for the interviews[5], these were in Spanish and had a semi-structured character. They were done to the five teachers who taught the primary grades from the five schools observed. The interview consisted of 12 open-ended questions and the answers were recorded.

2.2. Subjects of Study

The case study involved, as seen previously, five schools (from which primary grades were chosen) in Valdivia and their respective teachers of English. The different levels of the primary grades were suggested by the same teachers of English in account of the disruptive behavior that the students in those classes exhibited.

2.2.1. Descriptions of schools and teachers observed and interviewed.

The teachers and schools were visited during the second semester of the year 2012 up to three times each school. Three observations of around 1-1,5 chronological hours per week sufficed in order to collect the required information related to teacher-students-teacher relationships, methodologies, classroom management and space. Equally, the twelve questions divided into Classroom Management and Drama Techniques provided substantial information regarding the knowledge that the inquired teachers have regarding both terms. Also, by

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[4] View annex A-1.

[5] View annex A-3.

answering the questions, the teachers shed light on how consistent their perception of their teaching and their actual practice is.

2.2.1.1. *School N• 1.*

This school is a subsidized, mixed-gender school in which students are exposed to a teaching approach that merges learning with the incorporation of strong interaction with their environment: it is based on Montessori Education. The student body in this school is around 169 students, who are taught by a number of 24 teachers. This is the only school, out of the five schools, in which students, starting 5th on, are exposed to a methodology that mixes Montessori Education and traditional methods so that they do not suffer a shock when graduating from the school and, thus, they are better prepared for school life at other educational institutions or university. The teacher that was observed in this school is specialized in the English subject and has been working for nearly two years at this school.

2.2.1.2. *School N• 2.*

This school is subsidized and the students are only girls. The main aim of this institution is to inculcate to its students values such as respect and solidarity with the people who surround them and with themselves under the teachings of the Catholic religion. The number of students at this school is 587 and their teachers are 40. The methodology that is applied in this institution corresponds to conventional teaching approaches. The teacher observed and interviewed is specialized in the English subject and has been working at this institution for nearly two years.

2.2.1.3. *School N• 3.*

This school is a subsidized mixed-sex institution in which students are oriented to develop tolerance and to exercise free will provided human rights are not transgressed. The students that

attend this school are 360, and the number of teachers that work at this school is 24. The

methodology practiced at this school does not differ from other schools. Although the teacher

observed and interviewed at this school had been trained in an English program dictated at a local

university in Valdivia, she is not specialized in that subject. She is specialized in Spanish

Language instruction, however, and she has been active as a teacher for around 15 years.

2.2.1.4. *School N• 4.*

This subsidized school is mixed-sex and aims at providing students with the necessary

tools that will help them in their future development as citizens. The number of pupils who attend

this school is 450, and they are taught by 17 teachers. In this school traditional teaching

methodologies are applied. The teacher interviewed and observed at this school is not specialized

in the EFL teaching subject, and she has been teaching almost two years at this school.

2.2.1.5. *School N• 5.*

This public school is for girls only and the main goal of this institution is to lead students

to respect and appraise their identity as women. Being this a big school, there are 975 students,

with 44 teachers that teach at this institution. The methodology that is applied at this school is no

different from the others. The teacher interviewed and observed at this institution has been

trained in the teaching of the English Language as a postgraduate, but she is specialized in

teaching primary grades.

Table 1

General Information from the Five Schools Researched

Schools	School N° 1	School N° 2	School N° 3	School N° 4	School N° 5
Number of students	169	587	360	450	975
Number of teachers	24	40	24	17	44
Funding	Subsidized	Subsidized	Subsidized	Subsidized	Public
English teacher	Specialized in the subject	Specialized in the subject	Not specialized in the subject	Not specialized in the subject	Not specialized in the subject

2.2.2. Class groups descriptions.

In every school selected, as it was previously explained, one specific grade was chosen to be observed. Therefore, the grades may vary from one school to another.

2.2.2.1. *5th grade in School N• 1.*

The class observed was composed of 15 students around the age of 10. The classroom they worked in had plenty of space to host them. It had teaching materials related to the English subject on the walls. Also, the lighting inside the room was sufficient because there were large windows. This was probably due to the school"s tendency to rely on natural resources when possible. The desks were sometimes arranged in a semicircle or other times were put facing the

whiteboard; it depended on the activity that the teacher was doing. There was one kid who was in therapy with a psychologist, and another student who had a slight social interaction problem.

2.2.2.2. 3rd grade in School N• 2.

The group of students observed at this school was 44 all around the age of 8 (3rd graders), all female. Their classroom seemed small for the big number of students, which gave the impression that their classroom was overcrowded. This was uncomfortable for the teacher at times since she could not carry out activities that required major movement. Also, because of the overcrowding, there was much background noise that the teacher could not stop. Changing the arrangement of the desks – which were facing the whiteboard – was not possible. That is understandable, taking into consideration the problem previously mentioned. The behavior of the girls did not vary much; they would respond in the same way to the activities that the teacher carried out, most of the time.

2.2.2.3. 6th grade in School N• 3.

The class group observed was composed of 35, 6th graders. All of them were around the ages of 11-12. The classroom had enough space to host this number of students. Nonetheless, the room seemed messy in the evidence that the space was untidy. The desks were arranged in such a way that they faced the whiteboard. Even though they separated by rows and lines, these seemed indistinguishable because at times the students freely moved their desks. The behavior the students displayed was usually that of demotivated students. This was a major disadvantage for the teacher who had trouble when she wanted to put them to work.

2.2.2.4. 5th grade in School N°4.

The students, 5th graders, were 37. The classroom these students worked in seemed to have plenty of space. The room had large windows; therefore, it was illuminated with sunlight when the weather allowed this. It was a cozy space with wooden walls and floor. The students" desks were arranged so that the students would face the board and were separated in three rows which left two allies with good space. Despite the fact that the students were nice to their teacher and had a close relationship with the same, it was hard for her to have them quiet when she needed to explain something. She usually had to repeat instructions twice or three times, thus wasting precious time of the lessons.

2.2.2.5. 3rd grade in School N° 5.

There were 33 students observed from 3rd grade at this school. The room in which they worked was not big enough for the number of students in this grade. Still, the classroom had good lighting provided by sunlight since there were large windows. There was no perceivable teaching material related to the English subject around the classroom. Despite the fact that the school has an English classroom with teaching material related to the subject in question, the girls had their English lessons in their habitual classroom. The students were very talkative and they had problems focusing on the tasks assigned by their teacher. Also, some of them would spend much time roaming around the classroom bothering their classmates and forcing their teacher to reprehend these students.

Table 2

Comparison of the Grades Researched

Schools	Colegio Aliwen	Colegio María Auxiliadora	Colegio Laico de Valdivia	Colegio Alonso de Ercilla	Escuela México
Grades	5th grade	3th grade	6th grade	5th grade	3th grade
Number of students per grade	15	44	35	37	33
Hours observed	4 hours 30 minutes approximately	4 hours 30 minutes approximately	4 hours 30 minutes approximately	4 hours approximately	4 hours 30 minutes approximately
Classroom space	Sufficient	Not sufficient	Sufficient	Sufficient	Not sufficient

3. Corpus

In this section are introduced the results of this research project obtained after the research tools were applied to the subjects of study which were exposed in the previous chapter. Therefore, the corpus is divided into sequential segments that develop the results obtained with the research tools, the discussion of those results and the pertinent proposal in order to address the problems that were uncovered in the discussion.

3.1. Results

The exposition of the results is analyzed following the variables described in the theoretical section of this work. Accordingly, in terms of motivation the major variables described are related to the type of teaching materials, the teacher's methodologies and the students' response to those. Secondly, in terms of teaching procedures, the main variables taken into account make reference to the classroom arrangement, the routines carried out in the classroom and the habits developed by the teacher and students during each class. Lastly, the variables considered in terms of the role of the teacher are connected with the teacher's attitude, the teacher-student relationship and the group management skills of the teacher.

3.1.1. Classroom observations.

The observations were carried out three times in each school. The following descriptions will summarize all three observations carried out per grade in each school. The observations presented detailed ideas about the current conditions of EFL classrooms in Valdivia pertaining Classroom Management. As pointed out above, the observation guidelines (see annex XX), were created based on the three variables with which the theory in the theoretical background was analyzed (motivation, the role of the teacher, classroom procedures).

3.1.1.1. *5th grade in School N• 1.*

During the observation process, it was evidenced that the arrangement of the classroom was flexible and it would depend on the type of activity that the teacher was guiding. During the first minutes of the lesson, the teacher had to decide what kind of arrangement would suit best the activities of the lesson. Namely, when the teacher needed her students to work in groups, they had to move their desks to work together; when the teacher needed to have her students to perform in front of an audience, they had to make a semicircle; and, when the teacher needed to have the students to work on their textbooks and look at the board, the students needed to move their desks so as to face the whiteboard. In terms of teaching materials, the resources that the teacher used in order to carry out her activities were varied and she did not rely on the textbook only. Thus, it was noted that she used different audiovisual material which kept her students engaged and motivated most of the time during the lessons.

As for the teacher‟s methods, she was very capable of keeping a positive environment. She kept a good volume of her voice, most of the time, and her speech was clear. Nonetheless, her body language was not always utilized at its maximum. Sometimes, instead of using comprehensible input to help her students understand her, this teacher translated her directions and speech to be understood. Regarding her use of space, she moved around the classroom so that she could help her students whenever they needed to be assisted. In this way, the students did not interrupt their classmates during the development of the activities.

The teacher‟s attitude toward her students was most of the time positive. Whenever she had to deal with conflicts she appealed to her students‟ reason and talked them into reflecting on the origin and consequences of the problem rather than scolding them. Moreover, whenever a

conflictive situation prompted, the teacher solved it immediately avoiding the use of discipline as much as possible.

In relation to the routines that were present in the classroom, it can be said that they were clearly perceivable. The teacher would always greet her students at the beginning of the lesson. She would speak to them in English most of the time but addressed them in Spanish in order to solve immediate conflicts. The students were accustomed to rearranging their seats when the activities required them to: the teacher had very organized procedures. Thus, it can be said that the teacher planned her lessons beforehand.

3.1.1.2. *3ʳᵈ grade in School N• 2.*

As indicated early, 3ʳᵈ grade in school N° 2 had many students, which made the possibility of rearranging the students‟ desks null. Moreover, the teacher would have to limit the students‟ mobility and besides she relied on the textbook and on the whiteboard, mainly. The most frequent kind of activities that were seen during the observations were listening activities that required to fill in information on the same textbooks. Nonetheless, whenever possible, the teacher would have her students to mime actions of the songs that were included in some of the listening activities. Whenever the students did not understand the listening activities, she would make use of translation.

As for the teacher‟s use of body language and voice projection, it was very easy for her to carry out her lessons. She usually kept a good voice projection and her speech was very clear. Her students seemed to understand most of what she would explain in English. However, she would constantly keep her place in front of the classroom and would hardly ever move from there.

As for the teacher‟s attitude, she seemed to be kind and approachable. She kept a positive attitude toward her students, but it appeared that she was somehow authoritative. Nonetheless, whenever she had problems maintaining their attention, she appealed to the students‟ solidarity and sensibility. Still, the major problems that were present in the classes were that the students would constantly be making noise and sometimes would stand up without the permission of the teacher. This was unproductive, especially when the teacher had asked her students to work on their textbooks. This occurred, as it was perceived, due to the little comprehensible input that the activities provided.

The procedures and the lessons were very similar every time. The structure of her classes was evidenced through the following situations: In order to ask for her students to pay attention, the teacher would raise her hand as a sign for silence and attention; when the students completed their tasks, the teacher would use positive reinforcement to congratulate her students; using the book throughout the lessons as the main teaching resource, the students would mainly develop listening and writing activities; the teacher would use Spanish to address her students to refraining them from misbehaving.

3.1.1.3. 6th grade in School N• 3.

The way in which the classroom of 6th grade in school N° 3 was arranged was not very clear. It was possible to distinguish the rows and aisles, nonetheless, some of the students would move their desks so that they could sit next to other people with whom they would chatter. This would be a major problem since it was almost impossible for the teacher to give the instructions for the activities. Most of those activities were related to the textbook: either listening or reading or writing activities. The textbook, therefore, was the main teaching material.

In relation to the teacher, she would constantly yell at her students. On the one hand, she would try very hard to keep her students quiet by threatening them, taking some of them out of the classroom, or just scolding them, but without any favorable results or improvement in the students" behavior. On the other hand, the students would ignore her commands, in spite of her intimidating attitude, and would even keep a disrespectful attitude toward her. It was clear enough that the teacher-students relationship was fractured. Hence, it was possible to notice as well that the relationship between them was quite aggressive.

On the overall, the organization of the lessons was not very effective. In spite of the fact that the teacher had her material organized, the students were did not respond to the activities. They cared more about talking with each other than paying any attention to their teacher. Some other students would rest on their desks as the teacher spoke ignoring her unless they were directly addressed. Similarly, the teacher ignored some minor disruptions, and by doing so the conflict would among students increased. The teacher waited until the tension between the students involved in the conflict was too big to handle with reasoning, and thus she would yell at them. The result was that both the teacher and the students were frustrated since the teacher ran out of patience and the students ignored her yelling at them.

3.1.1.4. *5th grade in School N• 4.*

The physical space in which the students worked seemed plenty and enough for the students to do different activities. The desks were placed orderly and alleys were distinctive. Nonetheless, the teacher tended to focus on working mostly on writing and reading activities from the textbook. The whiteboard was sometimes used, only when the teacher did not have her students" attention and, thus, she had to write the instructions on the board.

The teacher had a good volume and could be clearly heard when the children were listening. Notwithstanding, it would be very common for the kids to interrupt her as she spoke and gave the instructions. Thence, she would have to repeat herself many times. She was very patient but that she wasted precious time from the lesson by calming her students.

The teacher would spend much time, also, solving some other issues that had no relation whatsoever with the English subject but with extracurricular issues. Therefore, it was visible that the teacher would not follow an organization plan. The problem with this was that when she wanted to turn the kids to work on the activities of the lesson, they would complain a lot, they would keep on going back to the previous issues, and she would not completely focus on what she was meant to do. Moreover, the kids would sometimes stand up to wander around the classroom, or they would get distracted by the toys they would bring to the school. The teacher seemed to ignore these objects and would keep on with the lesson. Still, it seemed that the students and teacher were very fond of each other and in no circumstance was it observed any disrespectful attitude from one to the other.

It was obvious that the teacher did not have rules for her students to follow. It was often seen that the kids were messy, and they worked well only when the activities were to be graded. That was the main way in which the teacher could have them motivated because the activities by themselves were not really catchy and were mainly focused on the structure of the language. Pertaining to this, the teacher had a habit of translating when she used the English language: She provided little comprehensible input.

3.1.1.5. *3rd grade in School N° 5.*

In the observation process, it was seen that the students" desks were kept in an ordered manner which never varied. It never seemed necessary to do so since the activities that the

teacher guided never included movement or group work. In fact, she mostly would have her

students working on the textbook or writing exercises that included the use of the whiteboard,

and sometimes she would also guide listening comprehension activities, which sometimes ended

up being translated.

Although the teacher seemed to be nice to her students, she lacked strategies to motivate

her students. This can be said on account of the fact that the volume of her voice was higher than

dim, and she would only talk louder to scold her students (which was always done in Spanish).

Moreover, her presence in the classroom seemed to be overshadowed by the students"

misbehavior. She did not move much around the classroom, and would not make much eye

contact with the girls.

The teacher seemed to be detached from her students and gave up easily on those who did

not demonstrate to advance, thus she would focus on the ones who were more effective learners

under the methods she used. Besides, the teacher would focus on encouraging students to

complete their tasks by comparing them to other grades, and in the last instance, by threatening

them to note down their misbehavior on the class book. Thus, it can be said that the teacher did

not really know how to appropriately motivate her students, which was a major problem. The

students were very different among themselves and, though no rivalry was seen between any of

them, there were small groups of girls who would talk about different things and some other

groups who would be paying attention to the teacher. This caused situations in which the teacher

had to yell at those who did not pay attention since they were distracting the others who worked

since they were very noisy.

It was possible to sense that the teacher had a structured lesson plan, but it was not very

effective because her students were very messy. The teacher would always greet her students at

the beginning of the lesson, then she would check the homework given to the students, which was not always completed by the majority of the students. The teacher would always remind the girls to ask for permission when they needed to get up from their desks??, but the latter would almost always forget about this rule. Regarding this, there were rules posted on the front wall of the classroom, in Spanish, that were never used by the teacher.

Table 3

Results of the observations

Variables	Sub-variables	5th grade S 1	3rd grade S 2	6th grade S 3	5th grade S 4	3rd grade S 5
Motivation	Students" attitudes	Students were engaged and motivated most of the time since the teacher used different didactic material	Students were engaged and motivated when exposed to songs or games, but they were reluctant to work on the textbook.	Students ignored their teacher"s command most of the time. They seemed extremely demotivated.	The students were not very motivated to work. They worked better when the activities were graded.	The students were talkative. They were hard to motivate. Even when comparing to other grades or using threats.
Role of the teacher	Attitude and methods of the teacher	The teacher kept a positive atmosphere, had a clear speech and effective use of the voice.	The teacher was somehow strict and thus she kept the order in the classroom. She kept a good voice projection.	The teacher would constantly yell as a means to obtain the attention of the students, to keep the order, and solve conflicts.	The teacher was very patient in spite of her students" interruptions, but she used her voice so as to make herself heard.	The teacher had trouble motivating her students. The teacher ignored slower students.
	Teacher-students relationship	Conflicts were solved between the students and the teacher by reasoning.	The teacher would have to address her student in Spanish to quickly solve disruptions.	The relationship of the subjects was fractured. The teacher tried too hard to discipline students.	The teacher was very lenient. The students took advantage of this to misbehave.	The teacher seemed to be detached from her students. She had to yell at them so as to have their attention
Teaching procedures	Classroom space and arrangement	Desks arrangement was flexible and adapted to fit different activities. Plus, the teacher organized the space effectively.	The rearrangement of the desks was hindered by the number of students. The teacher had to keep her place at the front of the classroom.	Unclear arrangement of the desks. The students sat where they deemed it suited them best.	Desks were never rearranged despite the fact the classroom had plenty of space.	No rearrangement was witnessed.
	Classroom rules and routines.	The students were accustomed to rearranging their desks, greeting each other, and exposition to the English Language.	The students were used to listening to English, paying attention to determined signs, and receiving positive reinforcement.	There were no clear rules or routines for the students to follow.	No presence of rules. The lessons lacked structure.	There were rules that the teacher tried to enforce but the students kept on forgetting. Still, the teacher followed a structure in the lessons.

	Planning and resources.	The teacher included varied audiovisual material in her lessons. She carried out her activities in an effective way.	The teacher relayed mostly on the textbook, still she provided the students with fun activities so as to have them move by their desks.	The textbook was the main resource. Reading, listening and writing activities were based on this resource.	The textbook was the main teaching resource, with which students carried out reading and writing activities.	The teacher relayed on the book or the whiteboard to carry out reading, writing or listening activities.

3.1.2. **Interviews to teachers.**

An interview was conducted to the five teachers observed. These were held in their institutions, and the objective was to know their perception and knowledge regarding Classroom Management and Drama Techniques, and also some general issues these teachers encounter in their practice. The interview questions (see annex XX) consisted of 12 questions, 6 of which were related to Classroom Management and 6 related to Drama Techniques. The questions were designed based on the variables that were used in order to analyze the theory in the framework of this research (motivation, teacher˝s role and classroom procedures).

3.1.2.1. *Teacher from School N• 1.*

The English teacher of this school considers that the lack of concentration is one of the main behavioral problems in English classes. However, she linked this problem, in general terms, to the large number of students and to the fact that students become distracted with other tasks pertaining to other subjects. She described the concept Classroom Management as a set of actions that a teacher does in order to control the behavior of her students. To be more precise, she named the actions of establishing rules and giving rewards. Nonetheless, she supports the idea of self-control or self- discipline. For her, the most difficult challenge at the time of teaching English has been dealing with the bad impression that the previous English teacher left of the English subject which has led some students to become demotivated and lack interest in the subject. Moreover, she also mentioned the difficulties she confronts when teaching English to a class in which there are students with different proficiency levels in English because it calls for finding a way to keep everyone engaged in the lesson. When asked about the difference between the latter concept and discipline, she pointed out that whereas Classroom Management involves the possibility of communication between students and teacher and thus making it a more

democratic process, discipline implies that the teacher imposes a system of parameters to be followed by the students. Accordingly, she said that the more efficient and significant way in which students" behavior can be improved is by talking with them. In fact, she also commented, this technique is the one she uses the most since she has obtained good results most of the time, and also because this is in the policy of the school itself. According to her, students become aware of their own behavior and attitudes, and the impact that this technique has, in the long or short term, will only depend on the students" capacity of self-analysis. As for incentives, she prefers not to give away any prizes as means to boost students" motivation due to the possible development of competitive attitudes this action could lead to. Whenever she gives stamps, stickers, or any other prize, she gives them without any other reason but the joy of sharing. Thence, she assures that the teachers are responsible for the classroom environment as much as the students are. Thus, both parts are equally responsible of setting the environment, but, still, the teacher is responsible of the limit setting aspect.

In relation to the perception that this teacher has of Drama Techniques, she thinks that they are merely related to theatrical activities. In spite of her lack of knowledge and experience in the pedagogical application of these techniques, she assumes that, at a foreign language teaching level, these could help boost students" motivation and students" acquisition of grammar in an implicit manner. Also, she thinks that students can improve their confidence, their voice projection and their pronunciation. As an example for a concrete activity that she has used in the past and she thought to correspond to drama techniques, she named role-play. In conclusion, she pointed out that she thinks that her students would react positively if they were exposed to the techniques at issue, but when asked for the possible disadvantages that she thought Drama

Techniques could have, she said that they must not be suitable for all students because these techniques do not appeal to all learning styles.

3.1.2.2. *Teacher from School N• 2.*

The main behavioral problems that this teacher mentioned were lack of concentration and disorder (caused by the former issue). She defined the concept Classroom Management as the ability of keeping the continuity of a class. Moreover, she also linked the concept with the notion of respecting times, respecting each other and the teacher; and finally she mentioned the significance of establishing routines within the classroom. In relation to the main difficulties when teaching English, she referred to the language barrier which is something that every teacher has to deal with taking into account that in each class teachers find students with different proficiency levels. Besides, she also pointed out the fact that children are already accustomed to traditional teaching methodologies which affect the development of different and innovative ones. According to her, discipline and classroom management differ but she does not know exactly how. However, she tried to explain that Classroom Management is a broader concept that relates to the steps a teacher follows to keep a proper discipline inside the classroom. Some of the techniques she uses to manage the classroom are songs, gestures to indicate certain commands and rewards. She also pointed out that there is no ideal technique because success when managing a class depends on many factors. She indicated that motivation is a very important aspect when managing the classroom because if students are not motivated, they are not going to respect the way you are managing the class. She thinks that it is essential to examine every activity one carries out as a teacher in order to improve weak aspects in teaching. She believes that a teacher is 60% responsible of what happens inside the classroom. She explained that every teacher creates his or her own atmosphere within the classroom but that the teacher

cannot do much with certain habits that students bring from home.

The teacher of this school defined Drama Techniques as techniques that support the learning of contents through the engagement of the entire body in communication. She added that it is a different approach that takes into account the learning styles such as the kinesthetic one. She has plenty of experience regarding drama techniques since she has participated in activities and conferences related to the same. She said that pedagogically speaking, drama techniques support significant learning, which is something very advantageous, together with the fact that they also catch the attention of students. As an example of drama techniques used by her, she mentioned gestures to refer to vocabulary. She affirmed that children would react in a positive way to drama techniques though the problem would be that kids tend to become diverted from the topic in question. Some of the disadvantages of drama techniques mentioned by the teacher are that parents complain since children use neither notebooks nor worksheets, so they tend to think that their children do not do anything in class. Another disadvantage is that drama techniques are not for every learner and sometimes students are not in a good mood to develop this kind of activities.

3.1.2.3. *Teacher from School N• 3.*

According to the English teacher of this school, the main problem at the time of teaching the foreign language is the lack of motivation of the students to learn. She thinks that students are receiving so many stimuli nowadays that going to school is perceived as something which does not contributes anything positive for their lives at all. She said that the concept Classroom Management?? implies many things; firstly, the management of what a teacher is teaching; secondly, the management of a group; thirdly, a good voice projection; fourthly, the capacity to inspire authority – but not in a negative way; and finally, the ability to deal with any spontaneous

situations, which means to know how to improvise if things do not work as they were supposed to work. The main difficulties that this teacher mentioned is the fact of not being updated enough as to understand the relationship that new generations have with technology. She thinks this is the main reason why her students are not interested in her classes. According to her, the concepts of discipline and classroom management mean something different. However, she thinks that they have a certain relationship as well, and that they do not mean keeping students passive as mummies. Some of the techniques she uses to obtain a positive atmosphere within the classroom are songs, dialogues and games. She also mentioned that the younger students really enjoy these kinds of activities. She declared that the teacher is responsible for 70% of the class. She specified that a teacher is responsible for making the content understandable, and provide opportunities where students can apply what they learned so as to make all students" learning experiences significant and useful. Apart from that, she also made reference to the organization of the room and the cleanliness of the classroom.

The teacher defined the concept drama techniques naming some specific activities such as plays, dialogues, and puppet shows. In brief, she believes that they are dialogues that must be represented on stage. Personally, she has participated in some activities which she considers to have used drama techniques. She frequently uses dialogues and then acts them out or creates comics that are acted out later as well. According to her, the pedagogical objectives of Drama Techniques are to internalize the language to be applied in real situations in the future. In this way, students practice the language and see its use in real situations. She mentioned that the main benefit of these techniques is that they are very complete activities in which students learn many things at the same time. Moreover, she mentioned that she really likes these kinds of activities because children learn without noticing it and they also develop their personalities and self-confidence. As an example of an activity based on drama techniques she described the making of

a spot (film) about social issues (drugs, alcoholism, teenage pregnancy, etc.). She confirmed that these activities would be accepted very positively. However, regarding the disadvantages of Drama techniques, she said that in order to develop a play[6], one needs resources that sometimes are scarce, one also needs space to rehearse – which is sometimes difficult to obtain – and, finally, in Chile classes are too large, so it becomes very hard to organize students.

3.1.2.4. *Teacher from School N• 4.*

The behavioral problem that the English teacher of this school considers as the most difficult to handle is the fact that students are very noisy. However, she also admitted that is something very normal and natural in children. She defined the concept Classroom Management as firstly the management that a teacher must have in the subject and secondly as the strategies to get the attention of the students and to encourage their participation. She mentioned that the main challenge when teaching English is to deal with demotivation in students, because they do not understand how useful and significant learning English can be. She linked the concepts discipline and Classroom Management; she said that discipline is what students must have and that Classroom Management is what, one as a teacher, can do to teach in a better way. She also added that she does not expect students to be like mummies but she expects collaboration. The classroom management strategy that works better for her is to keep students busy all the time, doing different activities. She believes that the teacher is responsible of his or her class in almost a 100%. However, if there are students who do not want to participate at all, she makes sure that they do not interrupt the learning process of the rest of the class.

She defined the Drama Techniques concept as role playing and assured that she has never

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[6] Considering that for this teacher Drama Techniques mainly are related to plays.

seen activities based on them. According to her, the pedagogical outcomes of Drama Techniques are to catch the attention of students; that the English learning could be something more agreeable and active; and that students could develop other skills apart from the language itself. She mentioned dialogues as an example of Drama Technique. In relation to the students" reception to these techniques, she thinks that her students would laugh at the beginning and that they would also cause a little bit of a mess – because every new change causes somehow chaos. However, these situations would mostly depend on the teacher"s ability to incorporate the changes. She confirmed that these techniques can be very positive, but not for all the students since there are students who are very shy and would not enjoy them.

3.1.2.5. *Teacher from School N• 5.*

The main behavioral problem that the teacher mentioned is the distraction of her students. She defined the concept Classroom Management as the action of keeping students working all the time on the subject. The main difficulty at the time of teaching English for her has been the challenge of teaching writing and pronunciation, since in English one does not pronounce the words as they are written. According to her, discipline is what students know related to how to behave and Classroom Management is what a teacher does in order to keep students working appropriately. On the one hand, the classroom management techniques that work better for her are to make children work on entertaining activities (e.g. drawings, songs). On the other hand, some of the disciplinary interventions that she personally uses are to reprehend children and if they are distracted with an object, she immediately takes it away. She thinks that the motivational aspect is very important in order to obtain better results in classroom management. She argued that the teacher is the main responsible of the class, but that it depends on the grades that he/she teaches. To be more specific, the older the students the less responsibility the teacher has

regarding their learning process, because they already know their own responsibilities as students. Therefore, she declared that some of the main responsibilities are to prepare and attend the classes, to reprehend when necessary and to adapt the content to activities that could work in each class.

According to her, Drama Techniques are activities such as a play in which students learn a script and then perform the play. She remembered a play she directed when she was studying for her postgraduate, she also pointed out that in this instance she asked for help from other teachers who were studying with her. She commented that the pedagogical objectives of these techniques are to teach in a more dynamic way, to catch students" attention, and to involve the learning of different things in just one main project. Consequently, their benefits are that students learn better, are more motivated, and learn many things at the same time without even noticing it. She mentioned to have used songs that imply body movement at the same time which she considered a Drama Technique. She also recognized that these activities would work better on children more than on teenagers. However, she admitted that Drama Techniques are not very good activities to reinforce and rehearse writing.

As a conclusion, most teachers have a similar perception and knowledge in relation to the following ideas: They think that Drama techniques foster motivation and that motivating students is one of the main challenges in teaching; they agree on the fact that the teacher is the main responsible of the behavior of students; all of them only have a general conception of what Classroom Management involves; they do not know the correct difference between Classroom Management and discipline and they also confuse Drama Techniques with theatre. As regards to the benefits of Drama techniques, teachers mentioned several ones: students can learn many things at the same time, they reinforce speaking and they are engaging activities. Yet, some

disadvantages would be that Drama Techniques are not for every student, they can cause some chaos, they do not reinforce writing, and as students are used to traditional methodologies, they would not accept Drama Techniques with an appropriate attitude. Consequently, teachers share certain true knowledge but also certain misconceptions that are necessary to change in order to make use of any Classroom Management involving Drama Techniques in a proper way.

Table 4

Results of the Interviews

Variables	Sub-variables	Teacher 1	Teacher 2	Teacher 3	Teacher 4	Teacher 5
Definition of concepts	Classroom Management (C.M.) and discipline	Whereas C.M consists of a democratic process where rules and rewards are set, discipline implies that the teacher imposes parameters.	C.M. relates to the ability that a teacher has to keep the continuity of a lesson with the aid of routines. C.M. is broader than discipline.	Discipline is connected to C.M., but the latter implies having full command on the contents and, on a group of students.	C.M. relates to the command of the contents and the capacity of engaging students. Discipline pertains to the students.	C.M. is defined as a set of techniques to keep students engaged in their tasks So they maintain a good discipline.
	Drama Techniques (D.T.) and theatre	D.T. mainly consists of doing theatre.	D.T. are defined as an approach that includes the kinesthetic learning style.	D.T. mainly consist on the performance of dialogues on a stage.	D.T. are activities like role-play and dialogues.	D.T. are defined as doing theatre or activities that involve body movement.
Motivation	Major problems in the classroom	Lack of concentration and engagement, dealing with demotivation produced by the earlier teacher of English, and encountering different proficiency levels.	Disorder caused by lack of concentration. Language barrier. Students custom to traditional methodologies	Students are incited by external stimuli and lack motivation in the classroom. Plus, the lack of expertise on ITCs.	Noise and demotivation.	Lack of concentration and teaching English pronunciation.
	Reception to Drama Techniques	Positive reception by almost all of them. Some students might not be appealed by these techniques.	It is affirmed that her students would react positively to D.T. However, parents may have some prejudices on these techniques and they could complain about their application.	Students might have a positive attitude towards D.T.	It is thought that students might not take them seriously, but that depends on the teacher"s ability to incorporate them. It is concluded that D.T. do not appeal to all students.	It is thought that younger students would be more appropriate and welcoming. However, these activities are not helpful to practice writing.

Role of the teacher	Responsibility for the environment	Equal level of responsibility shared by the teacher and the students.	It is shared by both parts, still, the teacher has more responsibility than the students especially setting the atmosphere.	The teacher has most of the responsibility, especially for making the contents understandable and significant, and for the organization of the working space.	The teacher is the only responsible.	It depends on the age and maturity of the students. The younger the students are, the more responsible the teacher is. It is the other way around if the students are older.
	Involvement in Drama Techniques	Null experience with D.T. Still, it is assumed that D.T. can boost motivation, grammar acquisition and confidence on the students.	Participation in projects and conferences related to these techniques. She makes use of D.T. in her classroom in order to associate vocabulary to gestures.	Participation in projects involving aesthetic activities in the development of the lessons. D.T. Makes learning entertaining, significant and implicit.	Null involvement. Still, it is assumed that D.T. might foster motivation.	She has been involved in the performance of plays. It is thought that D.T. keep students engaged because they are more dynamic and motivating.
Teaching procedures	Management or discipline strategies	Dialogue with the students.	Use of songs, and rewards.	Dialogue, and keeping students busy by playing games.	Keeping students working on different tasks.	Entertaining activities such as songs and drawings.
	Space limitations	Large number of students in one classroom.	_____	Limited resources in order to implement D.T.	Students may become messy and disorganized in the classroom.	_____

3.2. Discussion

In this section, it is possible to find the discussion that was begotten thanks to the comparison of the results that both research tools provided. In this respect, it is useful to explore the concepts and theory exposed in the theoretical framework of this research paper in order to cross-examine the information of the compared results.

3.2.1. Motivation.

Motivation can be seen from different perspectives, but for the purpose of this work, it is essential to discuss it from the perspective of the results yielded by the interviews, observations and the theoretical research of this project so as to obtain insight into the motivational implications encountered. Thus, from the analysis of the levels of engagement, the extrinsic or intrinsic motivation and the type of unmotivated students, it would be feasible to draw important and useful ideas that shall lead this research to the proposal.

3.2.1.1. *Levels of engagement.*

One important aspect that shows motivation levels from students to take part in a certain activity is engagement. Actually, motivation and engagement are closely related since none of them can be possible without the other. According to what was seen in the observations, children tend to be very motivated when trying new things or activities, especially when these involve body movements. However, it was also seen that as they are not used to those activities, they took them as an opportunity to misbehave. According to the teachers, students love this kind of activities. In fact, as it was mentioned in the Theoretical Background, Maley and Duff (1982), and Di Pietro (as cited in Kao & O'Neill, 1998) assert that when children are involved in activities that are connected to their context, appeal to their creativity, include movement and

musical skills (aesthetic abilities), they participate more actively (with few exceptions). Indeed, it is important to enhance their language learning from the very beginning so their first interactions with a second/foreign language result as a positive experience.

Yet, it is also important to consider external factors that can affect motivation in students. Even though a teacher can be trying very hard to engage students in the learning process, they may not work whatsoever. Specifically, some teachers mentioned the influence of many distractors or stimuli outside the school that apparently also affect the attention and the behavior of their students. Some of these may be related to negative peer relationships, which is an issue that influences misbehavior; some other distractions have to do with technological gadgets. Thus, Drama Techniques, on the one hand, can be very advantageous due to the use of collaborative learning with the objective of working as a group to achieve a common goal, as Basom (2005) implies. In this way, Drama Techniques help to foster positive relationships between peers. On the other hand, Drama Techniques can definitely deal with technological distractors since these techniques are mostly dynamic, entertaining and engaging. In short, Drama Techniques are naturally engaging due to the fact that they demand creativity, group work, and dynamism in the classroom.

3.2.1.2. *Intrinsic and extrinsic motivation.*

Motivation depends on the desire of the teacher to encourage students either extrinsically or intrinsically, or in both ways at the same time. It is a fact that the government, parents and teachers are concerned about the fact that Chile has to become part of the global community. This, however, requires the citizens to have a decent command of the English language. In this way, intrinsic motivation is something positive if it can be transmitted to children. According to the observations, teachers mainly appeal to children's intrinsic motivation, and only when this

was not enough to boost participation in the class they would make use of extrinsic motivation. With regard to the interviews, teachers consider that they are mainly responsible for motivating students but they also believe that intrinsic motivation in language learning is essential. In fact, extrinsic motivation is not so meaningful as the intrinsic one because the latter can foster deeper changes that also last longer. Accordingly, Drama Techniques specifically boost intrinsic motivation since they appeal to the meaningful learning and to a natural learning process in which students do not even realize that they are learning English when working with them.

3.2.1.3. *Types of unmotivated students.*

There is a universe of reasons why students can be unmotivated and also different types of students who show their lack of motivation in different manners. However, there are also many ways of motivating students especially when they are children. In fact, it was noted that when teachers provided comprehensible input as miming or TPR in the activities, the students would react more engaged and motivated to complete their tasks. In this respect, teaching English to children differs from teaching English to adults since a teacher has to confront several disruptive behaviors that would not be present in a class with only mature people. There are mainly three profiles of disruptive children, as exposed in the Theoretical Framework. Specifically, Drama Techniques can engage the back-row distractor and the exuberant students but the non-participant ones may not be reached. As it was seen in the observations, there are more students who have the characteristic of being back-row distractors and exuberant students than non-participant ones. Thus, whenever those students disrupted, teachers tended to take significant time off the class trying to regain the attention of all the students. This applied especially to those teachers who displayed a parent-like attitude.

In the interviews, teachers declared that, in their opinion, Drama Techniques do not appeal to everyone, especially to shy students. However, there are a number of other activities for this type of non-participant students that are based on Drama Techniques. These types of activities involve writing, reading, or other more aesthetic skills. It is very important not to forget that Drama Techniques are not merely related to performing a play. Thus, it seems necessary to break those misconceptions regarding this method if this is meant to be incorporated as Classroom Management strategies. Thus, teachers would be urged to become better informed and prepared to bearing the responsibility of applying this type of Classroom Management with the purpose of decreasing disciplinary interventions.

However, it is important to bear in mind that students have a certain amount of responsibility regarding their own management, as well. In this regard, Drama Techniques also appeal to the capacity of children to control themselves in order not to ruin the participation of the others in the activities since students have to work together to carry out the activities properly. Teachers seem to consider that they are the main responsible ones for the progress of the students but they also know the difference between teaching a child and an adolescent; they mentioned that the latter is more conscious of his/her actions. In this concern, Drama Techniques encourage self-management that will help children to learn skills that are going to be useful in their nearer and farther future. In brief, Drama Techniques can reach all types of unmotivated students if they are used in a correct way and also help to encourage self-management which is fundamental in the development of children.

3.2.2. The Role of the teacher.

There is no doubt that a teacher has most of the responsibility for choosing the proper teaching methodologies so as to make learning possible. Accordingly, a teacher must try different

strategies to teach and to manage the classroom. Unfortunately, teachers encounter so many difficulties in terms of the number of students, space in the classroom, resources, time, and also the pressure of having to teach an amount of predetermined contents and activities suggested by textbooks or any other teaching resources that they find almost impossible to carry out. All the teachers agree that there are many activities that they would like to develop but that are not possible to do due to the reasons already given.

However, it was seen in the observations that teachers tend to use traditional language teaching methods but also they try to include some different things to do in order to make the classes more dynamic. Drama Techniques are considered a non-conventional method in which the role of the teacher changes considerably in relation to a traditional class. It is the impact of this change that may support the management of the class as a whole. In this concern, it is pertinent to analyze the role of the teacher regarding four main aspects in which the teacher is involved which are: the teacher-student relationship, the teacher's responsibilities, the expectations of the teacher towards Drama Techniques, and the aptitudes that a teacher should have as a facilitator in Drama Techniques activities. These aspects have the purpose of showing how helpful Drama Techniques are for the work of the teacher in implementing a Classroom Management plan.

3.2.2.1. *Teacher-student relationship.*

It is recognized as a fact that when students have a good relationship with their teacher they are much more collaborative, that is the reason why it is significant to consider this aspect. Specifically, in the lessons observed, it was seen that the relationships between teacher and students were very different; there cannot be common patterns in this concern. Those relationships, apparently, depend on many factors since teachers have a different type of

relationship with each class. Thus, some groups were very respectful and kind with their teacher but others really did not like him/her.

Hence, educators are concerned about improving the quality of their lessons by enhancing their relationships and, consequently, the environment. Therefore, when asked about the subject, they consider that their students would love to do Drama Techniques activities; that is to say that they have high expectations in relation to the application of the same. Drama Techniques require communication between the teacher and the students. This fact differ from other teaching methodologies in which students work on their own or only with their peers. In short, Drama techniques support the creation of positive relationships between teachers and students which in the end is also positive for the development of any kind of activity within the classroom.

3.2.2.2. *The teacher's responsibilities.*

In order to assure an appropriate Classroom Management plan, it is necessary that a teacher accomplishes some elemental features. Firstly, it is essential the careful planning and preparation of the class so students may feel comfortable when working together with their teacher. However, as it was seen in the observation process, they mainly work according to what the textbook suggests. If a teacher wants to gain respect and seeks that his/her classes work well, he/she must consider that it is extremely necessary to plan beforehand. Secondly, a teacher should think about Classroom Management strategies in order to assure an appropriate environment within the classroom. Accordingly, all the teachers do not seem to prepare any Classroom Management technique for their classes. Teachers are aware of the importance of Classroom Management and they actually connect the concept with actions such as establishing rules and routines as well as with the ability of inspiring authority and using appropriate non-verbal communication devices.

However, it is interesting to point out that they definitely do not know how specifically Classroom Management differs from Discipline. In this concern, it can be inferred that teachers may use disciplinary interventions and that they consider them as Classroom Management techniques. It is significant to firstly comprehend their difference to understand why Drama Techniques would be suitable as Classroom Management tools. On the one hand, discipline is a concept much more specific than Classroom Management and has to do with spontaneous interventions of a conductive nature. On the other hand, Classroom Management deals with a group of aspects that help to prevent both misbehavior and discipline. Therefore, Drama Techniques possess certain characteristics that would help a teacher to reduce disciplinary interventions within the classroom. Lastly, a teacher has to be aware of the fact that their own behavior serves as an example of self-management for the students. Therefore, it would not be coherent to expect self-control on students if the teacher does not know how to control his or her own emotions, especially when being under pressure or when deciding whether to lose patience or to try another strategy to control misbehavior. Drama Techniques appeal to students" self-management so the teacher does not have the necessity of yelling to call their attention. In this way, Drama Techniques would be useful for a teacher as a Classroom management strategy so he or she would fulfil the responsibility of achieving a comfortable environment within the classroom when preparing the lessons, preparing classroom management strategies, and applying self-control every time needed.

3.3.2.3. *The expectations of the teacher towards Drama Techniques.*

As it was mentioned in the Theoretical Framework, the concept Drama Techniques is confused with theatre but it is essential to know what Drama Techniques imply in order to understand how they can be used as Classroom Management strategies. In the field it was noticed

that the teachers, in spite of their lack of concrete knowledge regarding Drama Techniques, have a high interest on this type of activities. It is very interesting to note that they are even open to try them and also think that their students would have a positive response to Drama Techniques. Thus, it is possible to point out that there is disposition and motivation from the teachers. Nonetheless, it is utterly important to be clear that it is certain that most teachers imagine something very different to what Drama Techniques really refer to.

While teachers relate Drama Techniques to memorizing a script and then performing a play, these techniques include a wide range of games and activities that do not necessarily appeal only to memory. Therefore, it will probably be necessary to instruct the teachers before they are given any proposal. Especially since Drama Techniques include flexible methods (for instance they do not require students to be highly proficient in the EFL because they can count on body language to express themselves) these teachers may need to previously obtain guidance so as to become familiar with these activities. Teachers consider that Drama Techniques encourage motivation but they lack awareness about the benefits that these activities have on other aspects. To conclude, it is necessary the knowledge of teachers on the techniques proposed in this research in order to have clear and objective expectations about them, especially in relation to their advantages in Classroom Management.

3.2.2.4. *The aptitudes of a teacher.*

As a matter of fact, a teacher does not only need teaching techniques to work properly but also needs certain aptitudes to achieve the different roles that a teacher has to accomplish in his or her pedagogical work. For instance, in order to work with Classroom Management techniques, it is necessary to have certain aptitudes to make them work. The same applies to Drama Techniques so as to implement them correctly. In any case, it is needed the willingness of the teacher to

assume the role of a facilitator. Some teachers may find it difficult to work with Drama techniques since they are afraid of acting as ''silly'' in front of their students, or because they do not have enough enthusiasm. However, the truth is that teachers firstly need to learn about what Drama Techniques involve and their benefits to start trying them little by little in the classroom. Observations showed that teachers are not very used to activities that involve body movements, a proper use of the voice and body language to work more effectively. In fact, it was very difficult for the teachers to make language comprehensible for the students; therefore, they switched to Spanish very frequently. Although they could have helped themselves by the use of gestures and non-verbal communication (which did happened, but rarely), these teachers seemed to have developed a dependence on the former practice.

As it was mentioned before, one responsibility of the teacher is to choose which teaching methodology to use, but also to work on how to implement it correctly. Drama Techniques require a teacher willing to become a facilitator that encourages communication in the foreign language. There is no doubt that teachers are motivated to make use of these techniques. Accordingly, the next step would be to make sure that they know what Drama Techniques involve and what is needed from the teacher to make them work properly. To sum up, in order to take advantage of what Drama Techniques offer in relation to the Classroom Management, it is necessary to work with the teachers in order to improve to some degree their abilities related to the use of body language, voice projection and their role as facilitators with these types of activities.

3.2.3. Teaching Procedures.

In order to make the responsibility of managing a class more easy, there are specific procedures that a teacher should cover in his or her job: planning, minding the classroom

arrangement, establishing routines and rules, and preparing the necessary teaching materials according to the characteristics of a specific group of students. Teaching procedures not only help to develop activities more appropriately, but they also help to prevent certain usual problems that teachers and students encounter, especially when working with activities that require changes in the arrangement of the classroom. The implementation of Drama Techniques requires the consideration of teaching procedures in order to introduce them in the classroom little by little without major problems. These procedures do not differ from the ones needed to develop a Classroom Management plan.

3.2.3.1. *Planning.*

This practical process, which includes the wide dimensions of the lesson, becomes vital in order to have students engaged since, in this process, all of the details related to teaching materials, arrangement, and methodologies for the different activities are defined. In this concern, in the English classes observed, the teachers, with some exceptions, gave little proof of having an elaborated lesson plan. This assumption was drawn due to the fact that some of the teachers relied on the textbook as the main teaching resource. Another aspect which relates to the theoretical background is planning for a specific group of students, which was basically done by the teachers in question, since they were prone to base their lessons on the contents provided by textbooks. Another issue that needs to be commented on is the introduction of Drama Techniques activities in the lessons. It was previously mentioned that they have to be slowly introduced in the lessons, and because teachers are not fully acquainted with what Drama Techniques imply, this would mean to them the exercise of designing more thorough lesson plans. After they replied that they are very interested on trying Drama Techniques, the previous issue should not mean a major limitation when implementing the proposal begotten by this research.

3.2.3.2. *Classroom Arrangement.*

To manage a classroom it is necessary to mind the space available to carry out activities related to Drama Techniques in a proper way. Thence, to solve the problem of space that was perceived in the classrooms observed it will be necessary to point out that there was little space or too many students packed together in some of them and, in some others, the teachers did not seize the space they had, which was plenty. Therefore, it can be asserted that there was not one unique problem in all the cases, but two different problems. Obviously, if the main objective of this research is to provide teachers with a proposal to use Drama Techniques, they will need to ask for alternative spaces to develop the some of the activities suggested, such as the gym, or another bigger classroom that can be available in the school. In order to solve what is a problem of organization, the teachers can be advised to try different classroom arrangements – these are suggested in the proposal activities themselves. The necessity to give emphasis to this aspect comes from the importance of providing the teachers with all of the considerations that are needed to be taken into account so as to develop the activities successfully. Otherwise, especially the students, will find it difficult to understand the activities since they might get uncomfortable carrying them out in an inappropriate physical space.

3.2.3.3. *Routines and Rules.*

Routines and rules have been acknowledged to be very important so as to develop lessons in an effective manner and thus they must be basic considerations in the planning process. Besides, they are not to be overlooked or taken for granted, especially when young students have to be sitting during most of the time in the lesson. The reason for this is because, as mentioned in the theoretical background of this work, both rules and routines help students to become aware of the processes that they have to follow. In the field, it was noticed that sometimes there was a lack

of these two elements at issue. As a consequence, students did not distinguish the limits that the teachers needed so as to carry out their lessons. Although it was not always that way, when it came to disruptions, teachers would wait until there was a big deal of disturbances in the room to intervene. In some isolated cases, the attitude of the teacher might not have been the most appropriate since they would appear to be somehow aggressive. It makes one wonder how different situations of that sort would have been if the teacher reinforced the rules that were supposed to be present in the classroom. Likewise, it would be pertinent to reflect upon the inclusion of drama techniques as classroom management in order to reinforce rules and routines in such a manner that they become internalized by the students in a more effective and natural way. Finally, in both the interviews and the observations, the teachers shed light on their consciousness of what the major behavioral problems in their classrooms were, and on the fact that they do not know how to solve them in the best way. This is a direct consequence of the fact that the methods used were not effective in the long term since they mostly consisted on scolding students. Thus, it is necessary to provide these teachers with more effective practices or tips to control their students.

3.2.3.4. Teaching Materials.

Teaching materials, which are also related to the planning process, can come in a wide variety of forms, but their main objective is one: to serve as objects with which students perceive the lesson in order to build their knowledge. For that objective to be fulfilled, students have to be engaged with the resources – in plain words, the material has to be appealing to their attention and, simply, motivating. Of course not a single type of material is suitable for all students, thus, when a teacher chooses it, they have to bear in mind the context, age and interests of the class the material is oriented to. Although this was not something seen to the fullest extent in the

observations, in the interviews the teachers did say that they tried different audiovisual aids in their teaching practice.

Therefore, it will come handy and worth it to implement Drama Techniques because they would challenge the teachers to try more and varied resources. Namely, they would have to exploit their body language, management of space, voice projection and histrionics so as to encourage students to improve those elements. That is to be said that, in this way, both students and teachers would become teaching materials themselves. This would also mean that the educators would need to become detached from the textbook in some degree, which is a tool that they highly rely on. The problem with this, as seen in the field, is that students did not seem to have high expectations towards the lessons; consequently, their motivation levels were low, somehow. The ultimate goal is to help teachers to be better prepared to face their lessons and to diminish misbehavior by keeping students engaged in their tasks.

3.3. Teaching proposal

This section contains activities[7] based on drama techniques that have the objective of supporting English teachers in Valdivia, specifically in their job as managers and facilitators in the classroom. These activities have been either created or modified – from selected bibliography – considering the results yielded from the field research "classroom management using drama techniques in EFL classrooms". This research, whose background exposes consistent theory positing that Drama Techniques are effective in order to manage a group of students, includes a case study carried out on primary grades of Valdivian schools. The grades were chosen in account of the presence of disruptive behavior in the lessons taught by the EFL teachers who accepted to collaborate with this project. The students and teachers were observed, and the latter were also interviewed, in order to find aspects of misbehavior that can be addressed by the use of drama activities. To this end, the evidence collected was compared and contrasted with the theoretical background using three variables: motivation, the role of the teacher and teaching procedures. In this manner, it was possible to develop this proposal based on both the theory and the field study.

To be more concise, this proposal exposes a series of dramatic activities which are suitable to manage the following aspects of the class: warm-ups, roll call, classroom arrangement, relaxation and concentration, and conflict prevention. These aspects are advised to be included in the lesson plan so as to support the proper fluency of a class.

The main characteristics of these activities are that they can be adapted in terms of teaching resources and procedures, therefore, they can be applied transversally to many teaching

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[7] View annex B-1.

subjects, such as language, history, science, etc. It is strongly recommended for the teacher to adapt the activities when necessary. All the steps and materials indicated, if the teacher deems it convenient, can be subject to modifications since they have been planned for the Chilean context which may be different from other realities. In these activities, times, ages and iterations have been specified so as to make their application easier. However, these specifications may vary depending on the characteristics of the target students. For example, many of the activities have been proposed for a range of age between 5 to 11 years old, notwithstanding some may be even carried out with teenagers and adults with excellent results, provided the necessary changes in resources and procedures.

As this activities are very flexible and appeal to different students" interests, the teacher should not feel afraid of implementing them on a regular basis, on the contrary, the teacher should be confident to apply them as many times as possible, since in its repetition lays the effectiveness of most of them. For the same purpose, each activity, as mentioned previously, has an "iteration" section which suggests the number times each activity should be carried out. This was included in account of the fact that most teachers in the investigation acknowledged that students are not used to Drama Techniques, however, they declared that by progressively familiarizing students with these techniques, they saw positive that the Classroom Management Objective (C.M.O.) would be achieved.

3.3.1. Warm-ups.

An essential part of the everyday lessons is the beginning, especially because it is the time to greet the students and, up to a certain extent, to set the mood of the lesson. Thus, it might result positive for the environment to greet students in a fun way using warm-ups so they are engaged in an enjoyable activity from the start. Since the main traits of warm-ups are their usefulness to

catch the students" attention and beget interaction, they are the adequate classroom management tools to set a warm atmosphere. In this manner, the teacher gains the attention of the students, who will become more motivated to actively participate in the lesson. The teacher can reach all of the students by implementing warm-ups as class routines because students" histrionic sense will be appealed, as well. Thus, this section of this research suggests three warm-up activities that are expected to support the objective of familiarizing the students with compelling dramatic activities.

3.3.2 Roll call.

To call the roll is a mandatory activity that tends to become tedious for the teacher and the students, hence many times this routine is taken for granted. However, this part of the lesson might become an opportunity to do something different. Students like surprises and trying new things, then, they should be allowed to take advantage of this moment in order to include it as part of class work. This is prone to happen without the risk of losing the students" engagement since the upcoming drama activities promote stimulating instances that keep the students on-task.. Hence, roll call can even become a positive habit that can create a pacific atmosphere by encouraging interaction between classmates and the teacher. All of this has inspired the adaptation and creation of four dramatic activities specially designed to fulfill the requirements of roll call.

3.3.3. Classroom arrangement.

In order to develop different activities in only one lesson it is undoubtedly necessary to arrange the classroom in different manners. In this way, students can work more comfortably either individually, in pairs, or in groups. Likewise, classroom arrangement is crucial to create the necessary space for the class to work as a whole group, depending on the needs of the activity to

be developed. Nonetheless, moving desks and chairs can be quite a messy exercise and, therefore, teachers sometimes prefer not to do certain activities in order to avoid the possible disorder. In language classes, especially when carrying out drama activities, space is required to allow students to freely move their bodies so as to communicate more effectively. Thence, the proposed activities can be useful to save time and make the moment of preparing the classroom arrangement a much easier and tidier task.

3.3.4. Relaxation and concentration.

There are certain times in a lesson or class when the teacher perceives that the majority of the students are not focused enough so as to develop the activities successfully. The reasons for this to happen are varied; students can be nervous and disconnected of the class because of tasks they have to present in other subjects; maybe they are worried about family issues; maybe they are just demotivated or unmotivated; or perhaps they are more into electronic gadgets. These are very common causes of disturbance among students. However, there are certain strategies that a teacher can use to catch the attention of students and reach the concentration needed to develop an activity effectively. In this way, the students and the teacher can achieve more joy from their performances and also progress in the learning process much more quickly. That is why it is so important for the teacher to have a plan to overcome the moments in which the students become unfocussed. Therefore, the activities in this section have the objective of enhancing student"s concentration and relaxation as they have fun.

3.3.5. Conflict prevention.

To be a teacher does not mean to be uniquely responsible of teaching a determined subject. It is mainstream knowledge that every teacher has to confront conflicts within the classroom. Therefore, it is advisable to promote activities that prevent conflicts. The ways in

which conflicts can be avoided are many. This proposal, however, contains classroom management activities that foster collaborative work and encourage effective communication among the students and the teacher. Most of teachers agree in the fact that when conflicts arise in the classroom, it is important to talk about them – their causes and effects on the class group – and construct conclusions that become lessons for each student, in the end. Therefore, the drama techniques in this section were designed and adapted to improve relationships within the classroom.

General Conclusions

The outcomes of this research tell much of the current reality of Classroom Management strategies in relation to teaching methodologies. Based on the state of the art, it was evidenced that there is an unbreakable relation and interdependence of behavior and methodologies in the classroom. Hitherto, it is possible to asseverate that both need to be in balance so as to obtain positive results. It was also perceived in the field that when methodologies fail to appeal to the learners" motivation, misbehavior is prone to happen, thus generating a negative atmosphere which breaches the relationship of the students with the teacher. Also, the presence of misbehavior in a classroom hinders the possibility of applying different methodologies since the teacher fears an adverse reaction to these. Hence, the distance of teacher and students increases, as they grow apart overwhelmed by their obligations and different interests. Notwithstanding, by analyzing the theory, Drama Techniques appeared to be an effective strategy to revert demotivation and consequently improve behavior. Although it was sometimes difficult to decide how these should be applied in the classroom as management tools, it was possible to find a way to do so through the analysis of the effects of these techniques in the long term.

Thence, as it was deemed necessary to investigate in context whether the concepts of Drama Techniques and Classroom Management were known and applied in EFL classrooms. In order to do so, five primary grades from different schools in Valdivia were selected to carry out a field study. The most important but not very surprising finding was that Drama Techniques are not frequently used. It was concluded that, on the contrary, they are overlooked since teachers are reticent to use them and, as some authors in the theoretical framework brought forward, misjudge them. Despite the misconceptions, a result which was indeed surprising was the fact that the teachers who collaborated in this research have high expectations in regard to the application of

these techniques in their classrooms. Besides that, teachers were also enquired about their use of Classroom Management and the results obtained gave light of the lack of preparation that most teachers have. In plain terms, they had a rough notion of this concept and that was evidenced in their teaching practice. Certain teachers lacked the methods and resources to tackle misbehavior. Others were efficient managers, but still, the solutions they implemented to keep an appropriate atmosphere for learning to occur were not long lasting. Therefore, when it comes to Drama Techniques and Classroom Management teachers lack both knowledge and experience.

As a conclusion, it is necessary to take into account several suggestions from what was obtained from the theory and the field. Drama Techniques can support the main aspects of Classroom Management related to motivation; they can also make the job of the teacher much easier and less tedious; they help to the fluent development of the class due to the application of the different teaching procedures (rules, routines, classroom arrangement and teaching materials). Notwithstanding, for that to happen, there are two very important and broad requirements to consider: planning and organization. Teachers need to plan their lessons and organize their materials and space. Therefore, by carefully planning their lessons, teachers might foresee what type of situations are expected to happen and thence they can think beforehand what methods, strategies and activities can lead students to get the best out of those situations in a fluent and peaceful fashion. In like manner, organizing their material and space will result in a more efficient use of work time, thus begetting a richer learning experience for the students.

In this sense, it was possible to adapt and create activities that aim at improving the atmosphere in the classroom. These activities are user friendly since they have specific timing and steps for the teacher to seize the experience of interacting with the students and extra tips and suggestions for different class types. The activities also consider different parts of the lesson, thus

they can be included in the lesson plan to fit various moments of a single lesson, and, which is more important, it does not matter what the subject is. Thus, all the activities are crosscurricular and can be employed in all the subjects outlined in the Chilean curriculum. Finally, the drama activities in this proposal were designed to address the students" behavioral needs hence they appeal to the learners" attention and motivation. In this manner, the activities are expected to help teachers and students to have a better relationship that allow them to communicate more effectively.

To finish with, the drama based activities that are part of the proposal develop the necessary features to support the teacher in the heavy duty of carrying out the lesson in the most efficient way possible. Undoubtedly, teachers and students need to work in an encouraging setting that allows them to fulfill their expectations and needs. When they are permitted to perform their daily activities in a pleasant way they are bound to feel rewarded by their work. Drama Techniques offer the chance to be adapted as Classroom Management strategies to be implemented not only in different periods of the EFL class but also in different subjects. Moreover, as they foster interaction intrinsically, they foster a harmonious environment within the classroom. Therefore, compromise and enjoyment within the learning process is achieved by both the teacher and the student.

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Observation guideline

Date: _____/_____/2012 Time: _____:_____-_____:_____ Students in class: _____

Space: (register state and change in the arrangement; if students are comfortably sitting; and if there are any significant material within the classroom)

Interruptions: (register any interruptions caused by external agents during the normal progress of the lesson.)

Time/how long?	Who is it?	What is the motive?	What is the consequence?

Chart of Ss attitudes: (register and place attitudes within the graph according to their impact & nature)

Notes on the Teacher's role: (register the teacher's attitudes consequences)

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Notes on the Classroom procedures: (register what the teacher does and what impact they have in the lesson)

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Notes on Motivation: (register what kind of actions reflect positive or negative motivation on both sides – Teacher & Ss)

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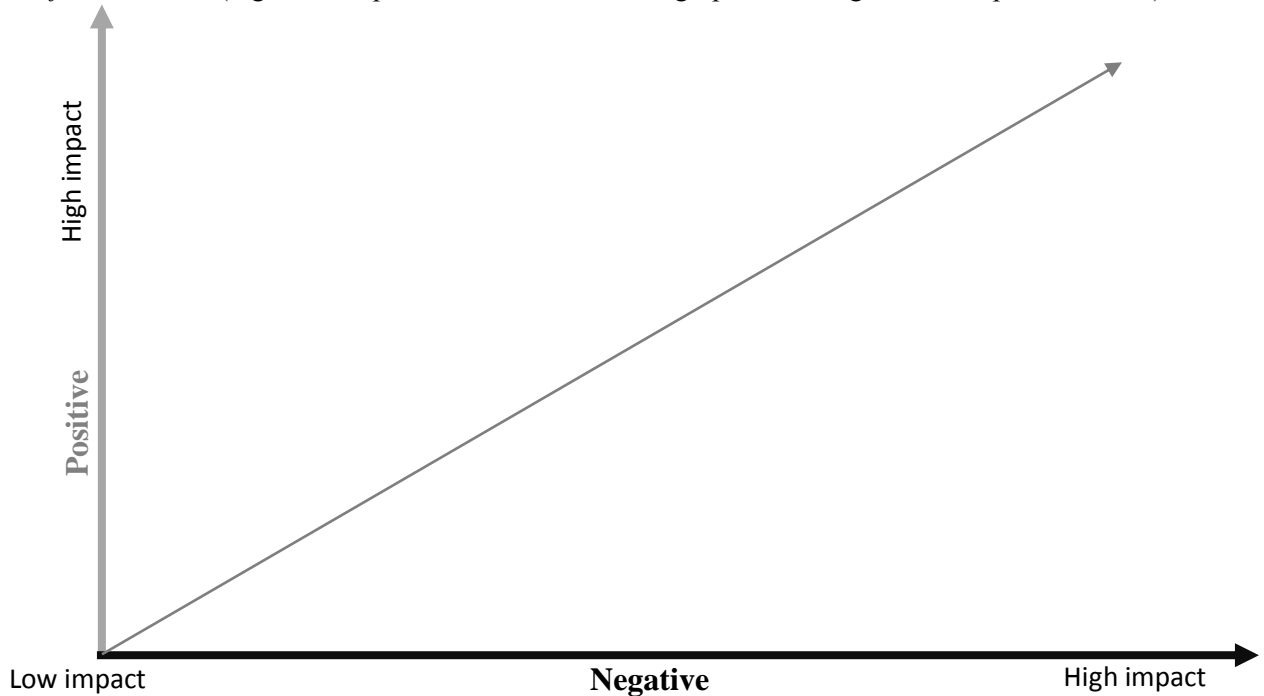
Entrevista a profesores de Inglés de la ciudad de Valdivia.

Classroom Management

1. ¿Cuáles son los problemas de comportamiento más frecuentes a los que se enfrenta cuando realiza sus clases?

2. ¿Cómo definiría el concepto de "Classroom Management"?

3. ¿Cuáles han sido los más difíciles desafíos a los que ha tenido que enfrentarse a la hora de enseñar el idioma Inglés?

4. ¿Diría usted que existe alguna diferencia entre el concepto de disciplina y el de manejo de clase? (si la respuesta es positiva) ¿En qué diría que se diferencian?

5. ¿Cuáles son algunas técnicas de manejo de curso que usted utiliza para controlar el comportamiento de los alumnos en la sala?

6. En base a su experiencia ¿Cuáles de estas técnicas diría usted que son las más eficaces, es decir, que producen un cambio significativo y permanente en el comportamiento de los alumnos?

7. ¿Cree usted que las técnicas de manejo de clase deberían tomar en cuenta el aspecto motivacional para que tengan más eficacia?

8. Considerando su experiencia en el aula y la recepción de los alumnos a su metodología, ¿cree usted que en ciertas actividades sería pertinente utilizar recursos distintos a los que usted está acostumbrada? ¿Podría nombrar un ejemplo?

9. En relación a lograr un ambiente propicio para el aprendizaje ¿hasta qué punto, cree usted, es responsable el profesor? ¿Por qué?

    a. En el caso de que la respuesta sea afirmativa ¿Qué responsabilidades?

Drama Techniques

1. ¿Cómo definiría el concepto de "Drama Techniques"?

2. ¿Conoce alguna experiencia con respecto al uso de técnicas dramáticas en educación? ¿Y en la enseñanza del idioma inglés?

3. ¿Cuáles diría usted que son los objetivos pedagógicos que tiene el uso de técnicas dramáticas en el aprendizaje del idioma inglés?

4. ¿Cuáles diría usted que son los beneficios de las técnicas dramáticas en el aprendizaje del idioma inglés?

5. ¿Podría mencionar al menos una actividad que incluya técnicas dramáticas que ya haya utilizado o que utilizaría en alguna de sus clases?

6. ¿Cree usted que el uso de estas técnicas resultarían positivas para el aprendizaje de sus alumnos? ¿De qué modo?

7. ¿Cómo cree que el uso de alguna técnica dramática ayudaría a los estudiantes a aprender una segunda lengua?

8. ¿Cómo cree usted que reaccionarían sus estudiantes si utilizara técnicas dramáticas para enseñarles inglés?

9. ¿Cuál diría usted que son algunas desventajas del uso de técnicas dramáticas en educación? ¿y en la enseñanza del idioma inglés?

10. ¿Diría usted que el uso de técnicas dramáticas puede aumentar la motivación de los alumnos por el idioma inglés? ¿Por qué?

Teachers'' Quick Reference Guide of Activities

	Activity Name	Age Range	C.M.O.	Iteration	Materials	Contents
			Category: Warm-ups			
1.	Greeting the puppet	5-7 years.	To catch the students'' attention.	3 times.	A toy, puppet or teddy. A song.	Greetings. Introductions.
2.	Pouring in	All ages.	To strengthen the teacher-student, student-student relationships by sharing positive reinforcement and trusting each other.	5 times.	None.	Greetings.
3.	Sounds with the right shape	All ages.	To enhance students and enhance their capacity to follow instructions.	5 times.	A recording of sounds. Body.	Shapes.
			Category: Roll call			
4.	Who took the cookie from the cookie jar?	5-9 years.	To foster concentration and catch the attention.	3 times.	Lyrics. Class roster.	Simple past. Question forms.
5.	Aye, aye! Captain!	5-11 years.	To engage students.	2 times.	Class roster. A recording of sounds. Props.	Vocabulary.
6.	Animal roll call	5-10 years.	To engage students.	2 times.	Class roster. A recording of sounds. Props.	Vocabulary.

	Activity Name	Age Range	C.M.O.	Iteration	Materials	Contents
			Category: Classroom arrangement			
7.	Robots	5-13 years.	To avoid disorder and enhance time use.	3 times.	Body. Music. Props.	Imperatives.
8.	Counting to form a team.	All ages.	To form groups in a dynamic way.	3 times.	None.	Numbers.
9.	Forming a picture with bodies.	All ages.	To form groups in a dynamic way	3 times.	Numbers on piece of paper.	Vocabulary.
10.	Snowball fight	All ages.	To rearrange the classroom in rows in a fun way.	2 times.	Sheets of paper. A recording of sounds.	None.
11.	Memory challenge	All ages.	To arrange the classroom in a dynamic way.	2 times.	Flashcards. Stopwatch.	None
12.	Watchman	All ages.	To arrange the classroom in a dynamic and ordered manner.	2 times.	None.	Imperatives.
			Category: Relaxation and concentration			
13.	Grandma's footsteps.	All ages.	To help students concentrate.	3 times.	Body.	None.
14.	One, two, three.	All ages.	To encourage and test concentration of the students.	3-4 times.	Body.	Numbers.
15.	Shadows	All ages.	To help students relax.	3 times.	Body. Music.	None.
16.	Ali Baba	5-10 years.	To foster students" concentration.	3 times.	Body.	Numbers.
17.	Throw and catch	All ages.	To enhance students" concentration.	3 times.	Balls.	None.
18.	Simon says/ or do what I say not what I do.	All ages.	To catch the attention of students and improve their concentration.	3 times.	Body.	Imperatives.

	Activity Name	Age Range	C.M.O.	Iteration	Materials	Contents
			Category: Conflict prevention			
19.	Guessing who your partner is.	5-12 years.	To encourage collaborative work and positive relationships.	2 times.	Blindfolds.	Imperatives. Question forms. Adjectives.
20.	The similar.	All ages.	To distinguish and reflect upon similarities and differences among classmates.	Once.	None.	Vocabulary.
21.	Guess who!	All ages.	To encourage positive relationships and communication.	2 times.	A small ball.	Adjectives and present simple.

3.3.1. Warm-ups.

1. *" Greeting the puppet"*	
Category:	Warm-up.
Age group:	5-7 years approximately.
Time:	First time you implement it10 minutes. From then on 3-5 min.
Iteration:	At least three times and the repeat it throughout the whole year.
C.M.O.:	To catch the students" attention.
Content:	Greetings and introductions.

Teaching Materials:

➢ Either a puppet, or a teddy bear, or any other toy that catches the attention of the students.

➢ Lyrics/rhyme as the one provided bellow in the suggestions.

Procedures: teacher

Preparation:

1. If this is the first time you use this activity, introduce the toy to the students as if it were a real character or person.

2. Make sure all students are paying attention to you. You can do this by showing and hiding the toy very quickly.

Class:

1. Greet the toy using one rhyme in order to set the (first) example. You need to voice the toy so as to reply to your greetings. Repeat the song or rhyme at least three time the first time you present it to your students.

2. You also can move around the classroom greeting students individually, one at a time. You and, more importantly, the toy have to face the student you have chosen to greet.

3. If the students do not seem to have understood the idea of greeting the toy and/or learned the rhymes, you can drill the greeting as many times as you deem it necessary with the toy or with one student who shows understanding of the situation.

Procedures: students

1. Students, this is Mr Knott＊. Mr Knott this is # grade. He has come today to greet you all.

2. (*You voicing Mr. Knott yourself*) My name is Mr. Knott; I'm very pleased to meet you. Let's sing a song to say hello!"

3. (*You addressing the puppet*) "Hello! How are you?/Hello! How are you?/Hello! How are you?"

4. (*You voicing Mr. Knott yourself*) "I'm Great! I'm Fine! I'm Okay!/I'm Happy! I'm Wonderful! Today".

5. (*You Voicing Mr. Knott yourself start the song all over*) "Hello! How are you?/Hello! How are you?/Hello! How are you?"

6. (*You with your own voice*) "I'm Great! I'm Fine! I'm Okay!/I'm Happy! I'm Wonderful! Today".

7. (*You Voicing Mr. Knott yourself start the song all over, but this time addressing to one student*) "Hello! How are you?/Hello! How are you?/Hello! How are you?"

(Sailaja Prakash, 2009)

Comments, Suggestions and Considerations:

➢ It is encouraged that the teacher uses a different voice, speed and/or intonation from his/her own while greeting the students so as to give different personality traits to the toy in order to catch the students" attention.

➢ If the teacher knows a better rhyme with which the students are more familiar, he/she can

replace the lyrics suggested in this activity. It is strongly advised, however, that the teacher tries different rhymes every time the students are greeted so that the activity does not turn into a boring routine.

➢ It is not required to greet every single student in the classroom. If there are too many students, it is recommended to greet only a number of the students per day using the toy and the rhymes, and finally greet the whole class.

* This is an imaginary name for the toy you are supposed to use in this activity.

Reference/Acknowledgement:

Esteban Córdova and Marisela Valenzuela.

Prakash, S. (2009, April 17). Hello. Collection of English Rhymes. *English Rhymes, Songs and Stories*. Retrieved from http://myenglishcollections.blogspot.com/2008/09/hello.html

2. "Pouring in"

Category:	Warm-up
Age group:	All ages.
Time:	First time you implement it 15 minutes. From then on 3 min.
Iteration:	At least five times. Then repeat it throughout the whole year.
C.M.O.:	To strengthen the teacher-student, student-student relationships by sharing positive reinforcement and trusting each other.
Content:	Greetings.

Teaching Materials:

➢ None

Procedures: teacher

Preparation:

1. You need to arrive to the classroom before any student gets there.

Class:

1. Place yourself by the door of the classroom.

2. Then, ask the students to start getting in the classroom one by one as you greet them. If you realize that one of the students you greeted is not well and seems to be troubled, you can invite him/her to share his/her feelings with their classmates. Advise him/her to pose it in a positive manner.

3. Once they are all at their desks choose a number of students (five as a maximum) to make a positive comment related to something good that happened to them during the (past) week/day, or any other positive experience they have had. Also, now you can tell the students whom you realized were distressed to come up in front of his/her classmates (only if they accepted previously).

4. When this student passes in front, try to be a moderator. Be tactful with your comments and watch the interjection the other students make. Also pay attention to the valuable and helpful comments that they make.

Procedures: students

1. Students, please come in one by one.

2. (*To each single student*) Hello [student's name], how are you? … (*Wait for a reply*) ... It is nice to see you're doing fine.

3. (*When you see one (or more) student(s) with an unusual attitude. E.g. distressed, sad, upset. Tell him/her the following if you deem the issue can be openly expressed*) Hi [student's name]. Are you ok? … (*wait for a reply*) … If you want you can share this with your classmates. Maybe they can come up with a solution … (*wait for the student to agree*).

4. I'm glad to see you all today. Has anything interesting and positive happened to anyone today or during this week? … (*Someone should raise his/her hand*) … Would you like to share it with your classmates? Come with me in front … (give time to the student to say what s/he has to say) … Thank you for sharing (*This step should be repeated with at least 3 students*).

5. (*Now invite the student who*m *you talked to*) Now I know one of your classmates needs to say something to you. [Student's name] come here.

6. (*To the student talking in front*) Maybe your classmates have something to say about it. (*To the rest of the class*) Does anybody think you can help him/her?

Comments, Suggestions and Considerations:

➢ It is of paramount importance that the students know that they cannot be rude or make incriminating remarks in this instance.

➢ This activity is meant to raise awareness of the positive things that surround them and in this way they transmit positive energy to each other.

➢ In this activity the students have the opportunity to develop empathy by listening to each other's needs.

Reference/Acknowledgement:

Esteban Córdova and Marisela Valenzuela.

3. *"Sounds with the right shape"*

Category:	Warm-up.
Age group:	All ages.
Time:	10 minutes.
Iteration:	Five times.
C.M.O.:	To enhance students capacity to follow instructions.
Content:	Shapes.

Teaching Materials:

➢ A recording of sounds (e.g. squeal of brakes, screeching of gulls, washing waves, etc.), brief musical extract (e.g. African drums, a gong, flute solo, etc.), or a conversation abstract from a textbook (this is especially useful for EFL classes).

➢ Body.

Procedures: teacher

Preparation:

1. The students need to be in a room where there is plenty of space. They do not need to move around, but still they need to be distant from one another. Maybe they can stand by their desks.

Class:

1. Play the recording of the sounds or conversation and wait 15 seconds. Let the students know they have 15 seconds to make a shape with nothing but their bodies.

2. Ask the students (or just a couple of them) what shape did they make and what inspired them to make it.

Procedures: students

1. Everybody, I need you to stand up. This is an individual activity. Leave enough space between one another, please.

2. Now you are going to listen to a recording. After you listen to it, you will have 15 seconds to think of any kind of shape the recording makes you recall . Then, you will have 15 more seconds to make the shape you thought of with your bodies. Remember you do not need to interact with each other.

3. Let˚s listen to the recording one, two three.

4. What did you think of when you heard the sounds? What did you feel when you heard the sounds?

Comments, Suggestions and Considerations:

➢ With more advanced students, it is worthwhile discussing why a certain position or shape was adopted.

➢ The exercise can also be done in a group. For this to work properly, the recording must be played first, and then leave time for the groups to discuss the shape they will form. The recoding is played again when they are ready to make the figure.

➢ This activity is a good warm-up for listening activities. The students become acquainted with the sounds and explore a bodily interpretation before working with verbal interpretation of the same aural fragment. Thus, if the students recognize words from the audio (which can be in English) and are able to adopt a position from those words they understood, they will have comprehension advantages when analyzing it. Besides, they get rid of the pressure of the first attempts when listening to recorded dialogues. Thus, their affective filter is kept low.

Reference/Acknowledgement:
Maley, A., Duff, A. (1982).*Drama Techniques in Language Teaching*. Cambridge: Cambridge University Press (p. 44) Adapted by Esteban Córdova and Marisela Valenzuela.

3.3.2 Roll call

4. *"Who took the cookie from the cookie jar?"*

Category:	Roll call.
Age group:	5-9 years.
Time:	5 minutes as a minimum.
Iteration:	Three times and then can be repeated throughout the whole year.
C.M.O.:	To foster concentration and catch the attention of the kids.
Content:	Simple past and question forms.

Teaching Materials:

➢ Rhyme/Lyrics as provided bellow.

➢ Class roster

Procedures: teacher

Preparation:

1. Have the class roster at hand so you can check the attendance.

2. If your students can read, the first 3 times you practice this activity write the title and part of the lyrics on the board from "Who me?" to "Then who" so that the students have a reference.

Class:

1. Start singing the rhyme and clapping your hands as you sing. If you wrote the lyrics on the board, then point at the line you are currently singing.

2. Blame yourself of having stolen the cookie but deny it as in the song and start the song all over again.

3. Say the name of one student who "stole the cookie from the cookie jar".

4. Check the attendance while the students sing along.

Procedures: students

1. Students, let's have fun. I know a song that is very fun.

2. I'm going to write the song on the board so that we all sing together.

3. The name of the song is "Who took the cookie from the cookie jar".

4. Let's sing together: "Who took the cookie from the cookie jar"

    "(*Teacher's name*) took the cookie from the cookie jar"

    - "Who me?"

    - "Yes you!"

    - "Not me"

    - "Then who?"

    - "Who took the cookie from the cookie jar"

    "(*Student's name*) took the cookie from the cookie jar"

    - "Who me?"

    - "Yes you!"

    - "Not me"

    - "Then who?"

    (Super Simple Learning)

5. (*To the student who you mentioned*) You must name a classmate who is present in the room and who has not been named yet.

Comments, Suggestions and Considerations:

➢ This activity is similar to the popular game "Quién le robó el sombrero al professor".

➢ The teacher should make it clear to the students that they cannot repeat the names throughout the activity.

> ➤ The time this activity lasts will actually depend on the number of students in the classroom. Thus, it is advised that the teacher asks the students to increase or decrease the speed of the song. In this way, the concentration of the students will be also stimulated.

Reference/Acknowledgement:

Super Simple Learning. (n. d.). *Who Took The Cookie?* Retrieved from

http://supersimplelearning.com/songs/original-series/two/who-took-the-cookie/

Adapted by Esteban Córdova and Marisela Valenzuela.

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5. *"Aye, aye! Captain!"*

Category:	Roll call.
Age group:	5-11 years.
Time:	10 minutes.
Iteration:	At least two times.
C.M.O.:	To prevent disruptive behavior by engaging students.
Content:	Vocabulary: the sea and occupations.

Teaching Materials:

➤ Class roster.

➤ A recording of sounds of a ship in the sea that includes seagulls, waves and sailors.

➤ A prop which identifies you as the captain of the ship, namely a hat.

Procedures: teacher

Preparation:

1. You need to set an atmosphere so as to make the students feel like they really are on a ship.

Class:

1. Play the background sounds from the recording and get the item you have brought with you.

2. Tell your students that the classroom is no longer a classroom but a ship, like the Black Pearl in "Pirates of the Caribbean," and that all of them are part of the crew and you are the captain calling the roll.

3. Immediately afterward, tell the students that the way in which they have to reply when their names are called is "Aye, aye! Captain!" instead of "here" or "present", plus, they have to salute you, the captain. However, if you call the name of someone who is absent, then they have to reply "Oh, Captain!" instead of "absent" or "not here".

4. Then, call name after name from the roster using a strong pirate-like voice and intonation.

Procedures: students

1. Have you watched „Pirates of the Caribbean"? Did you see the big ship the „Black Pearl"? Do you know what a pirate is? And do you know what a captain is? Well, in my spare time I'm a part-time pirate captain, and I like to practice my captain skills at school.

2. Oi, Oi, Oi. Everyone listen to me, one, two, and three! Capt'n „ere! I hope you enjoy being on my ship, it sails across the oceans where the wind moves us. I love to see that you have joined my crew to become pirates!

3. Still, I don't know if all my crew is on board. Let me see. When I call out each name, that pirate has to say "Aye, aye! Captain!".

4. But if I say the name of a pirate who's not „ere, all of you, my crew, say "Oh, Captain!". Understood!

Comments, Suggestions and Considerations:

➤ It is advised that the teacher moves around the classroom as he/she calls the roll. It is

necessary to assume the bodily attitude of a captain from the beginning of the activity (when the teacher explains the procedures) so that the students are more enthusiastic with the role play.
Reference/Acknowledgement:
Henson, B. (1996). *Muppet treasure Island*. United States: Jim Henson Productions.   Adapted by Esteban Córdova and Marisela Valenzuela from the roll call scene retrieved from   https://www.youtube.com/watch?v=HOa_YMOzEGQ

6. *"Animal roll call"*	
Category:	Roll call.
Age group:	5 to 10 years.
Time:	10 minutes.
Iteration:	Two times.
C.M.O.:	To prevent disruptive behavior by engaging students.
Content:	Vocabulary: Animals from the farm and the jungle.
Teaching Materials:	
➤ Class roster. ➤ A recording with sounds of the countryside. ➤ A prop that helps the students identify you as a farmer, namely a tool or a hat.	
Procedures: teacher	
Preparation:	

1. You need to set an atmosphere that helps the students connect with the situation. Thus they feel as if they were in a farm in the countryside. (You can assume the character of a farmer; using a country accent if you like). Play the sounds of the countryside and ask them to close their eyes.

Class:

1. Ask the students to choose one farm animal and one animal from the jungle.

2. Each day they will choose two different animals (farm and jungle) as the representatives of the class.

3. Get the prop you have brought with you.

4. Tell the students they are in a farm and they have to imitate the sound that the farm animal chosen makes when their names are called. Also tell them that if you call someone who is absent, all the students make the sound of the jungle animal chosen.

5. Then start calling the students" names as you check the attendance.

Procedures: students

1. Students, I need you to close your eyes and listen to the following recording. Now close your eyes and listen how the wind blows. Can you see the grass moved by the wind? Listen to the animals. Can you see them grazing?

2. Now, can you tell me the name of one of the farm animals you just listened to? … (*Choose one animal from their answer*) … Great, and now can you give me the name of an animal that lives in the jungle, away from the farm? … (*Choose one animal from their answer*) … Good.

3. The animals for today are: [Cow] and [Monkey]

4. Now open your eyes. Do you know, [student"s name], what sound does the „farm animal" make? … (*Wait for the student's reply*) … Let"s do it all together.

5. And, [student's name] what sound does the „jungle animal" make? … (*wait for the students to reply*) … Everybody now do it, too.

6. Ok, so when I call your names, each of you makes the sound of the „farm animal" only once. But when I call the name of someone who is not here, all of you make the sound of the „jungle animal" only once.

Comments, Suggestions and Considerations:

➢ In order to avoid excessive noise, it is advised that the teacher tells the students they have to make the animal sound only once. For example, if the animal chosen is a duck, the students quack only once.

➢ A sample of sounds of the countryside is available at: http://www.youtube.com/watch?v=PlOaNMTpgW8
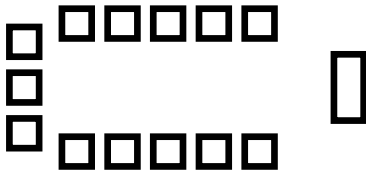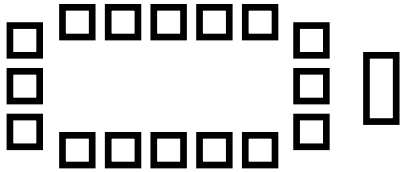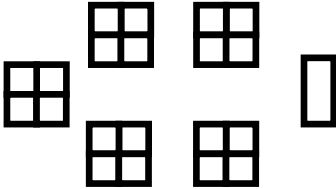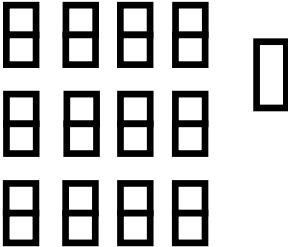
Reference/Acknowledgement:

Esteban Córdova and Marisela Valenzuela.

3.3.3. Classroom arrangement.

Table X

Sitting Arrangement Patterns

The horseshoe/ U shape	
The circle	
Groups	
Rows and isles	

7. *"Robots"*

Category:	Classroom arrangement.
Age group:	5-13 years.
Time:	5-10 minutes.
Iteration:	At least three times.
C.M.O.:	To arrange the classroom for a specific activity avoiding excessive disorder and wasting of time.
Content:	Imperatives.

Teaching Materials:

➢ Bodies.

➢ Electronic music.

➢ A remote control.

Procedures: teacher

Preparation:

1. Inform the students that it is necessary to rearrange the sittings in a determined pattern (see the patterns above) to develop the upcoming activity.

2. Ask the students to keep their stuff and belongings inside their backpacks and school bags.

Class:

1. Ask the students, who have to be sitting on their desks, to close their eyes and lay forward.

2. Now tell them to imagine that they and you are robots which are shutdown. Thus, none of you can move nor speak.

3. Then, play the music and tell them that all of you have just been powered on.

4. Ask them to imitate you movements, which have to be mechanical as to practice. After that,

fetch the remote and tell them that whoever has it is going to control the robots.

5. With the control in your hands, indicate them to stand up, to put their chairs on their desks, to move in whatever direction needed, etc. until the sittings are arranged in the pattern required for the next activity (see patterns above).

Procedures: students

1. Class, it is necessary to rearrange the classroom to develop the next activity so keep your things in your bags.

2. Now lean your head forward on the desk and listen (the electronic music starts to play)

3. Imagine we are all robots. We are now shutdown.

4. Ok, now we are powered on. Remember we are still robots. Raise your head little by little,

5. Look at me and imitate my movements (move in a mechanical way)

6. But now I have got a remote control and I can control all your movements. Follow my instructions.

7. Now take your chairs very slowly and put them on your desks.

8. Move your chairs and desks following my instructions (give them specific instructions to form the arrangement pattern desired)

Comments, Suggestions and Considerations:

➤ After at least three times of developing the activity you can change roles with one student giving him/her the remote to control the "robots". In order to do it, show him/her a flashcard (drawing) with the classroom arrangement desired (in the long run students can even recognize the patterns by their names).

➤ You can use this link to retrieve the audio for this activity:

   http://www.youtube.com/watch?v=4Z_58dJJC8U

Reference/Acknowledgement:
Reilly, V. and Ward, S. M. (2003). Very Young Learners. Oxford: Oxford University press. (p. 73,74) Adapted by Marisela Valenzuela and Esteban Córdova.

8. *"Counting to form a team"*	
Category	Classroom arrangement.
Age group:	All ages.
Time:	10 minutes approximately.
Iteration:	At least three times.
C.M.O.:	To form groups in a dynamic way.
Content:	Numbers.

Teaching Materials:
➤ No needed

Procedures: teacher

Preparation:

1. Ask your students to relax and concentrate, maybe even to close their eyes (you can also do relaxing movements with the body and breathing exercises).

Class:

1. Ask the entire group to count to 5 clapping each number until everyone has mastered this action.

2. Ask them to count to 5 (if the idea is to form groups of 5) but now one person says one

number at a time.

3. If you see that two or more people happen to speak at the same time, tell them that the counting must start again from the beginning.

4. Once the objective is reached and the five students who said the numbers form a group and the rest of the class continue the same dynamic.

Procedures: students

1. Class, close your eyes and only listen and do what I say. (*Ask them to do breathing and relaxation movements*)

2. 1,2,3,4,5 (*Clapping your hands*)

3. Ok now let's try to count up to 5 but only one at a time.

4. I will start saying the number one and then any other can say the number two but try to concentrate and make sure you are the only one saying the number.

5. Then you can say number three but the one who said number two out loud cannot speak.

6. If more than one person says the same number at the same time, the counting start from the beginning.

7. Did you all understand?

8. Ok then let's give it a try, but only as practice.

9. One…

10. Great! you did it,

11. We are going to count up to # (number of students in the class).

12. Now, the ones who said the numbers from one to five, please move to the back (front, middle, etc.) of the classroom and sit together as a group in silence and see how the

activity goes on.

Comments, Suggestions and Considerations:
➢ The dynamic of counting one at a time spontaneously can be practiced before introducing the activity as many times as possible so students get used to the action.   ➢ It is important to make sure that complete silence is achieved in the classroom in order to assure the concentration of all the students.   ➢ To make the activity more challenging, students can be asked to close their eyes.   ➢ It is important that the participation of the teacher in the activity is equally active.

Reference/Acknowledgement:
Farmer, D. (n. d.). Count to 20. Group dynamics. *Drama Resource*. Retrieved from   http://dramaresource.com/games/group-dynamics/count-to-20   Adapted by Marisela Valenzuela and Esteban Córdova.

9 *"Forming a picture with bodies"*	
Category:	Classroom arrangement
Age group:	5-10 years.
Time:	5-10 minutes.
Iteration:	At least three times.
C.M.O.:	To form groups in a dynamic way.
Contents:	Vocabulary related to the unit and contents your students are studying.

Teaching Materials:

➢ Pieces of paper with numbers on them.

➢ Body.

Procedures: teacher

Preparation:

1. Students are given numbers (in different pieces of paper). The numbers are repeated so the groups can be formed; the students with the same number form a group.

Class:

1. After everybody has a number (secret number) the teacher explains that this activity consists of forming an improvised still image (tableau) with the people who share the same number. In this way the groups can be formed.

2. Afterwards, the teacher says a number to start the game, the ones who have that number raise their hand and one of them is chosen to form his or her body into a statue and announces what he or she is (e.g. "I am a tree"). Then another student with the same number is chosen to form something else in the same still image (e.g. "I am a bench under the tree").

The activity continues until the whole group is part of the picture.

Procedures: students

1. Take these pieces of papers and keep them secretly.

2. This activity consists of forming a still image with different people

3. Each one of you have a number, some of you share the same number

4. I will call the number and one by one you will go in front of the class and try to become part of a still image.

5. One volunteer of the group will start proposing an element to form the still image and the rest must follow.

6. Once the still image is formed, the participants of the still image have to arrange their chairs in the same group, silently.

7. I will give you an example: I have the number one and I decide to be a tree, then another classmate who has the number one, too, comes and decides to be a bench under the tree. The same dynamic continues with the rest until the group forms a still image and there are no more students who share the same number left.

8. Ok let¨s try it and see how it works…

Comments, Suggestions and Considerations:

➢ It is advisable to explain to the students what do you mean with a still image (tableau).

➢ Ideally, the activity should be developed very quickly but the teacher must discern the peach of the activity according to the characteristics of the group of student.

Reference/Acknowledgement:

Buchanan, M. (n. d.). The Martha Game. Improvs and warmups. *Child Drama*. Retrieved from

http://www.childdrama.com/warmups.html

Adapted by Marisela Valenzuela and Esteban Córdova.

10. *"Snowball fight"*	
Category:	Classroom arrangement.
Age group:	All ages.
Time:	First two times you implement it might take you 10 minutes. From then on 3 or 5 min.
Iteration:	At least two times. This activity can be carried out as often as you need to in order to rearrange the desks.
C.M.O.:	To rearrange the classroom in rows in a fun way.
Content:	None.

Teaching Materials:

➢ Sheets of paper: one per each student in the class.

➢ A recording of windy weather and people having fun in the snow.

Procedures: teacher

Preparation:

1. Assign a name or a number to each row in your classroom.

2. Make sure that the number of sheets of paper is equal to the number of desks in each row.

3. Write the name or number of the row in each group of sheets of paper.

 Class:

1. Give each student one piece of paper with a number on it. Ask them to crumple them up.

2. Play the music. Tell them that the music has made the temperature go very low. Now, it is

very, very cold. So cold that the crumpled sheets of paper have turned into snow balls. When the music stops they will turn back to be paper.

3. Tell them to play a snowball fight match while the recording is still playing.

4. Stop the music and tell them to pick one snowball each. Now the snowballs are sheets of paper again.

5. Tell them that the pieces of paper are for them to know in which row they can sit.

6. You can challenge them to play a new match.

Procedures: students

1. Students, all of you will receive a sheet of paper.

2. Take it in one hand and softly crumple it up. Please do not tear it apart.

3. Can you listen to the sounds? Uf… The sounds have made the temperature go down. It‟s freezing in here!

4. Look at the crumpled pieces of paper. The sounds have turned them into snowballs!

5. Why don‟t we play a snowball fight match while the music is still playing?

6. The music has stopped. Now, you must pick one snowball.

7. Oh, your snowballs have turned into paper again.

8. Open up your pieces of paper very carefully and see which row you were assigned to.

Comments, Suggestions and Considerations:

➢ You can do the same procedure to form groups instead of rows.

➢ Also you could try to make a circle with the same steps. Except you would need to write on the pieces of paper, equally distributed, numbers from one to four representing the four walls by which the students have to place themselves.

Reference/Acknowledgement:

Adapted by Esteban Córdova and Marisela Valenzuela from Suzuki Koda"s „Snowball Fight"

activity presented and carried out in 2011 at Universidad Austral.

11. *"Memory challenge"*	
Category:	Classroom arrangement.
Age group:	All ages.
Time:	The first time 15 min. from then on 10 min.
Iteration:	At least two times.
C.M.O.:	To arrange the classroom in a dynamic way.
Content:	None.

Teaching Materials:

➤ Flashcards displaying classroom arrangement layouts.

➤ Stopwatch.

Procedures: teacher

Preparation:

1. Show the students a flashcard with a classroom arrangement pattern (the one you need for

   the upcoming activity; see the patterns above)

 Class:

1. Choose one student, at random, to come in front of the class.

2. Tell him/her that his/her classmates will exchange seats and that s/he will have only 15

   seconds to memorize the classroom arrangement of his or her classmates.

3. Tell all the students sitting down to switch seats.

4. Use the stopwatch to time 15 seconds. When the 15 seconds have elapsed, ask the student in front to go out of the classroom.

5. When the student has left the classroom and you are certain s/he is not available to see the inside of the classroom, ask two students to exchange seats.

6. Now ask the student to get in the classroom and ask him/her to look at his/her classmates to tell you which of his/her partners exchanged seats.

7. If his/her guessing is correct, then the two classmates who switched seats have to start to form the classroom arrangement pattern you showed them previously.

8. On the contrary, if the student does not guess correctly, s/he has to move the desks of his/her two classmates in order to form the classroom arrangement pattern needed.

9. These steps are repeated with the participation of the whole class until the classroom arrangement needed is achieved.

Procedures: students

1. Class look at this image, I need you to rearrange your desks as shown in this image but following my instructions.

2. Firstly, I need one volunteer.

3. (*To the volunteer*) Ok listen, all your classmates will exchange seats and you will have 15 seconds to look at them memorize where they the place they ended up.

4. After that you will have to go out of the classroom for a while, I will tell you when you can come in again. No peeking.

5. Ok then, let's do it. All of you exchange seats to the count of three. 1, 2, 3 Now!

6. (*To the volunteer*) Look at where your classmates are sitting. You have 15 seconds. Now, go

out a wait a few seconds.

7. (*To the class*) I need two volunteers to exchange seats again.

8. (*To the volunteer*) Now you can come in. Two of your classmates exchanged seats. Can you tell who they were? If you are correct, they have to move their desks in order to form this pattern. If you do not, then you have to move their desks.

9. Let¨s continue playing until the classroom arrangement pattern shown on the flashcard is achieved.

Comments, Suggestions and Considerations:

➢ In step 5 of the **Procedures: teacher** section, you can also ask up to four students to switch seats.

➢ After the first turn, ask the students whose desks have been moved to volunteer and try their guessing. Prioritize them for they might become anxious or distracted.

Reference/Acknowledgement:

Worksheet library. (2007). The Observation Game. 10 Great Classrooms Icebreakers.

Worksheet Library. Retrieved from

http://www.worksheetlibrary.com/teachingtips/icebreakers.html

Adapted by Marisela Valenzuela and Esteban Cordova.

12. *"Watchman"*	
Category:	Classroom arrangement.
Age group:	All ages.
Time:	The first time 15 min. from then on 8 minutes.
Iteration:	At least two times.
C.M.O.:	To arrange the classroom in a dynamic but orderly way.
Content:	Imperatives.

Teaching Materials:

➢ Flashcards displaying classroom arrangement layouts.

Procedures: teacher

Preparation:

1. Show the students a flashcard with a classroom arrangement layout that you need in order to carry out the next activity (see the patterns above). Tell them that they have to rearrange their desks as in the image shown in the flashcard.

Class:

1. Tell them that you will stand in front of the room giving them your back and facing the wall and that you will not look at them.

2. Then, they will start to move their desks in order to rearrange them as in the pattern shown earlier. The only rule is that they have to make as little sound as possible. You will give them the sign to start by shouting out "start!"

3. When one or more of them break the rule and make too much noise, you shout out "stop!" and they have to stop.

4. Then you have to point out to the one/s that made the noise. Then ask the class if you are

correct. You can try again two more times. Hence you will have three opportunities.

5. If you spotted the people who broke the rule, they have to go back and begin moving their seat from place they started.

6. The activity carries on until all the students have rearranged their desks.

Procedures: students

1. Class look at this image, I need you to rearrange your desks as shown in this image but following my instructions.

2. I will stand by facing the wall giving my back to you, so I cannot see you.

3. When I say "start!" you will begin moving your desks to an appropriate place so that you all rearrange your desks as displayed in the flashcard. You will have to be very careful and do it in silence because the only rule is that you must make no noise. If you do, I will yell "stop!". Then you stop and I will have three chances to guess who the culprit of the noise was. I will need you to tell me if I'm wrong or right. If I'm right, the person will have to go back to where his/her desk was originally.

4. Ok, now. Start!

5. Stop!

6. Did s/he make a loud noise? … (*Wait for an answer*) … no? … (*Wait for an answer*) … Did s/he make noise? … (*Wait for an answer*) … OK, then go back with your desk to where you started, sorry.

7. Start!

Comments, Suggestions and Considerations:

➢ If the desks are a chair and a table separated, then ask them to move the table of their desk first and after the chairs.

Reference/Acknowledgement:

Farmer, D. (n. d.). Grandma̋s Footsteps. Concentration. *Drama Resource.* Retrieved from

> http://dramaresource.com/games/concentration/grandmas-footsteps

Adapted by Esteban Cordova and Marisela Valenzuela.

3.3.4. Relaxation and concentration.

13. *"Grandma's footsteps"*	
Category:	Relaxation and concentration
Age group:	All ages.
Time:	5-10 minutes. Though it will depend on the number of students.
Iteration:	Three times.
C.M.O.:	To foster the student's concentration, catch their attention and train them to carry out physical tasks in silence.
Content:	None.

Teaching Materials:

➢ Body.

Procedures: teacher

Preparation:

1. Students are asked to stand up and go to the back of the room (maybe the whole class or some of them. If there are too many students in the classroom, it is advisable to make them participate taking turns).

Class:

1. Tell the students that you are „Grandma" and that they have to try to tap on your shoulder. In order to accomplish this, they have to move towards you as silently as possible and only when you are facing the board and not looking at them.

2. You also have to tell them that you (Grandma) will turn back to look at them, and if you catch someone moving, s/he will have to return to the start. Therefore, when you turn around no

one is allowed to move while you are watching.

3. Whoever manages to tap on you on the shoulder becomes Grandma (or grandpa) and the game starts again.

Procedures: students

1. Class now we will play a game called Grandma's footsteps.

2. Stand up and go to the back of the classroom (*the whole class or just a few students. You decide*).

3. I am grandma and you will have to try to tap on my shoulder.

4. The game consists of the following: you can move forward silently only if I am looking at the whiteboard.

5. If I hear you I will turn around, I will point at you and you have to return to the back of the classroom and start again.

6. If any of you manages to tap on my shoulder that person will turn into grandma or grandpa and the game continues.

7. Ready? Any question? At the count of three 1, 2, 3 start.

Comments, Suggestions and Considerations:

➢ It would be ideal to develop the activity in a clean place without desks and chairs. If that is not the case, as it was advised above, a few participants can be chosen at a time from the class group in order to make it work.

Reference/Acknowledgement:

Farmer, D. (n. d.). Grandma's Footsteps. Concentration. *Drama Resource*. Retrieved from

http://dramaresource.com/games/concentration/grandmas-footsteps

Adapted by Marisela Valenzuela and Eduardo Córdova.

14. *"One, two, three"*	
Category:	Relaxation and concentration
Age group:	All ages.
Time:	5 minutes. Though it will depend on the number of students.
Iteration:	Three to four times.
C.M.O.:	To encourage and test the concentration of the students.
Content:	None.

Teaching Materials:

➢ Body.

Procedures: teacher

Preparation:

1. Students are sitting in pairs and stand up facing each other.

Class:

1. Explain to the students that to develop this activity each couple must count from one to three between themselves; over and over again (show them an example). Once you see they get the hang of that part they are ready for the next stage.

2. Now tell them that instead of saying the number "one", they should clap their hands - but they should still say "two" and "three" aloud.

3. Once you see that everyone has mastered that, tell them that the next step is that instead of saying "three", they should bend their knees. They still have to clap their hands instead of saying "one".

4. Challenge them to go as fast as possible.

5. Walk around the classroom watching how they do it and tell them that if they feel they have mastered those actions they have to start again replacing the numbers with some other actions.

Procedures: students

1. Ok students let's test your concentration power.

2. Work with your partners, stand up and start counting from 1 to 3 between yourselves repetitively.

3. Look how I do it with one of you (*Show them an example of the action with one student*).

4. Understood? Ok now it is your turn.

5. I see you manage the action so let's change it a little bit.

6. Now instead of naming the number 1 you have to clap and then continue counting the number 2 and 3. Therefore, the number 1 is replaced by a clap. Do it!

7. Good job! Now let's make it more challenging, replace number 3 for the action of bending your knees.

8. Try to do it faster, as fast as possible without mistakes.

Comments, Suggestions and Considerations:

➢ The teacher could allow time to encourage pairs to show everybody else how they are doing after each step. It's fun watching people trying to concentrate, especially if it goes a bit wrong.

➢ If there is extra time, pairs could improvise their own movements and/or sound for the number "two".

➢ You can use the movements and/or sounds created by any of the students the next time the

activity is implemented. In that way creativity and collaborative work will be praised and fostered.

Reference/Acknowledgement:

Farmer, D. (n. d.). One two three. Concentration. *Drama resource.* Retrieved from

    http://dramaresource.com/games/concentration/one-two-three

Adapted by Marisela Valenzuela and Eduardo Córdova.

15. *"Shadows"*

Category:	Relaxation and concentration.
Age group:	All ages.
Time:	10 minutes the first three times. 5 minutes from then on.
Iteration:	Three times.
C.M.O.:	To help students relax and release tension.
Content:	None.

Teaching Materials:

➢ Body.

➢ Relaxing music (optional).

Procedures: teacher

Preparation:

1. State clearly to your students that they have to keep distance from one another so no students touch.

2. Also ask them to stand by their desks looking at the board of the classroom.

3. Finally, tell the students that they have to make as little noise as possible. Ideally they have to remain quiet.

Class:

1. Choose one student to stand in front of the class with his/her back to his/her classmates to perform slow and soft movements. S/he will be known as the „Guide" that will be imitated by the other students.

2. Explain to the chosen students that s/he is free to perform circular and straight movement with his limbs (arms, legs, neck, hands, etc.) as long as they are slow and soft. Tell this student that the movements should not require too much effort since the objective of this activity is for all of the students to relax.

3. Also tell the other students that they have to imitate carefully the same movements that the „guide" performs with the same speed.

4. Play the music and give the „guide" the sign to start out.

Procedures: students

1. Everybody pay attention. These are the rules for our activity: we will keep our hands and feet to ourselves, and keep our distance because we must not touch each other. We will stand up by our desktops and look at the board. And finally, we will make as little noise as possible to remain concentrated.

2. We need one student to come in front and stand here to guide us. S/he will be our "Guide".

3. (*To the student*) You will guide us. We will imitate every single movement you make. You will help us get relaxed by making soft and slow movements. Any direction, namely circles,

strait lines, etc. will be OK. You are the boss. Just do not make sudden movements which can be hard for the rest to imitate. Try to involve all the body parts; head, arms, legs, waist, etc. Now stand facing the front wall, turning your back to us and when the music starts you can begin guiding us.

4. (*To the rest of the class*) All the rest will follow. We have to be focused and concentrated to move as s/he does and at the same speed as his/hers.

Comments, Suggestions and Considerations:

➢ The first time you carry out this activity you could be the "Guide" in order to give your students an idea of what type of movements they have to perform. You can use yoga or Tai Chi movements.

➢ The arrangement of the classroom can vary. Thus, the students can be arranged in a semi-circle or full circle and the student who was picked to do the movements can be placed at the center of the circle.

➢ It is recommended that the role of the guide can be given to different students every time this activity is carried out.

Reference/Acknowledgement:

Holovatuck, J., Astrosky, D. (2009). *Manual de Juegos y Ejercicios teatrales*. Buenos Aires:

Editorial Atuel (p. 22)

Adapted by Eduardo Córdova and Marisela Valenzuela.

16. *"Ali Baba"*	
Category:	Relaxation and concentration.
Age group:	5-10 ages.
Time:	5-10 minutes.
Iteration:	At least three times.
C.M.O.:	To foster higher levels of concentration.
Content:	Numbers.

Teaching Materials:

➢ Body.

Procedures: teacher

Preparation:

1. Explain to the students that imitation and concentration are the keys of this game.

Class:

1. One person starts with a motion, and the next person comes in one line later with the first motion, while the first person is doing the next motion. The game stops when the first motion has successfully been made around the circle to the first person.

2. The leader begins saying "Ali Baba and the forty (*depending on the number of students*) thieves" while doing a repeatable motion (*clapping, snapping*) with her hands. As soon as the phrase, "Ali Baba and the forty thieves" is finished, the second person (*to the right of the leader*) picks up the leader's first motion, saying the "Ali Baba" phrase. The leader is now saying "Ali Baba…" for the second time, with a new hand motion, so the second person must still keep an eye on the leader – he will have to duplicate every new motion as the

leader finishes. The motions travel around the class in this fashion, with the leader coming up with a new motion every time s/he says "Ali Baba…", until the first motion reaches the leader. That is, the leader sees the person to her left making the first motion that she made, and so stops his/her action. Then the non-action follows through the class until the last person has repeated the last motion.

Procedures: students

1. Class, let"s play a game called "Ali Baba and the forty thieves".

2. It is a game of imitation and concentration.

3. I will be the leader who will start saying the phrase "Ali Baba and the forty thieves"

4. After the phrase I will do a motion, can be clapping, snapping, etc.

5. The person on my right has to repeat the phrase and do the motion that I did.

6. The phrase and the motion will travel around the class.

7. After I do the first motion, I will immediately create new ones that must go around the classroom until the first motion reaches me, at that time I will stop making new motions.

8. Did you understand? Any question? (*Answer the questions*)

9. Let"s practice with only one motion and see what happens.

10. The ones that get confused, lose and cannot continue playing.

11. Now we can play so concentrate!

Comments, Suggestions and Considerations:

➢ It is easier at first for the participants to keep their eyes on the person to their left all the time, so that they can see each new motion clearly. As they get better at switching the motions, the participants can try following the motions just looking with the corner of the eye at the person to their left. The leader should make sure each motion s/he does is different from the ones

before, as repetition causes confusion.

➢ It is advisable for the teacher to prepare a list of movements (10-20) to carry them out through this activity.

Reference/Acknowledgement:
Moyer, J. (1999). Ali Baba. Theatre Games. *Creative Drama.* Retrieved from   http://www.creativedrama.com/theatre.htm   Adapted by Marisela Valenzuela and Eduardo Córdova.

17. *"Throw and catch"*	
Category:	Concentration and relaxation.
Age group:	All ages.
Time:	15 minutes the first three times. After that, 8 minutes.
Iteration:	At least five times.
C.M.O.:	To enhance concentration.
Content:	Imperatives.

Teaching Materials:
➢ 4 balls, similar to the ones used to play tennis (light and soft)

Procedures: teacher
Preparation: 1. Ask the students to rearrange their desks and make a circle (see the "Classroom Arrangement" section of this proposal). Then, they can stand up since the desks will not be necessary.

2. Make sure to tell them to put all their stuff safely away.

Class:

1. Explain to your students that they are going to carry out a concentration exercise which consists of throwing and catching a ball from one another. The only difficulty is that the person who has the ball cannot tell orally that s/he is going to throw the ball. S/he only has to look at the person s/he will through the ball, instead. Thus, they have to focus on the ball and the eyes of the person who has the ball.

2. You throw the first ball in order to set an example.

3. As they carry out the activity, include the other balls progressively.

4. You can also mark the speed of the throwing and catching by clapping with your hands.

Procedures: students

1. Students, we are going to carry out an exercise to improve our concentration. But when we carry out this exercise we need to be quiet. We will not speak nor make noises that will affect the concentration of the others. We will play "throw and catch" with this little ball. When someone has this ball, we have to be focused on that person because the only way that person will have to warn us s/he is going to throw the ball is by looking us in the eye if s/he is planning to throw any of us the ball.

2. I am going to throw the first ball. Then I will increase the difficulty by including more balls in this exercise.

3. When I clap you will throw the balls (Optional step).

Comments, Suggestions and Considerations:

> ➤ It is advisable that the students do not talk while doing this activity nor make noises that could break the concentration of others.

Reference/Acknowledgement:

Holovatuck, J., Astrosky, D. (2009). *Manual de Juegos y Ejercicios teatrales*. Buenos Aires:

Editorial Atuel (p. 70)

Adapted by Esteban Córdova and Marisela Valenzuela.

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18. *"Do as I say not as I do"*

Category:	Relaxation and concentration
Age group:	All ages.
Time:	10 minutes approximately.
Iteration:	At least three times.
C.M.O.:	To catch the attention of students and keep them concentrated.
Content:	Imperatives.

Teaching Materials:

> ➤ Body

Procedures: teacher

Preparation:

1. Have the students stand up and tell them to put their materials away if they have any.

2. Show and name aloud the actions that you want your students to perform (e.g. raise your hand or jump up high) until they relate the commands with the actions these refer to.

Class:

1. After a few minutes, keep on giving the same commands but occasionally making actions different from the ones you say in order to check that the students have made the connection between the spoken commands and the actions.

2. Explain that they have to do what you say and not what you do and that the ones who make a mistake fall out (so they do not continue playing).

Procedures: students

1. Class, put your things away and stand up.

2. Ok let's see if you can follow my movements: Raise your hand, sit down, jump up high, clap your hands, touch your knees, etc. (*Repeat the actions so students make the connection between the spoken commands and the actions*)

3. (*After a few minutes…*) Raise your hand (*but the action you do is touching your knees*)

4. Some of you made a mistake because I said you had to raise your hand not to touch your knees.

5. Ok, second chance. Now pay attention because you have to do what I say not what I do.

6. If you make a mistake you have to sit down.

Comments, Suggestions and Considerations:

➢ If this activity is carried out in Spanish, you can skip the preparation of the activity.

Reference/Acknowledgement:

ESL Kidstuff. (n. d.). ESL Kids Classroom Games and activities. Do as I say not as I do.

Retrieved from http://www.eslkidstuff.com/Gamescontents.htm#.UUcw6hdJOAg

1.3.5. Conflict prevention

19. *"Guessing who your partner is"*

Category:	Conflict prevention.
Age group:	5-12 years.
Time:	10 minutes. Though it will depend on the number of students.
Iteration:	At least two times.
C.M.O.:	To encourage collaborative work and positive relationships.
Content:	Imperatives, questions and adjectives (optional).

Teaching Materials:

➢ Anything that can be used as a blindfold. E.g. Scarves or kerchiefs or half of the course.

Procedures: teacher

Preparation:

1. Have all the students sitting in pairs.

Class:

1. Once you have all the students sat in pairs explain to them that one of the two has to close his/her eyes and cover his/her eyes with a scarf to make sure that s/he is not looking.

2. When any of the two students is blindfolded tell the rest (the ones with their eyes uncovered) of the class they must exchange seats with any person in the class.

3. After the previous steps are done explain to the class that the students with the eyes blindfolded have to guess, only by touching their classmate's head and face, who s/he is.

4. Continue with the activity until everyone has had the opportunity to guess, so when the first players guess their partner's identity, they have to exchange roles and carry out the activity

again.

Procedures: students

1. To develop the following activity it is necessary that all of you have a partner.

2. Each couple will have a scarf (*Give the scarves out*)

3. One of you has to be blindfolded, help each other carefully.

4. Make sure that your partner cannot see

5. Now the students who are not blindfolded exchange seats with any other classmate at the count of three and in complete silence. Ready?! (*Make sure everyone is in silence*)

6. 1,2,3, now!

7. Now the blindfolded students have to guess who their partner is.

8. You cannot speak; you have to guess only by touching your classmate's head and face.

9. Ready? Now that all of you have guessed, exchange roles with your partner and let's play again.

Comments, Suggestions and Considerations:

➢ In subsequent occasions, in order to guess who their partners are the students can be asked to do something different from touching their heads; another possibility would be through asking questions.

➢ In order to avoid conflicts, the teacher has to make sure that students do not cheat. This can be avoided by playing a silent game which can consist of challenging students to see how much time they can be in silence.

Reference/Acknowledgement:

Boal, A. (2001). Games for actors and non-actors. Extended and revised edition. Spain: Alba

editorial, S.I.U. (P. 211).

Adapted by Marisela Valenzuela and Esteban Córdova

20. *"The similar"*	
Category:	Conflict prevention.
Age group:	All ages.
Time:	10-15 minutes.
Iteration:	Once.
C.M.O.:	To distinguish and reflect on similarities and differences among classmates.
Content:	Vocabulary related to the elements that will lead the formation of the groups.

Teaching Materials:

➢ Body.

Procedures: teacher

Preparation:

1. Rearrange the sittings as a horseshoe (refer to the "Classroom Arrangement" section in this proposal). Then, have the students standing up with no accessories on them (phones, pens or pencils, etc.)

2. Do not anticipate the real objective of this activity. Point out to the students that this activity is meant only to make groups.

3. After several attempts (4-6) at organizing groups, tell the students the real objective.

Class:

1. Ask your students to get together into groups of people who share the same characteristics or have in common the same elements listed by the teacher (or by an assistant). Possible options:

    a. The characteristics can be related to their looks and features (clothing, hair or eye color, height, weight, ethnic origin), their psychological traits (organized, easygoing, outgoing), moods, etc.

    b. The elements can pertain to their likes (music, TV shows, or food), an object or objects they own, religion, zodiac, etc.

2. Every time the students make a group tell them that the configuration does not work since the groups are uneven, so ask them to try a new configuration as in step 1.

Procedures: students

1. Let"s stand up in the center of the classroom as one big group.

2. Now we will split into groups to work in the next activity. I will name four different movies and you will make groups with the people who like the same movie best. Those students who like Harry Potter place yourselves here, those who like Twilight movies here, those who like the Lord of the Rings here, and those who like Star Wars here.

3. Ups! Look at this. The groups are uneven. Let"s try another formation.

4. OK, let"s try with food. I will name four dishes. One dish per group. That makes four groups. Those who like salads here. Those who like barbecue here. Those who like French

fries here. And those who like beans here.

5. Oh-oh. It happened again. Let's try with something different. How about hobbies? Those who like cycling here. Those who like swimming here. Those who like listening to music here. And those who like twitting or blogging here.

6. Wow. This is very interesting. Can you see how this funny situation is similar to life? As we move in life we have to work with different people, who like different things. Still we share a few or a lot of similarities. Like in this activity, sometimes we were part of bigger groups and some other times we were part of smaller groups. Thus, just as in life sometimes we will have to work with people who seem different from us, but we will always share something in common.

Comments, Suggestions and Considerations:

➢ It would be better to explain the moral of this activity in the mother tongue. Thus, the message will get across more effectively.

Reference/Acknowledgement:

Holovatuck, J., Astrosky, D. (2009). *Manual de Juegos y Ejercicios teatrales*. Buenos Aires:

Editorial Atuel (p. 59-60)

21. *"Guess who!"*	
Category:	Conflict prevention.
Age group:	All ages.
Time:	15 minutes.

Iteration:	At least two times.
C.M.O.:	To encourage positive relationships and communication.
Content:	Adjectives and present simple.

Teaching Materials:

➤ A soft and not very heavy ball that fits in the palm of the hand. It must be softer and lighter than a tennis ball.

Procedures: teacher

Preparation:

1. Make sure to have your students sitting comfortably in their places.

2. Make use of a strategy in order to assign tasks to the students. E.g. Popsicle with the names of the students, the numbers of the roster in a hat, little Ping-Pong balls with the names of the students, etc.

Class:

1. Assign each student a classmate's name (which has to be kept in secret), who is inside the classroom in that very moment, and ask the students to think of at least three *positive* characteristics that identify this person. Give them 30 seconds to 1 minute to do this.

2. Make sure that everyone has finished the previous action and then throw a ball to someone. Explain to this student that s/he has to stand up and give descriptions of the person he has been assigned.

3. The other students have to be given chances to guess who the description matches. They have to raise their hands if they want to speak.

4. Continue the game until; hopefully, the great majority has participated in the activity.

Procedures: students

1. Class, we will do a dynamic called guess who.

2. I will assign each of you the name of one classmate, but keep it as a secret.

3. Ok, now that you have one name, think about at least three positive characteristics that identify that classmate. You will have 30 seconds.

4. (*after 30 seconds*) I will throw the ball to any of you and the one who catches it has to say aloud the characteristics you have thought of.

5. The rest of us have to try to guess to whom the description refers to; you have to raise your hand so I give you the chance to have a try at guessing the name.

6. (*To the person who guessed the name of the student previously described*) Now you can throw the ball to anybody who has not described a classmate.

7. (*And so on*).

Comments, Suggestions and Considerations:

1. In large classes this activity is planned to be developed several times in different days until everyone has participated.

2. It would be advisable to rearrange the classroom in a circle or semi-circle.

Reference/Acknowledgement:

Essberger, J. (2009). Game #10: Find Someone Who... *English club.* Retrieved from

http://my.englishclub.com/profiles/blogs/game-10-find-someone-who.

Adapted by Marisela Valenzuela and Esteban Córdova.

As it was exposed in the presentation of this teaching proposal, all these activities are for the teachers to support their Classroom Management; they can select and modify them to fit their needs. Drama Techniques can be used in many contexts and are open to adaptation since the idea is to make them functional and enjoyable. It is important to consider again that the activities are to be repeated several times because it is the only way in which students can get used to them and see their benefits in the long run. On the contrary, if the teacher uses them hardly ever, it will be impossible to see a positive effect in the classroom environment which would detract the main objective of Classroom Management.