



Màster Universitari

**Formació del Professorat  
d'Educació Secundària Obligatòria i Batxillerat**

FACULTAT D'EDUCACIÓ, TRADUCCIÓ, ESPORTS I PSICOLOGIA  
UVIC | UVIC-UCC

**Analysis and evaluation of drama activities in a multicultural class: the  
effectiveness of using an adapted version of the play *The Wizard of Oz*  
to improve oral competence**

*Treball Final de Màster Universitari en Formació del Professorat d'Educació Secundària Obligatòria i Batxillerat, Formació  
Professional i Ensenyaments d'Idiomes (especialitat anglès)*

Author: Marina de la Cruz Hernández

Tutor: Eva Tresserras Casals

Academic year 2024-2025

Vic, May 31<sup>st</sup>, 2025

*To Eva  
for her help, understanding and trust during these months.*

*To Anna M, Anna C, Grace and my family,  
for being the ray of sunshine during this year.*

*To the students,  
for making things easy for me and for  
rowing in the same direction to move this project forward.*

## **ABSTRACT**

The aim of this research is to analyse the impact of drama activities on the development of oral competence in English and on the motivation of students in the first year of ESO in a secondary school in the centre of Catalonia. The main theme, an adaptation of *The Wizard of Oz*, incorporates a didactic proposal centred on collaborative dramatization, in which students can integrate elements of their mother tongues into the dialogues. The study adopts a mixed methodology combining quantitative questionnaires and qualitative questionnaires (based on the integration of multilingualism as a pedagogical resource and as a way of favouring inclusion and equal participation in the classroom). These questionnaires were provided both before and after the intervention. The results show a marked improvement in students' communicative confidence, as well as an increase in motivation, especially among those students who have been able to use their home language in a meaningful educational context.

Key words: drama, multilingualism, translanguaging, oral competence, motivation, EFL learning and teaching

## **RESUM**

La present investigació té com a objectiu analitzar l'impacte de les activitats teatrals en el desenvolupament de la competència oral en anglès i en la motivació de l'alumnat de primer d'ESO en un institut de secundària del centre de Catalunya. S'inscriu en el marc de les recerques sobre didàctica de llengües estrangeres i s'alinea amb els enfocaments actuals de l'educació plurilingüe i intercultural. El projecte, que pren com a fil conductor una adaptació de *The Wizard of Oz*, incorpora una proposta didàctica centrada en la dramatització col·laborativa, en què els estudiants poden integrar elements de les seves llengües maternes dins dels diàlegs. L'estudi adopta una metodologia mixta que combina qüestionaris quantitius i qüestionaris qualitius (basats en la integració del multilingüisme com a recurs pedagògic i com a forma d'afavorir la inclusió i la participació igualitària a l'aula). Aquests qüestionaris han estat proporcionats abans i després de la intervenció. Els resultats mostren una millora notable en la confiança comunicativa de l'alumnat, així com un augment de la motivació, especialment

entre aquells estudiants que han pogut utilitzar la seva llengua familiar dins d'un context educatiu significatiu.

Paraules clau: dramatúrgia, multilingüisme, *translanguaging*, competència oral, motivació, didàctica de l'anglès com a llengua estrangera

## Table of contents

1.	Introduction .....	1
2.	Literature review .....	3
2.1.	The role of drama in foreign language learning.....	3
2.1.1.	Drama as a pedagogical tool .....	3
2.1.2.	Embodied learning and student participation .....	3
2.1.3.	Adapted plays in language education.....	4
2.1.4.	Second language acquisition through drama .....	4
2.2.	The role of drama in foreign language learning.....	6
2.2.1.	Inclusive teaching and learners' identity.....	6
2.2.2.	Plurilingual practices in education.....	6
2.2.3.	Motivation through translanguaging.....	7
2.2.4.	Multilingual drama experiences in practice.....	8
3.	Objectives and research questions .....	9
4.	Methodology .....	10
4.1.	Context.....	10
4.2.	Participants .....	11
4.3.	Tools.....	11
4.3.1.	Quantitative tools .....	12
4.3.2.	Qualitative tools .....	12
4.4.	Data analysis.....	14
5.	Results .....	15
5.1.	Quantitative questionnaires .....	15
5.2.	Qualitative questionnaires .....	19
6.	Discussion.....	22
7.	Conclusions .....	24
8.	References.....	26
9.	Appendices .....	27
	Appendix 1: Learning Situation .....	27

Appendix 2: Qualitative questionnaires answers.....	54
Questionnaire 2 (first session).....	54
Questionnaire 3 (last session).....	61

# 1. Introduction

The development of speaking skills is a key component of foreign language learning, yet in many secondary classrooms, speaking activities do not occupy the same percentage of time as other skills. Students often feel insecure when speaking in English, they are afraid of making mistakes and have few opportunities to use the language in meaningful contexts. In response to this challenge, drama-based methodologies have been increasingly explored as a tool to promote language acquisition in an engaging and dynamic way. By immersing learners in role-play and performance, drama encourages spontaneity, fluency and confidence in speaking.

Furthermore, during my years of teaching English as a foreign language in both the public and private systems, I became aware of the need to embrace the different mother tongues of the students co-existing in the same classroom.

Having made these considerations, the aim of this study is to explore the impact of drama in a classroom where English as a foreign language is taught and to analyse how pupils in a secondary school class can improve their oral competence and how this affects their motivation to learn the language. Moreover, as the increasing multiculturalism of classrooms presents unique opportunities to integrate students' linguistic and cultural identities in the classroom, another objective is to explore how allowing students to incorporate words or phrases from their home languages into drama activities influences their motivation. The study will analyse not only how this affects the engagement of students who use these languages but also how their classmates perceive and interact with these linguistic elements.

One of the problems we teachers encounter in the classroom is the lack of commitment to the activities and the lack of concentration and motivation they show when tackling classroom activities. That is why I thought that a good opportunity to capture their attention was to introduce more drama-based activities. Thanks to my training as a professional actress and my experience on stage I thought that a good idea to motivate students would be through a drama activity. As I did my master's internship at a high school in the centre of Catalonia, I had the opportunity to apply the learning situation I designed to work on the project "The project of

the multiple voices of *The Wizard of Oz*" (Appendix 1), which was focused on theatre and multiculturalism.

As far as communication is concerned, it is interesting to investigate not only how drama could improve speaking skills in terms of fluency (speed and naturalness of speech), but also in confidence (posture and volume of voice), pronunciation (clarity and intonation). In addition, it is very important to take into account how they express themselves non-verbally, how they use their bodies when acting and dealing with these types of activities.

## **2. Literature review**

### **2.1. The role of drama in foreign language learning**

#### **2.1.1. Drama as a pedagogical tool**

After reviewing different studies on the effectiveness of drama activities in education, I came across several works that emphasize the transformative power of drama as a pedagogical tool. Desiatova (2009) suggests that drama benefits language learning and boosts confidence, fluency, and authentic language use. Özbek (2014) believes that drama in the educational environment should be used as a tool for teaching and learning and as a way to support personal development. He defends that, “when the chosen content is in accordance with curricular goals and objectives, drama may serve as an authentic method in education” (p.48). Also, drama allows learners to embody the language, offering them a chance to live through the language rather than merely learning about it.

Furthermore, Maley and Duff (2005) emphasise that drama activities not only improve language proficiency, but also boost students’ creativity and teamwork. Their work points out how drama provides a safe space for learners to experiment with language, increasing both fluency and confidence. In other words, drama provides a safe and creative space where students can take risks, experiment with different forms of expression, and develop their oral competence through meaningful interaction. The use of role-play, improvisation, and dramatized texts brings students closer to real-life situations, encouraging spontaneous language use. This coincides with Desiatova’s (2009) statement about the transformative potential of drama in the language classroom.

#### **2.1.2. Embodied learning and student participation**

Özbek (2014) claims that drama should not only play a role in meeting curricular goals, but also support students’ personal development. He argues that when drama is aligned with educational goals, it becomes an authentic method for both language acquisition and the development of critical soft skills such as collaboration, empathy and creativity. The

performative element of theatre makes it particularly effective in creating immersive experiences that help learners internalise vocabulary and grammatical structures in a more natural way.

The active nature of theatre makes it conducive to learning by doing. Through physical embodiment and emotional engagement, learners move from passive reception to active participation. This change leads to a deeper understanding and retention of the target language.

### **2.1.3. Adapted plays in language education**

Adapting well-known literary texts or stories into classroom performances is a key strategy for making theatre accessible and educationally relevant. In the current project, an adapted version of *The Wizard of Oz* was selected to match the language level and cultural context of the students. This decision preserves the richness of the narrative while ensuring comprehension and engagement.

Adapted plays are particularly effective because they help to reduce the linguistic and emotional barriers that can be associated with performance in a second language. Learners are provided with linguistic information structured within a familiar and meaningful plot. It is for these reasons that this structure fosters confidence and creativity.

In addition, the adapted plays encourage cooperative learning. Pupils work together to rehearse lines and coordinate their performance. This process creates social bonds and a sense of belonging, which are essential for pupils who might otherwise feel excluded due to language barriers.

### **2.1.4. Second language acquisition through drama**

Ellis (2014) presents several principles that are very important for effective second language acquisition (SLA). This is complemented by the arguments made by the authors cited above regarding the effectiveness of drama activities in a multicultural classroom. According to Ellis, one of the key principles emphasises that successful instructed language learning requires extensive interaction in the target language, which aligns with the interactive nature of drama activities. Ellis claims that it is essential to be able to interact in the L2 in order to develop

proficiency. This principle suggests that theatre not only provides a platform for language use, but also helps to create meaningful interactions between learners and improve their oral proficiency.

Moreover, Ellis (2014) highlights the importance of adapting teaching to meet the individual needs of learners, especially in diverse classrooms. He points out that instruction must take into account individual differences of learners, including their cultural backgrounds and languages. This follows previous arguments from Palou and Fons (2019) and Garcia and Wei (2014) about recognising and integrating students' linguistic identities within the educational environment. As Ellis observes, addressing these individual differences can lead to more effective learning outcomes, as it allows teachers to create a supportive and inclusive environment that respects and values each student's contributions.

In addition, Ellis (2014) states that teaching should ensure that learners focus predominantly on meaning while at the same time paying attention to form. This dual focus is relevant in drama activities, where learners can engage in communicative tasks that require them to express ideas clearly and use linguistic structures in context. By participating in these tasks, as well as practising their language skills, learners also gain confidence and fluency.

The integration of drama activities in EFL classrooms, especially those with multilingual learners, has numerous advantages. By providing authentic contexts for language use, drama promotes fluency, confidence and oral competence. In addition, the incorporation of learners' L1 through translanguage practices enriches the learning process and validates their cultural identities. As Cummins (2000) and García and Wei (2014) emphasise, using learners' multilingual resources creates inclusive and empowering learning environments.

Furthermore, Ellis (2014) suggests that teaching should help students develop implicit and explicit knowledge of the language. Drama contributes to this goal by combining memorisation with spontaneous use of the language during rehearsals. This combination reflects real-life language use, combining planning and improvisation, which promotes integrated language acquisition.

## **2.2. The role of drama in foreign language learning**

### **2.2.1. Inclusive teaching and learners' identity**

In terms of inclusive teaching practices, Cummins (2002) states that “linguistic and cultural diversity is a resource to be developed by all students, not a problem that minority students have to overcome in order to participate and perform in school” (p. 251). Similarly, Garcia and Wei (2014) argue that the translanguage model can further strengthen this dimension by encouraging learners to use their languages in learning environments.

Drama-based pedagogy is particularly effective in implementing integrative practices. It enables learners to be themselves in the learning environment, integrating language, culture and personal experience. These drama activities allow for character exploration, storytelling and teamwork, and this helps to strengthen empathy and intercultural understanding.

In addition, with drama, teachers can adapt roles and tasks based on students' strengths, allowing for mixed participation and reducing the risk of exclusion. As Garcia and Wei (2014) point out, the translanguaging model naturally supports this differentiation as it permits students to choose the language or linguistic strategies that work best for them at any given time.

On the other hand, Ellis (2014) also reinforces this idea by stating that comprehensive language teaching must take into account learners' individual differences, including their linguistic backgrounds. Therefore, resorting to inclusive practices means designing tasks that take into account both linguistic and cultural differences. That is why drama activities are particularly suitable for these purposes.

### **2.2.2. Plurilingual practices in education**

The adaptation of plays, as in the case of the current project with *The Wizard of Oz*, also offers a great opportunity to integrate multilingualism and create a more equal participation. Palou and Fons (2019) stress the importance of integrating students' linguistic repertoires to foster their cognitive engagement and reinforce their linguistic identities. In this way Palou and Fons (2019) state that both students and families who have a language other than Catalan and Spanish also feel recognised, as they can show their languages and make use of them at

school. Moreover, in the book it is provided a specific example of how drama can incorporate multilingual perspectives effectively.

In recent years, multilingual approaches in education have received increasing attention, particularly in contexts where learners come from very linguistically diverse backgrounds. The concept of translanguaging, developed by García and Wei (2014), refers to the process by which multilingual individuals fluently use all their linguistic repertoires to learn and communicate. In the classroom, this approach recognises that learners' mother tongues are not an obstacle but an advantage for learning. García and Wei (2014) also emphasise how using students' linguistic repertoires can deepen and affirm cultural identities. This aligns with Palou and Fons' (2019) discussion on multilingualism, which highlights the importance of integrating students' languages into classroom practices.

Palou and Fons (2019) highlight that including students' mother tongues in classroom activities strengthens their self-esteem and helps to build bridges between what they experience at school and what they experience at home. Their research shows that when students are allowed to use their L1s in dynamic activities such as drama, they are more cognitively engaged and motivated. This makes them feel acknowledged when they make contributions in the classroom and this has a positive and direct impact on their participation and performance.

Theatre can be seen as being naturally drawn to the practices of translanguaging. It provides the facility for characters to speak in different languages or for scenes to be designed to code-switch and reflect learners' real-life language practices. This flexibility allows teachers to validate the cultural and linguistic identities of all learners, while maintaining the academic objective.

### **2.2.3. Motivation through translanguaging**

Motivation is a decisive factor in language learning, and translanguaging can substantially increase learners' willingness to participate. When learners are allowed to use their linguistic repertoires, they feel more empowered and less anxious. This agrees with Garcia and Wei's (2014) argument that translanguaging affirms learners' cultural identities and reduces the psychological distance between the learner and the language they learn.

In addition, the incorporation of elements of the learners' L1 into the drama activities makes it more likely that learners will feel that their background is an asset rather than a constraint. This inclusive approach fosters intrinsic motivation, which is crucial for engagement and long-term success in language acquisition. Cummins (2002) agrees with this view and argues that educational practices that value learners' linguistic and cultural identities empower learners and encourage their active participation in the learning process.

Theatre can act as a motivating factor not only because of its dynamic and playful nature, but also because it becomes a platform for the expression of all languages. This can transform the classroom into a space where linguistic diversity is celebrated, thus boosting students' emotional well-being and academic confidence.

#### **2.2.4. Multilingual drama experiences in practice**

Aligned with the transformative power of theatre in language teaching, Palou & Fons (2019) describe a theatre-based multilingual project implemented in a primary school where students performed an adapted version of Goldilocks in multiple mother tongues, including Catalan, Spanish, English, Arabic, Amazigh, Chinese, Urdu and Punjabi. This approach not only promoted the students' oral competence, but also gave them the tools to make their mother tongues visible and valued. This strengthens their linguistic identities and promotes intercultural understanding. The project shows how theatre is a favourable space for translanguage practices and intercultural dialogue, as it enriches linguistic awareness and has a positive impact on students' motivation.

Additionally, the authors highlight that the incorporation of learners' languages in drama activities is a good strategy to reduce hierarchical differences and create inclusive learning environments. Their findings go hand in hand with García and Wei's (2014) translanguaging framework, showing how the use and interaction of different languages during the performance can be beneficial for cohesion at the group level and to be able to reinforce multilingual competence (Palou & Fons 2019).

This study supports the argument that adapted plays integrating multilingualism improve language skills and, in addition, also contribute significantly to learners' self-esteem and sense

of belonging, important factors affecting motivation to learn new languages and identity construction.

### 3. Objectives and research questions

This thesis is part of the research on the didactics of English as a Foreign Language, with emphasis on the use of drama as a pedagogical tool and, at the same time, also in studies on multilingualism and cultural diversity in the classroom. The research is based on the idea that drama activities can generate rich and meaningful learning spaces, especially in educational contexts with multilingual and multicultural students.

Through the implementation of an adaptation of *The Wizard of Oz* with students in the first year of Secondary Education, the work aims to analyse to what extent this type of activities can contribute to the improvement of oral competence in English, promote the inclusion of linguistic and cultural diversity and increase the motivation and satisfaction of students. The qualitative and quantitative methodology used will allow us to observe not only the final result of the activity, but also the learning process, as well as the perceptions of the participants themselves.

With these premises in mind, after carrying out the literature review, combined with personal and professional interest in English language teaching and drama, led us to formulate the following research objectives:

- 1. Analyse the impact of the use of drama as a pedagogical tool to improve oral proficiency in English in a secondary setting.**
- 2. Explore how the inclusion of students' linguistic and cultural diversity can improve their participation and learning through drama activities.**
- 3. Evaluate students' satisfaction and perceptions of the process and outcomes of drama activities in the English language classroom.**

Based on these objectives, the following research questions have been formulated to guide the development and analysis of the project:

1. How can drama activities, such as an adaptation of *The Wizard of Oz*, improve secondary school students' oral competence in English?

2. How does incorporating students' linguistic and cultural diversity in drama activities affect their English language learning?
3. What are students' perceptions of the effectiveness of using drama activities for the development of English oral skills?

## **4. Methodology**

### **4.1. Context**

The study was carried out in a public secondary school located in the city of Vic, in the region of Osona, central Catalonia. In the last two decades, this city has become an example of multicultural coexistence within the Catalan education system. Over this time, it has experienced a considerable increase in immigration from various countries, especially North Africa, sub-Saharan Africa and South Asia. This has resulted in a very diverse student population in many of its schools.

The school where the project has been implemented reflects this demographic reality, as it caters for a wide range of students from different socio-economic and cultural backgrounds. Although Catalan is the official language of the school and, together with Spanish, the most widely used in the school and the community, many students use other languages at home. If we take as an example the students with whom this project has been carried out, the co-existing languages in 1st ESO are: Amazigh, Arabic, Punjabi, Twi, Hindi, Chinese, Tagalog, French and Italian. For some students, Catalan and Spanish are not only second languages, but sometimes third. This rich linguistic diversity is not always visible in everyday academic practices, but it profoundly shapes students' experiences and identities.

The diversity of the student body and the school's commitment to inclusive education have made this context particularly appropriate for a drama-based learning experience, with the aim of developing English oral competence and, at the same time, reinforcing the linguistic and cultural identities of the students.

## 4.2. Participants

Regarding the students, the participants in this study were students in the first year of ESO (Educació Secundària Obligatòria), who were around 13 years old and attend a large secondary school in the centre of Catalonia. The classes consist of twenty to twenty-two students and were very diverse, reflecting the multicultural context of the region.

Having classes with students from varied cultural backgrounds aligns with the study's aim of incorporating linguistic diversity into the learning process, enriching both the educational experience and the research findings. Garcia and Wei (2014) recognise that integrating all students' linguistic repertoires fosters cognitive engagement, strengthens identity construction and promotes richer educational environments. Likewise, Cummins (2001) emphasises that valuing students' mother tongues in the school environment enhances their academic success and sense of belonging.

## 4.3. Tools

To address the research questions and objectives outlined in this study, I implemented an intervention study in which a group of first-year secondary school students participated in drama activities centred on an adapted version of *The Wizard of Oz*. The project approach is collaborative and task-based, involving group work, rehearsal and the final performance of selected scenes from the play. In order to arrive at the performance of the final scenes, the students followed a learning situation entitled 'The multiple voices of *The Wizard of Oz*', designed to work on vocabulary acquisition (especially related to clothing and physical description), use of present tenses and creative expression.

The tools for collecting and analysing data on the impact of these activities have been mixed methods combining quantitative and qualitative instruments. This methodology allows for a better understanding of students' development in terms of oral competence, motivation and perception of linguistic diversity in the classroom. Creswell (2014) argues that mixed methods approaches are particularly effective when the aim is to capture both measurable changes and enriching personal experiences, thus providing a more complete picture of the educational phenomena under study.

#### 4.3.1. Quantitative tools

Quantitative data were obtained through two identical questionnaires: one given at the beginning of the project (first session) and one at the end (last session). These questionnaires were based on Likert scale items, with responses ranging from 1 (strongly disagree) to 5 (strongly agree). This design allowed for an objective comparison between students' initial and final feelings. The questions focused on key aspects of oral communication, such as confidence in public speaking, fluency, fear of making mistakes, use of body language and general feelings towards learning English.

The questions of the quantitative questionnaire are presented below:

Quantitative questionnaire (first and last day)
<p><b>1. I feel good when I speak in English.</b> <i>(Em sento bé parlant en anglès)</i></p>
<p><b>2. I feel good when I speak in front of other people.</b> <i>(Em sento bé quan parlo a davant d'altra gent)</i></p>
<p><b>3. I feel good when I speak in English in front of other people.</b> <i>(Em sento bé quan parlo en anglès a davant d'altra gent)</i></p>
<p><b>4. I like learning English.</b> <i>(M'agrada aprendre anglès)</i></p>
<p><b>5. I think I speak English well.</b> <i>(Crec que parlo bé anglès)</i></p>
<p><b>6. I'm afraid of making mistakes when I speak English.</b> <i>(Em fa por equivocar-me quan parlo en anglès.)</i></p>
<p><b>7. I think my English pronunciation is good.</b> <i>(Crec que la meva pronunciació en anglès és bona)</i></p>
<p><b>8. I like to express myself using movements, gestures, and facial expressions, and I know how to do it.</b> <i>(M'agrada expressar-me amb moviments, gestos i expressions facials, i sé com fer-ho.)</i></p>

#### 4.3.2. Qualitative tools

To complement the data obtained with the quantitative questionnaires, two additional qualitative questionnaires were designed: one for the first session and one with different

questions for the final session. These open-ended questions aimed to collect more personalised and reflective responses. On the first day, the questions aimed to explore students' general feelings towards English, their confidence levels, their expectations or concerns and linguistic diversity. In contrast, the questions on the last day aimed to reflect on their experience during the project and to assess the emotional and motivational impact of the introduction of mother tongues in the classroom.

One of the important points of the present research is linguistic diversity. That is why special attention was paid to this issue and therefore some questions were addressed only to pupils who have a mother tongue other than Catalan, Spanish or English. The aim was to explore how the presence of these languages in classroom activities - through translanguaging - could influence both the motivation of these students and the perceptions of their peers.

The questions of the two qualitative questionnaires are presented below:

Qualitative questionnaire (first day)	Qualitative questionnaire (last day)
<p><b>1. How did you feel today performing in English?</b> <i>(Com t'has sentit avui actuant en anglès?)</i></p> <p><b>2. Can you use your mother tongue at school?</b> <i>(Pots utilitzar la teva llengua materna a l'escola?)</i></p> <p><b>3. Would you like to be able to use your mother tongue at school?</b> <i>(T'agradaria poder utilitzar la teva llengua materna a l'escola?)</i></p> <p><b>4. How do you feel about knowing and being introduced in class to the languages your classmates speak at home?</b> <i>(Què et sembla conèixer i que es presentin a classe les llengües que els teus companys parlen a casa?)</i></p> <p><b>5. After today's activity, what do you think you can improve in public speaking?</b> <i>(Després de fer l'activitat d'avui, què creus que pots millorar a l'hora de parlar en públic?)</i></p>	<p><b>1. Did you like the drama activities of 'The Wizard of Oz' project?</b> <i>(T'han agradat les activitats de teatre del projecte "The Wizard of Oz"?)</i></p> <p><b>2. What did you like the most?</b> <i>(Què és el que t'ha agradat més?)</i></p> <p><b>3. In general, did you like the experience?</b> <i>(En general, t'ha agradat l'experiència?)</i></p> <p><b>4. How did you feel performing in English?</b> <i>(Com t'has sentit fent teatre en anglès?)</i></p> <p><b>5. Do you think theatre has helped you to improve your speaking in English?</b> <i>(Creus que el teatre t'ha ajudat a millorar la teva expressió oral en anglès?)</i></p> <p><b>6. How do you feel after being able to use your mother tongue in the classroom?</b></p>

	<p><i>(Com et sents després d'haver pogut utilitzar la teva llengua materna a la classe?)</i></p> <p><b>7. How did you feel about being able to know the mother tongue of your classmates?</b></p> <p><i>(Què t'ha semblat poder conèixer les llengües maternes dels companys/es de classe?)</i></p>
--	--

#### 4.4. Data analysis

The analysis of the quantitative data was carried out on the basis of the students' responses by calculating percentages and frequency distributions. The questions from the pre-intervention and post-intervention questionnaires were analysed in order to find patterns of change in students' perceptions of their speaking competence, pronunciation, motivation and body language. The data are presented in bar graphs (one for each question, showing the results of the first and last day), which allow a direct comparison of the feelings from the first and the last session. The visual representation makes it possible to identify changes in trends, such as a reduction in lower ratings and an increase in positive ratings.

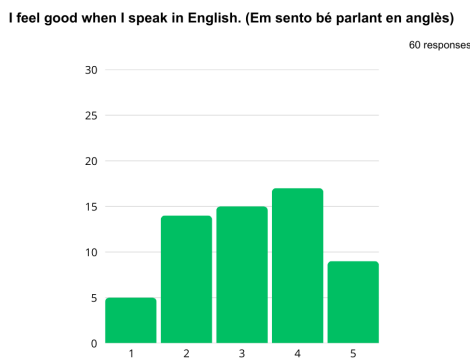
For qualitative data, two questionnaires with short open-ended questions were used, one on the first day and one on the last day. These answers have been analysed through a process of open coding following the method of thematic analysis (Braun & Clarke, 2006). First, all responses were read carefully and grouped according to whether they spoke about units related to emotions, perceptions, difficulties, perceived improvements, attitudes towards theatre, English language and mother tongues. These units were then categorised into emergent themes, such as: increased confidence in speaking English in public, initial fears, use of mother tongues or motivation to listen to other languages. The comparison of the themes derived from the two questionnaires has helped to understand the evolution of the learners' feelings in depth and supported the results obtained in the quantitative questionnaires from a more personal and emotional point of view.

## 5. Results

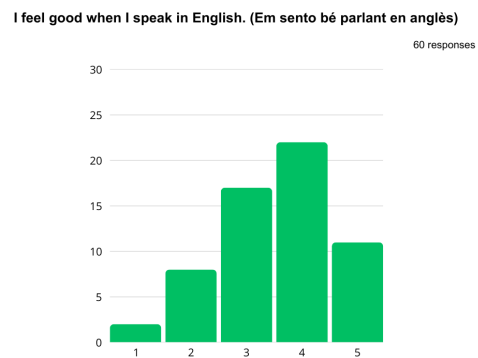
### 5.1. Quantitative questionnaires

In the following section the graphs are grouped and commented in pairs, the first one referring to the first day and the second one referring to the last day:

**Figure 1: Questionnaire 1**

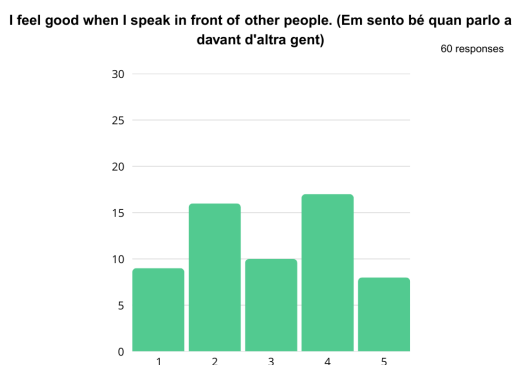


**Figure 2: Questionnaire 2**

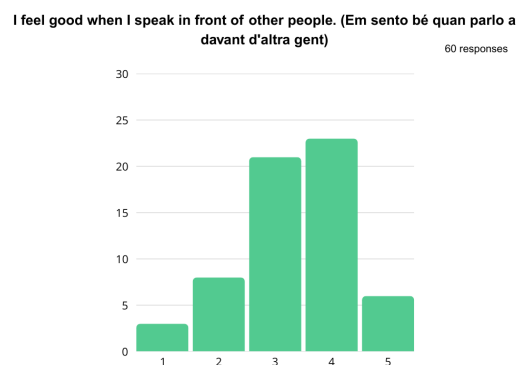


After the first dialogues were performed, 31.7% of the students already reported feeling comfortable speaking in English (score 5), and a further 28.3% were close (score 4). After the intervention and after acting out their final scenes, the percentages remain high but slightly more balanced: 36.7% score 4 and 28.3% score 5. Although the increase in confidence is not spectacular, the decrease in average responses (score 3) suggests a consolidation of their perception of confidence.

**Figure 3: Questionnaire 1**

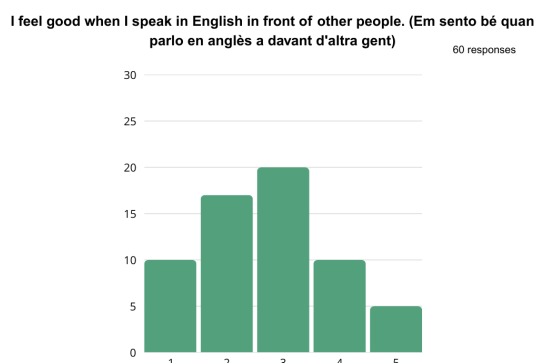


**Figure 4: Questionnaire 2**

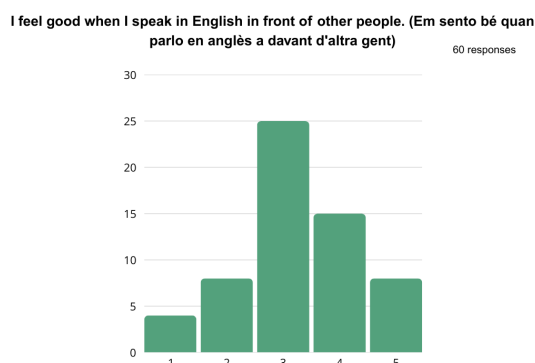


The results of the last survey show an exponential improvement. Responses 4 and 5 totalled 46.6% on the first day, but increased to 73.3% by the end (40% score 4 and 33.3% score 5). This increase of 26.7% reflects a positive evolution in the comfort of public speaking, probably thanks to the different theatre practices carried out during the sessions.

**Figure 5: Questionnaire 1**

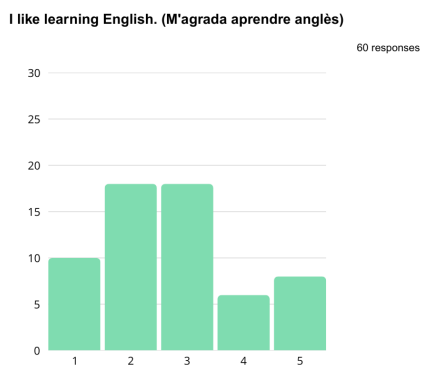


**Figure 6: Questionnaire 2**

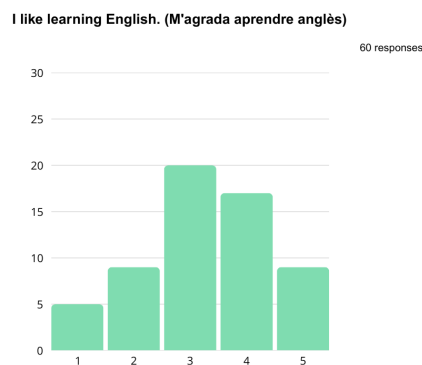


In this case there is a difference in the results compared to Figure 1 and Figure 2, as the component of speaking English as opposed to the others is clearly a conditioning aspect. Initially, 31.7% of students scored 2 and only 28.3% scored 5. After the project, 40% of students scored 3 and 36.7% scored 4. Although the maximum score decreases slightly, the reduction in low-scoring responses and the increase in average values indicate an improvement in the overall perception of safety.

**Figure 7: Questionnaire 1**



**Figure 8: Questionnaire 2**



Although the initial ratings were positive (31.7% score 4 and 23.3% score 5), the final results confirm a consolidation of this motivation, with an increase to 45% of responses 3 and slight increases in 5. The theatre activity has maintained —and possibly reinforced— the interest in English thanks to having carried out more playful and dynamic activities.

**Figure 9: Questionnaire 1**

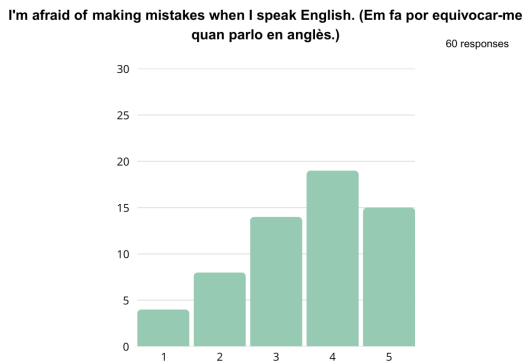


**Figure 10: Questionnaire 2**

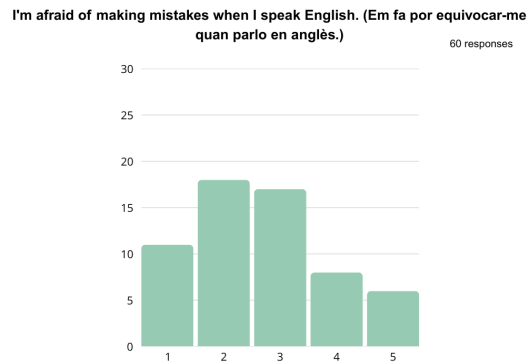


In the first activity almost 32% of the students rated themselves with a 2, indicating a low confidence in their abilities. After working through the different project activities, this perception is clearly reduced and scores 4 and 5 increase (28.3% and 33.3% respectively). This shows a noticeable gain in communicative self-esteem and perceived fluency, although there is still a low number of pupils suggesting that they still do not feel comfortable speaking the language.

**Figure 11: Questionnaire 1**

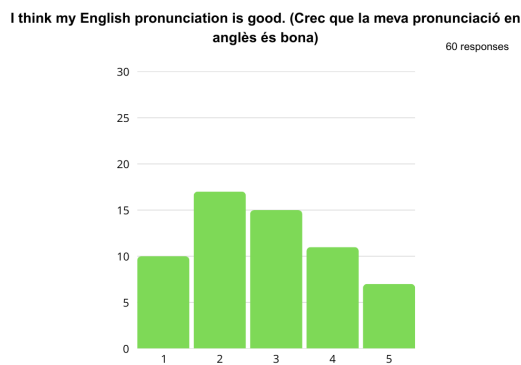


**Figure 12: Questionnaire 2**

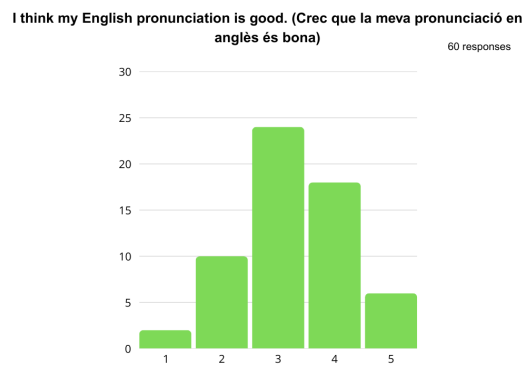


At the beginning, 63.3% of the students showed a high fear of making mistakes (30% score 4, 33.3% score 5). In the last session, this percentage dropped to 58.4% and the number of 3 responses increased (41.7%). Although the feeling of fear does not disappear completely, the results show that it is softened, which reinforces the idea that theatre is useful to reduce the tension associated with speaking.

**Figure 13: Questionnaire 1**

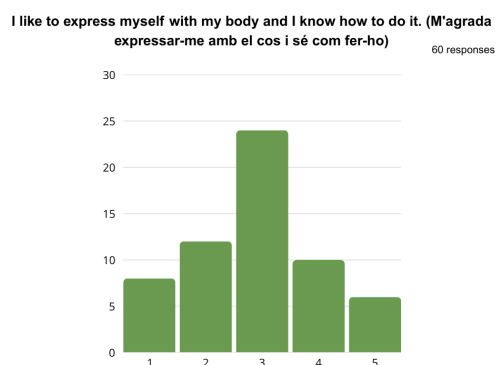


**Figure 14: Questionnaire 2**

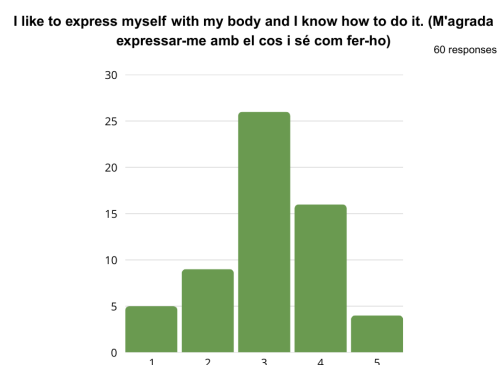


Before the activity, 36.7% of the students were confident in their pronunciation (score 5). However, afterwards, this percentage drops slightly (25%), but scores 3 (41.7%) and 4 (33.3%) clearly increase. This may indicate a more realistic and critical view of their own abilities.

**Figure 15: Questionnaire 1**



**Figure 16: Questionnaire 2**



The theatre project has had a very clear impact: responses with scores 4 and 5 increase from a total of 53.3% to almost 58.4%. Low scores (2 and 3) decrease significantly. This suggests an

improvement in the awareness and use of body language (non-verbal language), a key element in oral communication and also in artistic expression.

In summary, the results obtained from the pre-intervention and post-intervention questionnaires generally show an improvement in oral competence and perception of English. In the categories analysed (confidence, fluency, pronunciation, use of body language and reduction of fear of making mistakes) there is an increase in the highest scores and a reduction in the lowest scores. It should be noted that in some cases the improvement is more moderate, but the consistency between the indicators shows that there has been a positive effect after the drama activities. The results provide a basis for further discussion and comparison of the objectives set out in this study.

## 5.2. Qualitative questionnaires

Analysis of the qualitative questionnaires that were administered both at the beginning and at the end of the project revealed a generally positive assessment by the students of their experience of the drama activities in the EFL classroom. Many students expressed feeling more comfortable speaking in front of others and commented that the drama activities helped them to practise speaking skills in a meaningful and enjoyable way. Another point, the inclusion of mother tongues, shows that there has been a positive reception. Moreover, in general, most of the participants appreciated the activities proposed in the learning situation and felt motivated.

Here is a selection of the responses (See Appendix 2) from the first day grouped by themes:

### **Speaking English in public**

- *“I was shy but I liked it.”*
- *“Fer teatre és molt divertit i vull fer-ne més.”*
- *“Don’t look at the paper and be more confident.”*
- *“Puc millorar molt tot.”*
- *“Passar-m’ho bé parlant en anglès.”*
- *“Don’t be shy and speak in public without shaking.”*

### **Use of their mother tongues**

- *“Not, because the teachers don't let me.”*
- *“Sí, però només amb les meves amigues.”*
- *“Yes, because we already use it.”*
- *“M'encantaria.”*
- *“Yes but I feel more comfortable speaking Spanish, English or Catalan.”*
- *“Sí, m'agradaria poder-la utilitzar més.”*

### **Getting to know other languages**

- *“I think it's great, because that way I learn more things.”*
- *“Be, perquè m'he adonat que no ens coneixem gaire perquè no sabem quines llengües parlen els companys i són molt interessants.”*
- *“Cool, because I can see new languages I probably did not know.”*
- *“Seria molt bonic poder aprendre les llengües que hi ha a la classe.”*
- *“Molt bona idea.”*
- *“I like it, because like that I can know the different languages in the world.”*

### **Improvements to be done after the first drama-based activity**

- *“Aprendre a pronunciar bé les paraules en anglès.”*
- *“Parlar sense utilitzar el paper i no llegir.”*
- *“Express myself in public because I speak quite well in English.”*
- *“El llenguatge corporal i no mirar el paper.”*
- *“Controlar els nervis.”*
- *“Millorar l'anglès perquè em costa normalment.”*

Here is a selection of the responses from the last day also grouped by themes:

### **Speaking English in public**

- *“M'he sentit molt bé, però em vaig estudiar molt el teatre però amb els nervis se'm va descuidar una mica la meva part.”*
- *“I felt good and confident.”*
- *“M'he sentit bastant bé però a vegades tenia vergonya.”*

- *"It was a good experience because we spoke in English a lot."*
- *"Sí, m'ha ajudat molt."*
- *"Sí, perquè no he tingut tanta vergonya al final."*

### **Use of their mother tongues**

- *"He estat bé perquè també he pogut ensenyar la meua llengua als altres."*
- *"I've feel great becuse the people was happy listening to me."*
- *"Molt bé."*
- *"It felt a little bit weird because I don't normally speak Twi with people that don't speak the same language but I liked it."*
- *"Al principi era raro perquè no utilitzava la meua llengua materna davant de gent."*
- *"M'agradaria fer-ho més."*

### **Getting to know other languages**

- *"M'ha semblat molt interessant escoltar per primera vegada les llengües dels meus companys/es. GRÀCIES MARINA!"*
- *"It was nice discovering other languages and getting to listen."*
- *"M'ha agradat molt perquè he pogut conèixer noves llengües."*
- *"Bé ha estat divertit que companys ho diguin amb diferents llengües."*
- *"M'ha semblat una dinàmica diferent i que està bé escoltar altres llengües arreu del món."*
- *"I liked to listen to others' mother tongue."*

### **Overall experience with drama activities**

- *"Sí, perquè han sigut classes diferents d'anglès i m'he divertit."*
- *"Yes! I liked it very very much."*
- *"Sí, m'ha agradat fer una activitat diferent a la classe d'anglès."*
- *"Bueno, ha sigut bastant bé, no té per què no agradar-me. M'he divertit molt, al final ha sigut una mica estressant però bueno, he fet el que he pogut."*
- *"Yes, because it was very entertaining."*
- *"M'ha agradat molt les activitats de teatre, m'ha ajudat a dominar més l'anglès."*

## 6. Discussion

The results obtained through the quantitative and qualitative questionnaires show the positive impact of the use of drama activities as a pedagogical tool in the learning of English as a foreign language, specifically in the development of oral competence and student motivation. These data obtained are in line with the theoretical contributions presented in the theoretical section, which allow us to answer the research questions formulated at the beginning of this study.

One of the key points of the research was to analyse whether the drama activities helped to improve the students' oral expression in English. The quantitative results show a positive evolution between the first intervention and the last one in aspects such as fluency, confidence and pronunciation. The qualitative data also reinforces this perception, with many respondents expressing in their answers that the theatre has helped them to speak more confidently and to be less embarrassed.

These results are in line with studies such as those of Desiatova (2009) and Maley and Duff (2005), which state that theatre provides a safe environment for language practice and is also conducive to language use in a real and meaningful context. Moreover, as Ellis (2014) demonstrates, real contact with the target language and practice in meaningful contexts are key to language learning and acquisition. These are aspects that theatre allows to work on in a natural and dynamic way.

Other highlights of the research are the motivation and participation in learning English through drama. In this case, both the responses received in the quantitative and qualitative questionnaires show a very positive impact. The majority of pupils reported that they felt more motivated thanks to the incorporation of drama activities.

Related to this point, some students revealed that speaking English through drama helped them to be less embarrassed when speaking in public, as evidenced by the responses in the questionnaires. These results support the contributions of Özbek (2014), who considers theatre as a transformative tool to foster active participation and personal development in language learning. Along these lines, as Maley and Duff (2005) express, drama creates an

environment of collaboration, creativity and expression that is often lacking in more traditional activities.

One of the most important aspects of the project was the possibility for students with mother tongues other than Catalan, Spanish or English to incorporate elements of their mother tongues into the dramatization. This generated very positive feelings which are reflected in the qualitative questionnaires, both on the part of the students who used these languages and on the part of their classmates who were introduced to them.

This is based on the concept of translanguaging, advocated by García and Wei (2014), which is based on taking advantage of learners' linguistic repertoires as a resource for learning. The results of the surveys show that the introduction of mother tongues led to a feeling of belonging and recognition, which helped to create a more relaxed and respectful atmosphere in the classroom. Palou and Fons (2019) also highlight that the presence of these mother tongues improves pupils' self-esteem.

In this way, the research carried out has not only been beneficial for language learning, but has also helped to value cultural and linguistic diversity in the classroom. Cummins (2011) argues that the school should recognise and make diversity visible as a resource and not as an obstacle.

It should be noted that, although the results have been positive, there have been some limitations during the project. Firstly, the sample of pupils was quite small. This may have limited the results obtained. Secondly, the intervention carried out was quite short as it only lasted a few sessions. This may also have had an impact on the degree of real improvement in speaking in English. If more time had been available, then it would have been possible to observe whether the benefits of the drama activities are maintained over time.

Moreover, another point to note is that the use of mother tongues was voluntary and, in some cases, not all students took the initiative to participate. In future applications, this multilingual dimension should be more clearly structured in order to allow for more targeted monitoring. Finally, the fact that the theatre activity was carried out within a very specific learning situation, the results could vary if the groups or the school had different characteristics.

## 7. Conclusions

This work seems to demonstrate that the use of drama in the EFL classroom has a positive impact on students' oral competence and motivation. Moreover, one of the key points of this project is the inclusion of translanguaging in the theatre activities, which has made it possible to give a place to the students' mother tongues and generate a more inclusive learning space.

In terms of the results obtained, the results of the quantitative questionnaires indicate that, after the implementation of a learning scenario based on the adaptation of the play *The Wizard of Oz*, the students felt increasingly confident in speaking English. Specifically, there was an improvement in fluency, pronunciation, the ability to express oneself in non-verbal language and confidence in public speaking. There was also an increase in the number of students who reported feeling motivated during English lessons, and the percentage of students who initially had little interest or insecurity clearly decreased in the last day's questionnaire.

On the other hand, the responses obtained in the qualitative questionnaires support the observations in the quantitative data. Quite a few pupils emphasised that the drama activities had helped them to lose some of their embarrassment and improve their oral expression. Another aspect to highlight is the positive evaluation of the experience of working in a group, the process of preparing the scene and the performance in front of the rest of the classmates. The vast majority expressed that the project had been a good experience, different from the usual ones and that it had allowed them to work in a more enjoyable way.

As far as the linguistic and cultural dimension is concerned, it is worth noting that the incorporation of mother tongues by the pupils who had the opportunity to do so in the performance expressed feeling more motivated to participate, proud and recognised. In addition, many classmates valued as enriching the possibility of getting to know the languages spoken in their classmates' homes. This shows a clear trend towards greater awareness of diversity and a more open and respectful classroom climate.

It should be kept in mind that the learning scenario could only be implemented for a short period of time. Despite the positive results, it would be interesting to see what would happen if it could be carried out over a longer period of time, such as a term or a whole school year.

On the other hand, the theatre project revolved around the preparation and performance of scenes from a script already adapted from the play. Thus, other dramatic possibilities such as improvisation, writing or character creation were not explored. If more time had been available, other skills, such as creativity or writing in L2, could probably have been worked on, and the integration of mother tongues could have been explored in greater depth.

Despite the above limitations, the experience provides a solid basis for defending the pedagogical value of the use of drama in the English classroom, as it not only favours the improvement of students' oral competence, but also helps to generate a more motivating, inclusive learning environment that is sensitive to the multilingual reality of the schools. The introduction of mother tongues has had a very positive effect both for the pupils who spoke them and for the other pupils who were learning them for the first time. In the future, it would be very interesting to be able to do this study over a longer period of time and to develop more theatre activities. In this way, it would be possible to see to what extent these benefits can be consolidated and whether they can have an even more significant impact on the learning of English as a foreign language.

## 8. References

- Braun, V., & Clarke, V. (2006). *Using thematic analysis in psychology*. *Qualitative Research in Psychology*, 3(2), 77–101.  
<https://www.tandfonline.com/doi/abs/10.1191/1478088706qp063oa>
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications.
- Cummins, J. (2001). *Negotiating identities: Education for empowerment in a diverse society* (2nd ed.). California Association for Bilingual Education.
- Cummins, J. (2002). *Lenguaje, poder y pedagogía: La educación bilingüe en el conflicto*. Ediciones Morata.
- Desiatova, L. (2009). Using different forms of Drama in the EFL Classroom. *Humanizing language teaching*, 4. Accessed on 30th November 2024, retrieved from <http://old.hltnmag.co.uk/aug09/sart07.htm>
- Ellis, R. (2014). *Principles of instructed second language learning*. In M. Celce-Murcia, D. M. Brinton, & M. A. Snow (Eds.), *Teaching English as a second or foreign language* (4th ed., pp. 31-45). Boston, MA: National Geographic Learning.
- García, O., & Wei, L. (2014). *Translanguaging: Language, bilingualism and education*. Palgrave Macmillan.
- Maley, A., & Duff, A. (2005). *Drama techniques: A resource book of communication activities for language teachers* (3rd ed.). Cambridge University Press.
- Özbek, G. (2014). Drama in education: key conceptual features. *Journal of Contemporary Educational Studies*, 65 (4), 90-101.
- Palou, J., & Fons, M. (2019). *La competència plurilingüe a l'escola*. Octaedro.

## 9. Appendices

### Appendix 1: Learning Situation

#### 1. Learning situation

Title	The multiple voices of <i>The Wizard of Oz!</i>
Year (educational level)	1st year of Secondary Education
Area / Subject / Field	English as a Foreign Language

#### **DESCRIPTION (context + challenge)**

Why would students be interested in the following learning situation? Is it related to another one? Which is the context? What challenge does it pose?

“The multiple voices of *The Wizard of Oz!*” is a learning scenario to be implemented in 1st ESO in the second trimester, in the subject of English as a Foreign Language that runs over 10 hours. The high school is located in the city centre which acts as a feeder school to the surrounding neighbourhoods that fall in the city centre's old town. Students residing in such neighbourhoods are generally from middle-class backgrounds, however due to an increase in immigration in the last few years, there has been a more diverse pool of students from a more varied socio-economic background.

In this learning situation, students will participate in a drama project which will end with the performance of selected scenes from an adapted version of *The Wizard of Oz*. The aim is to improve their oral expression in English through drama techniques that encourage fluency, confidence and engagement with the language.

This project is particularly relevant for students, as it gives them a creative and interactive way of practising spoken English, a skill that is often underdeveloped in traditional classrooms. Many students feel insecure about speaking in a foreign language, are afraid of making mistakes and lack opportunities for real communication. By incorporating drama, they will step out of their comfort zone in a supportive environment where making mistakes is part of the learning process.

The project also connects with the multicultural reality of the classroom, allowing students to integrate elements of their home languages into their performances. This supports inclusion and acknowledges the diverse linguistic backgrounds of the students, making learning English more meaningful and relevant to them.

The project also connects with the multicultural reality of the classroom, allowing students to integrate elements of their home languages into their performances. This supports inclusion and acknowledges the diverse linguistic backgrounds of the students, making learning English more meaningful and relevant to them.

The main challenge presented by this learning situation is to overcome learners' reluctance to speak in English by creating a safe and motivating atmosphere in which they can experiment with pronunciation, intonation and body language. In addition, it encourages collaboration, creativity and self-expression, helping students to develop not only their linguistic competence, but also an ability to communicate in English.

I have been able to connect this project with the first term project of the Music subject, a very important project in 1st ESO and very important for the school. The pupils sang in the most important theatre of the city and that experience also gave them tools that we have been able to use in this project.

### SPECIFIC SKILLS

Carrying out this learning situation promotes the achievement of specific skills in the following areas or subjects:

Area or subject	Specific competence	Assessment criteria
First foreign language	<b>C01-</b> Describe and value linguistic and cultural diversity based on the recognition of the students' languages and the plurilingual, pluricultural and intercultural reality, in order to favour linguistic transfer, identify	<b>1st and 2nd AC 1.3-</b> Apply, in a guided way, strategies to explain and appreciate linguistic, cultural and artistic diversity.

(English)	and reject linguistic stereotypes and prejudices and value this diversity as a source of cultural richness.	
First foreign language (English)	<b>C02</b> -Understand and interpret oral and multimodal texts, in the standard language, gathering the general meaning and the most relevant information, its form and content, in order to construct knowledge, form opinions and broaden the possibilities of enjoyment and leisure. <sup>1</sup>	
First foreign language (English)	<b>C03</b> -Produce oral and multimodal texts with coherence, clarity and appropriate register, paying attention to the conventions of the different discursive genres, and participate in varied oral interactions, with autonomy, to express ideas, feelings and concepts, construct knowledge and establish personal links.	<b>1st and 2nd CA 3.1</b> -Orally express short, simple, structured, comprehensible texts, appropriate to the communicative situation, on everyday and frequent topics of relevance for the students, in order to describe, narrate and inform about specific topics, in different media, using verbal and non-verbal resources in a guided way.
First foreign language (English)	<b>C04</b> - Understand, interpret and analyse, with a critical sense and different reading purposes, written and multimodal texts, recognising the global meaning and the main and secondary ideas, identifying the intention of the sender, reflecting on the content and form and evaluating their quality and reliability, in order to construct knowledge and respond to different communicative needs and interests. <sup>1</sup>	

<sup>1</sup> Students will work on this competence in this learning scenario, but it will not be assessed. It is for this reason that it is not linked to a learning objective.

### TREATMENT OF TRANSVERSAL COMPETENCES

Completing this learning situation promotes the achievement of the following specific transversal skills:

Transversal competences	Specific competences
-------------------------	----------------------

Digital competence	<b>C02</b> -Manages and uses their own personal digital lifelong learning environment to construct new knowledge and create digital content, by means of information processing strategies and the use of different digital tools, selecting and configuring the most appropriate one according to the work and their needs on each occasion.
Digital competence	<b>C03</b> -Participates, collaborates and interacts using virtual tools and/or platforms to communicate, work collaboratively and share content, data and information, responsibly managing their actions, presence and visibility on the network and exercising an active, civic and reflective digital citizenship.
Personal, social, and learning to learn competence	<b>C03</b> -Proactively understands the perspectives and experiences of others and incorporates them into their learning to participate in group work by distributing and accepting tasks and responsibilities fairly and using cooperative strategies.
Personal, social, and learning to learn competence	<b>C04</b> -Carries out self-assessments of his/her learning process, seeking reliable sources to validate, support and contrast information and to obtain relevant conclusions.

### LEARNING OBJECTIVES AND ASSESSMENT CRITERIA

Learning objectives What do we want students to learn and what for? ABILITY + KNOWLEDGE + PURPOSE	Assessment criteria How do we know that he/she has learnt it? ACTION + KNOWLEDGE + CONTEXT
Produce an oral and multimodal output that is clear, coherent, fluent and makes use of correct intonation, pronunciation, to perform a drama scene related to <i>The Wizard of Oz</i> . ( <b>English as a Foreign Language, C03</b> )	Orally produce a memorised text or dialogues, or interpret such a text in their own words, with fluency, coherence and appropriate register, using verbal and non-verbal resources effectively. ( <b>CA 3.1</b> )

## KNOWLEDGE

By carrying out this learning situation, the following knowledge will be addressed:

	Knowledge	Area or Subject
1	<u>Languages and their speakers.</u> Analysis and evaluation of the foreign language as a means of interpersonal and international communication, as a source of information, and as a tool for social participation and personal enrichment, in situations of personal, social and academic life, including social networks and the media.	First foreign language (English)
2	<u>Languages and their speakers.</u> Interest and initiative in carrying out communicative exchanges through different media with speakers or learners of the foreign language in order to develop and improve language learning.	First foreign language (English)
3	<u>Communication (Application of strategies for the production, comprehension and critical analysis of oral, written and multimodal texts from different fields with joint attention to the following aspects:)</u> - Discursive genres. Analysis, argumentation and use of contextual models and commonly used discourse genres in the comprehension, production and co-production of oral, written and multimodal texts, short and simple, literary and non-literary: characteristics and recognition of the context (participants and situation), expectations generated by the context; organisation and structuring according to genre, textual function and structure.	First foreign language (English)
4	<u>Communication (Application of strategies for the production, comprehension and critical analysis of oral, written and multimodal texts from different fields, paying joint attention to the following aspects:)</u> - Processes. Analysis, argumentation and use of commonly used communicative functions appropriate to the communicative domain and context: greetings, farewells and introductions; describing and characterising people, objects, places, phenomena and events; placing events in time; placing objects, people and places in space; requesting and exchanging information on everyday matters; instructions and orders; offering, accepting and	First foreign language (English)

	refusing help, propositions or suggestions; expressing partial liking or interest and emotions; narrating past events, describing present situations, and expressing future events; expressing opinion and possibility; simple argumentation; making hypotheses and assumptions; expressing possibility, uncertainty and doubt; reformulating and summarising.	
5	<u>Communication (Application of strategies for the production, comprehension and critical analysis of oral, written and multimodal texts from different fields, paying joint attention to the following aspects:)</u> - Processes. Application of commonly used strategies for planning, executing, monitoring and repairing comprehension, production and co-production of oral, written and multimodal texts, such as rephrasing, comparing and contrasting, summarising, collaborating, debating, problem solving and managing compromised situations, identifying relevant information, making inferences, determining the speaker's attitude and purpose, in informal, semi-formal, non-formal and formal communicative situations.	First foreign language (English)
6	<u>Communication (Application of strategies for the production, comprehension and critical analysis of oral, written and multimodal texts from different fields, paying joint attention to the following aspects:)</u> - Processes. Use of commonly used analogue and digital tools for oral, written and multimodal comprehension, production and co-production; and virtual platforms for educational interaction and collaboration (virtual classrooms, videoconferencing, collaborative digital tools, etc.) for learning, communication and the development of projects with speakers or learners of the foreign language.	First foreign language (English)
7	<u>Communication (Application of strategies for the production, comprehension and critical analysis of oral, written and multimodal texts from different fields, paying joint attention to the following aspects:)</u> - Recognition, analysis and discursive use of linguistic elements. Analysis, evaluation and use of commonly used linguistic units and meanings associated with these units such as the expression of entity and its properties, quantity and quality, space and spatial relations, time and temporal relations, affirmation, negation, interrogation and exclamation, usual logical relations, in personal, social and academic situations.	First foreign language (English)

8	<p><u>Communication (Application of strategies for the production, comprehension and critical analysis of oral, written and multimodal texts from different fields, paying joint attention to the following aspects:)</u> - Recognition, analysis and discursive use of linguistic elements. Analysis, evaluation and use of commonly used vocabulary of interest to students, related to personal identification, interpersonal relationships, places and environments, leisure and free time, health and physical activity, daily life, housing and home, climate and natural environment, information and communication technologies, school system and training, taking into account the gender perspective.</p>	First foreign language (English)
9	<p><u>Reflection on the language.</u> Development of knowledge, skills and attitudes enabling mediation activities to be carried out in informal, semi-formal, non-formal and formal situations.</p>	First foreign language (English)
10	<p><u>Reflection on the language.</u> Application of strategies and techniques to respond effectively and with increasing levels of fluency, appropriateness and correctness to a specific communicative need despite the limitations derived from the level of competence in the foreign language and in familiar languages, in oral, written and multimodal communications.</p>	First foreign language (English)
11	<p><u>Reflection on the language.</u> Application of knowledge of the different languages in the linguistic repertoire as a tool for learning the foreign language.</p>	First foreign language (English)

## DEVELOPMENT OF THE LEARNING SITUATION

Description of the learning and assessment activity	Timing
<p><b>SESSION 1: First contact with drama</b></p> <p>First of all, explain the project to the students in a general way. Connect the theatre project to the project they already did in music and explain that they will be taking back things they learned in that project. Next, tell them that the project will be done in groups, groups that have been formed by the teacher. Explain to them this learning scenario, which focuses on speaking skills in the context of theatre performance. Finally, present these sessions to them as a path to follow in order to better understand and perform the final scenes, using their emotions and body.</p> <p>Explain that first of all we are going to see different scenes related to the theme of the project and that they will serve as a starting point to work on the final scenes.</p> <p>Another point to bear in mind is the rules that have to be established during the sessions of this learning situation (behaviour, group work, individual or pair work). Inform the learners that the assessment criteria will be taught before the assessment takes place and that the willingness to tackle the activity, communicative skills (fluency, pronunciation, body language) will be taken into account.</p> <p><u>Script - Fantasy-themed dialogues</u></p> <p><u>Present Simple</u></p> <ol style="list-style-type: none"> <li>1) Each group of pupils is given a set of dialogues related to the theme of <i>The Wizard of Oz</i> to work on the Present Simple (revision of the previous unit which had not been well established). Each group has to mark all the Present Simple constructions in the dialogues.</li> </ol>	<p>2h</p>

<p>2) One member of each group is the spokesperson and writes down all the structures found on the board. At the end, the whole class discusses them and the students copy two sentences in positive, negative and question in the notebook.</p> <p><u>The scripts - representation</u></p> <p>3) After having worked on the grammar point, the students in their working groups learn the short dialogue of the opening scenes. (See Annex 1) (The aim is that this is the starting point to see the progress between the first day when they perform some scenes in English and the last day with the performances of the final scenes of <i>The Wizard of Oz</i>). Notes notes will be taken according to the evaluation rubric. The rubric will be explained to the students. (See Annex 2)</p> <p>4) Representation of the scenes in groups.</p> <p>5) At the end of the second part of the session, answering the questionnaires directly related to the TFM. This task has to be done individually.</p>	
<p><b>SESSION 2: The languages in the class</b></p> <p>One of the points related to the present learning situation and the TFM carried out (directly connected to this LS) is the linguistic and cultural diversity of the classrooms.</p> <p>1) Viewing of a video with related questions entitled ‘Cultures of the World’. This video will be used to work on the different languages in the classroom. <a href="https://edpuzzle.com/media/67e06c1541b20130a605d96e">https://edpuzzle.com/media/67e06c1541b20130a605d96e</a></p> <p>2) Students with different languages to Catalan, Spanish or English will explain their mother tongues to their groups. Then they will go to the blackboard where there will be a map projected for them to mark the country of origin of their languages.</p>	<p>1h</p>

<p>In this way, all languages can be brought together and the questions: were you aware of the linguistic diversity we have in the classroom? Are you interested in the cultures of your classmates?</p>	
<p><b>SESSION 3: The emotions</b></p> <p>With the dialogues from the first session, students work on the dialogues from the first class with different emotions.</p> <ol style="list-style-type: none"> <li>1) Assign each group an emotion (fear, happiness, sadness, etc.) and have them read the scenes with the assigned emotion.</li> <li>2) Students perform the scenes with their emotion, using appropriate gestures and tone of voice.</li> <li>3) At the end, they share how the interpretation of the dialogue changes according to the emotion.</li> </ol>	<p>1h</p>
<p><b>SESSION 4: Introduction to <i>The Wizard of Oz</i></b></p> <p><u><i>The Wizard of Oz</i></u></p> <ul style="list-style-type: none"> <li>- Introduce the students to the story of <i>The Wizard of Oz</i></li> </ul> <ol style="list-style-type: none"> <li>1) Draw on pupils' prior knowledge of <i>The Wizard of Oz</i> in groups before watching the video, asking them to rate their level of knowledge with a happy face, a poker face or a sad face (the first one meaning "we know a lot" and the last one meaning "we don't have a clue"). In their working groups, students have 3 minutes to brainstorm what they know and tell the rest of the class 3 ideas.</li> </ol> <p>Watch a video with a multiple choice questionnaire about all the events surrounding the story:  <a href="https://edpuzzle.com/media/61e47060b8686f42bdf94863">https://edpuzzle.com/media/61e47060b8686f42bdf94863</a></p>	<p>2h</p>

<p>2) In cooperative groups: after completing the video they use the 1-2-4 method and discuss the following questions (these questions introduce them to the new vocabulary about clothing): Have you ever seen the curious clothes they wear? Do you like dressing up?</p> <p><u>Vocabulary: Clothing!</u></p> <p>1) Clothes are related to the TFM. In the story of <i>The Wizard of Oz</i>, the clothing of each character is curious. The vocabulary of the unit is directly related because it is about clothes. To begin to familiarise themselves with the vocabulary of the unit, they will brainstorm and complete it with the help of the computer and a created Mentimeter. <a href="https://www.menti.com/algf6kceeeju">https://www.menti.com/algf6kceeeju</a></p> <p>2) Game at the end of the class. Hangman to practice the clothes. <a href="https://www.gamestolearnenglish.com/hangman/#content">https://www.gamestolearnenglish.com/hangman/#content</a></p>	
<p><b>SESSION 5: The pronunciation</b></p> <p>Before introducing them to the scenes...</p> <p>1) Briefly explain the importance of pronunciation and how tongue twisters help with improving it. Have students read some examples. <a href="https://www.teachingenglish.org.uk/teaching-resources/teaching-secondary/activities/pre-intermediate-a2/tongue-twister-game">https://www.teachingenglish.org.uk/teaching-resources/teaching-secondary/activities/pre-intermediate-a2/tongue-twister-game</a></p> <p>2) Give students a tongue twister to practice individually, focusing on its difficulty.</p> <p>3) Pair students up and have a friendly competition to see who can say the tongue twister fastest and most accurately.</p>	<p>1h</p>

<p>4) Listen to some of the practices and provide feedback on pronunciation, focusing on difficult sounds.</p>	
<p><b>SESSION 6: Let's start our scenes!</b></p> <p>1) It's time to give them the dialogues they're going to work with from <i>The Wizard of Oz</i>. It is an adapted version of the original script for 1st of ESO students. (See Annex 3)</p> <p>2) Work on the pronunciation and difficult words. They read the text and highlight the Present Simple structures.</p> <p>3) Students with different mother tongues to Catalan, Spanish and English choose one of the lines they have had to work on from their character and translate it into their own language. If for some reason they have difficulties, they are given the opportunity to ask them at home.</p>	<p>1h</p>
<p><b>SESSIONS 7 and 8: Let's act!</b></p> <p>The last two sessions will be dedicated to the scenes. The first one will be to practise the dialogues in class in order to have a space in which the group can practise and to resolve doubts. The last one</p> <p><u>First part</u></p> <p>1) Final rehearsal in class! Students will have the whole hour in class to practice with their group and to resolve any doubts that may arise. (For homework: they have a whole week to practice the dialogues at home.)</p>	<p>2h</p>

Second part

- 2) Before starting with the performances, a 5-minute warm up game will be done. "Counting Up" is a concentration game where students must count aloud from 1 to a chosen number (in our case, 10) without following a set order. Anyone can say the next number, but if two students speak at the same time, the group must start over from 1. This encourages active listening, teamwork, and patience.
- 3) It's time to act!  
The evaluation rubric will be used to mark the performance. These marks are for the teacher in charge of the groups. No assessment of any part is foreseen for the TFM.
- 4) Students will take the laptops to answer the last questionnaires of the TFM.

**BRIEF DESCRIPTION OF HOW VECTORS ARE APPROACHED IN THIS LEARNING SITUATION**

In this learning situation the following vectors are addressed:

- a) Competency-based learning: This learning situation is designed to develop students' oral expression through a practical and meaningful context. By participating in role-plays and collaborative performances, students improve not only their linguistic competence, but also their critical thinking, creativity and problem-solving skills. Activities are structured to encourage interaction and real-life language use, reinforcing their ability to communicate effectively.
- b) The quality of linguistic education: Students improve their communicative competence in English through drama-based activities that emphasize speaking and listening skills. They practice pronunciation, intonation, and fluency by performing scenes from *The Wizard of Oz*. Additionally, the integration of students' home languages allows them to reflect on linguistic diversity and its role in communication.
- c) The inclusion and equity perspective: The methodology encourages the participation of all students, regardless of their language proficiency, by assigning different roles according to their abilities. The incorporation of mother tongues fosters a sense of belonging among pupils from diverse linguistic backgrounds,

making the classroom a more inclusive space. In addition, group work ensures that pupils support each other, reducing anxiety and creating a cooperative learning environment.

d) The educational support perspective: Throughout the learning situation, students receive continuous guidance and feedback on their oral performance. Working in groups, they benefit from peer support and teacher scaffolding to improve their pronunciation, expressiveness and confidence. Encouragement and positive reinforcement help students overcome their fear of speaking English, which ultimately leads to greater engagement and motivation.

### **UNIVERSAL MEASURES AND SUPPORTS**

Various methodological strategies ensure that all students participate actively and meaningfully in the learning situation. Activities are designed for individual, pair and group work, with a focus on cooperative learning. Drama-based tasks encourage interaction and use of language in context, with flexible roles to suit different levels of comfort.

Linguistic support is integrated throughout. Instructions are given both verbally and in writing, and key vocabulary is introduced with visual aids, real-life examples and structured templates to help students construct their dialogues. Students' mother tongues are acknowledged to encourage their engagement and cultural awareness.

Assessment and feedback encourage continuous improvement. Formative assessment focuses on pronunciation, fluency and confidence, while self-assessment encourages reflection and autonomy. By combining structured support with creative freedom, the learning situation ensures inclusive participation and enhances students' communicative competence in English.

**ADDITIONAL OR INTENSIVE MEASURES AND SUPPORTS**

Additional or intensive measures or supports are proposed for each of the following students:

Student	Additional or intensive measures and supports
A	<p><u>ADHD</u>. This student has a “Pla Individualizat” (PI) and is encouraged to participate in activities by giving clear instructions and requiring short but organised tasks to make the student feel at ease and confident. The student is provided with extra time to complete activities and questions or tasks that could be challenging are left out initially to not overwhelm the student.</p>
B	<p><u>Dyslexia</u>. This student has a PI. This student is provided with ample visual support and works well with mind maps for organising ideas and understanding concepts. Information is broken down into more manageable chunks and is repeated to the student and fonts on worksheets are always taken into consideration for the student (large, well-spaced and appropriate spacing; adapted fonts for dyslexia, such as Arial or Comics Sans, are used).</p>
C	<p><u>Autism Spectrum Disorder (ASD)</u>. The student benefits from a structured environment. Visual schedules and clear, concise instructions help reduce anxiety. Breaks in a quiet space may help to manage sensory overload. Activities are broken down into smaller steps and the learner receives visual support to improve comprehension. Social interactions are facilitated through guided group work to develop communication skills in a supportive environment.</p>
D	<p><u>Mild Intellectual Disability (MID)</u>. The learning situation maintained the established learning pace set by the tutor, allowing them to follow their adapted materials. During the drama-based activities, these students were fully integrated into group work and actively participated in the scene performances. They were assigned a shared role with a supportive peer who assisted them throughout the process, ensuring their engagement and confidence. This approach fostered collaboration, peer support, and a sense of belonging, allowing them to contribute meaningfully while feeling comfortable and supported.</p>

## 2. REFERENCES

### SYLLABUS RESOURCES

#### Websites

Canva (2013). <https://www.canva.com/>

Edpuzzle (2013). <https://edpuzzle.com/>

Games to learn English (2010). <https://www.gamestolearnenglish.com/>

Mentimeter (2012). <https://www.mentimeter.com>

Teaching English (2004). <https://www.teachingenglish.org.uk/>

Youtube (2005). YouTube. <https://www.youtube.com/>

#### Annexes

##### Annex 1

##### Script - Fantasy-themed dialogues

##### *Dialogue 1: The Wizard's Castle*

*A: Hello, friends! I am looking for the Wizard. Do you know where he is?*

*B: Oh no, the Wizard is very difficult to find. He lives in a big castle on the mountain. But be careful! It's a dangerous journey!*

*C: I walk to the castle every day. I think I am close now. But the path is full of strange creatures!*

*D: Don't worry! I'm sure we'll be fine. I have a map. Let's follow it together.*

*A: That's great! But do you know what the Wizard looks like?*

*B: Well, nobody knows. Some people say he is tall and wears a long cloak, others say he has a big hat!*

*C: I'm a little scared. What if the Wizard doesn't want to help us?*

*D: Don't worry, the Wizard helps everyone. We just need to ask him nicely.*

### **Dialogue 2: The Enchanted Forest**

*A: I am exploring the forest. Look! There is a magical tree! What is it doing?*

*B: It's moving! The tree is dancing!*

*C: I see that! It's so strange. I think the forest is enchanted. We need to find out what's going on.*

*A: I'm walking closer to the tree. Maybe it will talk to us!*

*B: Don't touch it! We don't know what it can do.*

*C: Wait! Look, a fairy is flying near us. She is smiling.*

*A: Maybe she can tell us more about this forest.*

### **Dialogue 3: The Flying Dragon**

*A: Look! A dragon is flying in the sky!*

*B: Wow, it's amazing! I have never seen a dragon before.*

*C: I am studying dragons in my book. They are magical creatures. But they are also very dangerous.*

*D: Don't worry. I think this dragon is friendly. He is coming closer to us.*

*A: Oh no, he is landing! What should we do?*

*B: I am standing very still. Maybe the dragon will talk to us.*

*C: I am waiting to see what happens. Let's not scare him.*

*D: Alright! And be careful, don't look him in the eyes, because they don't like it.*

### **Dialogue 4: The Lost City**

*A: I think we are close to the lost city. Can you see it?*

*B: Yes, I can see the golden walls! But we need to be careful. Many people tried to find this city and they never returned.*

*C: I am not afraid. I believe we will find treasure there!*

*A: Let's go inside. We must be quiet and look for clues.*

*B: I am walking very slowly. I don't want to make noise.*

*C: I see a door. It's opening by itself! What's inside?*

### **Dialogue 5: The Talking Animals**

*A: Do you hear that? I think the animals are talking!*

*B: Yes, I hear them too. The rabbit is speaking. It's saying, "Follow me, I know the way!"*

*C: I am following the rabbit. Maybe it will show us the secret path.*

*D: Wait! I see a wolf! It is watching us.*

*A: Don't worry, the wolf is smiling. Maybe he is friendly.*

*B: I am trying to speak with him. Hello, wolf! Where are we going?*

*C: The animals are guiding us. Let's trust them!*

*D: Yes, that is amazing! All the animals are talking to us. Maybe they can help us.*

### **Dialogue 6: The Magical Potion**

*A: Look at this bottle! It's glowing! What do you think is inside?*

*B: I don't know. I think it's a magical potion. I've heard about potions that can change your appearance.*

*C: Really? I am curious. I want to drink it and see what happens!*

*D: Wait! We don't know what's in it. It could be dangerous.*

*E: That is so true! Be careful. At home, my parents say it's not a good idea to taste this type of things.*

*A: But we can try it safely. I think I'll taste a little bit.*

*B: You should be careful. Maybe we should ask the wizard first.*

*C: I'm waiting to see what happens. What do you think the potion will do?*

*D: I think we should leave it here and keep exploring. There are more secrets in this place!*

*E: Keep moving then! We have new paths to discover!*

### **Dialogue 7: The Time Traveller**

*A: What is this machine? It looks like a time machine!*

*B: I think it is! I read about time machines in my books. You can travel to the past or the future with it.*

*C: I'm pressing the button. Maybe it will work!*

*D: Wait, don't touch it! We need to understand how it works first.*

*A: I am trying to read the instructions. It says we can visit different times, but we must be careful.*

*B: I'm excited! I want to visit ancient Egypt!*

*C: I want to go to the future. What do you think it will be like?*

*D: We should go together. Let's decide which time to visit!*

### **Annex 2**

#### **Assessment criteria: rubric**

<b>Criteria</b>	<b>Excellent (4)</b>	<b>Good (3)</b>	<b>Satisfactory (2)</b>	<b>Needs improvement (1)</b>
<b>Fluency (speed and naturalness)</b>	Speaks smoothly and naturally, with appropriate pace throughout.	Speaks at a good pace, with few pauses or hesitations.	Some hesitations and pauses, but meaning is still clear.	Frequent pauses, stuttering or awkward pacing that affects understanding.
<b>Confidence (posture, volume, non-verbal resources)</b>	Confident posture, strong voice, excellent eye contact, and expressive gestures that enhance performance.	Good posture, clear voice, some use of gestures or eye contact to engage the audience.	Adequate posture, voice volume is acceptable, limited use of gestures or eye contact.	Lacks confidence in posture, voice too soft or unclear, minimal use of gestures or eye contact.
<b>Pronunciation (clarity and intonation)</b>	Clear pronunciation with excellent intonation that adds to the meaning of the	Clear pronunciation and good intonation, with minor errors that do not affect	Some mispronunciations and flat intonation that slightly hinder	Frequent mispronunciations and poor intonation that affect clarity.

	performance.	understanding.	understanding.	
<b>Vocabulary</b>	Uses a wide range of vocabulary relevant to the scene, demonstrating an understanding of the language.	Uses appropriate vocabulary for the scene, with few errors.	Limited vocabulary used, with some errors that make understanding difficult.	Struggles with vocabulary, frequent errors, or inappropriate word choice.
<b>Classroom observations (rehearsals and performances)</b>	Shows consistent effort and improvement, actively engaging in rehearsals, demonstrating strong progress.	Participates in rehearsals and shows improvement, engages well in the process.	Participates with some effort, but shows limited improvement or engagement.	Minimal participation in rehearsals, little to no effort or progress.

### Annex 3

#### Adapted scripts from *The Wizard of Oz*

#### SCENE 2 + 3

**MISS GULTCH** I want to see you and your wife now about Dorothy.

**UNCLE HENRY** Dorothy? Why? What does Dorothy do?

**MISS GULTCH** What does she do? I can barely walk because that dog bites my leg! That dog is a bad thing for the community.

**DOROTHY** That is not true.

**MISS GULTCH** I am taking that dog to the Sheriff, and I am making sure he is destroyed.

**DOROTHY** Destroyed? Toto? Oh, you cannot do that! Uncle Henry! Auntie Em! He does not know he is doing bad things. I am the one who has to be punished. You can send me to bed without supper.

**MISS GULTCH** If you do not give me the dog now, I am bringing a legal suit that takes away your whole farm! There is a law that protects people from dogs that bite!

**AUNT EM** What happens if she keeps him tied up? He is really gentle—with gentle people, that is.

**MISS GULTCH** Well, the Sheriff decides that. Here is his order that allows me to take him. Unless you want to go against the law.

**AUNT EM** We cannot go against the law, Dorothy. I am afraid poor Toto has to go.

**MISS GULTCH** Now you are seeing the reason.

**DOROTHY** No!

**MISS GULTCH** Here is what is happening! I am taking him in—so he cannot attack me again.

**DOROTHY** Oh, please, please Aunt Em... (running off stage) Oh, Toto!

**AUNT EM** Almira Gultch, just because you own half the county, that does not mean you have the power to control the rest of us! For twenty-three years, I want to tell you what I think of you! And now... Ohhh, I cannot say it!

**UNCLE HENRY** Well, I can. So, if you do not want to hear it, you better pedal yourself off my land.

**MISS GULTCH** I do not take kindly to that kind of talk, Henry Gale. Just remember, I have friends in high places.

**UNCLE HENRY** Then why do you not climb on your broomstick and go visit them?

**AUNT EM** Come inside, honey.

**DOROTHY** I am not going anywhere with you. If you really love me, you do not let Toto go.

**AUNT EM** She has an order from the Sheriff, Dorothy. What do you expect us to do? (Em and Henry exit)

**DOROTHY** Toto is the only friend I have in the world. Now I have no one to talk to, no one to play with. And I will never see him again as long as I live. Toto, darling! We have to get away!

## SCENE 6

**DOROTHY** I think you say she is dead.

**GLINDA** That is her sister - the Wicked Witch of the East. This is the Wicked Witch of the West, and she is worse than the other one.

**WEST WITCH** Who killed my sister? Who killed the Wicked Witch of the East?

**DOROTHY** It is my fault. I am so sorry. My house fell on her.

**WEST WITCH** You dropped your house on my sister?

**GLINDA** Look closer. (The Witch hurries to see the shoes under the house.)

**WEST WITCH** Aargh! (She looks at the striped socks in disgust.)

**GLINDA** You recognize her then.

**WEST WITCH** Of course, I recognize her. Who else wears ruby slippers... with those socks? The Ruby Slippers! Little girl, you do me a service. I should wear the ruby slippers, which make my power greater than ever.

**WEST WITCH** The ruby slippers! They are gone! What do you do to them?

**GLINDA** See for yourself. Step forward, Dorothy.

**WEST WITCH** Give them back to me or...!

**GLINDA** It is too late! There they are, and there they stay!

**WEST WITCH** Give me back those slippers! I am the only one who knows how to use them.

**DOROTHY** Oh, I want to get out of Oz. My Auntie Em misses me. Maybe she is ill. But which is the way back to Kansas?

**GLINDA** I do not know. The only person who maybe knows is the great and wonderful Wizard of Oz!

**DOROTHY** The Wizard of Oz? Is he good, or is he wicked?

**GLINDA** Oh, he is very good, but very mysterious. He lives in the Emerald City, and that is a long journey from here. Do you have your broomstick with you?

### SCENE 9 + half 10

**WEST WITCH** (appears on stage) You call that long? You have only just begun!

**TINMAN** You! You are the one who enchants my axe!

**WEST WITCH** Well, it really makes you smaller, right? Are you helping this little girl, my friends? Stay away from her, or I fill a mattress with you, Scarecrow. And you, Tinman! I turn you into a home for bees!

**SCARECROW** I am not afraid of you!

**WEST WITCH** That just proves you do not have a brain. Just remember, Scarecrow, helping that girl go to Emerald City is your last burning ambition. (She exits, laughing a lot.)

**SCARECROW** I am still not scared of her. I see you get safely to the Wizard now, whether I get a brain or not!

**TINMAN** I see you reach the Wizard, whether I get a heart or not. House of bees? Bah! Let her try it!

**DOROTHY** Oh, you are the best friends anybody ever has. And it is funny... but I feel as if I have known you since I was little. But I cannot, can I?

**SCARECROW** I do not see how. You are not around when I am stuffed and sewn together, are you?

**TINMAN** And I stand over there rusting for the longest time.

**DOROTHY** I wish I remember, but it really does not matter. We know each other now, do we not?

**SCARECROW** That is right.

**TINMAN** We do.

**SCARECROW** To Oz?

**TINMAN** To Oz!

**DOROTHY** I do not like this forest! It is - it is dark and creepy!

**SCARECROW** Of course, I am not very bright, but I think it gets darker before it gets lighter.

**DOROTHY** Do you suppose we meet any wild animals?

**TINMAN** Mmm - maybe.

**SCARECROW** Animals that eat straw?

**TINMAN** Some - but mostly lions, and tigers, and bears.

**DOROTHY** Lions!

**SCARECROW** And tigers!

**TINMAN** And bears!

**SCENE half 10**

**LION** (jumps out and scares them) Hah! Put them up! Put them up! Which one of you goes first? I fight you both together if you want. I fight you with my eyes closed!

**TINMAN** Hey - hey. Go away and leave us alone.

**LION** Oh, scared, huh? Afraid, huh? Hah! How long do you stay fresh in that can? Come on, get up and fight, you shivering junkyard! Put your hands up!

**SCARECROW** That gets personal, Lion.

**TINMAN** Yes, get up and teach him a lesson.

**SCARECROW** Well, why don't you teach him?

**TINMAN** Well, I hardly know him.

**LION** Well, I get you anyway, Pee-Wee. (Lion chases Toto in a circle until Dorothy smacks him on the nose. Lion cries.)

**DOROTHY** Oh, shame on you!

**LION** (crying) What do you do that for? I do not bite him.

**DOROTHY** No, but you want to. It is already bad to be mean to a Scarecrow, but being mean to a little dog is even worse...

**LION** (crying) Well, you do not have to hit me, do you? Is my nose bleeding? (crying)

**DOROTHY** Well, of course not.

**LION** I am a coward! I do not have any courage at all. I even scare myself. Look at the circles under my eyes. I have not slept in weeks.

**TINMAN** Why don't you try counting sheep?

**LION** That does not do any good - I am afraid of them.

**SCARECROW** Oh, that is too bad. Do you think the Wizard can help him too?

**DOROTHY** I do not see why not. Why don't you come along with us? We are on our way to see the Wizard now. To get him a heart.

**TINMAN** And him a brain.

**DOROTHY** I am sure he gives you some courage.

## SCENE 12

**DOROTHY** Have you ever seen anywhere so beautiful?

**SCARECROW** The walls are so high.

**TINMAN** Ring the bell, Scarecrow. Let them know we are here.

**SCARECROW** (goes to the door and rings the bell) Okay. Here goes.

**GUARD** Who rings that bell?

**TINMAN** We do.

**GUARD** Can't you read?

**SCARECROW** Read what?

**GUARD** The Notice!

**TINMAN** What Notice?

**GUARD** Just a minute.

**DOROTHY** Bell out of order - please knock.

**GUARD** Well, that's more like it.

**TINMAN** We want to see the Wizard.

**GUARD** Oh, -- oh - the Wizard? But nobody can see the great Oz! Nobody's ever seen the great Oz! I've never seen him!

**DOROTHY** Well then, how do you know there is one?

**GUARD** (sings) Because, because, because, because, because - (Speaks) he's - um because - well... if there wasn't a Wizard... um... why would you be here?

**DOROTHY** Oh, please. Please Sir. I have to see the Wizard. The Good Witch of the North sends me.

**GUARD** Prove it!

**SCARECROW** She's wearing the ruby slippers she gives her! (Dorothy shows her shoes)

**GUARD** Uh... So she is! Why don't you say that in the first place? Welcome to Emerald City!

(They realise that the Witch is coming).

**TINMAN** Who is she? Who is she?

**DOROTHY** It's the Witch! She follows us here!

**SCARECROW** What does she do with all that smoke?

**TINMAN** She writes with it.

#### **SCENE 14**

**OZ** (using a megaphone) I am Oz, the great and powerful. Who are you?

**DOROTHY** I - if you please, I - I am Dorothy... the small and meek. We come to ask you...

**OZ** Silence!

**DOROTHY** Ohh - Jiminy Crickets!

**OZ** The Great and Powerful Oz knows why you are here. Step forward, Tin Man!

**TINMAN** Ohhhh!

**OZ** You dare to come to me for a heart, do you? You clinking, clanking, clattering collection of caliginous junk!

**TINMAN** Ohhh - yes... yes, sir, -- Y-Yes, Your Honour. You see, a while back we walked down the Yellow Brick Road, and...

**OZ** Quiet!

**TINMAN** Ohhh!

**OZ** And you, Scarecrow, have the courage to ask for a brain - you billowing bail of bovine fodder!

**SCARECROW** Yes - yes, Your Honor - I mean, Your Excellency - I - I mean - Your Wizardry!

**OZ** Enough! Uhhh - and you, Lion... Well? (Lion passes out on the stage and Dorothy runs to him)

**DOROTHY** You have to be ashamed of yourself - frightening him like that, when he comes to you for help!

**OZ** Silence, whippersnapper! The beneficent Oz has every intention of granting your requests! (Lion wakes up)

**LION** What's that? What does he say?

**DOROTHY** Are you all right?

**LION** Just a little deaf? What does he say?

**DOROTHY** He's going to help us after all.

**OZ** But first, you must prove yourselves worthy by performing a very small task.

**SCARECROW** A small task? Is that all?

**TINMAN** You name it, and it's half done.

**OZ** Bring me the broomstick of the Witch of the West.

**TINMAN** B-B-B-But if we do that, we'll have to kill her to get it!

**OZ** Bring me her broomstick, and I'll grant your requests. Now, go!

**LION** But - but what if she kills us first?

**OZ** I said... .. GO!

## Appendix 2: Qualitative questionnaires answers

### Questionnaire 2 (first session)

How did you feel today performing in English? (*Com t'has sentit avui actuant en anglès?*)

I felt good and a little bit shy.

I felt good.

I felt good

mal

good

I don't really know, i guess a bit nervous before performing it

Bé

Me sentit bé, no m'ha costat :))

M'he sentit bastant bé

good

bad

good

good

m'agradat

normal

good

good

I felt good

a bit nervous

m'he sentit bé

normal

no gaire segur

it was okay

good

m'he sentit bé

una mica nerviosa

m'ha agradat

good

good

normal  
I was shy  
good  
I felt good  
no m'ha agradat  
good  
tenia vergonya  
Estava una mica nervios  
m'he sentit bé  
he estat comode, m'ha agradat  
ha estat be pero he tingut vergonya  
good  
it was nice  
m'ha agradat molt perque magrada el teatre  
he estat molt nerviosa  
m'he sentit bé  
no m'ha agradat gaire perquè estava nerviosa  
I was shy but I liked it  
not so good  
m'ha agradat molt  
tinc ganes de fer més activitats com aquesta  
good  
ha sigut divertit  
es diferent a les classes de la nostre profe  
I felt a bit nervous  
Fer teatre és molt divertit i vull fer-ne mes  
ma agradat molt pero he estat nervios  
no m'agrada parlar davant de la classe  
normal pero esta bé  
good experience  
normal

**Can you use your mother tongue at school? (*Pots utilitzar la teva llengua materna a l'escola?*)**

yes, i can

No

No

no

not, because the teachers don't let me

Yes but i feel more comfortable speaking spanish, english or catalan

Sí

no

I can't, because i don't know how to speak it

no

no

a les hores lliures o al hora del pati

no

no

no, només al pati

no

no

no

yes

no

no

no

no

no

només amb les meves amigues

no

no

no

no

**Would you like to be able to use your mother tongue at school? (*T'agradaria poder utilitzar la teva llengua materna a l'escola?*)**

yes, because we already use it.

yes

Yes

si

yes

Not at all, i'd rather speak it at home

Sí

sí

I don't care

yes

of course

No

yes

si

si

si

si

yes, of course

si

yes

yes

més si que no

yes

si

si

yes

si

m'encantaria

si

**How do you feel about knowing and being introduced in class to the languages your classmates speak at home? (*Què et sembla conèixer i que es presentin a classe les llengües que els teus companys parlen a casa?*)**

I feel good, because everyone can learn about other peoples languages.

I like it, beaucouse like that i can know the different llenguages in the world.

It will be really nice

bé

good

cool, because i can see new languages i probably did not know

Molt bona idea

I don't care, it's a good thing, I guess

I think it is so interesting

I think it's great, because that way I learn more things.

good

good

good

be, perquè m'agradari veure quins es i com sona

good

m'agradaria poder aprendre paraules d'altres llengües

m'agrada perquè coneixes mes els companys de classe

it's interesting

good

estaria bé

seria molt bonic poder aprendre les llengües que hi ha a la classe

be, perquè me adonat que no ens coneixem gaire perquè no sabem quines llengües parlen els companys i son molt interessants

good

és bona idea

good

m'agradaria conèixer mes els companys de classe

seria molt divertit

bona idea

bé, bona idea

**After today's activity, what do you think you can improve in public speaking?**

***(Després de fer l'activitat d'avui, què creus que pots millorar a l'hora de parlar en públic?)***

una mica

Dont be shy

Don't look at the paper and be more confident

tot

maybe

My body language

no se

Opino que ya parlo adecuadamente en public, pero sempre pots millorar!!! :)))

Maybe I can do it better, but i think i'm good :D

try not to be so embarrassed and not get so nervous

parlar millor angles

if I think heda improve the burgundy

yes

si, molt perque per la vergonya em surt malament

parlar millor en veu alta

sempre es pot millorar

no mirar el paper i no tenir vergonya

no tenir tanta vergonya

don't be shy

Poder parlar millor en anglès

controlar els nervis

sempre es poden millorar coses

the body language

parlar sense mirar el paper

millorar la pronunciació quan parlo angles

la pronunciació de les paraules que em costen

no tinc vergonya però vull aprendre el text de memoria

no tenir vergonya

el llenguatge corporal i no mirar el paper

parlar millor en angles

perdre la vergonya per parlar en public

tot perquè em costa l'angles

m'agrada parlar en angles però tinc vergonya de no fer-ho be

puc millorar molt tot

parlar millor angles

parlar en veu alta

perdre la vergonya de parlar en angles

millorar parlar sense vergonya

parlar millor en veu alta  
parlar millor en anglès  
no mirar el paper quan parlo  
aprendre a pronunciar bé les paraules en anglès  
m'agrada molt el teatre i vull millorar com parlo en públic  
vull millorar el meu anglès  
no posar-me nervios  
Passarm-ho bé parlant en anglès  
millorar el meu anglès  
parlar sense vergonya  
improve how to move my body  
express myself in public because I speak quite well in English  
memorise the lines to act properly  
millorar la pronunciació d'algunes paraules difícils en anglès  
millorar l'anglès perquè em costa normalment  
no tenir tanta vergonya de parlar en anglès  
don't be shy and speak in public without shaking  
parlar sense utilitzar el paper i no llegir  
no tenir tanta vergonya  
speak in English and don't be shy  
no tenir por de parlar en anglès  
m'agrada l'anglès però em fa vergonya parlar-lo en veu alta

### Questionnaire 3 (last session)

Did you like the drama activities of *The Wizard of Oz* project? (*T'han agradat les activitats de teatre del projecte The Wizard of Oz?*)

yes

Bueno, ha sigut bastant bé, no te perquè no agradarme. M'ne divertit molt, al final ha sigut una mica estresant pero bueno, he fet el que he pugat.

Yes it's curious

si pero una mica difícil el personatge de OZ

M'agraden una mica però no seria la meva activitat preferida, si que és veritat que ajuda als nens i nens amb dificultats a l'anglès. Fan una mica de lectura i aprenen a parlar al public i sobretot l'anglès.

no

Si, pero com que es en angles no ho entenc gaire be

Yes

Yes I liked it

Sí, a mi m'ha agradat molt.

La veritat m'agradat bastant

Yes i just love it.

mesomenys

yeah i did like it but i didnt act on it

yes, because it was very entraining.

im like

yes a bit

Yes, i liked it but it was a little difficult.

It was ok

SI M'HAN AGRADAT MOLT

yes

they've been pretty good.

yes

When I see it yes, but when i have to do it, i don't like it so much

Yes

yes, but there are some very long sentences

si

una mica

M'ha agradat molt les activitats de teatre m'ha ajudat a dominar més l'anglès

Yes

Yes.

han estat bè, m'ha agradat una mica

yes

yes, i liked it

Si

una mica

Sí perquè han sigut classes diferents d'angles i m'he divertit.

Sí.

Sí

yes

Si m'ha agradat molt

Yes, because it's a new experience

sí

sí, no massa

si, m'ha agradat fer una activitat diferent a la classe d'anglès

si, he apres coses noves i m'ha agradat molt

si perquè he pogut parlar la meva llengua a classe i m'he sentit molt bé

una mica

ha estat bé això del teatre en angles

m'ha agradat totes les activitats

a vegades no m'ha agradat però al final sí

tot ha estat bé i ens ho hem passat bé

sí bastant

Estava bé fer teatre i perdre la vergonya

hem fet angles de manera diferent i ha sigut guai

bastant

the activities were pretty good and we had fun

Si, m'ha agradat

I liked it

It was a good Project

**In general, did you like the experience? (*En general, t'ha agradat l'experiència?*)**

yes

Si, ancara que no es veu molt a la meva cara, ha sigut una experiència bona.

yes i love

si

Si.

no

Si

Yes

yes

Sí, a mi m'ha encantat aquesta experiència.

mes o menys

yes i did

no

yeah i did like the experience on english

Yes, i loved it

si ma agradat molt

yes

Yes

Yes , I liked it

SI

yes

yes in general i liked it.

yes

I don't like it, but is a fun experience for other people and me

Yes

si

si

no

M'ha agradat molt i he superat una mica la vergonya

Yes

Yes.

si, les dos primeres sessions

yes

yes

Si

mes ho menys

sí, m'ha agradat molt

Sí.

Sí

No

Si

Yes! I liked it very very much

sí, molt

bueno, si

depen de l'activitat si

si

si

si bastant

si

si

Si

si

si

SI

si

Sí

si

yes

yes

yes

**How did you feel performing in English? (*Com t'has sentit fent teatre en anglès?*)**

molt be

Una mica extranya, mai m'ne imaginat parlant en angles.

very good

amb bergoña

M'he sentit bé.

no lo hice

un poco rara por que casi que nunca hablo ingles

very good

Good because I've already done it

Me sentit molt bé.

bé

fine

good

not that good

I felt good and normal

nervios

good

I didn't liked it that much beaecause i was shy.

I felt good

UNA MECA BÉ

bé

I've feel good.

good

M'he sentit una mica abrumada ja que no em sabia molt bé els meus diàlegs, però en general

m'he sentit bastant bé

I loved it

be

me sentit una mica mal per no saber pronuncia algunas paraules

bé

M'he sentit molt bé, però em vaig estudiar molt el teatre però amb els nervis se'm va descuidar

una mica la meva part

Good

I felt good and confident.

bè, això crec

Good

i felt happy and calm

Bé

amb vergonya que hem sortir malament

M'he sentit comoda

M'he sentit una mica estranya, però bé.

Bé

I felt good.

Be

I felt normal because i normally speak english

molt bé

una mica vergonyosa

m'he sentit bastant be pero a vegades tenia vergonya

estava be

m'he sentit comode

he estat be

m'he sentit molt be perquè també he pogut ensenyar la meva llengua als altres

m'ha agradat i he estat bé

al principi no sabia si m'agradaria perquè eren molts textos pero he estat bé

molt bé

he estat bé

m'he sentit be

m'ha agradat

he estat bé perquè ha sigut divertit

It was a good experience because we spoke in English a lot

bé m'ha agradat

I loved it

I speak English well so it's easy

**Do you think theatre has helped you to improve your speaking in English? (*Creus que el teatre t'ha ajudat a millorar la teva expressió oral en anglès?*)**

yes

Si, molt, ha sigut bo fer-ho. No m'ha disgustat fer-ho, ha sigut bastant emocionant.

I think so

no

Si.

si me parece be

Si

yes

yes I think

Sí

no molt

yes of course!

no

yeah a little bit

In my own opinion i think it didn't help me that much but it was fun.

una mica

no

yes, a little bit.

Yes

NO SE

una mica si

i think so.

maybe

Yes, I think it

I don't think so but i did learn some new expressions in english!

una mica

crec que una mica

no

Si, m'ha ajudat bastant i m'ha agradat molt

I think so

Not really. I personally think i'm already great at speaking English.

una mica

i d'ont know

i dont know

Si

si

Una mica si perque e pronunciat noves paraules

Sí.

Sí

No

Si

Yes! Beacouse it helped me to have more confidence while speaking in front of other peapole

sí

crec que si una mica

si perque no he tingut tanta vergonya al final

si i a més m'ha agradat

Sí, m'ha ajudat molt

m'ha agradat i m'ha ajudat a parlar en public

he pogut millorar a l'hora de parlar de cara als companys i m'he sentit més bé actuant

sí

sí m'ha ajudat

ara no em fa tanta vergonya parlar en anglès

sí

SI

sí

m'ha ajudat perquè he estat mes segura

sí

cre que sí

Yes, for sure

I was more secure at the end of the activities

**How do you feel after being able to use your mother tongue in the classroom? (*Com et sents després d'haver pogut utilitzar la teva llengua materna a la classe?*)**

ma agradat molt

come out and speak up and do different things and take on new things.

magradaria fero més

very good because it's a new thing

very good

good

Molt bé.

i was very happy!

mesomenys

a little good of that

I felt good

me sento be

good as always

I feel good.

I feel really happy

BÉ

I've feel great becuse the people was happy listening to me.

good

SI sóc sincera, crec que gairabé ningú s'ha adonat, però m'he he sentit còmode

Good

bé

bé

Al principi era raro perquè no utilitzava la meva llengua materna davant de gent

Great

I can't. My parent's speak Edo but I only speak English.

good

Em sento normal

Bé

Bé, una mica raro.

Be

It fealt a litle bit wierd beacouse i don't normaly spak twi with peapole that don't speak the same language but i liked it

**How did you feel about being able to know the mother tongue of your classmates?**

*(Què t'ha semblat poder conèixer les llengües maternes dels companys/es de classe?)*

molt curios

es bonic que puguin parlar la seva llengua

I already know them but I like to listen to them.

bastant be

m'ha agradat molt perquè he pogut coneixer noves llengües

bé

bien, esta bien conocer la cultura de los demas

bé

very good

M'ha semblat molt bé.

interesant

its very different to english

good

good,i felt good

I felt good and suprised

ma semblat be

good

I liked to listen to others mother tongue.

I feel good but a little confiused

MOLT DIVERTIT

m'ha semblat molt divertit

It was good listen new languages.

gracios

M'ha semblat una dinamica diferent i que esta bé escoltar altres llengues arreu del món

Good

be

molt divertit

bé

M'ha semblat molt interessant escoltar per primera vegada les llengues dels meus companys/es GRÀCIES MARINA!

Good

It was nice discovering other languages and getting to listen.

molt interesant i divertit

Fine

excited

Bé ha estat divertit que companys ho diguin amb diferents llengues.

bé

M'ha semblat molt divertit!

Molt bé

Bé

It seemed good to me.

Be

i really liked it

good