

# Dramatic Expression: A Strategy for the English Oral Production through the CLIL Approach

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*Abstract:* - This paper reports an action research project which analyzed the influence of the dramatic expression strategy in the English oral production through CLIL approach at a school in a monolingual context in Colombia with students of seventh grade (12-14 year-old-students). Initially, the oral production level was identified through an oral production test. Later, the implementation was carried out during twenty sessions of two hours each one, where the dramatic expression was used through the CLIL approach; where the students had to keep the permanent interaction in the target language to achieve the objectives of each class. Moreover, the Low and High Order Thinking Skills were considered to establish the microcurriculum, according to the theoretical framework of CLIL. Finally, the influence of the dramatic expression strategy through the CLIL approach in the oral production of English was evaluated by means of the final test for this ability. In this process was evidenced that more of the half of the students were located in the initial level of the test and just one in the advanced level; meanwhile, in the final test, more of the half of the students were located in the medium level and three in the advanced level. These results generated changes in the school, due to the fact that new subjects were implemented in all grades such as history of art, oral skills and theater as an extracurricular activity; in addition, they began to teach social sciences in English in high school and they are leading a project to carry out all the planning taking into account the CLIL criteria.

*Key-words:-* CLIL Approach, Dramatic Expression Strategy, Oral Production, Target Language.

## 1. INTRODUCTION

According to an analysis done by Cárdenas [1], Mejía [2] and Jabba [3], the current bilingualism situation in Colombia has forced the design and the implementation of new methodologies in order to get better as English foreign language communicative competence levels. Moreover, a general research was done in the three levels of the Colombian educational system, which shows the school and university students and English teacher's low level in this foreign language. Also, the overpopulation in the classrooms, the poor time dedicated to English classes in the schools and the emphasis done in the structural part of the language and not its use in a context are aspects related to this regrettable situation.

On the one hand, according to the Education National Ministry [4], this deplorable situation is evident in the *Saber 11* test made to 554.454 students of the country, where the 72.55% were in the beginner level (A- and A1), the 17.18% were in elementary level (A2), the 8.53% were in intermediate (B1) and just the 1.74% were in the

upper-intermediate level or B+. On the other hand, the English teachers' situation was not too far; due to, according to Mineducación [4] and the diagnosis test done to the English teachers of the country in 2010, the 29% were in B2, facing a 43% in 2013. Also, the English test done to the students of the bachelor's degree in foreign languages show that a 45% were in B2 in 2010, facing the 50% in 2013; when, according to the Education National Ministry, the old English teachers must be in the B2 level and the new teachers must achieve the C1 (pre-advanced level).

Furthermore, when the kind of institutions situation is compared, the 59% of the public schools students show as if they had not had any contact with the language (A- level), as well as 40% of private schools students and a 7% of bilingual private schools students. In the level A1, the public schools learners got a 34 %, 30% from the private schools and the 7% of bilingual private schools. In the level A2, just the 5% of the public school students were in this level, facing a 13% of private schools

students and a 6% of the bilingual private schools students. In the level B1, the 2% were in this level, meanwhile, the 12% of private schools students achieved it and the 28% of the bilingual private schools students. Finally, in the level B2, the 0% of public schools learners achieved this level, facing a 5% of private schools ones and a 52% of the bilingual private schools.

In summary, most of the students in the country are not achieving the level required by the National Education Ministry for the eleventh-grade (B1).

In this vein, when the results of the municipality of Tuluá were revised, it was evidenced that the public schools of the city got an average of 40.55 points out of 100 for the year 2012 in the *Saber 11's* (National standard test) English component and 41.33 points in 2013. Considering the laid out by the *MinEducación*, this would be a level A2, being the B1 the level required for the eleventh grade students.

Also, when the situation of the *Guillermo Ponce de León* school was analyzed, through three processes: the revision of the internal tests, a dialogue with the English teacher and the bilingual coordinator of the institution and an observation process made by the researchers. It could be found that the seventh grade students have troubles in their English level; due to they make many grammar mistakes when they talk and write. For instance, the mixture of tenses and the inadequate placement of the adjectives in a sentence, uncorrected translation process was made by the students from their mother tongue to the target language, affected accuracy and coherence in their sentences and their expression during the communication process.

Even when the students have not been subjected to standardized test for the English oral production, the additional language teachers presented their concerns about it, due to the school is in a bilingualism policy process as a goal to 2021; where the students must achieve the B2 level in their eleventh grade. Likewise, the institution has as a goal for the current year that seventh graders achieve the B1 level; nevertheless, according to the reading and writing proficiency test, the 23%, it means five students, were in the A1 level; thirteen students, it is the 59% of the population, were in A2; and lastly, just four students were in the level wanted by the institution in those skills.

This information shows an important chance of improvement in the English as an additional language process in Colombian schools, in which

there is a need for implementing approaches that allow students develop language competences at the same time they work on content and cognitive processes. According to European Comission [5] and Romero [6], one of these approaches that have shown successful results in monolingual contexts is CLIL, which stands for Content and Language Integrated Learning and is a spin-off of the Communicative Language Teaching, also known as CBI (Content Based Instruction). For those reasons, the researchers set out the aim of analyzing the incidence of the dramatic expression strategy through the CLIL approach in the seventh-grade students of the *Guillermo Ponce de León* School.

In order to achieve the objective was necessary to identify the oral production level of the participant population, to implement the dramatic expression strategy through the CLIL approach in the English oral production in the participant population and, finally to evaluate the incidence of the dramatic expression strategy through the CLIL approach in the English oral production of the participant population.

Therefore, the institution was benefited by the research, due to its relevant information for establishing a bilingualism process. Also, taking into account that seventh grade will be the first group to be graduated as bilingual, it is necessary to intervene this population.

In the light of these ideas, it was necessary to search different alternatives to the English language teaching, where the great benefits that present the dramatic expression strategy through the CLIL approach were found, due to their special connection and their advantages in the oral production.

## 2.THEORETICAL FRAMEWORK

### 2.1. State of art

In the previous investigations, which were analyzed that support this research, show how the English language teaching has changed in many ways in the last years; due to the searching of the learning process enhancing. This transformation was possible due to researches as the current one, what tries to solve situations found in the classrooms. Different projects that have an important influence in this research are the following:

- *La Expresión Dramática como Estrategia para el Desarrollo de la Competencia Comunicativa en inglés* done by Delgado García & Márquez Andrade

[7] in a group of students of the first cycle of the *Marco Tulio Fernández School* in Bogotá, Colombia. This research is based on the dramatic expression theory of Pauline Furness, Heladio Moreno and José Cañas; the last one was who created the concept, which was a significant help to the current project. Also, this research helps this research, since it provided a detailed description about the differences of each sub-strategy and laid out a set of workshops to do in the classes, which were based on the National Education Ministry's guidelines for the foreign languages teaching; also, this project provided the author of the concept, who strengthen the theoretical framework of the research, due to he explains important aspects of the strategy and the steps that must be done in its implementation.

- *De la Expresión Dramática a la Producción Oral* done by Prieto Grande [8], which supports that for the development of the oral production in a language it is more important that the communication be effective than grammatically correct, what is related with the theory of the CLIL (*Content and Language Integrated Learning*) approach. Furthermore, the author stands out that the dramatic expression strategy has many benefits, as: the creation of a variety of context where the students can interact and acquired multiple vocabulary, fluency and the understanding of the reality. Likewise, this project contributed to the current investigation in the strengthening of the theoretical framework in the dramatic expression strategy concept, the oral production concept and giving several authors.

- *El Teatro como Recurso Didáctico en la Metodología CLIL: Un Enfoque Competencial*, done by Nicolás Román [9] where, despite the conceptual differences between the theater and the dramatic expression, they had similarities, due they are activities based on dramatic elements, which contribute many benefits when are implemented in a foreign language classroom. In addition, this project allows to know how a dramatic activity could function in a CLIL context for the English oral production.

- *Efectos del Uso del CLIL Aplicado a Ciencias Naturales en el Desempeño en Inglés de los Estudiantes de Segundo Grado* done by García Castro & Gómez Giraldo [10] is related because both projects use the CLIL approach, where are taught contents through the foreign language; moreover, this research set out characteristic examples and models of teaching plans and

provides many possible strategies to use in a CLIL classroom to enhance the students' input process.

## 2.2. Oral Production

The oral production is one of the four communicative competence skills, which are: speaking and writing, being these the output skills; reading and listening, being these the input skills. In addition, the oral production is defined according to Brown and Yules quoted by Bañuelos García [11] as:

...an interactive process where it is built a meaning; what includes producing and receiving, as well as process the information. The form and the meaning depend on the context where is happening the interaction, including the participants, their experiences, the environment and the communication propose that is frequently spontaneous.

On the one hand, the oral production comprises several micro-skills as the fluency, the coherence, the cohesion, the lexical resources, the expression, the grammar, the accuracy, the adaptation and the pronunciation. On the other hand, according to Arnaiz Castro & Peñate Cabrera [12] it is necessary to stand out the Swain idea about the oral production , in which he expresses that the oral production promotes the foreign language learning, due to the four functions of this skill: the fluency, since it is necessary the domain of the language syntactic and semantic resources in order to develop this function; also, the accuracy, yet it develops the speaker consciousness, which makes the identification of the linguistic lacks that a person has when he or she tries to communicate an idea that also allows to activate cognitive processes that generate new language knowledge and consolidate the preexisting one; as well, the hypotheses verification, where a message is emitted, the speaker must check that it was comprehensible and if it is not, the spokesperson will receive a feedback which will help to correct and to learn a unknown structure or vocabulary until the moment of speaking; and finally, the conscious reflection, which allows to the student to analyze the use that he or she does of the language.

## 2.3. Content and Language Integrated Learning (CLIL)

CLIL is an approach which integrate the content learning and the language utilization for this content learning process; in fact, in this approach both aspects are equally relevant, but for the CLIL

approach the functional use of the language is more important than the formal aspect.

Likewise, this approach favors the students' autonomy, due to the teacher is just a facilitator of the process, who must use a diversity of methodologies. According to Marsh [12], this is allowed in CLIL, since it is taken as an "umbrella" of teaching methodologies. In this way, to develop this approach it is necessary the cooperative working of monolingual and bilingual teachers of an institution, with the objective of agreeing in the content, concepts and key words that they will work. As well as, to understand its methodology:

On the one hand, the curriculum presents a particular division in four components called *The Four Cs'*, which are:

-*Content*: it refers to a specific topic selection and its development in class, where the development of aptitudes and abilities is evidenced, as well as, advances in the knowledge and comprehension of the subject by the students.

-*Cognition*: it refers to the thinking processes developed by the students, which could be in a high or low order, according to Blooms' Taxonomy in Anderson and Krathwohl [13]; where in the low order thinking skills could be found: to remember, to understand and to apply; meanwhile, the high order thinking skills are: to analyze, to evaluate and to create. Also, this aspect is based on the Frigols' theory about content, language and learning skills. Therefore, the students' goal is the creation of new knowledges through their own analysis.

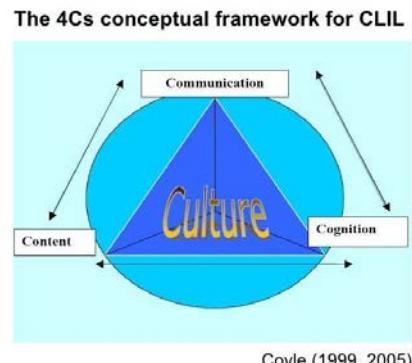
-*Communication*: This component is developed through the interaction process between the students or the students and the teacher in the foreign language used for the content learning, which make possible the learning of itself. Furthermore, this component is divided into three sub-components: *language of learning*, which refers to the vocabulary acquired by the student to the content comprehension; the *language for learning*, which is the language needed by the students to get them on effectively in the classroom; and, ultimately, the *language through learning*, which is the knowledge produced during the students' interaction, which is not planned previously.

-*Culture*: According to Coyle, Hood, & Marsh [14] and Porras Loyola [15], this component is

developed through the connection between the content and the cultural aspects of them, which allows a reflection about their own culture, about themselves, the others and the identity.

Moreover, the implementation of this approach provides different advantages; for example, it offers both of them, teacher and students, the opportunities to diversify the content, since it allows to study them in different perspectives, which facilitates the development of oral and intercultural skills and, also, the development of the low and high order thinking skills. Likewise, this approach provides autonomy tools to the students, due to the teachers' role as a facilitator of resources in the classroom, which reduces his/ her interventions in class, allowing to the student being the center of the teaching-learning process.

In addition, the implementation of the CLIL approach stimulates the students' confidence in the use of the language and prepare them to their professional life, since it provides most opportunities to the use of the language in a real environment.



Coyle (1999, 2005)

Figure 1

On the other hand, the evaluation in this approach is formative; therefore, all the activities should be ludic and provides motivation and dynamic to the classes; for example: games, songs, drawing activities, conversation clubs, task based learning and different activities where the information and communication technology are involved. Furthermore, according to Attard M., Walter, Theodorou, & Chrysanthou [16] for this process, it is used the rubrics, which could be a general one, where all the aspects of a unit or a specific rubric about a topic or the use of the language were taken into account

For those reasons, the dramatic expression strategy could be used through the CLIL approach, because

of both of them promote the functional use of the language, the creation of situations where the content and the language in a real context, the knowledge about the culture, they indorse the creativity, the imagination, the reality analysis, the communicative skills, the expressivity, the confidence, the motivation and the cooperative working could be evidenced.

#### **2.4. Dramatic Expression Strategy**

The dramatic expression strategy appears as an opposition of the traditional school, where the teacher is the center of the teaching-learning process. For that reason, it is developed in the game dynamic, promoting a diversity of aspects in the students, as well as: the mobility, the creativity, the socialization ability, the communication of feelings and points of view about the reality, the spontaneity, the development of interpersonal relationships, the critical analysis of the reality, the proposal skill, the artistic and imaginative sensibility.

Moreover, the implementation of this strategy facilitates the foreign language learning process, due to it allows the creation of a real situation for the use of the language, where the student can express himself without fears of committing a mistake in the foreign language, which avoids the frustration and develops the confidence in the use of the language.

In this vein, the teacher has a role of coach in the classroom and his function is to accompany the students in the process, providing them a continuous feedback about the topics. Also, the teacher must propose the activities to be done, he/she must take into account the possible problems that could occur in the classroom and he or she must be in charge of dosage of the activities to avoid that they become tedious.

According to Cañas [17], something to take into account are the different concepts covered by the dramatic expression strategy, which are:

- *The Corporal Expression:* this strategy is characterized by the use of the non-verbal elements, where the body is what communicates the message that could be an emotion, a feeling, a thought or a point of view about the reality. In addition, it has some steps, as: the waking-up, where the student explores his/her body; the communication, where the student chooses a couple to interact with the other; the imagination, where the student must imagine something with the

body and represent it; and finally, the expression, where the student represents what he/ she has already imagined.

- *The Puppets:* It is a tool for the feeling expression, which is used in a foreign language classroom to make possible the content teaching in ludic way, to generate interest in the students, to promote the listening activity and the concentration of the students; likewise, it allows the teacher to do brief questions in the foreign language, the learning of new vocabulary, the improvement of the pronunciation and it strengthen the confidence in the use of the foreign language. It is carried out in the classroom in four steps: the creation of the puppet, the personal explanation of it, the relation between the puppets, where the students choose a group where he or she wants to work with; a time of improvisation in the groups, a knowing time of the puppets, the outline preparation and the final presentation.

- *The Role Play:* It consists on an improvised dialogue or with little time of preparation done by some students. To carry it out in the classroom, several steps must be taken into account: the motivation time, where the teacher creates a confidence environment; the preparation of the role play, where the students write or talk about the outline; the performance and, finally, a debate time, where the students talk about the different topics represented in the scene.

- *The Dramatization:* This strategy used dramatic elements to give a different dynamic to the classes. This is characterized by a learning and creation process, where many characters are represented. It is carried out in four steps: Selection, where the students must find a story, news, fact, character or object to represent; preparation, where the students prepared the outline, the character costume and the objects that are going to be used in the presentation; the representation time and, finally, the evaluation time, where the teacher makes the feedback to each student about their performance in the corporal expression and in the language.

- *The symbolic game:* It refers to the representation of quotidian situation activities or characters, where the students do not have to learn an outline. This strategy has just three steps to be carried out: the classroom distribution in creative corners which must have the elements necessaries to represent the situation; then, the organization of the groups, and finally, the performance time, where the students carry out the scene in the dynamic of a game.

Finally, the use of the dramatic expression strategy in a CLIL classroom strengthen the profits that both concepts offer to the language acquisition and the learning of languages, giving as a result the development of the communicative competence, due to both propose real situations to the use of the language. However, it is necessary to stand out that the profits are more evident in the oral production, because of they provide opportunities to the students of interacting in the foreign language, which develop its micro-skills.

### 3. MATERIALS AND METHOD

This project is an action research, according to the Kemmis & McTaggart model, due it has four steps: the planning of the process, the acting part, the observation process and the reflection of the results. In this vein, the planning started when the problem was recognized, a support and a possible solution was searched to solve it. Then, in the action step, the dramatic expression strategy through CLIL was implemented, where the researchers took the evidences enough to evidence the changes in the oral production population. At the same time, the observation time took place, due to the analysis that allows those improvements and which gave the elements to do the reflection.

#### 3.1. Implementation Process

Four CLIL units were designed taking into account the theoretical framework of this approach, the school curriculum content of Social Sciences for the third term. All the implementation lasted twelve weeks; each week had two sessions of two hours:

*First and second week* (three sessions): in the first and second session, it was done the oral production diagnostic test in the students. In the third session, the researchers did a lip sync of the song *Just Give Me a Reason* by Pink and the dramatization *Jamaica Inn: Part 2 “Cold and Lonely”* as a way of introduction of the strategy which were going to be implemented.

*From third to tenth week* (eighteen sessions): the four CLIL's unit were implemented about the European expansion and the American discovery process. Those units had two different moments: the input and the output one. On the one hand, the input activities were: the explanation of the teachers, videos, mid maps, draws, slides, readings, which were adapted to the students' level and some dramatic expression strategies: the dramatization, the puppets and the cultural expression. On the other hand, the output activities were: the brain

storming, round tables, debates and the dramatic expression strategy.

*In the eleventh week* the students presented a video for their partners of fifth and sixth grade, the bilingual coordinator and the principal of the school about their experience in with the dramatic expression strategy through the CLIL approach. Also, they did the final dramatization, where they showed the knowledge learnt in the process.

*In the twelfth week* (session 23 and 24) the final oral production test was done.

#### 3.2. Instruments

Three instruments for collecting data were used:

- *The Eusko Jaurlaritza’s Oral Production Test* [18] was used at the beginning and the end of the implementation process. This test has five criteria (Adaptation, Cohesion and Coherence, Correction, Intonation, Fluency and Expressivity and Interaction) and an evaluation rubric. This instrument also has three different moments: in the first part, the interviewer and the interviewed talk about their personal information (a minute); in the second moment, they talk about a specific topic that could be: family, pets, meals, hobbies, etc. (four or five minutes) and, finally, the interviewed must do a monologue about a topic that could be: the house, a birthday, animals, sports, etc.

DATA/ FECHA: Ikastetxe/ Alumno/a: _____		NOTAS: _____		
DESKRIPTOREAK/ DESCRIPTORES	HASIERAKOA INICIAL	ERDI-MAILA NIVEL MEDIO	AURERATUA AVANZADO	
<b>1. EGOKITASUNA/ADECUACIÓN</b>				
<ul style="list-style-type: none"> <li>- Utermena</li> <li>- Heberria</li> <li>- Gaietatea/ amargorria</li> <li>- Kortesiazko formulak</li> </ul>	<ul style="list-style-type: none"> <li>- Comprendimiento</li> <li>- Fisiología</li> <li>- Desarrollo del tema</li> <li>- Uso de las fórmulas de cortesía</li> </ul>			
<b>2. KOHERENTZIA ETA KOHESIOA/COHESIÓN Y COHERENCIA</b>				
<ul style="list-style-type: none"> <li>- Texturas egitura</li> <li>- Informazioraren koherentzia</li> <li>- Kohesioa</li> </ul>	<ul style="list-style-type: none"> <li>- Estructura textual</li> <li>- Organización de la información</li> <li>- Cohesión</li> </ul>			
<b>3. ZUENTZASUNA/CORRECCIÓN</b>				
<ul style="list-style-type: none"> <li>- Leturra</li> <li>- Morfosintaxis</li> <li>- Añistura</li> </ul>	<ul style="list-style-type: none"> <li>- Léxico</li> <li>- Morfosintaxis</li> <li>- Pronunciación</li> </ul>			
<b>4. INTONAZIOA, JARIOTASUNA ETA ADIERAZKORTASUNA/ ENTONACION, FLUIDEZ Y EXPRESIVIDAD</b>				
<ul style="list-style-type: none"> <li>- Estonazioa</li> <li>- Erantzuteko prot. eta jarrion</li> <li>- Adierazmena</li> </ul>	<ul style="list-style-type: none"> <li>- Entonación</li> <li>- Proceso de resp y fluidez</li> <li>- Expresividad</li> </ul>			
<b>5. INTERAKZIOA (ebalutzalearekin)/INTERACCIÓN (con el examinador)</b>				
Diskutsoaren kudeaketa	Gestión del discurso			

Figure 2

- *A Journal with Observation Categories* was used in the action and observation time to evaluate the implementation. It has seven observation categories: The foreign language used during the development of the activities, the analysis of situations, characters and conflicts of the reading; creation of a real communicative situation; the management of non-verbal expression as gestures, body movements, intonation and tone; appropriation of cultural characteristics, team work and evidence of confidence about the use of the

foreign language and the specific vocabulary. Also, it has a part of contextualization with the items: school, grade, date, hour, subject (it was always social sciences), topic, the strategy used and unit.

- *The Rubric of the Dramatic Expression Strategy through CLIL.* It was applied in groups of five and six students with the same categories of the journal. Nevertheless, the researchers let a part to write specific situations in each group with the objective to avoid wrong generalizations.

## 4. FINDINGS

With the aim to achieve the general objective, it was necessary to carry out the analysis of the diagnostic and final test for the oral production of English; as well as to analyze the implementation process. The total population was 23 students; however, the test was performed on 21 students, since two of them were absent at the moment of the test. Therefore, a diagram was designed to describe each micro-ability in the following order: adequacy, coherence and cohesion, correction, intonation, fluency and expressiveness, and interaction. The following are some findings:

### 4.1. Adequacy

Fourteen students were found at an initial level in the diagnostic test, that is 67%, because students did not understand the examiner and required help by changing the question or using gestures; in addition, much hesitation was evidenced, even to the simple questions. On the other hand, 6 students were located at a medium level, which is equivalent to 28%; these students needed some reformulation, but in general, they understood the examiner in accordance with the proposed task and they answered the different questions although they needed time. Finally, only one student was found at the advanced level, for a 5%; the student understood the examiner, answered politely and immediately to the questions.

Thus, in the final test, 6 students were found at an initial level, i.e. 28%; 10 students were at a medium level, which is equivalent to 48%; and 5 students, that is to say 24%, were at an advanced level.

Comparing both results it was found that six students of the fourteen who were in the initial level, remained in this one; while, eight students advanced to the medium level; in addition, two of the six students who were in the medium level remained and the other four passed to the advanced level for a

total of five students in the final test with respect to one student in the diagnostic test.

Given the results, it is concluded that thanks to the large amount of exposure to the target language (English) in which the students were involved with all the input activities carried out, as the readings proposed, the explanations given by the teachers through the specific strategies of CLIL, such as: mind maps, drawings, brainstorms and the same interaction between the students allowed to them the development of abilities of this criterion, such as the ability to adapt to different tasks, the propriety of the topic, the ability to understand each other's discourse and the use of some courtesy rules at the moments of interaction, taking into account the different contexts proposed to the students.

### 4.2. Coherence and Cohesion

In the diagnostic test, it was evidenced that 71%, equivalent to 15 students produced isolated words that made communication difficult; therefore, their answers were incoherent. 24% of the population was located at the medium level, that is to say 5 students; who coherently answered most of the questions, used simple linking words and sentences, although they occasionally made them incompletely. Finally, at the advanced level 5%, namely, one student which communicated with simple sentences, linking them with connectors, generating a coherent discourse structure.

In the final test, it was obtained that 19%, equivalent to 4 students, were in the initial level. In the medium level, 57% of the participating population was located; that is, 12 students. Finally, 24%, equivalent to 5 students, were at the advanced level.

When this criterion is compared in the diagnostic and final test, it is possible to affirm that eleven of the fifteen students who were in initial level, passed to the medium level; while, four students remained at this level; likewise, four students from the five who were in the medium level in the diagnostic test, advanced to the advanced level for the final test and only one student remained in the medium level giving as a result five students at the advanced level for the final test compared to the diagnostic that only one student was placed.

This is one of the criteria in which there was a greater progression in the students, due to the different strategies of output of which they were part; for example, those belonging to the strategy of

dramatic expression, such as puppets, role play, dramatization and symbolic play; as well as the activities of CLIL, such as: debates, round tables, exhibitions, etc., which allowed students to organize information in order to give coherence to their discourse in each of their participations or interventions, in which used cohesion mechanisms to make their contributions have a meaning and not only produce isolated words, as was initially the case.

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### **4.3. Correction**

In the diagnostic test, it was observed that 17 students, corresponding to 81% of the population were at the initial level because their lacking of vocabulary; likewise, mistakes in grammatical structure and inadequate pronunciation were evidenced. On the other hand, three students, being this a 14%, were placed in the medium level, since they used enough vocabulary, in general, with adequate morphosyntax; although they made some inaccuracies in the pronunciation, the message was understandable. To finish, one student, i.e., the remaining 5% used varied vocabulary for the topic and educational level, pronounced in an intelligible and correct way; although sometimes, made some mistake in the construction of the sentences.

In the final test, 9 students, corresponding to 43%, was found at the initial level; 9 students, being this 43%, were placed in the medium level and 3 students, namely, the remaining 14% were located in the advanced level.

From the above information, it was concluded that nine of the seventeen students who were at the initial level remained in this one, while eight students progressed to the medium level; likewise, one of the three students in the medium level remained while two students could reach the

advanced level, for a total of three students at this level in the correction criterion.

It can be deduced that the improvements are due to the students' exposure to the specific content, in this case, of the social sciences, in which the students had the opportunity to know a broad and specific vocabulary in accordance with their educational level, which increased their lexical; in the same way, in the creation of the scripts of the dramatic expression strategy and in the respective presentations, the students could improve morphosyntax and pronunciation aspects, which also was strengthened by the feedback made by teachers and, in some cases, by the same peers. Gently, students demonstrated more language awareness, using self-correcting mechanisms.

### **4.4. Intonation, fluency and expressiveness**

In the diagnostic test, 76% of the population was at the initial level, that is, 16 students demonstrated an absence of speech in the foreign language, therefore, they sometimes used the mother tongue needing help to continue; in the same way, their attitude was expressionless. On the other hand, 19%, that is 4 students, were at the medium level because, in general, their gestures were adequate to support what they said; in addition, they made enough pauses and hesitations and their intonation became monotonous throughout the speech and with interruptions. In conclusion, one student was found at the advanced level because she had an adequate attitude since her gestures supported what she said and she produced statements with some hesitation but her intonation was natural.

In the final test, 24% of the participating population was at the initial level, i.e. 5 students, 52%, equivalent to 11 students were in the medium level and 24%, corresponding to 5 students were at an advanced level.

With respect to the information presented, it can be inferred that only five of the sixteen students who were at the initial level continued at that level, while eleven students advanced to the medium level; similarly, all the students who were in the medium level in the diagnostic test passed to advanced level in the final test, resulting in five students at that level.

The information presented above allows to infer that due to the use of the dramatic expression strategy, students improved their expressiveness, spontaneity and naturalness at the moments of interaction, which positively influenced the process of fluency and

intonation, since students gradually began to develop nonverbal communication skills that supported their discourse.

#### **4.5. Interaction**

In the diagnostic test, 16 students, equivalent to 76% of the population, were at the initial level because their silences were prolonged and they resorted to the mother tongue; also, there was not interaction since they did not try to maintain communication, either verbal or non-verbal. On the other hand, 4 students, which is equal to 19%, were at the medium level as they used some strategy to keep communication and interacted with the examiner. Finally, 5%, being one student was found at the advanced level because she managed the speech, that is, she always interacted with the examiner using different strategies.

In the final test, 5 students which corresponds to 24% of the population, were located at the initial level, 8 students, which is equivalent to 38% were found at the medium level and 8 students, this being 38% were at the advanced level.

Considering the given information, only five of the sixteen students remained at the initial level; which indicates that eleven students could reach the following levels; of these eleven students, eight passed at the medium level and three at the advanced level, besides, all the students of the medium level in the diagnostic test were added at the advanced level in the final test for a total of eight students at this last level, since one student was already there from the diagnostic test.

### **5. DISCUSSION**

When the results of the current research are compared with the background, it can be deduced they are similar, since in Delgado García & Márquez Andrade [7] research, an increase in the development of the communicative ability was found due to the dramatic expression strategy favored relationships among students, confidence, vocabulary, non-verbal expression and the use of expressions in specific contexts which corroborates Cañas T. [17] and Prieto Grande [8] theories. They state the dramatic expression strategy is flexible and multifaceted, which in turn develops such aspects as: the ability to socialize, motor skills, communication, interpersonal relationships, teamwork, autonomy in learning processes, the ability to propose, critical analysis of reality, appropriation of specific topics, self-confidence and the variety of activities within the classroom.

At the same time, these results are based on the CLIL theory which, according to Marsh, Do Coyle, & Hood [19], states it is a dual approach that integrates content learning and the foreign language use, emphasizing the functional aspects of the language and giving an interactive learning through different methodologies which favor student autonomy. Similarly, when the four Cs' in CLIL are analyzed, it was found advances in students regarding content that is the knowledge and understanding of the subject, as well as the acquisition of new specific vocabulary; also, the students were able to transcend into high order thinking skills (HOTS); creating new knowledge through their own analysis; namely, cognition; besides, there was a continuous interaction and a total immersion in the target language, giving fulfillment to the communication aspects as they are: language of learning, language for learning and language through the learning. Finally, as well as the theory of dramatic expression and CLIL proposes, the students connected the topics seen with the cultural aspects of the time, making a reflection on other cultures and their own, reinforcing the identity.

Another element that supports what was found in the present paper is the Román [9] research, in which she point to theater and / or drama as one of the best techniques to develop within CLIL, being this innovative and effective for a foreign language learning and it aims at specific objectives to be achieved, which are: the vocabulary acquisition and contextualized linguistic structures, improvement of communicative and pronunciation skills, personal relationships, improvisation and memorization. The research indicates that "although improvisation provokes a greater number of mistakes, it fosters the student's creativity and confidence in their potential to express themselves in a foreign language" [9] The latter is corroborated on this research since in the role play and the symbolic game, strategies that use improvisation as a communication tool, students were focused on establishing effective communication in real time, rather than to review formal aspects of the language; in a nutshell, students used these strategies freely and ingeniously, using their prior knowledge; in addition, they allowed them to feel more comfortable, in a disinhibition attitude. While in memorization strategies students were a little more self-conscious in both verbal and non-verbal expression as they tried to follow the script; however, the grammatical aspect was presented with fewer mistakes. Finally, improvisation and

memorization promote different abilities in the students not only linguistic but also non-linguistic aspect.

When the evaluation process and the role of the teacher in CLIL and the dramatic expression strategy were analyzed, it was concluded the teachers were guides in the process, making continuous feedback and follow-ups of the students achievements and possible difficulties in order to avoid what was raised by authors such as Harrop [20] and Bruton [21] who argue that one of the limitations of the approach is the few time dedicated to grammatical aspects, which could cause the fossilization of mistakes in students. Nevertheless, this type of formative evaluation that was made, it allowed the correction of different aspects of the language.

it is concluded the strategy and CLIL facilitate the process of acquisition of the target language through the dynamics of a real communication context that influence oral production in all the criteria it covers and, especially, according to the results, they greatly enhance the criterion of interaction, cohesion and coherence and intonation, fluency and expressiveness, supporting the theory when it state that communication ability, interpersonal relationships and critical analysis of reality are promoted.

## 6. RECOMMENDATIONS

The material and criteria to develop CLIL approach must be carefully reviewed beforehand in order to choose the correct one in terms of the information it has and the educational level; since the material available on the web is authentic and it must be adapted to the participating population level and context.

The bilingual and monolingual teachers should work together to foster the formative assessment to the students can relate their prior knowledge in the mother tongue and the new ones; even more, if it is the first time the population works through CLIL approach.

The bilingual teacher must be trained to teach a subject other than English. This can be done by enquiring the monolingual teacher and learning through books and / or virtual material.

It is advisable to work the dramatic expression strategy and the CLIL approach activities in the classroom in order to supervise teamwork and avoid further complications, even more if you are working

with an underage population that requires permission or the availability of its parents.

One should consider the traceability over time of the high order thinking skills achieved by the students according to Bloom's taxonomy.

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