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THEATRE-SPORT A STAGE FOR CRITICAL LITERACY

BY

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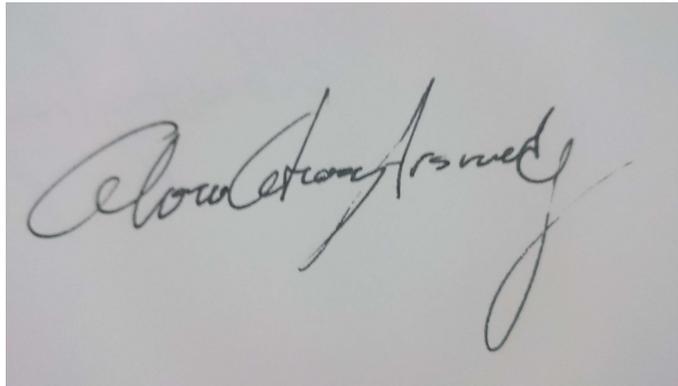
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AFFIDAVIT

I, Gloria Patricia Gutiérrez Arismendy, hereby declare that this master's thesis has not been previously presented as a degree requirement, either in the same style or with variations, in this or any other university (Article 92 Advanced Education Student Code, Universidad Pontificia Bolivariana)

A photograph of a handwritten signature in black ink on a light-colored background. The signature is written in a cursive style and reads "Gloria Patricia Gutiérrez Arismendy".

GLORIA PATRICIA GUTIÉRREZ ARISMENDY

Abstract

Art in itself is always a critical exercise. The objective of this research is to create a path through art to allow a critical reflection in students, under a semiotic and aesthetic view. This view is over the students' creations, creations resulted from TheatreSport implementation. Therefore, TheatreSport underpins a critical exercise when students use the language to re-create their realities. It is important to take into account that when students are going to face a creative process from an artistic perspective, they have to go beyond their immediate context in order to find that bounds which emerge from themselves and connect them to their own reality. Then, I find necessary to reflect about aesthetics and semiotics as the criterion to understand the pedagogical process of teaching language through art, in order to understand students' creations based on their context.

Key words: critical literacy, semiotic, aesthetic, TheatreSport.

Valió la pena comenzar

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To my partner, with whom I share my life, this is our project because this is an important part of our life, reading and writing the world together. To him and to my family because they were there when the storm appeared pulling up an Abril, when it was just an August.

To Dr. Mora, who was always encouraging me to dream, dreaming bigger as he always has dreamt. The best professor I have ever known, he taught me how to transform teaching into an experience full of questions and multiple ways to answer those questions with critical actions.

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Chapter 1

The Relevance of Art as a Stage for Critical Literacies

Art certainly opens a new route to explore critical literacy, however this research is focused on how art can allow the critical reflection, and it is a fact that art is a powerful tool when teaching languages from a critical view. There is a potential practice of critical literacy which rests in art. Then, I consider a next step after this first approximation of art-based teaching languages, to include art in teaching as a critical literacy practice, but it is very important to take care of the implications of art in itself, with its multiple languages. Therefore, the aesthetic and semiotic dimension of the creative process, should be articulated to the pedagogical implications. Pedagogical process in which is very important to take into account the effect in students.

Purpose of the Study and Main Research Question

The purpose of this study is to broaden a social-semiotic and aesthetic reflection about the implications of using art in teaching second languages. Also I will address the importance of potentiating the critical exercise through art based on aesthetics and semiotics. During the process of using TheatreSport as a method to strengthen student's communicative competence to broaden a socio-semiotic reflection, in which aesthetic rests behind the students' creations and re-creations, through the uses of art in which TheatreSport is a stage for critical literacies. To meet this purpose, I proposed the following research question:

How can high school students explore the aesthetic and semiotic dimension from a critical view through TheatreSport within an English class?

Important definitions to take into account.

The definitions below are very important for this study. Those definitions work along this research by means of the compass to guide the process.

Critical Literacy. The critical exercise deals with the power and the empowerment of the word to transform the world. It is also related to the creation and re-creation of identities and realities according to students' needs. (Perry, 2012, p.60.) Literacy deals also with the quest for new and creative forms to support the learning process under a critical view. "Freire (2001) defined literacy as a process of [...] consciousness, which means taking the printed word, connecting it to the world and then using that for purposes of empowerment." (Perry, 2012, p. 60) There, literacy practices are shaped by power as several authors have addressed (Comber, 2014, Mora, 2014; Morrell, 2012; Janks, 2014; Willis, et al, 2008; Luke, 2012).

Therefore, students' capacity to reflect about their world and the multiple ways to transform it are vital when the critical literacy practice will be implemented in teaching languages. According to this, "Intertextuality draws attention to the potentially complex ways in which meaning (such as linguistic meanings) are constituted through relationships to other texts (real or imaginary) text types (discourse or genres) narratives, and others modes of meaning." (New London Group, 1996, p. 30). In this way, Critical literacy opens a new route in my research process, where art is the main topic which support the teaching and learning practices form an aesthetic and semiotic view. Art as a tool to empower students to re-create their realities.

The semiotic view. It is through gestures and images how we potentiate the human strong feature: the language. Any sign has a profound meaning in which rests an aesthetic of literacy, which is based on the principle of reality as a human agreement, this agreement allows communication occur and it differs one culture form another. According to the development of

thinking, each culture develops different forms to communicate and acquire the knowledge; there aesthetics allows to spring and give life to the sing as a human memory totem.

The aesthetic view. That aesthetic construction of literacy is based on “Social-semiotic theory [which] is interested in meaning, in all its forms. Meaning arises in social environments and in social interactions. That makes the social into the source, the origin and the generator of meaning. (...) then, differences between societies and cultures mean differences in representation and meaning.” (Kress, 2010, p. 54). Those differences are result of the thinking development and cultural constructions according to the way in which societies organise their thoughts to create their writing forms on the world.

TheatreSport. This drama-based technique intends not only to enable people to develop impromptu narratives, but also to become more active, spontaneous and flexible. (Johnstone, 1999). TheatreSport includes several improvisation games used for improving fluency and reacting to external inputs through the language, developing students’ creativity. During this research, the semiotic and aesthetic reflection are based on students’ creations as a result of TheatreSport implementation, when students write and transform their experience into a reflexive exercise allowing the critical thinking.

The connection between semiotics, aesthetics, and critical literacy. TheatreSport works as a tool to potentiate the critical exercise under the aesthetic and semiotic reading. The connection between semiotic, aesthetic and critical literacy is made by the students’ creation, when after they have explored the language through TheatreSport, they write and re-create their realities producing strong reflections. The aesthetic is about the way they create the connection with the symbol created, the semiotics appear to give life to the uses of language. The uses of the language allow the critical exercise when they signify their feelings and the perception of reality.

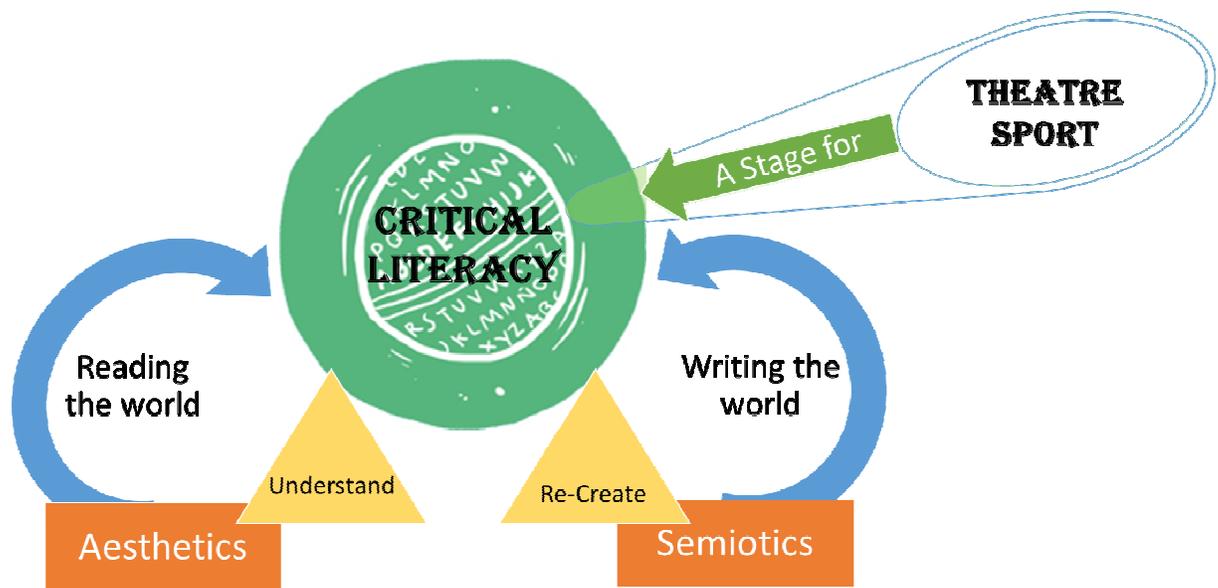


Figure 1. The meaning of critical literacy in teaching languages through art.

Facing an alternative way to learn another language potentiates a critical literacy process, which is related to the power of the word, and how one as a teacher is writing and reading with students' alternative realities (Freire & Macedo, 1987) during the process of teaching languages; therefore, Art will be the tool implemented in this research, from a semiotic and aesthetic view, in order to potentiate the future critical exercise. As an English teacher, I think that the function of critical literacy at school deals when one as teacher attempts to show students the power of the words, teaching them to use that power to question themselves and their context in order to provoke life transformations.

A social-semiotic construction in teaching through art, means to understand how students re-create their context through this language. The signs are created by students as an aesthetic result produced by their need to communicate, by their desire to express and there, the teacher has the power to guide them towards to the critical exercise; therefore, it is important to take into account the meaning of each sign created, and the intention along the creativity process because

behind the result; it means the sign, the cultural knitting is presented with all its implications. (Kress, 2010).

I realized that some interesting artistic outcomes emerged. Those outcomes lead me to recognize the need to reflect about TheatreSport to potentiate the critical literacy, from a social-semiotic and aesthetic view. One of the reason of that reflection is that

Critical literacy investigates how forms of knowledge, and the power they bring, are created in language and taken up by those who use such texts. It asks how language might be put to different, more equitable use, and how texts might be re-created in a way that would tell a different story. (Morgan, 1997, Preface)

Therefore, art and in this case theatre, works as a text used in a way which allows to re-create a myriad of stories, using the language as a pretext.

The Criterion Needed to Teach Languages Through Art

Teaching based on a criterion at the moment of implementing art in second language classes, means that each aesthetic dimension in art can provide to the teaching practices with the purpose of the art language in itself, the reason is that each art language has a specific purpose. “The art lies in the work of teachers, who are crafty artisans and also creative performance artists: choreographers, conductors, script writers and actors. In their skill is the practice of Critical Literacy in classroom.” (Morgan, 1997, p. viii) Taking into account that the objective of any art language is to potentiate the human language towards social-semiotic outcomes, art provides interesting stages to learn and teach a second languages, and teachers can learn how to enrich their practices by art.

Theatre offers many tools for teaching second languages. For example there are dramaturgical exercises that if are studied carefully can fit into the grammar practice in a very interesting way. The process of exploring those languages makes the difference, but if “different disciplines of knowledge offer different ways of reading the world.” (Morgan, 1997, p.1) Therefore, theatre highlight the life along its process of reading the world, and I want to explore this with students. I think that art can help to answer questions that are beyond our pedagogical scripts, I consider that students can transform things if we as teachers have a clear route to guide them along this approach.

As critical literacy proposes, in art the literacy exercise comes from a self-reflection about each student place in that micro-world that we name context and which is transformed by each experience. Teachers need to be aware of those transformations, and guide students to find the bound which connect them to this reality, in order to empower them to transform their world. ThetareSport is a tool to guide students to find those bounds, bounds that if we want to read and understand, we need an aesthetic and semiotic loupe to name them.

Semiotic and Expanded Aesthetics to Understand Art as a Stage for Critical Literacies

Learning a language allows people to explore another culture, opening a door to get into another way to name the world, using other sounds and gestures. When young students recognize the power of language, they use it to express themselves and re-create identities anchoring into a small community or group. Once there, the language takes another body, and it takes their bodies in themselves too.

The art function. Art makes it possible to create gestures in all its forms. It is through gestures and images how we potentiate our human strong feature: the language in itself. The minimal sign has a profound meaning in which rests an aesthetic of literacy, which is based on

the principle of reality as a human agreement, this agreement allows communication occur and it differentiate one culture form another. According to the development of thinking, each culture develops different forms to communicate and acquire knowledge; there aesthetic fosters the creations of signs, signs that give life to memory, it means symbols to enrich and construct the reality.

Those signs that young groups of students create are located lengthwise the school, their creation are about their desires and concerns. According to that perspective students connect themselves with reality; as an English teacher I wonder how the aesthetic and semiotic dimension resulted from TheatreSport implementation, potentiates the critical literacy exercise. Therefore, the teaching reflection is not only about how and what I have to teach, but it is also about the uses of the language as a pretext to learn about culture and art.

Introduction to semiotics. Semiotic studies the sign, understood as those groups of things which escape to representation. The sign guides the thinking process, it comes from outside to force human thought. Therefore, the sign implicates, explains, involve and fills of sense the thinking movement. All these functions open the sense of representation, through the organization of the reality along the sign creation. (Zourabichvili F, 2004)

The sign. Sign is the conjugation of the representation process then, all representation is made by sings, which are connected to other representations in a virtual way. The sign comes from outside of oneself; other creates it in order to show a possible world. The sign effect is represented through the strength; there, the power of thought takes control to affect others, to create worlds. The strength is stablished by viewpoints and its affirmations, along the action the power is defined, it is plural, it is domination, but symbolized in the object created, it is the relations moved by that strength that become into pure power. (Zourabichvili F, 2004)

The habit. Habit follows the sign because the sign is a sensible repetition, habit remits to the sign's intensity through the repetition, the reaction allows the sign interpretation. Symbol exist because it springs up spontaneously. The power to affect is made by humans who create the symbols and perform actions on things in order to affect or been affected. Therefore, the world represented by humans is consequence of strength, being aware of power, relations and the way representations affect heterogeneously all what is around, becoming into natural events. There, language is connected to those natural events. (Zourabichvili F, 2004)

The event. The event is what is possible to express by nature because the incorporeal effect is made by mixtures of bodies, which make possible the language. The event is conjugated through language by the verb in its infinitive form. (Zourabichvili F, 2004) Then, if the sign is created to organize reality where representation is the maximum action and the sense of the sign is the event; then, language is the conjugation of representation while humans create and interpret the world.

We call any specific formalization of expression a regime of signs, at least when the expression is linguistic. A regime of signs constitutes a semiotic system. But it appears difficult to analyse semiotic systems in themselves: there is always a form of content that is simultaneously inseparable from and independent of the form of expression, and the two forms pertain to assemblages that are not principally linguistic. However, one can proceed as though the formalization of expression were autonomous and self-sufficient. (Deleuze & Guattari, 1997, p. 117)

The language. Language concerns to the sign, but there are not any linguistic category to transmit the sign at all. The language in itself is a sign, which uses are beyond the structures and allow us to know about the level of awareness of using the language to name the world through

signs. Representation appears to highlight the differences between signs and uses the language to make possible to name the connection and relationship with other signs.

The semiotic dimension of literacy. Gesture is the strongest feature of language in which the power of humans rests, everything created by human beings is result of a group of gestures conjugated into an event. There, the biggest event: the materialization of language into an external gesture is the creation of sing, sings form geometry lines to letters, letters into actions, which can transform our history. Geometry in itself is one of the biggest human gestures leading to communities' appearance and growth. "Gesture is a presence in all cultures, even, in quite different ways. As sign language has been elaborated and articulated into a fully functioning representational resource". (Kress, 2010, p. 5).

Literacy as experience allows that communication occurs. The semiotic analysis of those human gestures in all of its forms coming from literacies, allows to recognize the differences between one culture to another along the world, those differences are very important because it is how communities create their frontiers and then their behaviour which is also called culture. The most significant study in semiotics come from how "humans make signs in which form and meaning stand in a motivated relation." (Kress, 2010, p. 9). It means the aesthetic analysis of sing while the way people translate gestures into signs connected to specific context, is the semiotic exercise.

In modes of communication, the sign in all its forms, from letter to cities, is the most important. Every symbol created by humans is a matter of semiotic. The interpretation of those signs is a matter of hermeneutics. Interpretation, in the case of art, is based on theories of aesthetics. Language is formed in the same way as signs, what we do with language is which gives us meaning of language uses. Our aesthetic construction is the interpretation of our

experience with the language as subject in itself. Language as a tool to create our world by words, the order of words is made by our aesthetics constructions along the human history.

There,

Communication is semiotic work. Work changes things; the tools, the worker and that which is worked on semiotic work is no exception: it is work in the domain of the social changes produced by social - semiotic work are meaningful. Meaning is made in communication whatever its form. (Kress, 2010, p. 32)

Expanded Aesthetics and its Connection to Literacy Through Art

Semiotics refers to the sign while expanded aesthetics is about the process of humans' relation with the world along the process of creating that sign. Expanded aesthetics does not mean that everything is about aesthetics, it is to recover those roots which fill of sense a specific form to surface in some specific moment as an artistic experience. The aesthetic work is about identifying those experiences. It is about art expanded during daily life.

Memory, bodies, space and time are the bases of aesthetics. Starts from the exercise to avoid forgetting which can be individual or collective there, the memory is inherent or acquired. The first one is a natural mind exercise made by humans and the second one is that memory which allows human groups configurations, groups with the power to build and create worlds which are beyond the simple facts, recognizing the fiction place (Lotman, 1996). Only giving sense to the world created, humans can fill of sense their existence. Myths, religions, are part of the reasons created to avoid the banishment as a human condition.

Forgetting allows recognizing the memory in itself. According to Deleuze (Deleuze & Guattari, 1997), memory is presented only by its effects; the multiple effects of memory as a

social and individual support. Therefore, habit or routines allow humans to survive and there, culture is configured from the principles of reality created by humans and those principles generate its acceptance. Reality is favoured by human groups through cultural practices. There, knowledge and control allow the spring of those bounds that configure all human groups, bounds to produce sense.

Expanded aesthetics studies the relation between subjects and things. Those things are not only artwork, but they are also the context and how it affects the subject who produces new relations full of sense. The sensible subject creating relations with things and producing art languages. The human memory exercise is based on how creating forms humans can save themselves, identities appear as illusions, but we as humans cannot survive without them, identities are consequence of memory. Therefore, it is not about language, it is about how we use it to create.

Language allows creating culture, and culture is related to all human trace made in the world and it is also all trace made on humans. Therefore, for aesthetics is vital the body and its multiple relations, it means the singular body and also the body as a whole made by hundreds of bodies, those relation between bodies and the relation of bodies with space and time (Lotman, 1996). Body full of sense and sensible, affected and capable to affect, transformed and capable to transform, the body in which habits are conjugated along society and culture creations. Then, language produces territories for that sensible body.

Human experience is made by time. The social body is made by habits in which humans domesticate time and space to create their own ideas about time and space in that way new territories spring up to let societies appear. The creation of new worlds acts between the tradition and innovation then, new territories appear and through new habits humans have the power to

create those new territories. Therefore, the technique makes possible to transmit the principle of reality from one body to another, where memories of each group work to form the culture. Then, technique of memory interacts through language with bodies to produce the human display. (Deleuze & Guattari, 1997) Humans put outside themselves their memories as a trace. To understand those traces is necessary to make an aesthetic exercise about the way in how we, as humans, have been creating our reality.

What Does Critical Literacy Mean to Education?

Literacy today transcends the use of a pen on paper to reproduce information or to translate into another language what I am thinking in my mother language. Therefore, literacy is not related just with reading and writing under literal meaning. It includes sociolinguistic conceptualizations of the mode in which language founds culture, the bound which connect language uses and power, and the ethnography of communication. Culture is understood by the language. (Perry, 2012).

According to this, critical literacy is the action of changing or transforming features of my context, where under an analytical view I apply my knowledge to benefit myself and others, to transform and re-create my world, but also listening others to let them transform my awareness of the context. Critical literacy is also about discovering and reacting when something or somebody else disrupts into my micro-universe. Therefore, critical literacy is related not only with the meaning and implications of writing and reading, but it is also considered as a social practice. (Perry, 2012)

I consider that a language learning process has to develop in itself the possibility for teachers to be aware about socio-political features that learners bring with them to the classroom.

As a consequence, it must be a place to form the consciousness about reality that we build together as a community; and culturally we called identity. A language teaching process has to promote a social transformation because learning a language means to wake up our view over other possible and potential ways to build that reality around the world through other cultures using the language possibilities. I find in Art as language a possibility to potentiate the critical exercise. Teachers develop a style of teaching, trying to answer to the particular social demand according to the learners context. Therefore, “The theory of literacy as social practice may not explain the process of how people learn to read and write, it can help to describe what types of knowledge are needed in order to effectively engage in literacy practices” (Perry, 2012, p. 55). Art is another type of knowledge which can promote the critical thinking.

The process of teaching a language has to be affected by a constant reflection, in order to create real environments full of good material and contents. Therefore, reflection is not only about how and what I have to teach, but it is also about the use of the language as a pretext to learn about culture and art. As a teacher is important to be aware about how I am developing my role in a specific context, in order to promote a learning space, where students feel that they are not just learning about linguistics aspects of the language, but also using the language to express their ideas and views in an unrestricted manner.

Critical literacy is related to those social constructions which let human beings name and create their reality through lot of forms of the language, connecting each other. Art is a form to create realities and it allows the critical thinking. Cities in themselves are the result of literacy; creations are made by reading, writing, re-reading and re-writing. There, the language takes the form of the city, the form of a community, or our own form. Understanding “new literacy studies” as a social practice (Street 1985) entails the recognition of multiple literacies, varying

according to time and space, but also contested in relations of power, while questioning whose literacies are leading and whose are relegated or resilient (Perry, 2012).

If multiple literacies vary according to time and space; therefore, the cities then become a virtual conjugation of the language uses in which is possible to transform the reality (Mora, 2015; Mora, Castaño, Gómez, Ramírez, Mejía-Vélez, & Pulgarín, 2015; Mora, Chiquito, Giraldo, & Uribe 2016; Mora, Mejía-Vélez, Ramírez, & Pulgarín, in press), as a product of social agreements, into multiple other realities by the uses of the power letting superimpose some realities (uses of languages) above others. And I said cities because there, time and space are conjugated in a single form, it depends of what city and citizens, or what urban and pedestrians inhabit it. There, the teacher role is vital to create with students multiple possibilities, creating awareness about the responsibility to read and write on the world.

To What Extent Does Teaching Through Art Allow Critical Literacy To Build New Realities?

I dream a school where art potentiates the critical literacy practice and becomes a tool that allows students to create and re-create their world. Creations which are the result of how they represent multiple realities and the multiple ways to question those realities.

I want to describe this beautiful experience from a semiotic and aesthetic view because it is important to highlight the relation of young with the world in order to understand how they are creating realities. And as teachers we have the responsibility to listen to them, and art is a powerful tool to connect teaching and learning allowing the critical reflection, but using art is a big responsibility because of its implications; therefore, it is important to have clear ideas about expanded aesthetic and semiotic view in order to use it ethically.

Art as a sign which can modify our perception, enrich our experience with language and then, with the world. Along this thesis I will focus in how art can be part of teaching from a semiotic perspective, how young students identify in art the possibility to potentiate their language making signs beyond the merely use of language and transforming their context. Because the social production is mediated by semiotic, producing multiple forms and possibilities which transform any social interaction (Kress, 2010). How to refocus, reorient and transform realities is a matter of art, as it informs the interaction with language teachers so that they know how to provide the necessary provocation to produce new realities through sign creations.

The social-semiotic implication of teaching languages through art is based on the content and meaning of the sign and how can we interact with it. Taking into account that linguistics theories separate meaning and form; semiotic study the form, the meaning of all those forms created. While pragmatic study the use of those forms, multimodal social semiotics study the form and meaning presented through the sign. (Kress, 2010). Meaning and form focussing on how students interact with the context through the language, language to communicate and transform their micro-worlds along the sign creations. Art in itself has multiple possibilities to be, multiple languages offering different experiences: music, visual art, dance, theatre among others that come from one of those particular languages.

Language and art are symbols as religion and myths are. All of them created to understand or explain life through metaphors. The power to use the word let humans to configure themselves along the uses of those words display also with images. Art and language are representations, art plays with language and language plays with art, both of them are mediation forms. Is through aesthetics that we can analyse deeply the relation between art and language.

Art is a way to see and be showing up the relationship between human beings and the space, space that humans pretend to naturalize though the technique and art reveal the weakness in that relation. Then, the human condition is that is the only specie capable to create worlds, “virtualize” and there is the human drama. (Lévy, 1999) There, art works to make that virtual humanity to remember their mortal condition.

Taking into account the memory as a way to organize societies, communication appears to transmit that organization and allow us to create. Therefore, teaching a language through art is a way to organize and transmit a new culture. The fact is that art is the decoration of human trails which is not easy to explore or face. Language allows to transform the concept into configurations and art re-create those configuration through language. Along art and language we can open a new land in which the hand and the face are the tool to create new territories (Lotman, 1996).

Art, as a bridge connecting roots with current youth expressions, allows to decentralize the students´ ego and provoke in them a broader observation around their environment. Students can explore language and jump into new micro-worlds which look far form their own, but at the end the bound is going to appear to remind them of the common roots and history.

Chapter Two

Semiotic and Aesthetic Studies Which Should Rest Behind the Art-Based Teaching

For this review of the literature, I focused on how art is presented to underpin the critical exercise during the language teaching process. I will describe some experiences in which particular studies explored art as an alternative stage to allow critical literacies, and though which I recognized characteristics near to my research question. Understanding those research processes from an aesthetic view, where teachers traversed their practices beyond the merely uses of activities related to art, where they took into account the tools that a language of art offers. At the end of this literature review I will explore the semiotic and aesthetic studies presented along some critical literacies studies.

I searched for articles which presented art-based as an approach from a critical perspective. I also searched for semiotic and aesthetics reflections about those approaches. The time span was around three months and I took into account articles between 2000 and 2015. I searched for articles related to my proposal on *Journal of Adolescent & Adult Literacy* (JAAL), and through JSTOR (<http://www.jstor.org/>). I found articles from magazines like: *Scenario Language- Culture- Literature*, *Texas Papers in foreign Language Education*, *International Conference New Horizons in ELT*, *University Ankara Turkey*.

I found two exceptions on this process. The first appeared on JALT'97 *Trends & Transitions* magazine; this was the closest study to my purpose. Although it appeared in 1998, I could not ignore it because it is the only study I found about the uses of TheatreSport in teaching English. Therefore, I included it in this literature review. The other one is a book, and I made it part of my literature review because it is the result of researching on art-based teaching in which

art is really traversing the teaching and learning process, this book is called *Using Art to Teach Reading comprehension Strategies: Lesson plan for teachers* (Stuart E. and Klein J, 2012). I found it closer to my study because the authors analysed and implemented strategies in teaching from an art deep perspective.

Research on Arts-based Approaches in the Classroom

When teaching through art-based approaches, it is very important to take into account the criterion in which each language of art is based in order to develop the articulation of art with the approach. It is also important to know the possibilities that each language offers and to understand how art potentiates the process of teaching and learning beyond the form. Therefore, I searched for studies in which researchers concerned about the art language background and what can it offers according to their needs.

Visual art. Drawings, painting and comic creations are the most common uses of visual art in the language-teaching context. Understanding when, how and why do we use the language of art in class is a matter of artists; therefore, the criterion must come from them. Then, if I as language teacher want to traverse my practices with art, I need to learn about it before. I could not find articles related to my concern, it means articles in which the visual art voice is significant to understand how to implement it as part of an approach in teaching and learning languages, but I found a study presented in a book (Klein & Stuart, 2013) that is an academic production focused on creating strategies to help teaches to use visual art to teach reading comprehension.

In this academic production, Klein and Stuart consider that ART is a critical instrument in serving students to develop and improve reading approaches. They also recognize the importance

of getting a previous knowledge; therefore, their study was developed in cooperation with a visual artist in order to link Reading strategies with art. Along this experience, students improved their writing and Reading through art.

The language teachers wanted to improve teaching and learning using art. The process was guide by visual artists in order to understand the language before implemented. Therefore, teaches explored art and its possibilities beyond the form, they developed an art-based approach based on criterion. According to this study, I found valuable the method of language teachers working articulated with an artist teacher, this method allows to understand the uses of art form an artistic criterion and to improve some specific teaching strategies.

It is important to help teachers and to explore with them the possibility to potentiate students learning and their own teaching process through art; it is a matter which goes beyond the form because it is related to the thinking development in a social-political context. Therefore, it is a critical action when a teacher becomes aware about the function of art in developing another reality perception in students and themselves. Art understood in the order of an expanded aesthetic as a matter of the thinking development manifested in the way humans interact with nature, cities are the result of this interaction and art is there to reflect about it. There, semiotics appear as a need to understand how to insert their perception into the world.

Theatre. In the research of titles related to the use of theatre in English teaching processes, I found that theatre can help students from a psycholinguistic perspective, also can potentiate communicative competence. Activities are more enjoyable, to incorporate verbal linguistics learning coming from drama and finally students can be more fluent. I will present the findings of three articles closer to my proposal, each one deal with a particular and different way

of using theatre to teach. I explored theatre from a semiotic and aesthetic view in order to broaden the uses of art in teaching languages.

In one of the studies, Matthias (2007) discussed the psychological advantages and improvement of communicative competence. The author points out the benefits to use improvisational theatre to start learning a foreign language. As an actress I also find that while drama has been inspiring some language teachers, the field of improvisational theatre has not been explored beyond the idea of using it as warm up. (Matthias, 2007). This article emphasises in how improvisation encourages students to communicate in a foreign language environment before they face a real environment. From this research I did not find any tool to enrich my study from the method perspective.

The next two articles (Ashtan-Hay, 2005; Heal & Haig, 1998) investigated the use of drama in English teaching as an activity to use in class, its purpose is to motivate students, to make activities more enjoyable, to incorporate verbal linguistics learning coming from drama and finally to be fluent. (Ashtan-Hay, 2005) I did not find in those articles any study of drama characteristics, which can be implemented with a specific purpose in teaching English. It can be concluded that these researchers used drama in a general way, these articles are the starting point of my research; however, I realized that it is possible to capitalize the features of TheatreSport in teaching and learning English.

The fourth article also presented TheatreSport as a method beyond a class activity because theatre has been seen as a merely warm up, ignoring how TheatreSport can potentiate the language learning process. (Heal & Haig, 1998). The author implemented some theatre games from TheatreSports method, with the purpose of adding physical activity to the class. Then, to find a different way to teach a language, in order to explore the conception that body

and mind are always connected because learning a language is not just an intellectual activity. Along the process, of using those exercises was possible to notice that students developed skills like: adaptability, sensitivity to tone, insight, anticipation and speed of reaction in addition, students also improve their fluency and confidence. I found this study closer to my research and the method implemented is also based on how teaching through TheatreSport improve the self-confidence and potentiate communicative competences.

As a metaphor, I consider that there is a big difference between visiting a big farm every other day, and living in a farm. If you study drama in order to understand what it is about, then you can formulate activities or even a complete method. For example in one of the articles the researcher found a roll play improvisation good to get fluency (Dodson, 2000), but it was not stated what is the purpose of roll playing according to theatre as a discipline.

Semiotic and aesthetic studies presented along critical literacies studies. It was difficult to find studies about the semiotic and aesthetic dimension in critical literacies. However, I found two studies related to my research in two specific aspects, the first one is focused on the researchers thinking about critical literacy as artists, along their experiences of working through arts. The second one is about how art is a way to engage students in meaningful way.

Taking into account to role of teachers when we use art in our practices, and the importance of knowing how to do it, I find in this article an important view about aesthetic implications and the potential of including art in the curriculum. This article presents the researchers thinking as artists and literacy researchers about meaning making including their reflections on how working in the arts has impacted their perspectives on why arts are significant to literacy practices. (Albers, Holbrook, & Harste, 2010)

Along this article authors describe their experience of using different languages of art, like visual and theatre according to their knowledge and experience, to potentiate meaning making from an critical perspective; describing it as something which help them to understand this literacy process in a broader way, and is important to comprehend literacy, not only through its own perspective but also through the art field. (Albers, Holbrook, & Harste, 2010).

Understanding the uses of this lens from an aesthetic dimension where the sensible relation between the subject and the object is beyond the handwriting and is located in the power of words and symbols.

To provoke in students alternative ways to express and use the language through art is an important part of my research, according to that I am glad to find how authors express their feeling about: As active artists, is possible to understand how art benefit us to recognize how things are, we realize also how there are things impossible to be expressed in a written form. (Albers, Holbrook, & Harste, 2010). Then, creating is an exercise which has to focus on what students need to express and how it can become into a critical literacy process because to understand that there are things which are said in multiple way is a matter of observing and listening others to potentiate what they want to say.

This study focus on the process of meaning making through art and along this the authors (...) identified three aspects of meaning making that emerged from the study of [their] work as artist (1) Meaning making starts with the aesthetic, (2) working in the arts fosters transmediation, and (3) transmediation supports critical expression and public signification. (Albers, Holbrook, & Harste, 2010, p.166)

In my own experience as an artist, what I find is not much different, but I will focus on the aesthetic and semiotic dimension of critical literacy experience using the theatre language as a stage.

Understanding the aesthetic dimension from an expanded lens in order to potentiate the students' relation with their reality, reality as the sensible object to be studied and what will emerge from this relation is the semiotic dimension, which appears while they re-create their reality. I identified in this study that as artist authors give the importance that the aesthetics in teaching through art deserves: "As artist, researchers and teachers, our meaning making in our art form began with our interest in how objects function aesthetically, how they provoke sensation of joy, desire, intrigue, inquiry, and even discomfort or confusion." (Albers, Holbrook, & Harste, 2010, p. 166)

When we give the aesthetic dimension and we analyse, it is possible to understand that "(...) meaning making cannot be viewed as static but as a dynamic process, a way to reposition ourselves as new in the world that allows us to think metaphorically and to try new perspective." (Albers, Holbrook, & Harste, 2010, p. 167) Moreover, trying new perspectives as a result of that particular relation with the object, means to create new forms that are part of the semiotic dimension.

Authors call transmediation what is related to the process of re-creating the object and creating new objects as product of the aesthetic relation with them. Therefore, "Transmediation allowed us to step outside ourselves to see new possibilities. (...) Transmediation encouraged us to see familiar objects, experiences and interests in new way." (Albers, Holbrook, & Harste, 2010, p. 168) There, teachers have to define an aesthetic and semiotic criterion on how to guide the students' process to create and re-create their relation with their reality from a critical

perspective because “(...) arts allows us to develop a critical stance; we consciously engage, entertain alternative ways of being, continuously inquire and are reflexive.” (Albers, Holbrook, & Harste, 2010, p. 169)

I engaged in this research because I found how art is a potential way to engage students to use the language; creating while they learn, but crossing my teaching practice through art is a serious process and I, as authors think along this study, consider art not as a simple tool, it is a meaning making process full of sense. From this perspective, I based my need to broad the view of teaching languages through art form aesthetics and semiotics because they represent the process and result of art form any stage, the most important fact here is to recognize the importance of being aware about the impact of using arts with students in order to potentiate their literacy process as a sensible one to help students to express themselves creatively and critically.

This study is the nearest to my purpose, but while authors used as method the description of their experience from their role as artists, researchers and teachers, I will describe how TheatreSport is a powerful tool to potentiate the critical refection, from a semiotic and aesthetic view.

The second article refers to the art as a way to create meaningful experiences to engage students. The author focuses on how “(...) implementing a multiliteracies pedagogy has the potential to democratize learning spaces and support collaborative environment where students’ roles move back and forth between learner, teacher and leader.” (Broderik, 2014, p. 200) From the pedagogical perspective I find in this study a supporting example of how arts potentiate the process of democratizing because through art is possible to give voice to whom do not have it. But while art is enrolled into critical literacies this study emphasis on “ (...) multiliteracies

pedagogy as critical first step in enabling a participatory culture in school setting and one worth pursuing”. (Broderik, 2014, p. 200). This study offers a method through which the author explores art to empower students to use the word, this is also part of my research process

From a pedagogical perspective Art is enrolled in new communicative practices at school where educators need to change themselves beyond the traditional literacies. Therefore, it is important to consider critical literacies from the stage of art where, sign has a profound meaning in which rests an aesthetic of literacy, which is based on the principle of reality as a human agreement, this agreement permits communication occur and it differs one culture form another. Consequently, the use of art in teaching is a big responsibility.

While each of their [students] stories differed in some way, it become clear that all felt school did not have very much to do with reality of their lives. I quickly realized that traditional skills-based methods would fall flat. It was though my own history as a poet, writer, and visual artist that I naturally turned to the arts as a way to engage students in meaningful ways that resonate beyond the classroom. (Broderik, 2014, p.201)

I as an actress and aesthetician, also turn myself naturally towards arts because I know the power of the bonds connecting us with reality, and how we can transform them. In that way art is not only a matter of meaningful experiences to engage students, it is also a matter of a critical exercise, where art is not only a tool, it is a language system and it works to create and re-create worlds.

Chapter Three

Qualitative Research Form a Critical Experience

Research is an analytical, rigorous and systematic process which involved a person or a group of people into a specific context to solve a particular question. Qualitative research is a form to undertake that process in order to have a framework where theory and practice fit. A qualitative research characteristic is more about asking questions than expressing your opinions or own experiences. This research is qualitative because is an exploration of a real world from singular or multiples realities. (Yin, 2011)

Real world of students and their multiple realities explored through art, where the language is the vehicle in learning and teaching. As a teacher researcher, I should include empirical classroom observation where I can improve my practices from a professional view because I am a well-informed source. (Lankshear & Knobel, 2004). Being a teacher researcher allows me to “getting in deeply enough to find plausible view-points perspectives and explanations pertinent to [my] concerns and questions”. (Lankshear & Knobel, 2004)

As a teacher researcher, I have to describe the process from students’ voices. Therefore, narrative inquiry is a story or a group of stories; which are based on the idea that we comprehend and bring sense to our lives, and through narrative we can show ourselves stories, stories about ourselves and others that help us to understand who we are. (Burner, 1990, Morray, 2009)

According to the theory construction I have been building and according to how I see and feel the world, narrative inquiry is an opportunity to organize my findings because it fits my interest. I do not invent the stories but, I present them. And also I can tell those stories form my perception of how students create and re-create worlds. Therefore, Storytelling is part of my qualitative research (Stake, 2010)

Participants and Sites

I developed my research with a tenth grade group; this group of students are around 15 years old. They are 12 students. The school is located in the countryside; the learning process is traversed by meaningful experiences through scholar projects (Salmon, 1998), It means resesching projects porposed by students. I share classes with this group four times per week; every class is around 50 minutes. The classrooms are arranged like workshop rooms (Lacueva, 2006), separated per subject, therefore I have my own learning space assigned in which students arrive every class; it facilitates the particular setting to develop the classes according to the syllabus needs. For this reason I can say that the school environment has facilitated the process of my project.

Data Sources

I found in TheatreSport a stage for critical literacy when students re-created their realities in a spontaneous way. They were exploring the language through the body language, where gestures and words appeared to create stories near to students' realities. Then, they reflected about it through writing. This link between performing and reflecting while they were writing about their experiences, is a form to explore a potential critical exercise.

TheatreSport as stage for critical literacy. During my research I analysed and chose the TheatreSports exercises to implement in my classes. First, I studied carefully Keith Johnstone's method, TheatreSports, in which I supported my proposal and, according to the communicate competence that I wanted to potentiate. I looked for those improvisation exercises, which were articulated to the syllabus. Then, I applied this way to teach during the first and second school period, taking notes along the process and analysing them. As a researcher I

observed, participated, took notes about: student's reactions, student's adaptation process, students' evolution and creative results.

Taking into account that Communicative competence, is also defined as the general ability to use the language, appropriately, and flexibly (Yule, 2010). Abilities like fluency, reaction to external stimulus through the language, vocabulary enrichment and language creativity are underpinning the developing of communicative competence, those abilities are difficult to potentiate if one as a learner is studying English as a second language, but not having the confidence enough to use it. I developed a new way to potentiate communicative competence, translating those exercises into English activities where students can practice, learn and create free of pressure, where they have been exploring language from an artistic and spontaneous way. Along this process the critical reflection appeared as a part of students' process and connected to their creations

This method includes several improvisation games used for improving fluency and reaction to external inputs through the language and developing creativity. Through this method I analysed the semiotic and aesthetic dimension found in students' creative work. This artistic work was guided by several indications to open the creativity process step by step, being careful to do not violent students, but to encourage them to express what they need to say, exploring through the language multiple ways to create.

Creative process. Facing a creative process with students, means to prepare carefully the steps needed to traverse classes by arts. Taking into account that the duration of each academic period at school is around three months I divided the process in two parts, the first part was focused on exploring and choosing the topic in which students' creations had to be based. The second academic period was the main creation time. It is important to highlight that to be able to

use art in our classroom is very important to know how the artistic creation process works to find the correct options to stimulate deep reflections and help students to find what they need to express. Therefore, the aesthetic view and artistic criterion is fundamental. I based this part of the process on my experience as theatre teacher, observing and listening what students silence when they talk.

The process and implications of using TheatreSport. The first step during the process was to describe Communicative competence in TheatreSport, finding the characteristics connected to the communicative competence (Council of Europe, 2001) that this theatre training has in itself, which make it a potential method. I made this part of the analysis collecting *Student's reactions*; planning the syllabus and then, taking notes carefully, in order to describe some games which were accepted by students, not only because it reduced pressure and shyness, but also because those games were potentiating a set of communicative competence by themselves, it means without any change or modification of its structure.

The TheatreSport characteristics which allow to potentiate communicative competence are based on a set of rules which make players to use the language in a certain form:

- Players cannot say not during the warm up games and improvisations.
- Players must accept the ideas from other players and over-offer it, based on the previous idea.
- Players should keep view-contact during the interaction.
- It is forbidden to point your own or other player's mistakes.

Those characteristics potentiate or underpinning communicative competence because players focus on the game goal beyond the uses of the language. This fact let them look for new words and forms to communicate what they need at the moment or even, players can create words. For example, when a player say a word which does not exist, the judge requests for a meaning and this meaning has to be elaborated and explained in a convincing way. The

Pragmatic communicative competencies is related to the uses of the language and it develops a set of competences: (Council of Europe, 2001)

- The semantic: it is about the uses of the words according to the cultural behaviour.
- Morpheme: The knowledge of the word as a linguistic cod.
- Phonological: intonation, sound, pronunciation of each word.
- Ortoepía: the way that people pronounce words based on the orthographic.

The results from the vocabulary games are those improvisations that become into good writing exercises. It is important to highlight that the vocabulary games are based on something called: “free association” (Johnstone, 1999) which is about how players say what they see, say the first thing that comes to their minds without preparation, just associating in a free and spontaneous way.

TheatreSport games underpin communicative competence, through free mind games which help students to keep the attention on the game goal, not only creating a group rhythm, but also helping students to focus on their individual learning process. The group has to keep the rhythm created at the beginning during the rest of the activities to allow the stories creations. Games are to provoke students’ creations and their cultural background is the main material, there, improvisations are result of students creativity in a spontaneous way; therefore, their creations or stories are always related to their reality, their dreams, their bad and good experiences, their life, their context.

Therefore, not only the Linguistic competence; which is related to the meaning of the word according to the cultural behaviour is explored, but also the Sociolinguistic one related to how people use the language in context (Council of Europe, 2001) are potentiated. Then, the

process of creating stories is connected to the body language and it is an important part of this way to teach through TheatreSport.

I found in this method a stage for critical literacies because while it reduces shyness and pressure in students at the moment of using and exploring the second language, students can express themselves freely, however is very important to take into account how to apply and plan a good guide in order to stimulate properly they wish to express themselves, in that way it is important for teachers to develop an artistic criterion to use the method. How to guide the process is very important to go beyond the free pressure uses of language and encourage students to reflect about them in a deeper way. Their creations and reflections are important in order to create a real critical reflection, where they express what they feel about their context, this part of the process allows the critical exercise.

Data Collection

What I collected, are those characteristics that could offer an answer to my question: What is the aesthetic and semiotic dimension from art-based teaching, which allow the critical reflection? In order to broaden a socio-semiotic reflection in which aesthetic rests behind the students and teachers creations and re-creations, through the uses of art in which TheatreSport is a stage for critical literacies.

Student's reactions. I collected them taking notes carefully, in order to explain their reactions in a detailed way; this part of my research responds to the initial part of students' process. Therefore, I developed this data collection during the first month.

Student's adaptation process to the new method. This method, based on TheatreSport technique, became a very important part of my data collection. At this point, I noticed how the

method works according to the student's motivation, here I adapted some exercises or activities related to the needs that sprang.

Creative results as artwork. It is about the evidence of students' creations which are the result from their improvisation experiences during the process. This part of the process allowed me to recognize and analyse the aesthetic students' view according to their context.

Data Analysis

The language experiences must be vital and as a teacher I should facilitate to the students a reflective cultural space, where they can explore the language according to their context and believes; in that way a natural interaction springs up. As a consequence, I as a teacher am able to analyse and broaden the aesthetic and semiotic view in order to recognize the potentiality of a critical perspective.

To take into account in our everyday teaching practices, we as teachers need to broaden the understanding of events which emerge in our classrooms. We have to observe our practices and articulate those events with our teaching approaches. Finding problems and its possible solutions, assessing what works and what does not, becoming into strategic thinkers, reflecting about specific needs along the teaching and learning process. According to this, we as teaches can develop knowledge through self-analysis and self-assessment, transforming our practices every day. (Kumaravadivelu, 2003).

A reflective teacher allows coherence during the teaching process because the most important action in teaching is the pedagogical opportunities that one as teacher can bring to the classroom. Therefore, students can understand how they learn and at the same time they can restructure the process of learning. In that way learners can use the knowledge acquired beyond

the classroom. (Nunan, 1999). I mean a reflective teacher takes into account the awareness about pedagogical practices in nowadays and how some methods fit into those practices and how others do not fit anymore. I consider the reflection exercise very important, not only to have a holistic comprehension about our practices, but also to allow us as teachers to change as many things as we need to change during teaching process, a loop that never ends; this has to happen according to the students' needs.

I based my research process on finding a way to reduce shyness and pressure in students at the moment of using and exploring the second language; I wanted to find through this way to teach not only to potentiate communicative competence in students, but also to encourage them to use the language from an artistic view in order to facilitate a critical reflection as a future process result. Therefore, I analysed and applied TheatreSport (Johnstone, 1999) method in classes because I found in this theatrical method a non-traditional way to explore the language beyond the traditional methods to teach. The main reasons to consider the uses of TheatreSport method in classes are: first because it is based in games and it means a more enjoyable class, free of pressure. Second, because this method was created to potentiate communicative competence in actors and actresses through a specific training, from which I took some games articulating them to communicative competence (Council of Europe, 2001). And third because through this method the students' creations; from a semiotic and aesthetic view, allow a deeper critical exercise. When art, articulated to the aesthetic and semiotics through an alternative uses of language, potentiates the critical students' view.

I introduced TheatreSport as part of the class routine. The class always started with warm-up games based on subconscious liberation goals in order to stimulate fluency and spontaneous reactions. Then, we developed some games created to practice and enrich

vocabulary, we also played some games creating stories or simulating situations in which students had to use the language as a tool to get the goal of the game. Games that I chose for class were connected to a specific grammar topic, according to the syllabus; during this time I also emphasized on some linguistics aspects that I found necessary.

Categories. Three categories guided the analysis. Each of them supported the process that I faced in relation to the planning, studying and analysing the proposed method which has been applied as a stage for critical literacies in order to broaden the semiotic and aesthetic view.

The pedagogical implication of using TheatreSport in English teaching. The process of using TheatreSport to potentiate communicative competence, generated some pedagogical implications, those implications are related to strategies and new dynamics that emerged to encourage students to use the language. Therefore, students found the method as an opportunity to learn the language without pressure, articulating their spontaneous creations to the language learning process (Kumaravadivelu, 2003) from a critical perspective.

Semiotic and aesthetic dimension of using TheatreSport as a method. During the process of using TheatreSport as a method to potentiate student's communicative competence, some artistic creations emerged. I have been collecting them, in order to analyse those products of artwork from and aesthetic and semiotic dimension. The process to teach a language has to be crossed by a constant reflection, taking into account that "reflecting teaching is a holistic, approach that emphasizes creativity, artistry, and context sensitivity." (Kumaravadivelu, 2003) Therefore, this reflection is about the uses of the language as a pretext to create. Analysing students' creations from a semiotic and aesthetic view.

Critical literacy reflection based on student's creations. The critical exercise is always present if the provocation is well intentioned then, the students' creations are the result of a deep

reflection about their relation with reality and how through language they can transform themselves and then their context. This is the reflection in which I focused.

Trustworthiness and Ethics

As a researcher, I have described and documented the process in a way that students could review and understand my analysis and interpretations about it. I based his process on an explicit set of evidences and those evidences come from participant's (Yin, 2011, pp. 19-21) voices and experiences. There, this study presents the reality that students showed or created accordingly to the process we faced, to do it I confirmed their answers; therefore, the conclusions presented in this study are based on the real context that I studied. (Yin, 2011, pp. 78-82)

The most important during the research process is ethics as the foundation of everything that I do as a teacher researcher, but also as a citizen. Therefore, I asked students' parents and students for they consent; consent which was signed by all of them, I also asked and signed a consent with the head of school in order to develop the research process with tenth grade's students. Besides, I avoided committing plagiarism. Those actions are part of my ethic formation as a professional, when I was not sure about something; I consulted with the proper person about it, before acting.

Role of the Researcher

My role during this research was active in the way that I had to be part of the TheatreSport implementation in the classroom, creating and developing the method; I also had to find specific moments to observe the process from other angles. I am a professional actress and I trained ThetreSport for 10 years. I consider that this background allowed me do my research

based on a strong criterion. For me, as an English teacher researcher this study was an opportunity to improve my practices and evaluate my role as language teacher. In addition, this research process helped me to improve my teaching practices, when I as teacher researcher studied communicative competences in a rigorous way, analysing my practices from a critical view and producing knowledge to reflect about critical literacies in which art works as a stage.

Chapter Four

TheatreSport as a stage to re-create the world

The findings presented in this chapter are the product of one year of planning and implementing TheatreSport with tenth grade students. What I have found in my research is a way to engage students and create with them, using the language as a vehicle while they potentiate communicative competence and re-create their realities, allowing a critical reflexion.

Pedagogical Implications

Some pedagogical implications of using TheatreSport to potentiate communicative competence related to strategies and new dynamics that have emerged to encourage students to use the language to reflect about themselves and their realities. Therefore, I realized how students found the method as an opportunity to learn the language from an artistic view. They find enjoyable the new way to learn, the reason is a class based on games and exercises created to think and reflect about them and their realities; therefore, not only playing theatre games, but also writing and drawing them create a strong base to re-create new views and realities. One example of this was Pauly, a 15-year-old student who said,

I like a lot because it is a different way to learn, but at the beginning I didn't trust on it because the group is very noisy, but along the time we improved, I love this method and more if it is to learn languages. (Interview, April 7, 2015)

Ale agreed with Pauly's statement, claiming that the experience was "so enjoyable." Andrés (a 16-year-old) also pointed out the shift in the class, explaining, "Before, the class was copy, copy, copy and now is didactic and different [...] we used to make activities as an obligation, but now with this method we really want to do it" (Interview, April 7, 2015).

Students are less shy because TheatreSport games are fun and because TheatreSport has rules based on the interaction forms during the games. For example, the role of the teacher played is to become into a judge pointing faults in players, using funny body gestures per fault, but it is forbidden in players pointing other player errors or mistakes because they have to pretend that errors or mistakes do not exist among them, this characteristic of the rule let student to focus on themselves. For example, Correa (16 years old) said about this method,

I think the idea of this method is promote the person think faster and make them more relaxed and self-confidence because sometimes a lot of people don't show their abilities because they are afraid and with this method it disappear. (Interview, April 7, 2015)

Ale (15 years old) agrees with Correa clamming that "With this method I can express myself in front the class". Juli (16 years old), despite being very shy, said "I liked more this method, it is interesting because it is a ludic and effective way to learn" (Interview, April 7, 2015).

Students' fluency was improving because they were using the language as a tool. During the classes they focused on the game goals beyond the use the language. For example, there are some games in which a student need to create a word; if he or she does not know what to say and then, the student has to say the definition of the word. At the end, the rest of the students guess the word according to the definition given by the player and we write it on the board. Some students like Correa (16 years old) recognized an improvement on fluency: "An advantage is that games give you self-confidence and prepares you better for talk with an estranger or went alone to different country. Disadvantage: if you don't have interested and disposition you don't learn nothing" (Interview, April 7, 2015).

Andrés, (16 years old) also highlights how fluency can improve when he says: “We will have more reaction to think, we are working our mind and our body” (Interview, April 7, 2015).

According to this statement Tomy (15 years old), argues that: “We have learned how to be more extroverted and open mind” (Interview, April 7, 2015), while Cami (16 years old) said “I am less shy and I have learned more vocabulary” (Interview, April 7, 2015). Juli (16 years old) added that “I understood better how to form sentences in a coherent way. I have also learned new words and I memorised the past of verbs” (Interview, April 7, 2015).

Students’ vocabulary was enriched because students needed to listen others in order to participate during the creations. For example, if the game requires following a rhythm, students involved on it have to focus on what the other say to articulate in a proper way what to say next, being coherent. According to the process Manuel (15 years old) states “My vocabulary has improved. I have view contact with my classmates. I am more spontaneous and participatory” (Interview, April 7, 2015). About vocabulary enrichment, Correa (a 16 years old) feels that “I learn write in past-progressive and coordinate mouth and body, and think in English faster. I talk more and increase my vocabulary” (Interview, April 7, 2015). Meanwhile Tomy (a 15-year-old) reflected, “We practice more vocabulary and listening, but sometime we get noisy” (Interview, April 7, 2015). Most of students have valued the process, for example Sofi (a 15-year-old) mentions “I think faster in English without translate the words” (Interview, April 7, 2015). Students’ feelings and ideas were collected along the process in order to assess it and improve the method.

Using TheatreSport, students created simulated context showing up grammar needs; therefore the writing part was based on those context created by them through the improvisation.

For example, students improvised about stories related to their dreams, I prepared to the next class exercises to write about themselves focusing on this topic and some grammar needs.

I found solid writing activities articulated to the TheatreSport Method using games focused on writing, according to the grammar needs and topics related to the improvisation context, they were simulated through the created stories. Those writing exercises were rich of reflection and supported by drawings.

Semiotic and aesthetic dimension of using TheatreSport as a method.

Creative results are the outcome from students' improvisation and writing experiences during the process. While using TheatreSport as a method to potentiate student's communicative competence, artistic creations emerged and I considered those outcomes the base of the semiotic and aesthetic view. Reading and watching their creations is possible to understand their relation with their reality, this relation embodies the aesthetic view.

To guide the creative process is important to explore students' context, observing, talking and sharing with them beyond the classroom. Any creative process needs to be based on a specific question that connect ourselves with our reality, to find it there are a lot of exercises which allow the question to appear. Next, I describe how this process was faced. It is important to highlight that this process is articulated to students' needs and it changes or is different according to the group and its needs.

Having TheatreSport as stage I planned carefully how to stimulate their creativity through art, using questions and asking them to answer those question through drawings. The first question I asked them was to create two symbols representing their childhood, one of the drawings representing the positive side and the other one the negative (See Figure 1: the negative

symbol created from childhood's memories). Then, we started playing theatre games focused on vocabulary related to their childhood, during this process they created a character based on what they wanted to be when they were kids; police officer, dancers, and presidents, among other characters appeared. Once they created their characters all theatre games were made exploring those characters behaviour in different contexts. Some stories appeared and they wrote them into a comic (See figure 2 and 3: comic created by students based on character creations). There was a particular creation which for respect to the participants I prefer not to include here, but its content is full of violence and sex, where specific images allow to show part of students' reality perception, perception that is shown also in the way they interact.



Figure 2. Drawing from Tomy's journal.



Figure 3. Juana and Carmi's creation.



Figure 4. Juana and Carmi's creation.

At the end of this part I asked them to create a self-portrait based on questions which were answered and translated into drawings (See Figures 4, 5, and 7). With this exercise, students closed a drawing cycle to go into a new part of the process focused on writing.

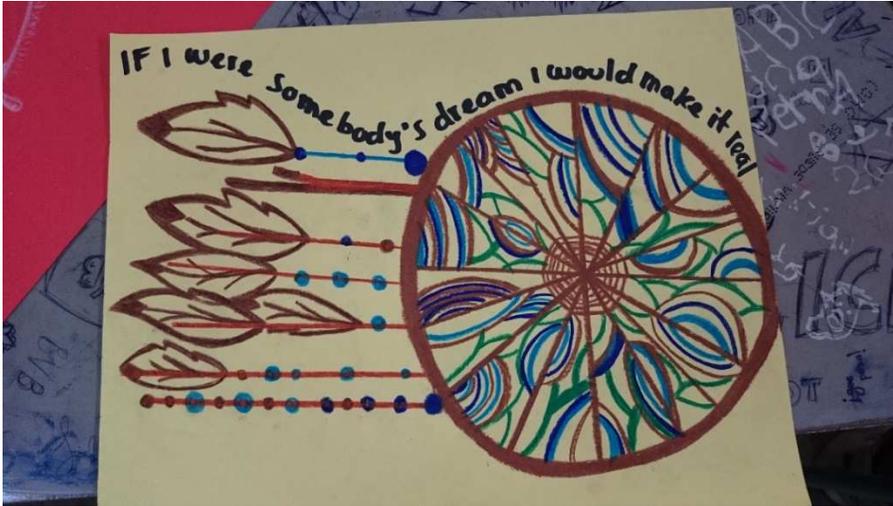


Figure 5. Self-portrait from Cami's drawing.

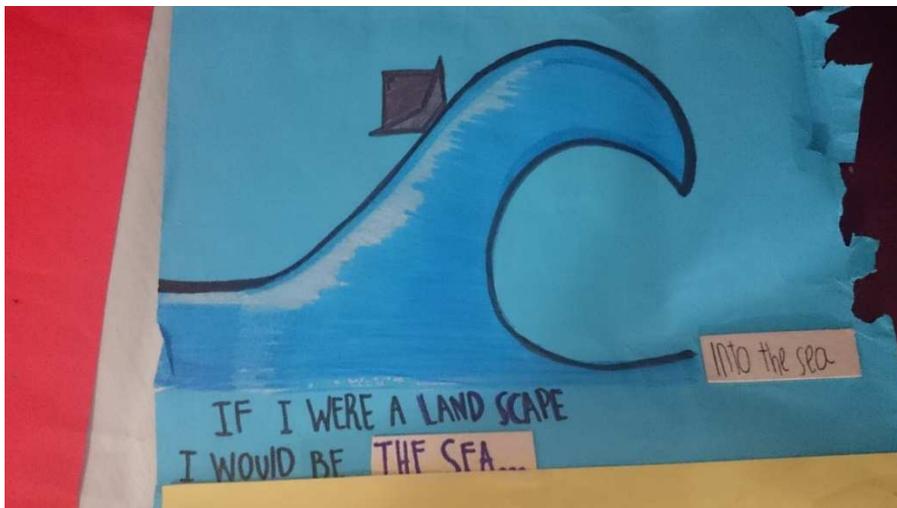


Figure 6. Self-portrait from Ale's drawing.

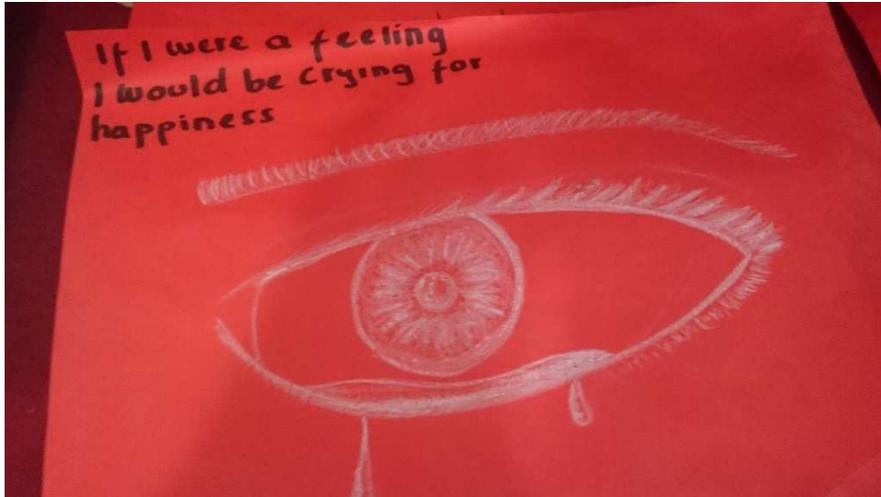


Figure 7. Self-portrait from Migue's drawing.

The self-portraits made part of a big poster titled "this is us" (See figure 8). Students created a big poster with all its creations, from this process they chose a theme to be explored". The objective of this part of the process was to find a theme to explore and base future writing creations, to choose the theme, they read and analyse the big poster, then they chose as a topic "our dreams and those things that we do not want to show."



Figure 8. The class process.

From this first part of the process I found that students' relation with reality is shown through the fear, and the way they express that fear was more explored during the second part of the process. Starting the second school period, I gave them a white notebook to create a journal (See figure 8) some students decorated their journals based on the theme chosen: "our dreams and those things that we do not want to show."



Figure 9. Students' journals.

Those journals were proposed to transform the writing creative process into something more creative than doing a homework or filling the class writing activity, to alter it into a personal reflection beyond teacher expectations. Therefore, I found some journal in which students show more than a simple writing exercise and they wrote what they felt about the first part of this process in a specific form. As an example I include the first journal's drawing created by a student (See Figure 9).



Figure 10. Drawing from Tomy's journal.

There were also students who took the opportunity and enjoyed the process like Cami, who shows her dreams and fears through her journal; which is full of drawings and beautiful reflections (See figure 10) writing for example: "I hope that everything in my future are only good things, that my loved ones including my pets are safe and sound, and I hope that I'll always be happy." She has improved her writing a lot during the creation of her journal.

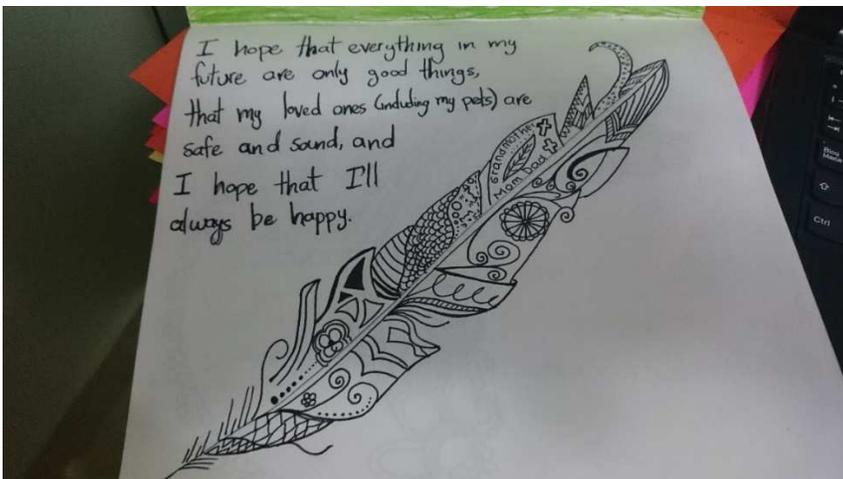


Figure 11. Drawing from Cami's journal.

Most of the students who also faced this part of the process assuming a creative and free exploration supporting it with drawings their feeling, they practiced writing beyond the merely uses of grammar structures showing the power of the word and the language in all its forms. (See for example image 11). This students is always exploring through graffiti.

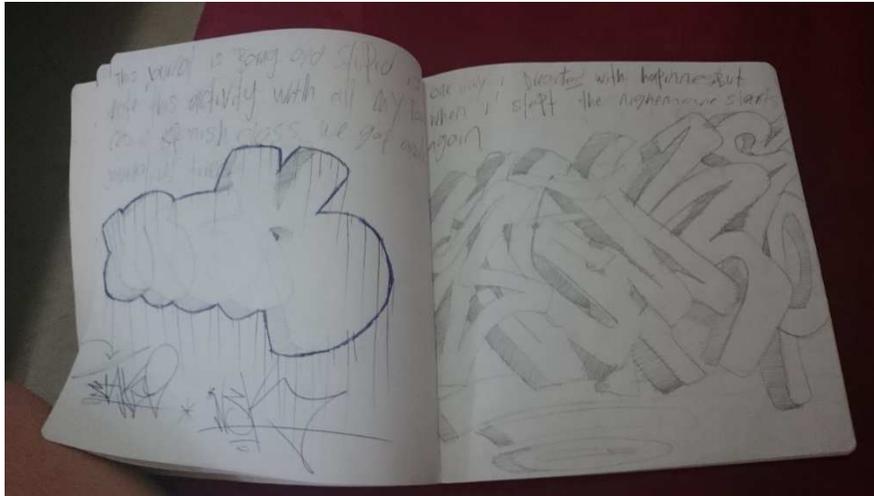


Figure 12. Drawing from Isaac’s journal.

During the next part of the process, I asked student to draw those thing they did not want to show. There was a student who wrote: (See figure 12) “I do not want show from me a thing that I am scared of”. In this exercise some students showed how they perceive their relation with themselves and others into a rich and artistic form. Vale for example wrote: (See figure 13) “There is so many things that I don’t want to show and a lot of feelings that I keep inside...”, “But, sometime I ;BUM! But only to myself”, “I know that is bad but... I don’t know how to stop.”, “I believe that is better if sometime I just don’t tell how I feel.”, “I don’t know why I do that, I got used to keep everything, o supposed that was for the situation.”

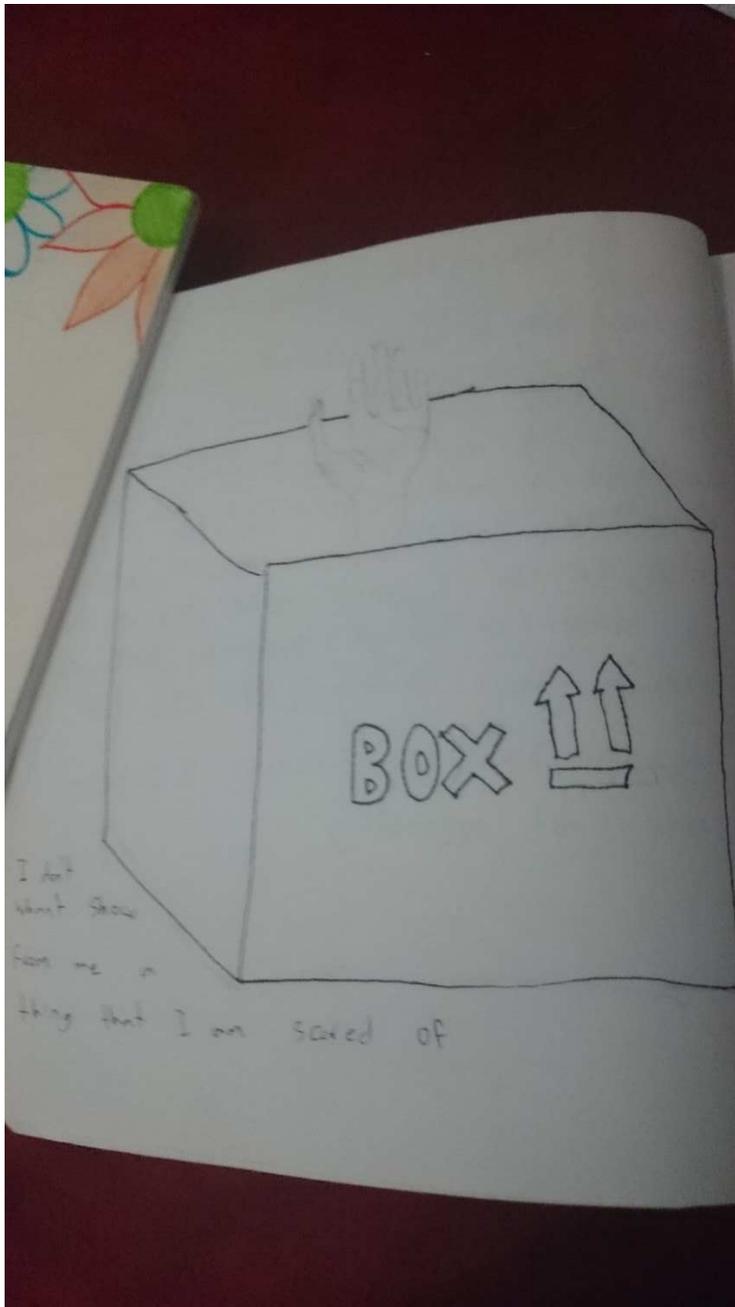


Figure 13. Drawing from Andrés's journal.

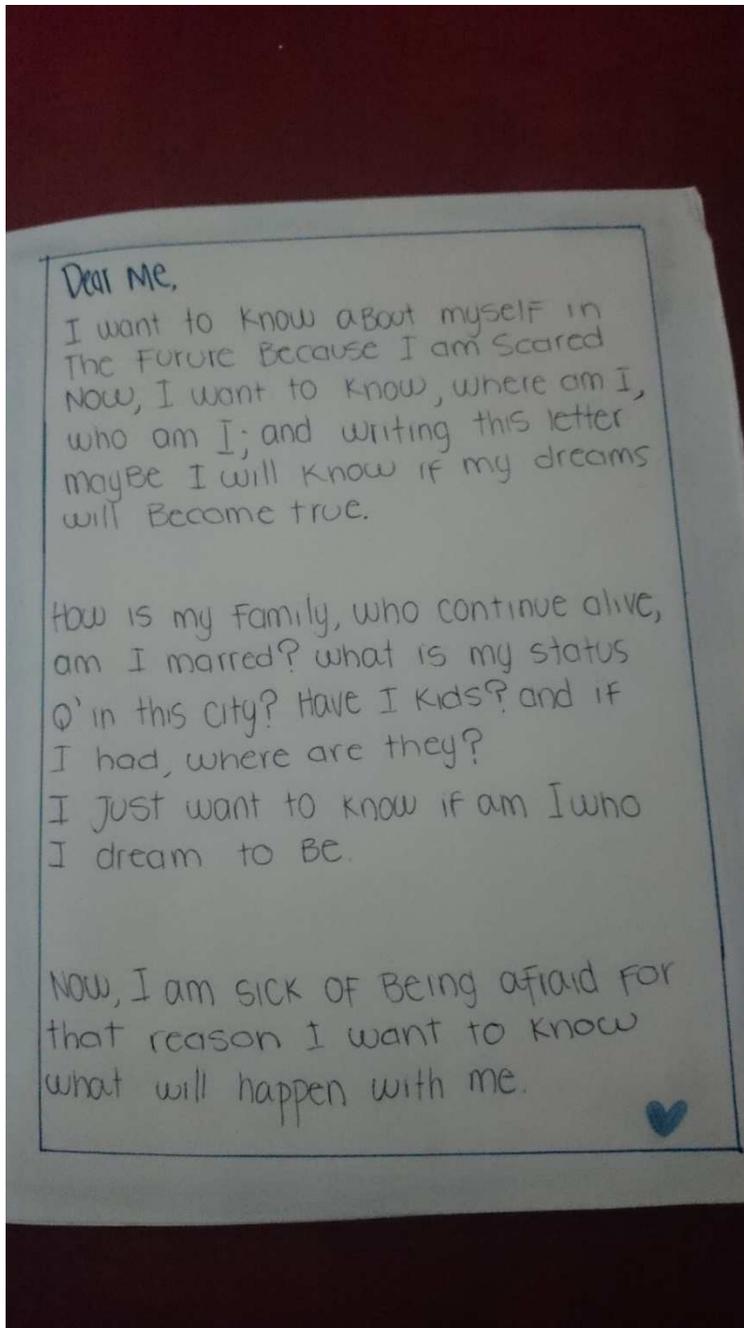


Figure 15. Entry from Ale's journal.

At the end of the group creation based on the game “writing a letter together”, one of the students purpose to write a similar letter, but form their individual needs. Through figure 15 is possible to see a letter written by a student after the group letter was written. The letter says: (See figure 15) “Dear me, my dream is to be a father, [I want to] have a wife, to a an amazing dad, to

advise my son, to turn a good person and teach him about life like my dad; be happy with my work and the most important be happy with myself.” Another example is the shortest letter which was written by a student who is always drawing graffiti. He says (See figure 16) “Dear me, I don’t know what to say I leave the destiny do what he got to do.”

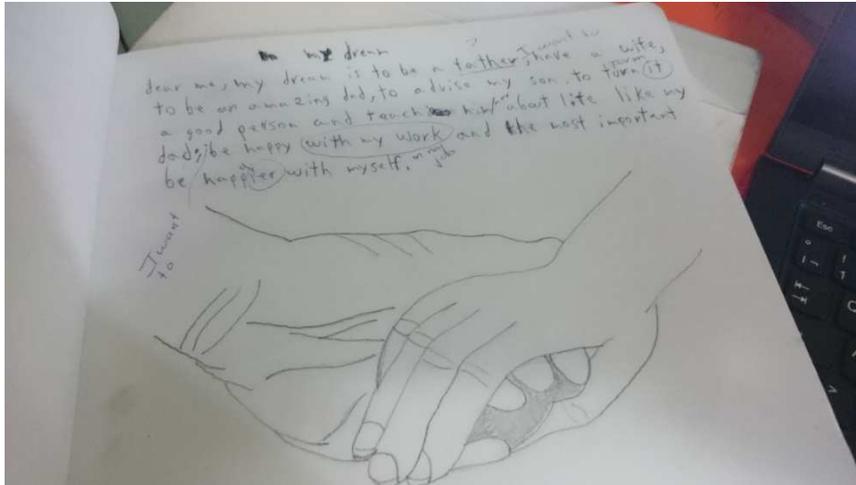


Figure 16. Drawing from Tomy’s journal.

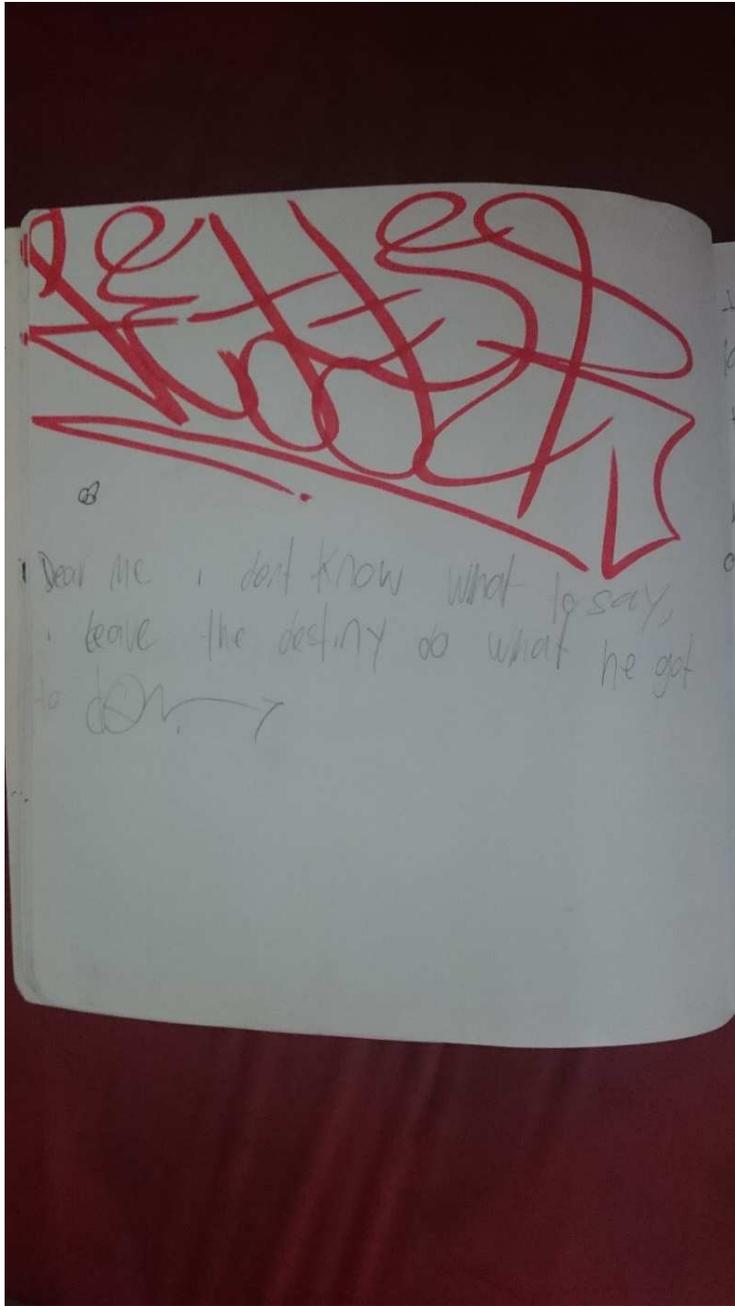


Figure 17. Drawing from Isaac's journal.

During the process, the creative exercises have become more complex according to the rhythm reached by the group. This rhythm depends of TheatreSport acceptance by students and students' compromise and cooperation. Once they accepted and assumed a good attitude, classes were excellent excuses for them to show what they felt and along the process, writing stopped to

be a part of the English class routine activity to become into a meaningful one. Through this I can notice how they perceive their reality and it let me prepare more complex activities according to their demands.

Answering the Research Question

How can high school students explore the aesthetic and semiotic dimension from a critical view through TheatreSport within an English class?

Through TheatreSport students were underpinning their communicative competences. Therefore, self-confidence and spontaneous creations allowed students to explore and use the language beyond the traditional method, here students were using not only letters, but also images and body language to communicate and explore from a critical view the language learning process. The semiotic and aesthetic dimension of critical literacies encouraged students to use the language in a creative way, they could transform words into symbols and symbols into stories that they wanted and needed to create according to their reality.

Students assumed TheatreSport games as an enjoyable experience to learn and be more spontaneous to use the language. Therefore, not only Self-confidence is one of the results which allowed students to potentiate their communicative competence, but also the confidence created inside the group, as the result of students' motivation and respect for activities proposed them to create. Students' writing for example improved while the process was running because their desire to show their feelings were growing more and more according to each stage of the process. Therefore, TheatreSport worked as a stage to explore the language from a critical view, this stage produced a safe place for students in the way they could explore the language in a unrestricted and creative form.

The semiotic dimension was explored by students while they transformed their reality perception into images. Through images students shown their aesthetic relation with their context, those images were acquiring the body of their thinking and through writing exploration they completed a creative process. Their main critical exercise along this process was to empower themselves to use the language in all its multiple forms to express what they felt and needed to say. This empowerment was a result of self-confidence and confidence created between students to use the language in an artistic way; way which allowed students to talk about themselves in an individual and collective form. They were saying what they felt and thought beyond teacher's expectation and questioning themselves and their context.

I understand critical literacy as a social construction which let human beings to name and create their reality through language; the language and its implications of uses where gestures connect each other. Through TheatheSport students explored the language in a creative and spontaneous way. Then, the semiotic and aesthetic exercise let them to reflect about their reality and through the language and all its multiple forms they recognized the gesture which empower them to create: the language, their language. Therefore, the critical reflection appear as part of the artistic process.

Chapter Five

Art Conducting the Teaching Language Process to Empower the Critical Exercise

Art is an important opportunity to teach languages because through this is possible to empower students to use the word to reflect and transform their realities. There, art works as a bridge to connect the students' aesthetic perception with their semiotics creations. Therefore, if art allows students to use the word to re-create and transform their lives, and critical literacies deals with new forms to empower students to use the word to transform and create then, theatre as stage offers multiple possibilities to explore and learn languages, whereas the teacher recognizes in the aesthetic and semiotics dimension a base to guide the process properly, in order to permit students a process which could be really articulated by art, but where the critical exercise is potentiated by theatre implementation.

Discussion

The studies I found along the literature review process, were important to this field of critical literacies because most of them explore art form it bases; and taking into account the art language criterion, in order to articulate the art exercise into a critical literacy practice. In most of the studies review, I found the artist presence and his/her sensible view towards the critical experience where literacies takes the body of language from each singular story said by students, or said by teachers artist researchers. Art as a vehicle to encourage students to use the word to explore and display the way in which they called the world. Therefore, reading and writing are transformed into a meaningful learning and teaching experience.

Differences found with studies presented. What I find in my study different form studies presented along the literature review, is the teachers' need to understand art when they

want to include it in their practices; I mean art as a new teaching possibility which has not been explored so much. According to my study, I find necessary to include in the curriculum of language teachers a subject to learn about art as a vehicle in teaching languages, learning what art language can offer in teaching, integrating our practices by lot of sensitive possibilities to underpin the critical reflection. What I find in art as a stage of critical literacies is a sensitive tool which potentiates students' voices. Voices that need to be empowered to highlight the multiple forms thorough which students live and perceive their worlds.

The richness of this study. This process enriched the exercise not only to students learning process, but also my teaching practice. The students view and creations encourage me to continue exploring this way to teach. Through TheatreSport the self-confidence and the confidence as a group is strengthened, allowing the language exploration from an artistic and sensible way empowering students to use the language to voice about themselves and how they perceive their world.

Students valued the process as a positive and different way to learn and practice English, during this process how they were assuming the class routine was positive, but they also assumed the co-assessment; which is part of school evaluation process, as an opportunity to say about the class, what they really enjoyed and what they did not. This feature not only encouraged me to improve the method, but it also made me reflect about the importance of confidence because they avoided to say what they wanted to say according to their thinking. For example, some games and writing exercises were re-formulated or I avoided to play them again according to the class co-assessment. Therefore, the uses of language acquired a critical place even during the class assessment.

Art as a stage for critical literacies. TheatreSport not only potentiates communicative competence. The first achievement of the use of this method was the self-confidence and confidence created between students, this confidence is necessary to face the process and then, communicative competences were potentiated. The artistic focus allowed the critical exercise in which students used the word to create and re-create their own life reflection. Therefore, the possibility to reflect, transform and show through the body and written language what is felt by students is opened through art. There, the aesthetic and semiotic dimension opened myriad of opportunities to use the language in a creative and sensitive form.

Aesthetic and semiotic views. From the aesthetic and semiotic views, I found that students' creations were rich in creativity and reflection, this part of the process was just the beginning of a lot of things they can create. During this process, the writing part was articulated at the middle of this, and what allowed this articulation was the broaden view obtained from TheatreSport games. There, to listen students' expression were very important in order to formulate writing close to the games results. For example, after students had chosen as theme "our dreams and those things that we do not want to show", writing exercises were articulated to games under that topic allowing students to continue expressing, and also expressing without pressure.

This process was a stage for critical literacies because students were using the language to transform what they wanted to say into sensible exercises through art, near to art. When I said language I mean letters, body language, images, and also words which were not said but rest behind all those gestures. How they use the language to explore their world is a critical exercise but projected form an artistic stage which can make it more powerful.

Implications

After I explored TheatreSport during my teaching practices for nearly the last two years, I have to say that to implement TheatreSport was not necessary to transform the the curriculum at school, what it changed was the way I taught that content presented in the curriculum. What I consider more relevant during this process is the positive impact in students learning process and also the importance for teacher to well-know the art language, in order to transverse the teaching practices properly and understanding that art works as a stage for critical literacies. Therefore, not only understanding and using the art language is important, but it is also important to give to the uses of art in teaching languages the essence of the critical exercise, in order to transform art as a stage for critical literacies.

Implications for students. Semiotics allow students to represent their reality through the language and its multiple possibilities. The signs produced for them along this process allow to recognize how they create signs with their bodies, drawings and letters. Behind of those signs rests what is not possible to represent as fear. Language as a sign transmits and creates new signs beyond the linguistic and there art is the bridge to allow the creation and re-creation. Therefore, students represented their reality highlighting through the differences in the language uses, how are they connected to the world.

Art function. Art potentiates the literacy experience in students to communicate their feelings and reality perception. Students' gestures in all its forms come from literacies and allowed them to recognize some differences between their ideas of culture to how they really face culture, being aware about those differences help students to understand how they create their own frontiers and then their behaviour which is also part of culture.

Expanded aesthetic view. Taking into account what I mentioned on the framework about the expanded aesthetic studies as a form to read the relation between subjects and things and how those relations are also about context and how it affects the subject who produces new relations full of sense, where a sensible subject creates relations with things and produces art languages. The expanded aesthetics allows me to recognize how students are connected to their world, where the literacy production makes possible to them to show up their fears and dreams. The students bodies and its multiple relations with themselves, with their context and how the language is used to show how they perceive the world beyond the merely uses of language structures.

Students' critical experience. According to this, students could transform some features in their context as a critical literacy experience, and their reflexive view when applying their knowledge to benefit themselves, in order to transform and re-create their world. And here is important to remember what I mentioned on framework about how Critical literacy is also about discovering and reacting when something or somebody else disrupts into my micro-universe. Therefore, critical literacy is related not only with the meaning and implications of writing and reading, but it is also considered as a social practice. (Perry, 2012)

Teacher's critical experience connected with students. This experience allowed me to transform my practices at school which are now near to art, art to allow students to use the language as a tool to re-create their world. The students' creations are the result of how they represent multiple realities and the multiple ways to question those realities. This experience form a semiotic and aesthetic view let me to highlight the students' relation with their world which is based on fear and their dreams according to this experience faced with tenth grade students.

The listening students experience is a significant responsibility, when as teacher, I am using art as a stage for critical literacy, and there art works as a tool to connect teaching and learning, allowing a critical perspective. Art worked as a bridge during this experience, connecting students' background about life and culture with their youth expressions. Art allowed to decentralize the students' ego and provoked in them a wider observation around his or her situation. Students explored language and jumped into their micro-worlds to re-create them.

Implications for teaching. Teaching through art requires a proper preparation for teachers, what implicates a new formation possibility into the university language curriculum; which means to include art into the critical literacies formation. Art as a critical sensible option to explore with teachers during their formation; as part of their formation, future language teachers will have a more sensible view over our world and its multiples possibilities to be explored with students form a more sensible curriculum. Articulating the art knowledge with teaching needs into a critical exercise.

Teaching practices transformed by art. As teacher is always possible to transform our teaching practices. I have to say that students transformed their view about English classes, now they find it more enjoyable and they like to learn through art. But what I also affected through this study is the teaching field because I find a powerful tool in art when teaching languages. What I want thorough this final reflection is to encourage other teachers to use art in their practices, to study any language of art and how to articulate it into their practices. A process in which teachers in formation can choose any art language, learning not only about it, but also how to cross their practices. Art as a stage for critical literacies has the power to transform the learning and teaching practice; therefore, it is important to teach teachers before teachers explore art by themselves without a proper formation which guarantee a well accompaniment at the

moment students open up themselves, and it means a big risk when using art. This study opens a new possible study about teachers' language training to teach through art, understanding art as a stage for critical literacies.

Limitations

Talking about limitation means talking about new opportunities to face the process better and try to find strategies to improve the method. I found three main limitations during the process. The first one was the classes lost by extra-curricular scholar activities. The second one was the behaviour of some students who at the beginning showed resistance to the class articulated with art, and the last one was the noisy moments which sprang up as consequence of some games proposed by TheatreSport in itself. The opportunity presented by those limitations is the possibility to interfere into the classes plan because if I had to continue applying this method I will take into account strategies to improve.

Classes were four times per week, and each class was around fifty minute. This time could be enough if the school had not carried through cultural and pedagogical events which as part of the daily life at school interrupted the rhythm of the group compelling us to los lot of classes. Therefore, were necessary to repeat some exercises to recover the process, and those repetitions did not allow the progress as I expected to advance. This could be overcome if during the planning process I had taken into account scholar events and reduce the expectation because is not possible to avoid the students' participation into those events as part of their democracy formation.

At the very beginning some students showed less interest than others to explore the method based on art, to encourage them to participate more actively was necessary to implement

strategies like valuating their performance in the subjects related to art. What they were claiming at the beginning was the previous method used during the language class, but little by little they improved their participation. At school the relation with authority is based on knowledge; therefore, students who do not feel comfortable with something related to the class can communicate it and this is what happened with those students. With them, but also with the rest of the group was necessary to explain from the beginning how the method works and its advantages during the learning process in order to count with their.

TheatreSport proposes games that invite participants to be more enthusiastic and sometimes students went to the euphoric limit which turned the moment into something negative according to the class behaviour expected. This part is really important to learn how to manage the situation because students love those kind of games, but also the teacher must be clear enough about the rules in order to avoid those moments full of noise. Identifying what games could provoke those reactions helped me to control the class better, but participants' reactions could differ from one group to another.

Once more, I took limitations as opportunities to improve the process. Those limitations are also relevant for future studies related to the teaching languages integrated with art. It is very important to take into account that when art is explored to teach, the teacher has to create a strong art criterion not only to present art as a tool to potentiate the critical exercise, but also to create a safe place full of trust for students to use the language in a free and critical way because art allows to explore the deepest part of people.

Recommendations for Future Research

Taking into account the limitations explained above, I recommend some solutions for a better future implementation of this method at school based on the experience. I also consider important to present opportunities to broaden the study applying it with different kind of population and from different researchers' view, those characteristics allow to consolidate the study into a potential method.

First of all, to compensate the effect of lost classes because of scholar events, I propose to undertake extra classes to improve results having enough time and continuity. For example, a training workshop after school is an idea that can appeal students interested on the method, I expect that not only students who enjoy to learn and practice languages can participate, but also those who at the same time love art activities related to theatre. Then, the implementation could be favoured by a better students' disposition and interest.

I consider that for future research it would be of great contribution to apply this method in groups of different ages, in order to re-structure it and consolidate a method to apply at school. For example, if I can apply this study again, I would try to implement it with primary school kids between seven and ten year old because children around that age are opened to face theatre games. Another consideration is how this study can be applied for other researchers or a group of researchers, in order to create a method based on stronger art criterion and the experience of using TheatreSport as stage for critical literacies.

Art as a stage for critical literacy, where art is the main topic explored in order to potentiate the critical reflection. It is important to consider how the critical exercise is favoured by an art language which not only potentiate the critical reflection, but also can be critical in itself as an art language. Therefore, and for future research, I consider that The Theatre of the

Oppressed; proposed by Augusto Boal, can be implemented as a critical literacy practice in teaching languages. My initial goal was to implement art as a tool to potentiate communicative competence and provoke along the process the critical reflection, and I find in TheatreSport a stage for it. While I implemented TheatreSport as an initial tool to potentiate that critical reflexion under the aesthetic and semiotic view, I found how art and its multiple languages offer stages full of critical proposes. For example, I recognized in the theatre of the oppressed a strong connection with the Freire's pedagogy because as Freire, Boals proposes a theatre for political and social transformations. This is a theatre language which offers a powerful stage for critical literacy studies.

Conclusion

TheatreSport as a stage for critical literacies allows students to use the language as a vehicle to create, creations based on their realities and needs bring up and share. Theatre games potentiate communicative competence and reduce shyness; therefore, through games the self-confidence is strengthened and a confident learning place is created. Once this confidence is created, it is possible to go beyond the games and articulate them to the writing creations, this articulation is based on critical literacies because through the process students are empowered to use the language to create and re-create their realities. The aesthetic and semiotic dimension is the base to implement art and then, art can allow a critical exercise.

TheatreSport method reduces shyness in students. It is possible because the classes using this method are created to play; playing games and competing in a fair way creates a relaxed environment where students get involved and the language is used as a tool. Another reason of reducing shyness is the set of agreements in which games base the interaction. I can conclude

that TheatreSport potentiates communicative competence; the main reason is the goal that rests on each game, games created to train actors and actresses to be more flexible, fluent, and creative. Therefore, the usage of TheatreSport method to teach English, let students potentiate their communicative competences because of the improvement of flexibility, fluency and creativity. The critical exercise is potentiated along the process.

At school people understand how the relations of power and language are there to perceive and understand reality in all its diversities. (Foucault, 1982) (Iwamoto) Critical literacy refers to the process of been aware about the power of the word to create and re-create the world (Freire & Macedo, 1987). I see the school such a micro-example of how power works in the world, and human beings created schools maybe to learn how power works, how to potentiate their further participation in the community. Arts makes more sensible the critical exercise through which students learn, recognize and explore the power of language to transform themselves, and then their context.

Teaching English is an important social-political responsibility nowadays because one as teacher should be aware that “English is the dominant linguistic medium and mode of information of cultural and economic globalization.” (Luke, 2004) Therefore, as Language Teacher I have the power to explore with students the language from a critical perspective in which they can also be aware about the superposition of English language over the world then, “(...) what makes a language real is the use of language in meaningful situations that reflect students’ lives.” (Mora & Muñoz Luna, 2012) There, art works as a bridge to make students being aware about their own cultural constructions and its implications.

What I Learned

Describing the experience of implementing TheatreSport during the last two years in my classes is hard because of the many memories that cross my attention and force me to remember myself training TheatreSport some years ago. That experience changed my life not only as an actress, but also as a teacher. The opportunity to teach English after having been teaching arts during ten years is a beautiful gift to explore languages through art doing what I love to do, teach.

Critical literacies opened a future rout through this study, rout which I need to continue exploring as a teacher researcher. Therefore, this study represents the first step to go over this road. Road which I want to explore and discover under my artistic view, allowing me to see multiples stages and possibilities for future critical literacies based on art.

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Appendix A

TheatreSport articulated to the communicative competence in class

From the beginning I planned the classes, implementing TheatreSport, articulating activities to students' learning process needs. Along this process I have not met any student who has felt ashamed to face the games and activities. Actually students recognized on this method a way to reduce their shyness. Next, there is an example of how TheatreSports can be shaped in a language class.

THEATRE SPORT	TO POTENTIATE	COMMUNICATIVE COMPETENCE
<p>TheatreSport has a set of rules which make players to use the language in a certain form:</p> <ul style="list-style-type: none"> -players cannot say not during the warm up games and improvisations. -players must accept the ideas from other players and over-offer it, based on the previous idea. -players should keep eye-contact aye during the interaction. -it is forbidden to point your own or other player's mistakes. 	<p>Players focus on the game goal beyond the uses of the language. This fact let them look for new words and forms to communicate what they need at the moment or even, players can create words. For example, when a player say a word which does not exist, the judge ask for a meaning and this meaning has to be elaborated and explained in a convincing way.</p>	<p>Pragmatic: related to the uses of the language. It develops a set of competences:</p> <ul style="list-style-type: none"> -The semantic: it is about the uses of the words according to the cultural behaviour. -morpheme: The knowledge of the word as a linguistic cod. -phonological: intonation, sound, pronunciation of each word. -Ortoepic: the way that people pronounce words based on the orthographic. <p>(Council of Europe, 2001)</p>
<p>The results from the vocabulary games are those improvisations that become into good writing exercises. It is important to highlight that the vocabulary games are based in something called: "free association"</p>	<ul style="list-style-type: none"> -free subconscious liberation games: are games using like warm up but, they are created to free the subconscious and keep the attention in the goal and rhythm of the group and also in you individual goal. -Keeping the rhythm of the 	<p>Linguistic: related to the meaning of the word according to the cultural behaviour.</p> <p>(Council of Europe, 2001)</p>

<p>(Johnstone, 1999) which is about how players say what they see, say the first thing that comes to their minds without preparation, just associating in a free and spontaneous way.</p>	<p>group, it is a result of the warm up games, which have to be keeping by the group during the rest of the activities. -Creating a story together from the movements: After the group has been created a connection, games base in creations are welcome to be developed, is this point their cultural background is the main material for them.</p>	
<p>. Improvisations are result of students creativity in a spontaneous way; therefore, their creations or stories are always related to their reality, their dreams, their bad and good experiences, their life, their context</p>	<p>-creating stories connected to the body language.</p>	<p>Sociolinguistic: How people use the language in context.</p>
<p>EXAMPLE: 1.Warm up: -Claps circles: it is a game in which players are challenged to follow a set of signals, keeping the rhythm. -Words up: it is a game to practice vocabulary, here students form a circle and following a body rhythm, they say words. The judge (teacher) can create rules, e.g. Words without 'S'. 2.Main game: Story race: students prepare a line; they have to compete to get the first place like in a race, but creating a story together. The rules are: each player can say only three words, if the story advances the player advance too. If the player is not coherent, he or she has to go one step back.</p>	<p>EXAMPLE: 1.Warm up: Prepare players to be focused, to acquire a spontaneous attitude, to be flexible and wake up the subconscious in order to be more creative during the main game. 2.Main game: It is the last part of the session, in which students have received stimulus through warm up games to prepare them to create stories into a game which is called the main game, because during this one, it is possible to conjugate creativity in a flexible, spontaneous and relaxing ways as a result of those previous activities</p>	<p>Students are using the language spontaneously, they are reacting according to their own context; their cultural behaviour is crossed by the possibilities of usage of the language.</p>

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Author's Biography

Gloria Gutiérrez is a professional actress from La Universidad de Antioquia, during the last twenty years she has participated in different theatre pieces with important local directors. She has deepened her studies in performing art in the field of theatrical improvisation. She has also explored different areas of knowledge through diploma courses in Aesthetics from Universidad Nacional, a Graduate Specialization in English teaching from Universidad Pontificia Bolivariana and an MA in Learning and Teaching Processes in Second Languages from Universidad Pontificia Bolivariana.

She has ten years of experience in teaching, where she has interacted with diverse population, including nursery, elementary, high school, college and adults. For the last four, she has been working as an English teacher at Colombo Frances school, where she has the opportunity to include critical literacy in her teaching practice. She is willing to continue researching in the critical literacy field and to contribute in a near future to the formation of future language teachers as a researcher in the Literacies in Second Languages Project.