Educational Dramatization: A Fundamental Piece in Literature

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Abstract

The present investigation tries to probe some problems that are manifested in secondary education, especially those related to literature, therefore, this study aimed to elucidate the application of educational dramatization in literature, while exploring the incidence positive that can result in high school students. To refer to the methodological means of the study, articles and doctoral theses indexed in various databases were reviewed such as: Scopus, ERIC, SciELO, Dialnet, Redalyc, CONCYTEC Alicia and Google Academic. During the information search, various research strategies were used, such as the use of keywords, search by title and author. In addition, it should be noted that the documents reviewed are in Spanish, English and Portuguese. It was mainly concluded that dramatization is a viable and favorable option to address the difficulties that may arise throughout Regular Basic Education (RPE), taking advantage of its plasticity to adapt to various contexts both at school and at school target student population.

Keywords: Reading Comprehension, Oral Expression, Didactic Strategy, Dramatization, Learning.

1. Introduction

Today, we find ourselves in a world of constant change dominated by technology, a factor that affects the learning of children and young people in schools. The continuous exposure to visual media

causes that when they move their focus from a television program or a network game in which the constant kinematics and movements capture their attention faster to a printed medium such as a book, they find it boring and of little immersive experience; therefore, it is much more likely that students enjoy all kinds of practices or activities that allow them to express themselves and be in constant movement.

This is why it is crucial for the teaching of literature to implement strategies that encourage schoolchildren to read. As some studies report, literature has been damaged by being approached in schools in an overly analytical and mechanized way, since it is usually asked to memorize names of authors and themes of works. Asking a student to enjoy something that he or she will only review because of the commitment to obtain a passing grade will not help the purpose of making reading and writing a source of pleasure, as well as an appreciation of what has been read. It is necessary the use of didactic techniques, weapons that the teacher will use to generate a real link between the text and the students, being the teacher the one who acts as a mediator and literary model to present in an attractive and captivating way his literary experience, using the resources he considers necessary.

In addition, one of the problems known in regular basic education schools (EBR) is the fact that there are usually students who are relegated among their classmates; for this reason, an adequate school coexistence is crucial; that is, to promote an improvement in interpersonal relationships among classmates. Thus, it should be essential to develop a common project that allows interaction between peers, this will provide time to get to know each other while putting into practice social skills.

It is not only the search for an improvement in the development with peers; but directly affects the improvement of the individual's self-esteem; it implies a greater valuation and appreciation of one's own person, as well as the acceptance of what one is in spite of one's own limitations in comparison with others. It is worth mentioning that an increase of confidence in the student will allow him/her to make better and better decisions in the face of the possibilities that he/she has, facing in a better way any difficult situation that may arise.

The purpose of this article is to elucidate on educational dramatization for the teaching of literature in high school students in the period 2010- 2019. It is justified because it is necessary to explain this didactic strategy that would allow to remedy the mentioned problems, taking advantage of its flexible character and its orientation to the realization of formative or pedagogical activities; acting as a means or resource for the approach of some specific topic, being that, in this work, we will focus on its use in secondary education and, mainly, in the teaching of literature.

Among the studies prior to this research, it can be stated that properly organized dramatization can be considered a creative teaching format, as well as a way to practice any linguistic skill; also,

theatrical activities based on imaginary situations contribute to a better cooperation of students and provide an opportunity to create an atmosphere of friendship and mutual understanding (Shcherbina, 2020). It could also provide students with a means to deepen understanding and appreciation of the dramatized literary work (Rawian, Ismail, & Jabar, 2018). In addition, creative drama is efficient in enhancing in children and youth, their imagination and critical thinking. As well as their tightness with education and the achievement of effective learning (García-García, Parada-Moreno, & Ossa-Montoya, 2017).

The following is a review, explanation and clarification of concepts and conclusions of various studies conducted by experts in the field after a thorough inspection on the subject, seeking to expose, in the best way, dramatization and its benefits to combat the various problems mentioned above and that may arise.

2. Educational Dramatization: A Fundamental Part of Literature

The teaching-learning binomial is constant in the life of the human being. At every stage, there is knowledge to be learned, as well as to be transmitted; therefore, it is necessary to emphasize the formation that takes place during the school stage. First, it is essential to establish in what sense we speak of training, starting from what is mentioned by Saavedra (2020), who defines it as the "inner overflow of each person, which evidences an own response-awareness, will, posture, autonomy-and that, as such, transcends what is proposed by such educational actions to build a personal meaning" (p. 8), to be able to speak of the sense in which teaching is currently directed where there is a strong competitiveness, where yesterday's knowledge may be insufficient or obsolete today. Thus, the need arises to maintain no longer a constant transmission of mere information, but to provide useful, meaningful knowledge, according to the reality in which we live, which does not admit an individual character, on the contrary, a growing integrating collectivity product of the progress of humanity itself.

Throughout our lives, at some point in time, we have read at least one book. This may have been either of academic content such as a scientific article or research to one of casual content such as a comic book. Therefore, when we arrive at school, we have some previous knowledge; however, the content that is usually delivered or used during the school stage is clearly linked to the different topics of the subjects taught, especially in courses closely related to reading, such as Communication or Literature courses; Therefore, they should not be limited to the literary-academic training of the student, limiting themselves to dictating data, dates, names of authors and works, transcribing

previous analyses, among other practices that only generate information saturation for the subsequent memorization of the student.

Let us keep in mind that the reading of literature is nourished by the relationship with other areas of knowledge, promoting reflections in relation to problems of reality, providing it with a marked intertextuality that is nothing more than the existing relationship between texts that contain references to writings of the same era or another either literally or paraphrased, by the same author or by others (Chong, 2019, p. 87). This interdisciplinary character enriches the role of literature, since many themes contain, to a greater or lesser extent, knowledge or information on politics, geography, economics, philosophy, science, music, etc., which can be further exploited by the reader. In addition, it allows us to unravel the vision of the world sustained through different historical contexts of each era and culture; this is due to the fact that people usually portray some socio-cultural traits that they can observe, feel or of which they are a part.

Literature invites us to think, to not get stuck with what we can perceive at first sight, since an astute reader can develop the ability to select, contrast, formulate and issue a critical-valuative judgment of his own.

It is important to remember the relevance that reading has in people's lives, providing possibilities and opportunities for development both for the individual and for their collective environment (Elche and Yubero, p. 13, 2019). However, many times, it is precisely the monotonous way of approaching reading during classes that causes a rejection of it. People tend to associate pleasant or satisfactory experiences with some things in our environment or some individual in question, which is why, when presented with an insipid task or a linear teacher, in the sense of repeating the same practice of requesting the review of a text in a course book every class, leads to relate that bitter feeling of boredom or dissatisfaction with the reading activity being very harmful in the case of occurring from an early age.

Due to the aforementioned, it is imperative, regardless of the subject matter, to go beyond just reading lines on a page; image or whatever is found at a glance. As mentioned by Bolívar and Gordo (2016), "the relationship between reader-literary work is not flat, it is complex, so the intention of the text is discovered when the reader unveils the literary content and goes beyond the limits of the author" (p. 203); therefore, the teacher must make particular emphasis on inviting reflection on the topics presented in the text, because literature is not an act alien to the reader; but it is similar to an ocean in which one can dive and enjoy reading, as well as produce an encounter with oneself. Among the conclusions of the research, strategies were found to achieve the falling in love with the literary text as that of "inducing", "leading to", arousing mobility and propitiating a dynamic derived in three

essential dimensions: diversifying the learning contexts, integrating reading to the student's own interests and implementing strategies of conventional and non-conventional type (Bolivar and Gordo, 2016, p. 209).

One fact in particular cannot be overlooked: not only is education at school, but also at home. The preparation of the minor imparted during the first years of age at home will have an impact on his or her later development; therefore, the environment in the family context and the school context is important, as well as the existing consonance between them. Factors such as parental commitment, time dedicated to study, space for academic activities, promotion of values, among others, should be present in the home without relegating the duty of primary educators to third parties. In addition to this, many studies affirm that, in a family where a constant reading exercise is maintained or where the continuous practice of reading is encouraged, it will be a more propitious environment for the student to find it more familiar when it is his turn to do some reading activity. On the other hand, the relevance of schools in developing societies should be taken into account, as Elche and Yubero (2019) mention, "the role of the school is key in contexts of poverty, social vulnerability and low cultural capital, where the family and the community provide little help to acquire that learning" (p. 12).

One of the drawbacks to progress in research on the process of reading comprehension and new ways of approaching literature in the classroom is the lack of interest shown by a sector of the educational and scientific community; in this regard, we can identify two aspects that have an impact on the above mentioned: 1) the knowledge economy, understood as one in which knowledge is a more important asset than capital goods and labor, where the amount and sophistication of knowledge that permeates economic and social activities, reaches very high levels, this causes greater interest in production, seeking to achieve the maximum benefits that this can bring and 2) globalization, understood as the world integrating process that spreads various cultural, economic, social aspects, among others. López, Encabo and Moreno (2002), with respect to globalization, mention that "the aesthetics and quality of the information and messages are of less interest than the speed at which they are transmitted. Undoubtedly, this affects the formative processes related to language and writing" (p. 32).

In addition to this, the constant technological advance leads many to sustain the idea of an irreconcilable displacement from the analogical to the digital. But, here we can find a certain gap in this argument, since we agree with García, Jiménez, Gonzáles and Jiménez-Suárez (2015) when stating that:

Although new technologies are transforming communication and social organization, and new multimedia communication channels have reduced the space for traditional forms of presentation of written material (magazines, books, etc.), people still have to process a wide variety of texts, so reading comprehension will always be necessary. (p. 114).

In addition to the above, there is the fact that many times, especially in countries with very low rankings in the PISA scale tests, in an attempt to improve the educational level of their schools and increase the quality of education in terms of content, greater emphasis is usually given to courses related to numbers, with language-related subjects being relegated to the background. The truth is that neither should be worth more than the other when teaching students, and they should be worked on as equal terms as possible, since this is the only way to form the individual in a more complete way, exploring all the possible potential he/she may have.

On the other hand, in the educational reality, teachers promote the opposite of what should be, facing this, Aykac (2016) exposes that some justifications of teachers in front of the continuous use they make of passive methods is the lack of knowledge of the pedagogical content and that the physical structure of the classroom forces them to use more traditional teaching methods in their work practice (p. 97). Although it may seem an acceptable excuse, taking into account that many state schools do not have sufficient support from the state, it is also true that there are training programs to innovate educational methods in class, and even these programs can be taken online; in turn, we can find that there are teachers working in rural areas who can manage with what they have at their disposal to constantly present their class sessions in a creative way and taking advantage of the space in which they are located, even if it is small.

Continuing with the school environment, it is clear that strategies are chosen to ensure that students develop a better understanding of texts, which, incidentally, can be understood as a complex constructive exercise that requires the management of strategies to establish relationships between the reader and the text within a given context (Molina, 2020, p. 123). 123); it is necessary that the planning contemplates the metacognitive variables of each person, with the purpose of being able to draw the necessary and required guidelines to contemplate which strategies are the most suitable; that is to say, that favor the performance of text comprehension.

Reading comprehension, being a superior process or advanced thinking methods associated with adequate reading, presents three levels: literal, inferential and critical. About it, it can be concluded that it affects meaningful learning as it is a basic skill for the understanding of the contents; however, while the student is at school, he/she has the assistance of the teacher who is

generally in charge of explaining any content, decreasing the impact that low reading comprehension may have (Molina, 2020, p. 128). Which reaffirms the concern about the comprehension problems that many students currently carry although these difficulties will depend on the type of reader and their educational experience, as well as the severity of the reading and decoding problem they have; however, this does not determine low performance in the semantic process (García, Jiménez, González, & Jiménez-Suárez, 2015, p. 120)?

As an additional note, it is necessary to mention how complex it can be to talk about school performance, being defined by Molina (2020) as a "theoretical construction that involves many factors and serves as an intellectual support to advance pedagogical research" (p. 125); in our case, we will choose to take it as a variable reference or a mutable indicator that, within a proper diagnosis, will allow us to draw data on the level of learning that the student is achieving.

On another point, we must refer to reading fluency, defined as the ability of an individual to read a piece of writing at an adequate pace, capturing the meaning and sense of the content. An indicator of achievement of this suitability is automaticity, understood as "aspect of reading fluency that characterizes a reader who not only reads words with precision and accuracy, but also without any effort, quickly" (Calero, 2014, p. 35). It also highlights the presence of reading aloud, a procedure of the creative reading method that establishes bridges of union between literature and other types of texts, which allows expanding the universe of aesthetic-literary experiences and that can be read in physical or electronic formats (Chong, 2019, p. 88).

It should be noted that, during the application of techniques to improve reading fluency, a case of lexical paraphasia could be detected, known as that verbal alteration in which some words are replaced by others, some are omitted or the order of those present is altered; phonetic paraphasia, that verbal alteration that replaces one sound by another; or some learning disorder related to speech sounds, decoding, among others.

Likewise, reading comprehension is related to oral expression, defined by Álvarez and Parra (2015) as "a condition for verbal communication between men and not a simple tool, technique and mechanism to transmit messages, expression requires material tools, aids or supports that make it more efficient" (p. 29).

However, it turns out to be a little worked aspect, as stated by Casanova and Roldán (2016), since, for a long time, it was considered that it did not need instruction because it was considered a naturally learned skill, remarking, moreover, that it is necessary to instruct students so that they can correctly perform the planned oral texts (p. 46). This can be achieved through the application of oral activities that allow a greater ability to express oneself clearly, as was observed in a research that

applied creative workshops through dramatic play; a visible improvement in oral repertoires was evidenced, being enriched with greater confidence and assertiveness.

It is worth mentioning that, although orality is usually worked on more intensely at an early stage of education, its practice and enhancement at more advanced levels should not be neglected. Human beings will always have the desire to express their feelings to the world; not having the necessary skills to achieve this not only generates stagnation at the academic level, but also has repercussions in their daily life and their interaction with other people. Without forgetting that the demands of today's world increasingly require individuals with the ability to adequately and solidly argue their positions, as well as requesting in their work profile, the indispensable characteristics of working in a team and under pressure; that is why we must find a way to provide students with the tools that will serve them in the future.

It is striking how little consideration is given to creativity during high school in many educational centers. It is true that it is not very appropriate in the stage of formal operations, a period that characterizes the beginning of adolescence, the same period in which students find themselves during their stay in middle school; but that does not prevent this aspect from being abandoned, especially in a subject that invites the mind to imagine colorful characters and offers the possibility of knowing and creating infinite worlds. Here we can find an exemplification of the free activity of spontaneous reflection (Piaget, 1991, p. 86), a period of elevation and continuous use of thought, constituting itself of logical prepositions which, later, together with the completion of the constructions of understanding, will affirm the affective life of the adolescent through the double conquest of personality and his insertion in society (p. 87).

Returning to the initial point, Hernández, Alvarado and Luna (2015) state that creativity is a "mental attitude and a thinking technique" (p. 139), then, taking into account that it is defined as a "technique", it should be considered the fact of polishing it as much as possible, seeking to make the best possible use of it. Not limiting any hint of spontaneity in the resolution of a conflict or suggestion to address a topic, since cutting these circuits abruptly can lead to self-consciousness or withdrawal when expressing their opinion or ideas, not to mention that, at this delicate stage of life, it can mean the beginning of a decline in self-confidence, showing insecurity in the face of any question that requires issuing their position.

Hence, the importance of paying special attention to the monitoring of divergent thinking, defined by Acevedo, Cachay and Linares (2016) as "the creative capacity and broad generation of ideas and imagination" (p. 50). Its importance lies in that it allows the subject to generate diverse and

creative solutions to problematic situations. It is worth mentioning that it also defines convergent thinking, which "corresponds to the practical use of theories and pragmatic solutions" (p. 50).

On the other hand, among the problems that usually occur during RBE, we can find young learners who isolate or are isolated, do not participate or get involved with their classmates, even, occasionally, promoting disputes among their peers; thus, a harmonious integration would be a necessary requirement for a better school coexistence and an adequate stay in the educational center; therefore, the need to promote an improvement in interpersonal relationships arises, resulting in an indispensable task for the tutor in charge of the classroom.

Although there is no exact or unique definition of social skills, we have what is said by Amaral, Maia and Bezerra (2015), who refer to them as the "broad repertoire of verbal and nonverbal implied behaviors that occur in circumstances of social interaction and, in most cases, result in changes in the social environment of individuals" (p. 21).

Under this premise, it is necessary to remember that adolescents are at a critical stage in the externalization and development of emotional intelligence and social skills, since they have already gone through the forms of generalized socialization typical of childhood, moving on to relate to their peers in the search for understanding and social acceptance (Zavala, Valadez and Vargas, 2008, p. 327). Likewise, it is essential to manage actions that allow interaction among peers, seeking a propitious time and space that allows them to know more, not only those around them, but also themselves.

In view of this, there is an urgent need to implement an educational strategy that offers alternative solutions to the difficulties exposed, but that does not represent a heavy burden on either the teacher or the student, and at the same time, that manages to capture the attention of the latter, which is essential for the success of the challenges posed. This is where the didactics of language and literature intervenes, understood as the discipline that intervenes in selective fields of teaching and teacher training as external to the school (Bombini, 2018, p. 17). The challenge lies in exploring various theoretical fields that can contribute to the research of applications for academic knowledge, seeking to constantly innovate in it, while contrasting and comparing which are more optimal to subsequently be part of a training curriculum for teachers, especially those who are preparing to graduate as such.

Taking this into account, it is known that the human being is attracted by the colorful, dynamic and fun, being no secret that students enjoy all kinds of exercises or activities that allow them to express themselves and be in constant movement, thus avoiding boredom. Since, as Miranda,

Morgado and Leonido (2016) state, "the practice of learning through artistic expressions provokes interaction of diverse intelligences, thus promoting integral development" (p. 24).

That is why among the multiple didactic strategies of the teacher to work in the classroom seeking to solve some of the mentioned problems is dramatization, which acts as a tool that combines narrative, creative and expository activities, encompassing both verbal and non-verbal aspects, as well as providing creative freedom and active participation to the participants (Shcherbina, 2020; Biegler, 1998), as well as motivating the student's interest in the topics, facilitating the teaching-learning process (Panata, 2016).

Some academic activities could make use of the theatrical fact, same that Vieites (2017) defines as a "process of double articulation through which a group of people replicate a dramatic world on a place called scene and before an audience that contemplates the replica, the representation" (p. 152); in this way, reproducing some thematic that can be better understood if it is experienced as opposed to if it is only presented literally. Those involved follow a course of actions determined by factors such as time, space, number of participants and the subject matter to be dealt with, all of which must be previously planned, leaving room for improvisation depending on the circumstances.

It should be noted that being cooperative work an implicit component in theatrical practice both in group dynamics and improvisations, these favor contact between group members, seeking to guide them to cooperation for the achievement of a common goal, which predisposes that, during the representations of stories, tales or literary works, spontaneous socio-affective alliances can be established (Gil, 2016, p. 156). It could be beneficial in work groups where there may have been some kind of discontent, discord or simply do not know each other so well among the members, since, although the interaction among the members may also result in a clash of ideas or lack of coordination, if the right motivations and an established leader or representative to take the reins of the team are established, the results can be more than encouraging.

Likewise, working on communicative competencies through activities such as dramatization allows to better develop the oral communication of students, who will be able to present their ideas and knowledge in an optimal way (Casanova and Roldán, 2016). Staging or interpreting not only places the subject to move and gesticulate, but also to modulate his voice so that he can be heard by the audience, whether they are present or not. In addition, in order to truly reach the receiver, the sender must not only make full use of the lexical baggage under his control, but also expand and polish it in order to find the most appropriate words or phrases.

Dramatization opens up new possibilities to communicate. We all have something we want to communicate, sometimes, because of shyness, many do not do it. Putting dramatization into practice helps to lose the fear of being observed. Dramatization can serve as a mirror, one where people can see themselves reflected in it, noticing both virtues and defects. While, through various characters, someone can achieve a feeling of identification with one of them, also reinforcing empathy; that is, understanding how others feel, since people do not say everything with words, but with tone of voice, non-verbal language, etc. Putting oneself in the other person's place will help to understand a point of view other than our own, to know what is happening to the other person, to help to collaborate, to persuade, leading this to promote a better coexistence.

Dramatic actions reflect real life actions. They become an opportunity for the individual to communicate and experience coexistence with others, conveying their thoughts, feelings, desires and even internal conflicts.

During their stay in high school, students are entering adolescence, experiencing the changes typical of this period of life, so they often experience sudden and unpredictable mood swings, torrents of thoughts and feelings, many of them, generating confusion and problems both personal and those close to them. It is important to teach them the importance of managing emotions, as well as stress and the search to feel good about themselves; but this is not an easy task even in adulthood. To avoid future citizens who do not have a personal mastery of themselves, special emphasis is sought to establish healthy bonds between the person and those around them; for this, it will be essential that they know how to communicate what they feel, what they think without transgressing the opinion or feelings of others; precisely, dramatic activities can help in this process, since the point of playing a character already puts us in the place of another person, broadening our perspective of the world and life. In this regard, Branco (2014) mentions that:

> The problems posed by personal self-control are only a matter of reflection relevant to a theatrical pedagogy that defends the vision of the actor who reveals himself through the character, rooted in a "Stanislavskian" matrix, since in the other case it will be more about teaching a method that allows the student to simulate (and therefore also highly controlled) human expressions. (p. 58)

Experiencing the different facets of a person, the different human expressions that one can have, the different scenarios that can occur, the consequences of certain acts, etc., will show a greater panorama of the world, both ancient and contemporary. If a previously planned dramatic session or exercise is carried out properly, which deals with one or another of the previously mentioned points, it will allow the student to put resilience into practice; that is, to develop positive behaviors or

responses to any conflict, threat or danger that may arise; to have a greater capacity to think of possible solutions and make the best decision in stressful situations; as well as to overcome adverse circumstances such as a love breakup, the death of a loved one, the separation of parents, among others.

On the other hand, according to Miranda, Morgado and Leonido (2016), "teachers must recognize and encourage the different human intelligences and the unique combination that each student possesses" (p. 37). This is why it is inexplicable how, many times, some particular behavior of students is often overlooked; for this reason, on several occasions, the lack of knowledge or preparation makes it impossible for specialists to detect, diagnose and intervene in a timely manner in the face of something unusual.

Recent studies show that the implementation of dramatization helps to treat children and young people with attention deficit/hyperactivity disorder (ADD), being a treatment similar to traditional treatment programs, even more beneficial.

Among the researchers and theorists who give their opinion in this regard, we have Goldstein, Lerner, Paterson, Jaeggi, Spiewak, Hirsh-Pasek and Golinkoll (2019), who mention that the practice of drama activities in children and youth with ADD seeks:

> Understanding one's character motivations, internalizing and embodying one's emotions through physical action and voice, and integrating many levels of information about a scene to inform action have great overlap with traditional treatment goals such as perspective taking, emotion recognition, emotion expression, social pragmatics, and global focus. (FALTA PÁGINA).

It should be noted that the successful application of this didactic strategy will be closely linked to its meticulous planning, as well as to the attention to the diversity of behaviors that students may present and to the identification of these, that is, to differentiate the symptoms that a young person with ADD may show. Let us remember that attention deficit implies both the absence or deficient concentration and distracted behavior, being not very active subjects and with almost no participation in class, not complying with the delivery of tasks or making mistakes during the realization of activities that demand certain mental effort or concentration; the latter is often confused with deliberate inoperativeness or lack of motivation and irresponsibility of the student.

In this same sense, we can also highlight the almost therapeutic role that dramatization can have as a means of management for the improvement of the student's personal self-control, since this theatrical pedagogy allows simulating a diversity of human expressions (Branco, 2014, p. 58), allowing a vision of how he is perceived by his environment and those around him, so that he can

appreciate in a more optimal way his current behavior or impulses and invite him to generate a value judgment about it, the wide range of emotions and behaviors represented or reviewed during the reading or writing of a play helps in this case.

Currently, too much attention is often paid to immediate results, focusing on competencies that translate into more efficient personnel to work, often appearing to be training more of an employee than a person. While it is not intended to belittle or discredit the value of the areas of mathematics and science, it is well known that they are overvalued in relation to the arts, the latter sometimes being seen as mere complementary courses, linked to leisure activities, passing hobbies or destined for a low-paying job.

Well, it is this current that derives in a certain way in the visible social crisis, which so much deserves changes in order to form a new citizenship, a more creative one, sensitive to the differences and shortages that are lived, capable of exercising a critical judgment on its reality and face the adversities of life looking for a better tomorrow, taking risks if necessary, undertaking own initiatives and proposing solutions to cases that arise.

It is, in this context, that literature can be a means to lead the reader to new fields to submit problems and discourses to a better analysis, to build new critical judgments, contributing to the permanent education of which it forms and will form part in society, seeking that it can act as a more reflective citizen, trained for obtaining the sap that enhances the proper literary reading in the uninterrupted process of human formation, preparing in some way for every day, adult and independent life, as long as the acquired learning possesses significance and meaning for them (Chong, 2019, p. 91).

Taking this into account, we support what Muszyńska, Gałązka and Urpí (2017) state when they argue that "drama helps to close the gap between the classroom and the real world, this makes it one of the most flexible, effective and enjoyable ways of teaching and also the most rooted in culture" (p. 182). Seen in this way, in an era where we need to create bridges between our society, culture and the world itself, it is necessary that literature ceases to be a course just to memorize facts or authors, becoming a means in which we can connect more with our inner self and with others, and, in this process, educational dramatization can take a very important role.

Necessarily, we must emphasize that the purpose of dramatization, as referred by Rodriguez (2018) is the following:

To bet for an education whose center is, among others, the affective development and social skills. This educational model can be achieved by creating a relaxed climate of trust in oneself

and in the other(s), thus helping to achieve a maturation of aspects such as affection, empathy, etc. (p. 35).

The main point does not lie in the final product obtained, but in the process, in the development of those involved during the activities, the experiences, the interactions, the opportunity to learn with each other and themselves. Minimizing the moments of passivity, always motivating the active state of the participants. The teacher will play the role of mediator, providing guidelines and indications for the realization of the activities, in addition to providing the necessary support to the student group; however, what is sought is that the students themselves take the leading role, that they are able to think and act by themselves, in short, to promote autonomous learning. It is expected to achieve that the student is independent, self-manager of their learning, so that they have the power to self-regulate to achieve what they propose and, to achieve this, it is necessary to promote that the student evaluates what is the engine that drives them, their motivations to learn (Cárcel, 2016, p. 54), facing this, the teacher must maintain respect for them, in addition to accompanying students throughout this process, inviting continuous reflection and to awaken the curiosity inherent in them. Learning to think for themselves will be one of the most valuable lessons they will have to face life.

Finally, it is worth mentioning that, although the use of dramatization applied in education is not a recent practice, it is a much neglected one, especially in countries where traditionalism still prevails in schools. But, as proof of the relevance it can take in the educational field, we have the results of what was investigated by Taşkın-Can (2013), who proved that creative drama is a method that provides important contributions to personal, social and educational development of the participants. This agrees with what was stated by García-García, Parada-Moreno and Ossa-Montoya (2017), who certify that "the use of creative drama improves students' learning as it integrates: knowledge, reason, imagination, experience, openness of thought, argumentation, interest and attention" (p. 851), as well as being a methodology suitable for an active learning process, which allows learning from mistakes, taking advantage of them to use them as learning opportunities (Dowlati, Musick, Zhang, Thornton, & Carvalho, 2016, p. 106).

3. Methodology

For the development of the present research, various databases such as Scopus, ERIC, SciELO, Dialnet, Redalyc, CONSYTEC Alicia and Google Scholar were used. Likewise, the search for information was carried out from 1998 to 2020.

It should be noted that during the search for information, several research strategies were used, such as the use of keywords such as "dramatization", "reading fluency", "dramatization", "readers theatre", "educational drama", "drama and education", "teaching literature in high school", "literature in school", "teaching literature", "dramatização", "multiple intelligences", "reading comprehension didactics" and "literature didactics"; while by author only "Diana Panata" was used for the search; likewise, the search by title "dramatization as a strategy" was used. It should be noted that the documents reviewed are in Spanish, English and Portuguese, being, as one would expect, research from different countries.

After finding the academic articles and doctoral theses necessary for the elaboration of this review article, an exhaustive filter was made, obeying certain criteria such as the results or conclusions of the research, their reliability, the validity of their postulates, references to their educational contexts, as well as the relevance and applicability of the results in relation to the subject matter to be addressed in this work.

Finally, the aforementioned served to keep the pertinent and most optimal documents for personal consideration, being finally a total of 34.

4. Conclusions

It is inferred that dramatization is a very good option to address abstruse topics that are presented throughout the RBS, taking advantage of its plasticity to adapt to various contexts of both the school and the target student population.

Likewise, it is deduced that the teacher's predisposition is a fundamental factor for the successful application, not only of this strategy, but of any didactic tool to be used; that is, the expected positive change in the students can be appreciated, as well as the development or improvement of communicative competences, social skills, among others.

It follows that the planning and diagnosis of the human material with which classes are developed is essential to be able to undertake any educational methodology. Regardless of the subject to be taught, whether it is related to letters or numbers, it is essential that the teacher knows his students.

On the other hand, it would be fruitful to conduct research that addresses the application of dramatization in other educational settings such as the teaching of a foreign language in RBE institutions; the relevance that its development may have in alternative basic education centers (ABEC), this under the line of research of adult education; It is also suggested to carry out a study on

the feasibility of its application in virtual education, under the research line of face-to-face and non-face-to-face education, as well as to delve into the preparation or training of teachers in relation to the management of didactic strategies, among others.

It should be noted that this does not necessarily have to take place in schools, but also in institutes and universities. Not to mention that it does not have to be linked to the educational field, it can be applied in other environments such as group therapy of a group of patients, rehabilitation to train or reincorporate individuals to life in society, etc.; similarly, it can be an option to address in companies and forge or strengthen bonds of camaraderie among employees.

The possibilities are on the table, all that is needed is entrepreneurship and the investigative passion to prove or discard any of the proposals presented here.

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