

**PROMOTING ORAL INTERACTION THROUGH TABLETOP ROLE PLAYING  
GAMES.**

**Francy Viviana Pulgarín Alfonso**

**Thesis director**

**Professor. Johanna Montaña Moreno**

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**UNIVERSIDAD PEDAGÓGICA NACIONAL**

**FACULTY OF HUMANITIES**

**LANGUAGE DEPARTMENT**

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## **ABSTRACT**

Fostering spoken communication in a foreign language classroom is not an easy task since meaningful oral exchanges require a real reason that justifies interaction. By means of document analysis, the problem was identified, which is a lack of oral interaction in many EFL Colombian classrooms. Thus, this document presents a Pedagogical and Didactic Innovation Proposal for eleventh graders that belong to the public educational system to promote oral interaction in EFL settings through game-based learning and collaborative learning. To this effect, a tabletop role-playing campaign was designed, which aims to encourage students to communicate orally to progress in the game and achieve their common goals. This proposal is divided into nine lesson plans that start with introductory activities, continue with the game sessions, and finish with feedback about the students' oral performance.

Key words: collaborative learning, English as a foreign language, game-based learning, innovation, oral interaction, tabletop role-playing game.

## **RESUMEN**

Fomentar la comunicación oral en un aula en lengua extranjera no es una tarea fácil, ya que los intercambios orales significativos requieren un motivo real que justifique la interacción. Por medio del análisis documental, se identificó falta de interacción oral en salones de clase de inglés como lengua extranjera en Colombia. De esta forma, este documento presenta una Propuesta de Innovación Pedagógica y Didáctica para estudiantes de undécimo grado pertenecientes al sistema educativo público para promover la interacción oral en entornos de inglés como lengua extranjera a través del aprendizaje basado en juegos y el aprendizaje colaborativo. Para ello, se diseñó una campaña de juegos de rol de mesa que pretende incentivar a los alumnos a comunicarse oralmente para progresar en el juego y lograr los objetivos del grupo. Esta propuesta se divide en nueve planes de lecciones que comienzan con actividades introductorias, continúan con las sesiones de juego y finalizan con la retroalimentación sobre el desempeño oral de los estudiantes.

Palabras clave: aprendizaje basado en juegos, aprendizaje colaborativo, inglés como lengua extranjera, innovación, interacción oral, juego de rol de mesa.

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## **Chapter I: The problem**

### **Context and target population**

This proposal was designed for eleventh graders, as they are expected to master the use of the foreign language in real contexts of communication before starting the higher education or the work life (MEN, 2006). According to the Ministry of Education (MEN, 2008), eleventh grade students are commonly teenagers at an average age of 15 and 17 years old. Vicario and Guemes (2013) indicate that this population belongs to the middle adolescence.

In fact, Krauskopof (1999) affirms that teenagers at this stage are eager to explore social groups while discovering themselves, and at the same time, they look for social acceptance and communities to join. In addition, they are interested in experiencing new activities, exploring their personal capacities, and looking for a greater autonomy. In the same line, Vicario and Guemes (2013) state that teenagers improve their intellectual and creative capacities at this stage. However, they may be at a higher risk of suffering from depression and low self-esteem. Some of the preoccupations of teenagers at this stage are related to their attractiveness, their relationships, and their friends.

This proposal was designed for students from public schools in Bogota. According to the Ministry of Education (MEN, 2016) the average number of students for each classroom is around 35 in the public schools belonging to urban areas. It is also worth mentioning that the public school in Colombia has been completely free since 2008; actually, a public institution cannot ask parents to pay for any sort of fee. However, there is an important gap between the public and the private school since students from private

schools commonly have a better performance in the PISA tests than students from public schools. Hence, the government is intending to apply the single shift strategy, so that students can stay at the public school at least 40 hours per week to study more. In addition, it is expected that children have more opportunities to learn interesting new activities and practice their skills.

It is also worth mentioning that in the view of Huitt & Hummel (2003) eleventh graders belong to the formal operational stage proposed by Piaget, in which intelligence can be demonstrated by abstract concepts and logical thinking thanks to maturity. These authors also describe that without special conditions during the previous stages, adults do not reach the formal operational stage. They state that for Piaget, an appropriate development environment supports learners' interests and the acquisition of knowledge through discovery.

Along with the previous idea, Hernández (2018), based on his research experience with this population, concluded that eleventh grade students are interested in discovering their vocation. Hence, they think of their future, their decisions in terms of professional careers, their life project, and their passions. The researcher suggested that eleventh graders are discovering their favorite activities and aptitudes, and they look for applying them in professional fields.

In accordance with Castro, Fajardo and Pérez (2017), eleventh graders can be exposed to anxiety, depression and stress. It was discovered that these health conditions are linked to social relationships and academic performance. These researchers also suggested that eleventh graders want to be independent and autonomous without losing the benefits of living with their family, which may cause internal conflicts after getting to know that some decisions or actions may lead to negative consequences. Besides, these authors affirmed

that eleventh graders have many expectations about their life project and the future, leading them to look for adventures and new experiences.

Finally, Uñate and Pulido (2018), claim that most eleventh graders want to study a career, but the economic difficulties hinder them from accessing higher education. In that way, eleventh graders are interested in scholarships or loans. The authors state that male eleventh graders are interested in professional fields such as engineering, human sciences, management, and law. Female students are mostly interested in communication, medicine, nursery, and design. It is also important to highlight that the female students wanted to study after graduating from school, whereas male students preferred to study and work at the same time. Besides, the researchers establish that parents have an influence on the participants' decisions in relation to their academic and work-related life.

### **Statement of the problem**

According to the Colombia Very Well program, eleventh graders are expected to have reached the B1 English level or more before graduating. As stated in the Common European Framework of Reference (CEFR) (Council of Europe, 2001), at level B1 students are able to use the language to understand the main point of texts and speech, as well as “to express much of what he/she wants” (p.124), which means that eleventh graders should have production and comprehension skills to understand and be understood. In addition, the Ministry of Education (MEN, 2006) states that eleventh graders must have a B1 English level that allows them to be in EFL communicative environments.

Even though students should have an intermediate or higher intermediate English level before graduating, Colombian EFL classrooms have not experienced significant progress in terms of English proficiency in the recent years. In the document Pedagogical



Principles and Guidelines, it was demonstrated that students with B1 or B+ corresponded to 6% of 11th grade students in public schools between 2008 and 2013. In addition, in 2018 only the 4,3% of eleventh graders from public schools could reach the B1 English level that is expected (MEN, 2018), which means that progress in terms of bilingualism was not significant in recent years.

Furthermore, the Colombia Very Well program's document (MEN, 2014) claimed that 54% of eleventh graders from public schools had similar results to populations which have not experienced exposure to EFL before, which means that public schools are experiencing difficulties to reach the minimum English level required by the Ministry of Education. Moreover, the EF English Proficiency Index (2021) confirmed that Colombia has a very low proficiency in English and its position in Latin America corresponds to 17 of 20 countries. Besides, the British Council (2015) states that most of the students that start higher education have an A1 English level or less.

According to a study developed by the British Council (2015) there are several reasons that explain the lack of English proficiency in the Colombian population, based on the viewpoints of 1,000 EFL Colombian students. They affirmed to have a bad EFL proficiency specially when referring to the listening and speaking skills, due to a lack of conversational contexts. They stated that the EFL classes that they had experienced did not provide them opportunities to put the language into practice in terms of writing, speaking, listening, and reading. As a result, participants indicated to be struggling to have an advanced English proficiency that involves fluency and the ability of holding conversations.

As explained by Sánchez (2019) the excessive weight of formal and grammar aspects in Colombian English teaching leads to a situation in which interaction happens

when the educator asks questions or makes students speak without any real communicative purpose, generating a total asymmetry in English learning that must be fixed so the student can really comprehend and apprehend the language.

This author claims that traditional education in Colombia does not provide students with a meaningful learning environment in which students can communicate, make mistakes, and correct themselves in specific contexts of interaction. As a consequence, students do not interact among themselves since they do not have safe environments to communicate without being worried about formal structures and accuracy. Students get afraid about making mistakes under these circumstances, which is linked to social anxiety. This situation prevents success in language acquisition (Krashen, 1982).

In that way, even though learning English in Colombia is a greatly appreciated aptitude that enriches the personal growth and country development, it was identified that Colombian students show very low English performance during the tests and speaking practices due to a lack of oral interaction. Truscott (as cited in MEN, 2005) indicated that the low English performance in the country is a result of a lack of opportunities to communicate in the classroom. In Colombia, English is not used in daily life, and it depends on the school hours. Hence, English is not employed in different contexts of communication. Consequently, Lemmolo (as cited in El Tiempo, 2019) confirms that English is considered as a generic academic subject, instead of a communicative strategy.

In short, the main difficulty that was identified is the lack of oral interaction between Colombian students. As previously explained, it was evidenced that some classrooms are not focused on promoting meaningful communicative environments in which students can practice the language. The outdated traditional approach on English teaching results in a situation that EFL learners cannot put their oral interaction into

practice due to the absence of communicative purposes that justify interaction. Hence, it is necessary to look for new strategies which allow learners to use English in contexts of communication and bring those spaces for oral interaction.

## **Rationale**

First, it is significant to highlight that learning a foreign language in Colombia has several benefits for the EFL learners and the country's development. According to Romero (as cited in MEN, 2005) learning a foreign language in Colombia improves the Curriculum Vitae and helps students meet the expectations of universities and enterprises, leading learners to be competitive and have more opportunities in terms of education and employment. In addition, Echeverri and Vargas (2019) suggest that learning a second language enhances manpower, as speaking a second language fosters communication between enterprises, customers, and suppliers.

On the other hand, Truscott (as cited in MEN, 2005) affirms that learning a foreign language is commonly associated with competitive countries, because it broadens the cultural, academic, scientific, and technological backgrounds of the population due to a wider range of knowledge that people can acquire when speaking more than one language. English is a great option to learn a foreign language, since it is the universal and common language used for businesses, technological, and professional purposes (MEN, 2006).

Communicating in English is helpful for eleventh graders since they are about to enroll in the workforce or enter higher education. When eleventh graders decide to work after graduating, English is a valued skill to have better working opportunities with well paid jobs. Forbes magazine (as cited in Elempleo.com, 2020) explained that being bilingual increases 37% the chances to get a job. In addition, Hays Recruiter Colombia developed a

study indicating that English is a skill that increases by a third the remuneration of a professional in the country and enhances by 50% the chances for a promotion.

Besides, when eleventh graders want to enter higher education, English is useful to access different resources that can boost the students' abilities in their respective fields. Chávez et al. (2017) claimed that most of the basic academic bibliography is written in English, which means that high school and university students should have a good English level. Otherwise, they would be missing a large part of the knowledge in their future fields.

Yang (2014) stipulates that the best way to learn to communicate in English is to be exposed to oral interaction. The author affirms that EFL traditional lessons that involve grammar and vocabulary are not enough if students do not have the opportunity to put their knowledge into practice in oral conversations. The author claims that it is necessary that learners participate in real conversations and listen to other English speakers so that they practice the language in contextualized situations, and states that learners can improve their EFL competence in an efficient way if they learn English while doing what they like to do. In that way, it is suggested that they integrate the use of English into their hobbies or interesting activities, so that language can be acquired in a natural and engaging way.

According to the CEFR (Council of Europe, 2001) the oral interaction has an influence over the languages learning processes since it boosts the use of language and spans the pragmatic, linguistic and socio-linguistic competences. In addition, the National Bilingual Program (MEN, 2011) reaffirms the importance of developing oral interaction to help students be able to express themselves in specific situations that involve conversations. It also states that the EFL learning process is more significant through interaction between participants. In conclusion, this research is pertinent in national and international classrooms to develop the EFL oral interaction.

In line with the previous idea, a strategy that can be employed to encourage oral interaction between language learners is the use of games in the classroom. Games might promote “engagement, understanding, motivation, and interaction” (Spires et al., 2011). According to Saha and Singh (2016), games are student-centered activities that foster meaningful situations through collaborative learning, which leads to the development of communicative abilities. Consequently, this proposal aims at creating a tabletop role-playing game-based didactic unit to develop the EFL learners’ oral interaction.

The objective of this proposal is to design a tabletop role-playing campaign for eleventh graders that are in the process of learning EFL to create a collaborative EFL environment that promotes the development of learners’ oral interaction. By designing a tabletop role-playing game for an EFL environment, oral communication will be mandatory for players to progress in the different scenarios that they can find during the game sessions. In this way, English is used as a means of oral communication rather than a learning objective, which promotes oral interaction. In short, this proposal is relevant in relation to the identified problem because it might allow players to develop their collaborative learning in conversational situations to reach a common purpose, and these team-work conditions make players develop their oral interaction in a meaningful context.

Furthermore, the target population can benefit from this proposal because it might promote a meaningful context of oral interaction. By using games in the classroom, students can share common goals that trigger collaborative learning and oral interaction (Ribeiro, da Silva and Mussi, 2018). According to the authors, oral interaction is important in EFL learning since it deals with contextualized communicative situations in real time, which leads to a progressive enhancement of spontaneity. Besides, games motivate students and make them be active players instead of passive receptors of information. It is important

to highlight that tabletop role-playing games consist of performing and describing actions through speech (Borawski, 2016), which is pertinent for EFL students to promote the use of the language in real, communicative, and contextualized conversations. As a result, students can work on fluency, pronunciation and confidence when speaking. Thus, it is worthy asking:

How to design EFL learning environments that integrate tabletop role-playing games to promote oral interaction between eleventh graders in Colombian public schools?

### **Objectives**

- To promote the development of oral interaction of eleventh graders by creating a tabletop role-playing game campaign that can be implemented in an EFL learning environment.
- To design a pedagogical and didactic innovation proposal that fosters oral interaction mediated by game-based learning and collaborative learning through a tabletop role-playing campaign.

## **Chapter II: Theoretical Framework and Literature Review**

This section presents the state of the art and theoretical framework that underpin this proposal. Firstly, the state of the art involves a review of five research studies in the national and international context in relation to game-based learning in EFL classrooms to support the theoretical constructs that shape this proposal. Secondly, the theoretical framework explains in detail the three constructs which are: oral interaction, game-based learning, and collaborative learning.

### **State of the art**

Firstly, a qualitative action research that was carried out by Torres and Martínez (2022), which involved 18 seventh grade students at a rural school in Icononzco, in the department of Tolima, Colombia. This research intended to study the impact of tabletop role-playing games on the students' English performance by means of the Communicative Language Teaching approach. Through previous observations, it was diagnosed that English was not used in conversational contexts, and students were unable to communicate in spontaneous conversations. Therefore, the authors aimed to apply tabletop roleplaying games to enhance the students' EFL performance and communicative abilities. This intervention involved tabletop role-playing sessions like *The Turistic Town*, *The Touristic Guide*, *Hunting a Monster*, and *Finding the Castellan's Son*.

After analyzing the findings collected through a diagnostic test, observation, interviews, and artifacts, the authors concluded that tabletop roleplaying games helped students learn expressions and improve their oral skills. Data revealed that students learned in a meaningful way, which helped them use English in real and contextualized situations.

It was also evidenced that students used their knowledge for communicative purposes, and that they participated by using the target language while interacting with others.

This proposal is valuable as it demonstrates that tabletop role-playing games enhance the EFL performance, including oral communication. This study allowed us to know that tabletop role-playing games are pertinent resources to promote confidence when speaking, motivation, and meaningful communication. An enhancement for this proposal would be to design introductory activities such as memory cards, listening exercises or reading comprehension texts to deliver students an input that contextualize the contents covered during the game sessions, as well as expression for the interactional situations.

Secondly, Linares (2018) developed a qualitative action research that involved six tenth graders from a public school in Bogotá. This research aimed to study the influence of board and table games on the students' speaking skills in an EFL classroom. Through a survey and observation, Linares found that participants affirmed to be afraid of making mistakes in front of others while speaking in English. Therefore, the author implemented a board game called *Parchee* and two table games known as *Craps and Roulette* to provide a comfortable communicative environment. These games involved the topics learned in the class and employed elements that were appealing for the students, such as “the use of dice, tokens, counters, cards, roulettes, boards” (p.41).

Based on data collected by using artifacts, field notes, video recording, and surveys, it was concluded that games promoted interaction and teamwork, which enhanced oral production. The researcher affirms that students found these games enjoyable and engaging, leading them to interact in English by their own initiative.

This research is significant for the current proposal since it clarifies some of the game elements that can be included to make the game sessions more appealing and



enjoyable, including dice, boards, counters, interesting worksheets and so on. To take this proposal to a next level, it would be necessary not only to apply these elements but also to develop an interesting plot during the game sessions to promote collaborative storytelling and have learners be motivated to participate actively.

In relation to international studies, Farkaš (2018) developed an action research study at Linguapax Language School in Vinkovci, Croatia. It intended to see if there was any difference in EFL proficiency between learners who were exposed to tabletop role-playing games and students who were not, by means of Game-Based Learning. During the author's practices, the researcher noticed that students had difficulties to express themselves in English when talking about topics that they did not prepare before. This intervention involved tabletop role-playing sessions taken from Dungeons and Dragons, which were played once per month in groups of four or five people during extra-curricular hours. Through observation and diagnostic tests, the study demonstrated that tabletop role-playing games enhanced EFL students' speaking and listening skills, and students improved their English in an engaging way. It was evidenced that tabletop roleplaying games have a positive impact on the EFL learners since it promotes communication.

This study is important for the current proposal since it demonstrates the pertinence of applying tabletop role-playing games to promote EFL learning. It highlights elements such as narration, character's creation, describing through speech, and storytelling, which lead to a complete immersion of students in language learning. It is evidenced that there are many ways to handle narration and collaborative work through games to foster natural language acquisition and oral exchanges. A further improvement towards this strategy would be to create an own tabletop role-playing campaign in the future, so that it can be easily adjusted to the specific needs of the target population.

Another qualitative action research that was implemented by Rocha (2019), which involved a group of nine teenagers aging from 12 to 17 years old during their fourth semester in a language school in Brazil. The problem was identified during the author's teaching practices. The pedagogical intervention was proposed considering the diagnosis analysis since the researcher found that EFL lessons were too centered on the study book and grammar, leading students to be passive learners and not to speak in English. Thus, this study aimed to identify the impact of tabletop role-playing games on EFL performance.

To encourage meaningful communication between students, the author implemented tabletop role-playing games such as *Rain Forest Survival Expedition* and *Home Economics*. Before playing these campaigns, students had a session for learning the game rules and creating their characters. Based on observation, the author depicts that student improved their conversational skills naturally through teamwork and interaction. In addition, the use of games made students be focused on the meaning rather than the grammar accuracy. Students were involved in engaging conversations and collaborative learning, which led them to be engaged in the game sessions.

The relevance of this research in the current proposal is that it provides a wider understanding about the influence of tabletop role-playing games on the EFL oral interaction. It was evidenced that this type of games can promote oral interaction among students. In addition, the initial session for creating a character and learning the game's mechanics was pertinent because it allowed students to interiorize the rules and mechanics at an early stage. An improvement to the proposal would be to create a tutorial video or a step-by-step guide that explains the game mechanics and rules for students to consult them at any time, so that this explanation is not limited to the first class.

Finally, a mixed-method action research developed by Maulana (2019) involved 32 seventh grade students at SMP Negeri 43 in North Bengkulu, Indonesia. This research had the purpose of studying the influence of board collaborative games on the students' oral production. The author observed a lack of confidence, vocabulary, and opportunities to practice English, which led to a poor oral performance. Therefore, Maulana implemented board games in four different stages: planning, implementation, observation, and reflection. The findings from the implementation stage that were gathered through observation, field notes, tests, and interviews indicate that students could improve their vocabulary, fluency, accuracy, confidence, and pronunciation, which helped them share their ideas and thoughts in a natural way and enhance their oral proficiency.

This study is useful for the current proposal as it provides several tips for teachers to follow when designing and applying collaborative board games in the EFL classroom. For instance, games should be designed in English, without any sort of translation. It is also suggested that the teacher does not interrupt students when they are speaking so that they feel comfortable enough to interact with others. In addition, the teacher should provide a model of the vocabulary that students may be using during the game, which will work as an input. This proposal describes in a detailed way the feedback grids and assessment processes. However, an enhancement would be to include feedback made by the students about this gamified strategy to improve the pedagogical practices in the future.

Through reviewing the previous pieces of research, it is noticeable that tabletop role-playing games have been applied for enhancing the EFL performance, and this type of game is conceived as a good strategy to practice the language. However, it has not been widely approached in Colombian settings for eleventh graders, which certainly makes it necessary to start working on it, especially in the educational public sector. That is why this

pedagogical proposal addresses for Colombian eleventh graders of public schools, so that students that are about to enter the working life or high education have meaningful opportunities to put into practice what they have learned during their school stage.

## **Theoretical Framework**

### *Oral Interaction*

Oral interaction is commonly associated with oral exchanges between two or more people. Firth and Wagner (1996) affirm that oral interaction is composed by at least two individuals that have an influence on each other by providing and receiving information. Long (1996) suggests that oral interaction is a series of negotiated exchanges between several speakers by means of oral production. This author also indicates that oral exchanges provide language learners with opportunities to modify their output through feedback on their production, which leads to the natural acquisition of the language. In this proposal, oral interaction is conceived as the interactional moments in which several participants exchange information in a gamified context.

On the other hand, Ricard (2013) says that oral interaction is predictable and spontaneous as it is composed of routines and common expressions that are employed in daily life. Among the recurring routines in oral interaction, this author highlights some of them such as:

Asking other person's opinion, asking the interlocutor for information or language that he or she has forgotten, responding to requests for clarification from the listener(s), for instance by rephrasing, repeating, giving examples or analogies, indicating uncertainty about comprehension, indicating comprehension, asking for

clarification, expressing appropriate agreement, reservations or appreciation of speaker's point of view. (2013, p.29).

In this case, what is relevant for this proposal is the fact that speakers will communicate with others in a spontaneous way because there is a real purpose of communication that demands interaction in real time. In addition, this proposal is intended to encourage the typical forms of oral interaction, such as asking question in accordance to the context, asking for further information, providing examples, and expressing viewpoints.

Meanwhile, Ibarra (as cited in Ricard, 2013) claims that oral interaction has communicative aims and is used to build and strengthen social relationships with others. Therefore, oral interaction is promoted by human motivations such as sharing ideas, thoughts, beliefs, and feelings with other individuals. In fact, oral interaction has effects on all the participants since it has a social and communicative core. Besides, it takes into consideration the reactions of the other party to keep or modify the pace of the conversation. In this proposal, oral interaction is the tool used to achieve the game's goals. By sharing ideas, strategies, opinions, and suggestions, participants can interact with others orally in order to progress in the game. In that way, oral interaction has a communicative purpose in this proposal since there are meaningful purpose for talking to others.

Following this idea, Figueiredo (2006) and Tavares (2006) explain that oral interaction is recurring in informal relationships, especially when speakers have a certain purpose of communication (as cited in Nóbrega, 2008). For instance, when language learners have a common subject of interest or specific communicative needs. These authors also point out that oral interaction takes place easily in a relaxed atmosphere with affective relationships, so that language learners feel motivated to accomplish tasks such as oral production and correction without being afraid of making mistakes. Hence, oral interaction

requires a comfortable environment in which participants have a meaningful communicative purpose. In this proposal, oral interaction is conceived as a relaxed and informal way for establishing relationships with others for a common subject of interest, which in this case is the game itself.

Taking that into account, Contreras and Chapeton (2016) indicate that oral interaction is essential for language learning as it fosters the real use of the language. These authors suggest that language teachers must create activities to provide students with opportunities to interact in conversational situations. According to Jacobs and Ward (2000) student-student oral interaction allows them to be active participants in their learning process and put their knowledge into practice. Oral interaction may include communicating with the teacher through teacher-student oral interaction, and with the classmates through student-student interaction. This work involves both types of interaction in the EFL classroom, student-student interaction and student-teacher interaction, so that students have the opportunity to work collaboratively with their peers to achieve the game's goals and receive a guidance and feedback from the teacher to improve their oral outcomes.

In this proposal oral interaction is considered as the communicative means in which learners share their insights and opinions to reach their common goals in a collaborative game. Hence, oral interaction would be considered as communicative spontaneous exchanges with a clear social purpose.

In this way, oral interaction is viewed as a path to empower students through student-student and student-teacher exchanges in which they are active participants of their learning process. It is expected to have learners communicate among themselves by their own initiative without being forced by the teacher to speak with others.

### *Game-based learning*

Game-based learning refers to learning using games, which can be digital or non-digital (Plass, Homer & Kinzer, 2015). Kapp defines games as “a system in which players engage in an abstract challenge, defined by rules, interactivity, and feedback, that results in a quantifiable outcome often eliciting an emotional reaction” (2012, p. 80). Therefore, game-based learning is a method that includes games to create a meaningful learning environment, which “allows educators to give learners the opportunity to explore, recognize, and respond to various situations that serve to enrich the educational experience” (Nakasone, 2020, p. 2). In a few words, game-based learning is the application of games in educational settings to support learning and teaching. In this proposal, a tabletop role-playing game is the means for putting English by exploring a fantasy world that has challenges and problematic situations to be solved through EFL communication.

On the other hand, Plass, Homer and Kinzer (2015), explain that game-based learning has three key elements: challenge, responses, and feedback. First, the sense of challenge takes place due to goals that must be accomplished during the game. According to Nakasone (2020), subjects of learning and educational material can be presented “as something enjoyable through participating in goal-oriented gameplay” (p. 2), which means that active participation is encouraged by the existence of objectives. Nakasone also states that this goal-oriented way of learning promotes motivation, autonomy, and engagement. Second, responses are the actions performed by players to accomplish the game’s goals.

Finally, feedback corresponds to the consequences of the learner's actions. In the idea of Burgos et al. (2020), this stage promotes repetition and freedom to fail, which makes players learn through mistakes. As a result, it allows students to build up their

knowledge and “become more adept in their learning” (Nakasone, 2020, p.1). In summary, game-based learning relies on achieving goals, performing actions, and receiving instant feedback. In this proposal, challenge is displayed through different quests with an increasing difficulty that demand oral interaction and collaboration. Responses are the decisions, strategies, and actions made by the students to face the challenges found in the game sessions. Lastly, feedback is the result and consequences of the players’ decisions during the campaign.

Henceforth, Stott & Neustaeder (2013) suggest additional elements in relation to game-based learning, which are progression and storytelling. For these authors, progression refers to advancing in the game by completing missions and levels. Progression “is recognized in modern pedagogy as scaffolded instruction”, which “can eliminate or reduce the I-don't-know-how-to-get-started problem and allow the student to restart if he or she gets stopped or stumped” (p.2). Regarding storytelling, it refers to the narration of stories, suggesting that integrating storytelling promotes meaningful learning since it creates “a realistic context in which actions and tasks can be practiced” (2013, p.3). In essence, progression and storytelling are elements that enrich games with educational purposes. In this case, storytelling is implemented since there is a narrative thread that is developed along the sessions, and progression is evidenced at the end of the sessions since players will be able to level up, receive rewards, and start more quests.

This proposal focuses on game-based learning instead of gamification, since gamification is about applying game elements and mechanics in different contexts that are not related with games to make those contexts more enjoyable (Oxford Analytica, 2016). Game-based learning focuses on mastering academic contents through games characterized by challenges and defined rules, so this proposal is considered as a game-based learning



project rather than a gamified one as it completely focuses on the use of games instead of employing conventional EFL lessons.

**Tabletop role-playing games.** Initially, Zagal and Deterding (2018) define tabletop role-playing games as a type of game that is composed by a game master who manages the campaign and a group of players who are asked to take a role. These authors state that the game master is the narrator of the story, as well as an unbiased referee that provides players with feedback about their actions. Besides, the game master performs and describes the Non-Playable Characters' actions, which involves enemies and minor characters. In this case, the classroom will be divided into groups of at least six people. Each group will have an arbiter that acts as a game master and plays the enemies and NPC's roles.

On the other hand, Fine (1983) explains that players create playable characters and take their roles, which means that they make decisions according to their roles. Players can customize their characters in accordance with their preferences by choosing specific traits such as race, class, the initial status, and the character's background (Lankoski, 2002). In a few words, the game master creates the context in which players can make decisions and perform actions in line with their roles. In this proposal, students will need to create a character based on their preferences and behave such as the characters they designed.

According to White et al. (2018), tabletop role-playing games are non-digital games that can be played with pen and paper. In that way, they affirm that players take notes about their progress on a sheet of paper and the game master uses a pen and a grid to create the maps where battles take place. Since tabletop role-playing games are non-digital, they are based on imagination and narrative, as well as speech (Flournoy, 2018). In short, these games commonly require a physical space for face-to-face interactions. In this case, the proposal was designed for being applied in physical settings in eleventh grade classrooms.

This type of games often makes use of a free license called Open Game License, which can be found in the System Reference Document 5.1 (Wizards of the Coast, 2016). The Open Game License is a public copyright license created by Wizards of the Coast. It allows tabletop role-playing game developers to make games that employ the D20 system, which is a compendium that spans gameplay, rules and game mechanics for tabletop role-playing games in a fixed setting. It means that content creators can make their own campaigns by using the D20 system for free. This work was created with the Open Game License and it involves the game mechanics found in the System Reference Document 5.1.

On the flipside, tabletop role-playing games have elements that are meaningful for this proposal, such as the use of a game master that challenges students, roles that make players interact orally in accordance with their characters, game mechanics focused on collaborative playing, and an open world with defined rules that encourages teamwork, freedom of choice, and strategies planning.

Following this idea, the use of this type of game is not to teach any specific academic subject but entertain the players and develop a story with them as main characters. It has a collateral effect of fostering conversations, supporting oral interaction, and developing communicative skills in the players while they are having fun without being aware of learning English. In short, it results in a motivating, enjoyable and engaging way of practicing English in meaningful contexts of oral interaction.

### *Collaborative learning*

Collaborative learning refers to an approach that “involves groups of learners working together to solve a problem, complete a task, or create a product” (Laal & Laal,

2012, p.1). These authors state that this approach is based on collective development. Continuing with this idea, Dillenbourg (1999) considers that this interaction allows the activation of cognitive mechanisms, such as “knowledge elicitation, internalization, reduced cognitive load, ...” through activities like “explanation, disagreement, mutual regulation, ...” (p.5). Besides, the teacher does not control the class but allows students to manage their learning process through peer interaction. In conclusion, this concept is related to the learning outcomes that result from social interaction within working groups.

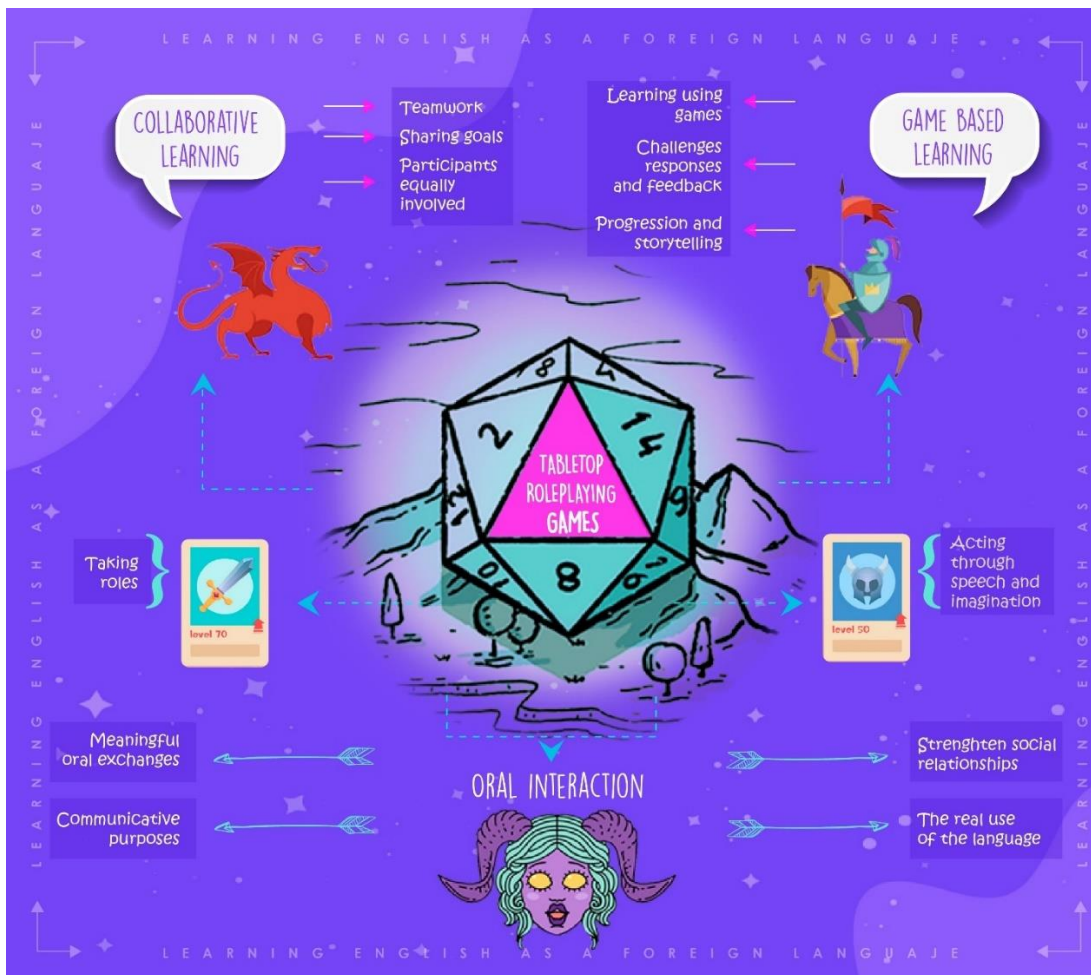
This concept is often confused with cooperative learning, even though they have different traits. According to Roselli (2016), collaborative learning is an updated version of the traditional concept *cooperative learning*, which is focused on dividing functions to complete a task. This author explains that collaborative learning is based on teamwork and working together to complete tasks, instead of dividing functions.

Likewise, Chandra (2015) suggests that a task is divided vertically in cooperative learning, whereas collaborative learning consists of learners that work in a horizontal way, which means that all members are equally involved in the task from beginning to end. Therefore, Chandra states that it leads to the “acceptance of responsibility among group members for every group action” (p.1), which means that all the members of a group are responsible for the group contributions. In conclusion, it is a “new version of cognitive co-participation” (Roselli, 2016, p. 255).

To better illustrate this notion, Laal & Laal (2012) point out five key elements in collaborative learning. The first one is interdependence, in which “Team members are obliged to rely on one another to achieve the goal” (p.815). The second one is interaction, which is about helping others learn. The third one is accountability, which clarifies that all members must contribute because they are equally responsible. The fourth one is social

skills, which includes trust-building, decision-making, communication, and conflict management. Finally, group self-evaluation is the assessment of the group's performance.

This project views collaborative learning as an approach that allows students to equally participate and be engaged in the activity from beginning to end so that everyone works side by side with their mates, which triggers situations that require oral interaction among the participants. In this case, all players will work together to accomplish the same goals in a horizontal way, which means that they are equally necessary not only for their skills but their rationalization and viewpoint about the game situations.



**Figure 1. Constructs of the pedagogical proposal**

Figure 1 shows the relation between the three constructs which compose the current proposal that were previously explained. Its main visual component is a 20-sided dice that is the main tool to play tabletop role-playing games, reason why it represents this type of game. It has two elements; the first one is the dragon, and the second one is the knight. The dragon represents collaborative learning, since defeating a dragon would require teamwork and collaboration among the students to plan strategies together for defeating an enemy. The knight represents game-based learning, which refers to the players that are immersed in learning through games. Then, tabletop role-playing games foster oral interaction, which is represented by a dryad. A dryad is a mythologic creature that tends to be talkative with adventurers in tabletop role-playing games.

As can be appreciated in Figure 1, one of the constructs is Collaborative Learning, which is characterized by teamwork, common goals, and participants equally involved. A second construct is Game-Based Learning, which contains learning through games, and elements such as challenges, responses, feedback, progression, and storytelling.

Both of them are active elements of tabletop role-playing campaigns because this is a type of game that focuses on teamwork and collaborative work as it is intended that players take a role and look for achieving the same goals in equal conditions by communicating through speech, which leads to the third construct that is oral interaction. This construct refers to oral exchanges with communicative purposes that strengthen social relationships and foster the real use of the language. The process previously described is within an EFL framework, and all those elements are taken into account when designing the game campaign sessions and activities that encompass this proposal.

## **Chapter III: Methodology**

### **Pedagogical and Didactic Innovation Proposal**

In compliance with Barranza (2013), innovation in education consists of designing a series of well-structured educative plans and strategies to find a resolution for a problematic situation by means of creativity and organization. This author also claims that innovation in education improves the pedagogical practices in institutional, curricular, and didactic terms. In that way, Didactic and Innovative proposals in education are focused on innovating in pedagogical methods, models, strategies, procedures, and instruments. This proposal expects to innovate through a game-based strategy to promote oral interaction in EFL settings through collaboration, so that eleventh graders enhance their oral interaction by working together for the same goals.

Barranza (2013) states that innovative proposals in educational settings identify problems and create meaningful solutions based on the issues that were diagnosed. In this case, through documentary review it was identified that Colombian students graduate from school with a low EFL performance due to a lack of opportunities to use the language in real situations of communication. Hence, a proposal that fosters oral interaction in EFL lessons was designed for eleventh graders in Bogota. In consequence, it is meant to come up with opportunities to use the language by means of oral interaction and collaborative work through a tabletop role-playing campaign.

In line with Rios (as cited in Gómez, 2021), innovation in education spans strategies, methodologies and techniques that integrate the curriculum, the educative content, the environment, the classroom, and the preparation of the lessons to deliver a resolution for the problematic situation in the classroom. Barranza (2013) states that

Didactic and Innovative proposals in education provide meaningful alternatives that are different from traditional methodologies. Innovation pursues making positive changes in the educational context, which can include changes in terms of “substitution, alteration, addition, restructuring, elimination, and reinforcement” (2013. p.17).

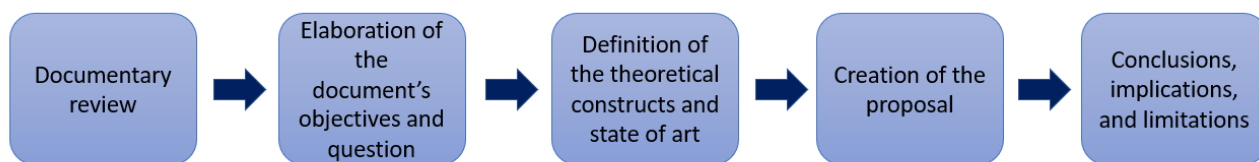
Tabletop role-playing in EFL classrooms is an innovative methodology that differs from teacher-centered lessons in which the student is a passive learner. It expects to promote oral interaction in a comfortable, spontaneous, and fun environment in which students can communicate among themselves orally in a relaxed way by means of collaboration, allowing them to be equally involved and plan strategies with their mates to solve obstacles and progress in the game.

It is expected to change the Colombian traditional view of EFL oral interaction that is focused on formal grammar accuracy rather than the capability of communicating with others (Sánchez, 2019). It also looks for overcoming the gaps when learning English by providing reasons that justify oral interaction, so that students have opportunities to speak in English with others by means of tabletop role-playing games. Hence, it is expected to innovate and change the traditional EFL methodologies to promote real oral interaction.

Since the problem identified was a lack of opportunities to practice the language, situation that hinders eleventh grade students from reaching the B1 English level, this proposal is focused on providing opportunities to enhance the skills proposed by the document Basic Standards of Competences in Foreign Languages: English (MEN, 2006), which are the communicative abilities that B1 speakers should have mastered to reach that level. B1 English speakers should be able to identify the main idea of discourses and have a position about others’ opinions. Besides, B1 EFL speakers should be able to describe situations, people, places, and events that are immediate to their context. In relation to

conversational situations, B1 learner should be able to answer questions by taking the context into consideration, talk about themselves and immediate situations, use previous knowledge to participate in conversations, describe expectations, dreams, and desires, and mention alternatives, make suggestions, and have a posture in discussions. All these skills that B1 learners should have, are considered in the design of this proposal.

For the elaboration of this proposal, several steps were followed. Firstly, through documentary analysis the problem was identified. Based on the problem, the objectives and research question were established to provide a resolution for the problem in question. To achieve the objectives proposed, the three theoretical constructs were defined, and literature was reviewed to have a better understanding about the relationship of the constructs in previous studies. After setting up the theoretical basis of this work, a pedagogical and didactic innovation proposal was designed to attain the objectives of the document. Finally, the conclusions, implications, and limitations of the proposal were stated, as well as suggestions for further research.



**Figure 2. Stages of the current Pedagogical and Didactic Innovation Proposal**

### **Curricular vision**

In this proposal, the curriculum is flexible and empowers students to take ownership in their learning process. Marzooghi (2016) points out that the curriculum refers to everything a student learns not only in the classroom but also in society. Hence, it is linked



to everything a person can experience, as it is “the total active life of each person” (p. 167). This author affirms that it is mainly what students can learn by interacting with others in social settings, including the teachers, the peers, and other participants in their educational process, inside or outside the classroom.

The curriculum is not only what students can learn in their conventional English lessons but also what they can learn in game settings while having fun. This campaign has pre-activities in which students learn vocabulary. Then, they can put these expressions into practice during the tabletop role-playing game, and they can also think of game strategies with their mates outside the classroom if they want. Finally, students will receive feedback on their oral performance to modify their production, so that they can work on their EFL performance by themselves.

The curriculum involves all these opportunities that students have to improve their oral interaction by communicating with others orally in collaborative settings, inside or outside the classroom and during or after school hours, and it is not limited to the pre-established activities planned by the teacher but considers the students’ initiatives and decisions taken as a team to progress in the game.

Along with this idea, Longstreet and Shane (1993) explain that the curriculum can be conceived as society-centered and student-centered, which is the focus in this proposal. Thus, the student learns by constructing the own knowledge and interacting with the social world. In that way, it is not only expected to learn from the teacher but also from all the participants in the game sessions, as the students will be communicating with their classmates most of the time. That is because learners share the same goals and are equally involved in the game session, leading to collaborative strategy planning to solve the problematic situations in the game.

The curriculum in this case is based on oral interaction and collaboration. Even though students will learn vocabulary before the game lessons, the critical situations will be the interactional ones in which students will need to communicate with each other to move forward. Learners will produce and receive information that has an influence on others and themselves, ending up in a curricular vision based on social relationships, collaboration, and side-by-side work.

### **Vision of the language**

In this proposal, language is understood as a part of communication, as suggested by Wylie (1985). In that way, language is considered as “a means of communication among the members of a society” (Sirbu, 2015, p.405). Language has a social function, since “language is the means by which people interact” (Halliday, 1979, p. 19). Therefore, language is conceived as the tool of communication in which players interact among themselves to accomplish the game’s goals by means of collaboration. Without communicating with their mates, players will not be able to advance along the game sessions that are proposed. Hence, language is a means to communicate with others to establish collaboration with the purpose of winning the game.

Thus, language is focused on communicating and understanding utterances to achieve team goals rather than being focused merely on grammar accuracy as the only subject of learning. Then, language is a tool of communication that allows individuals to interact with others and create communities by establishing relationships (Sirbu, 2015). Subsequently, language has a functional vision in this proposal, as suggested by Vera, Chapetón & Buitrago (2016). Hence, language is viewed as a functional means to

communicate with others with a certain purpose, so that language can be acquired in a meaningful way by employing contextualized situations that justify interaction because language takes place in a meaningful communicative environment. According to Wylie (1985), language acquisition requires real-life communication, which means that speakers master the language by using it.

### **Vision of learning**

This proposal holds an experiential view of learning, in which students learn through real experiences by means of interacting with others through tabletop role-playing games. This campaign has three interactional situations that promote oral interaction: first, the tactical positioning through battles in which players have to decide how they proceed to attack, immobilize enemies, or escape according to the situation; second, solving issues of social nature and puzzles so that they can progress in the game; lastly, when players explore a certain scenario to organize themselves and cover most of the possible situations that may emerge to avoid undesirable consequences. Through these interactional moments that demand collaboration and immersion of all players, learners will have communicative purposes to interact among themselves in a game-based learning environment.

Kolb and Kolb (2012) indicate that this view conceives learning as a process in which students learn by doing and interacting. According to these authors experiential learning is a cycle that allows students to reflect, experience, think and act. That is why it is required to create learning environments with opportunities for meaningful exchanges and interaction, so that students can construct their knowledge through rich learning experiences. Games in this proposal have the purpose of encouraging collaborative learning to enhance the oral interaction. Therefore, games are viewed as a way to provide

meaningful experiences in which students can build up knowledge through communication. Hence, learners are expected to learn by communicating with other EFL speakers under collaborative settings.

As suggested by Kolb and Kolb (2012) experiential learning deals with situated learning, which “draws on Vygotsky’s (1978) activity theory of social cognition for a conception of social knowledge that conceives of learning as a transaction between the person and the social environment” (p.199). Thence, they affirm that learning is not necessarily linked to physical places like classrooms in which students stay silent. Students construct knowledge through the interaction with the social environment by participating in communities of practice.

As specified by Vera, Buitrago and Chapeton (2016) experiential learning is focused on the design of materials and activities that foster communication in an authentic way. Thus, the authors suggest that experiential learning leads to the creation of relationships during the learning process. Consequently, in this proposal, learning is understood as a process in which students share their ideas and strategies with their classmates to win the game sessions, so that oral interaction is developed by means of collaborative learning as students will work together for the same goals.

### **Vision of the classroom**

The classroom is taken as a flexible, motivating, and comfortable space that fits the students’ needs and promotes active participation through collaboration. As claimed by Kolb and Kolb (2012) students interact with others in meaningful learner spaces that are not limited to conventional classrooms but include places and situations that provide opportunities for constructing knowledge based on experiences. This proposal requires

physical settings that allow face-to-face interactions. It can be applied in school classrooms and different scenarios as long as there are enough resources to develop the game sessions, such as a board or paper, markers, pencils, dice, mini figures, and the campaign itself. Each game session has a duration of two hours for EFL classrooms in public schools, but it can be developed outside the classroom and during extracurricular hours in accordance with the participants' preferences.

In relation to the organization of the classroom, Parsons (2016) affirms that roundtables foster communication through a system of accountability in which all the participants are viewed as equals and peers. This type of classroom organization encourages discussions, debates, and conversations that foster face-to-face interaction, allowing students to be active participants during the lessons. This author also affirms that learners prefer roundtables when talking about communication and teamwork, since an average classroom organization is focused on the teacher rather than the students, which makes students take a passive role in the classroom. Consequently, this proposal is intended to be applied in roundtables so that participants can communicate and listen to others easily, promoting collaboration and teamwork to overcome the obstacles found in the game.

Moreover, the classroom is perceived as a social space in which students feel comfortable enough to use the target language without being afraid of making mistakes. It is intended that students do not worry about grades or their academic performance. Their focus should be to put language into practice and interact with other learners in an authentic way and without impositions, so that students can make important decisions for the development of the learning sessions. Hence, the classroom is considered as a meaningful communicative environment to acquire the language in a natural way, as suggested by Yang (2014).

## **Role of the teacher**

In this proposal, the teacher is considered as a guide that provides students with opportunities to communicate and construct knowledge, as suggested by Beresaluce et al. (2014). The EFL teacher provides the pre-established game settings that will allow students to make decisions, interact with the game environment and plan strategies collaboratively. The educator will also challenge students to achieve common goals through oral interaction, collaboration, and teamwork. Besides, the pedagogue is considered as a guide and is focused on helping students learn by themselves and construct their knowledge.

The teacher establishes goals, identifies issues, gives pertinent feedback, promotes freedom of choice, and provides students with meaningful resources and opportunities to learn, such as suggested by Beresaluce et al. (2014). Hence, in this proposal teachers are expected to create a challenging game environment that fosters authentic learning by means of the real use of the language in contextualized situations that demand collaboration to move forward. The teacher is not a transmitter of information but an educator that helps students work on their oral interaction by themselves by communicating with their classmates. The teacher is also expected to provide feedback about the outcomes of the students after the game sessions, so that students can reflect about their opportunity areas and improve their oral production. In that way, students can enhance their EFL performance by considering the teacher's observations in relation to their outcomes during the lessons.

## **Chapter IV: Didactic and Pedagogical Proposal**

### **Description of the proposal**

This chapter describes the pedagogical and instructional design proposed to provide an alternative to deal with the problematic stated in chapter 1. Every lesson plan has side activities that help students learn expressions that can be useful during the main activity, which is a tabletop role-playing game campaign guided by the Collaborative Approach and the Game-based Approach to foster oral interaction. During the campaign, all participants must orally share ideas, opinions, and strategies with the aim of discovering the secrets and hints that may help them reach the goal of this type of games: to find and defeat the final boss or overcome the last puzzle.

The main activity of this proposal is a tabletop role-playing campaign called “The Tower of the Seven Deadly Sins” (Annex A) which is composed by seven chapters. The campaign depicts the game mechanics, rules, conversation models, maps, scenarios, narrative thread, statistics of the enemies, difficulty scores for actions, and the visual and illustrative elements that support the narrative. This tabletop role-playing campaign is a structured collaborative activity with settled rules and unpredictable outcomes that depend on the players’ actions, interactions with other players, and the luck of the dice.

This campaign is based on the D20 system, which contains the generic game mechanics for tabletop role-playing games based on the Wizards of the Coast’s license without involving the Product Identity’s elements. In a few words, this proposal resorts to the Open Game License that allows the free development of tabletop role-play games making use of the D20 system proposed by Wizard of the Coast. The complete rules of the

D20 system can be found in the System reference document 5.1 Dungeons and Dragons (Annex B) and can be consulted by the teacher or the students at any time.

The teacher will select a few students to be arbiters that will act as Game Masters for groups from six to ten people. The teacher would explain to the arbiters the basic rules and mechanics of the game, as well as the details of the campaign that they would be running in each session. The arbiters will not need to read the campaign as it is going to be explained by the teacher, but arbiters can access the campaign at any time when needed. In that way, the teacher would go from one group to another to support arbiters, help players, answer questions, and check the students' performance for the feedback.

This proposal is composed of three cycles. Every cycle has three lesson plans that are explained in detail. The lesson plans have different pedagogic objectives for each one. Each lesson plan starts with the teacher introducing the topic. Then, the teacher develops a specific pre-planned ludic activity which provides vocabulary related to the game sessions, giving the students the tools to interact with their mates during the main activity. Then, the campaign takes place, in which students will try to achieve the game goals through oral interaction to move forward. Finally, each lesson plan has a feedback round in which the teacher explains the highs and lows, and the students' areas of opportunity in regards with their EFL performance.

Table 2 shows how the three cycles are planned. Subsequently, these cycles will be completely described as every lesson is presented with its corresponding didactic material designed for the purpose of the proposal. However, the lesson three from the first cycle, and the second and third cycles cannot be found in this chapter but in the Annexes section at the end of this document.



**Table 1***Cycles of the pedagogical proposal*

Cycle	Lesson	Objectives	Interaction performances	Suggested language and vocabulary	Standards for B1 EFL learners by MEN
Cycle I: The birth of a champion	Lesson plan 1: Ground 0	-To discuss the game rules and mechanics -To interact orally with each other by talking about their characters	-Campaign: student-teacher interaction and student-student interaction	<b>Vocabulary:</b> Desire and need Likes and dislikes Adjectives Adventurer equipment <b>Useful expressions:</b> - My name is... / I am from... - I like to/ do not like to... - I want/ I don't want... - I need to/ I don't need to	-To describe people in physical appearance and personality terms.  -To talk about ourselves and our expectations, dreams, and experiences.
	Lesson plan 2: An accident in the Neburn Mines	-To describe actions, characters, scenarios, opinions, questions and preferences through speech	-Reading comprehension <i>At the coal mine:</i> student-student and student-teacher interaction  -Quizlet: individual work  -Campaign: student-student interaction	<b>Vocabulary:</b> Asking questions Vocabulary about mining How to describe people and scenarios <b>Useful expressions:</b> -What do you think? How can we find it? -Where should we go? / We should... - Can you see it? - I consider that.../ I think that...	-To ask questions by considering the interlocutor and the context.  -To identify the main idea of texts and conversations.
	Lesson plan 3: A feast in the palace	-To put into practice deductive skills and spatial notions in English language -To describe events, character's actions, plan strategies, and	-Listening comprehension <i>Spatial Notions:</i> student-teacher interaction  -Crossword: individual work	<b>Vocabulary:</b> -Magical creatures and ingredients -Spatial notions -Places in the city <b>Useful expressions:</b> -We can find this... in that location -We should move towards/backwards/...	-To understand instructions to perform activities  -To describe immediate places, events, and situations

		make decisions in EFL contexts.	-Campaign: student-student interaction	-There is.../there are.../ -This../that.../those.../these...	
Second cycle: From zero to hero	Lesson plan 1: The Band of the Five Bones	-To give and follow directions and instructions in English -To strengthen conversational skills to obtain information in EFL contexts	-Reading comprehension <i>Cardinal Directions:</i> student-student and student-teacher interaction  -Matching game: individual work  -Complete the map game: student-student interaction  -Campaign: student-student interaction	<b>Vocabulary:</b> -Cardinal directions -Kitchen vocabulary -Maritime jobs vocabulary <b>Useful expressions:</b> -How can I get to...? -Where is the...? -Is there a... around here? -Go straight ahead/cross... -Go back/forward to... -Turn left/right	-To understand instructions to perform activities  -To ask questions by considering the interlocutor and the context  -To understand the main ideas of written and oral outcomes
	Lesson plan 2: Broken Heart	-To express suppositions and hypotheses in English conversational contexts -To explain, describe, and analyze events and situations in EFL settings	-Reading comprehension: <i>where do you live?</i> student-student and student-teacher interaction  Memory game: individual work  Campaign: student-student interaction	<b>Vocabulary:</b> -Urban and rural environments <b>Useful expressions:</b> -I think that he's lying/saying the truth -This clue proves that... -We should go to the outskirts/the forest/the city -Which path should we follow to get to...?	-To identify and describe places, situations, and events related to the immediate context  -To make suggestions and have a posture in conversational contexts.
	Lesson plan 3: An unexpected visitor	-To make predictions and theories in English -To describe characters, creatures, events, and places in terms of amount and	-Reading comprehension <i>My House:</i> student-student and student-teacher interaction  Frog jumps: individual work	<b>Vocabulary:</b> -Healing and first aid -Indoor and outdoor places -Collective nouns -Creatures and animals <b>Useful expressions:</b> -Where are you hurt?	- To identify and describe places, situations, and events related to the immediate context  -To participate spontaneously in

		distance in English	Campaign: student-student interaction	-Do you need further help? -In which side of the house is the...? -Where is the exit/entrance	conversations with clear and easy expressions
Third cycle: A hero choice	Lesson plan 1: Malville, the city that never sleeps	-To formulate plans collaboratively through EFL conversations	Listening comprehension Causes and Consequences: student-student and student-teacher interaction  Snakes and Ladders: student-student interaction  Campaign: student-student interaction	<b>Vocabulary:</b> -Shop related vocabulary -Streets, alleys, corners, and landmarks in the city -Causes and consequences <b>Useful expressions:</b> -We can follow the street/alley to get to... -There are many monsters next to... -We should go downtown to look for... -That place is next to...	-To discuss alternatives, make suggestions, and negotiate agreements in conversational contexts  -To express the own opinion in conversational contexts
	Lesson plan 2: The Tower of the Seven Deadly Sins	- To reinforce the knowledge acquired in the previous lessons - To make use of the vocabulary learned during the campaign to effectively communicate strategies and tactics with their teammates	Campaign: student-student interaction	<b>Vocabulary</b> -Battle tactics and actions <b>Useful expressions</b> - I will attack with my sword at... - I will cast... - I will take a potion of... - I tense my bow and...	-To use the previous knowledge to participate in a conversation
	Lesson plan 3: Feedback	-To recognize language mistake in English performance -To provide feedback on EFL oral performance	Feedback: Student-teacher interaction	<b>Vocabulary</b> -Self awareness -Improvement goals <b>Useful expressions</b> - I want to improve in... - I should correct... - My opportunity areas are... - I have learned that...	-To share opinions and the personal viewpoint about familiar topics

## **Cycle 1: The Birth of a Champion**

The first cycle of this proposal is related to the design and creation of the players' characters, as well as the first events in the Ashamrora continent. This cycle is composed of three lesson plans in which players will be involved in some quests provided by Lord Fenris Frolk, who is a landowner that will give a reward for all the missions that players complete successfully.

The first lesson plan called *Ground 0* has the purpose of teaching game mechanics and rules and fostering oral interaction between the students by talking about the playable characters. Thus, players will create their characters. To play tabletop role-playing games, players will need to create a character that has specific traits depending on the race and the class, leading them to act their roles and behave in accordance with their characters. As a model, the teacher will introduce a character to provide an example.

Then, the teacher will highlight basic phrases to express desire, need, likes and/or dislikes so that students can understand various ways to describe their own characters. The teacher will also provide students with a model of a character's sheet previously designed. After that, students will create and share the historical background of their heroes, such as their previous life experiences and personal aims, and they will describe their characters in physical and personality terms. This information will be recorded in the characters' sheet which has the game progress, character's statistics, spells, and attacks.

The teacher will also explain the game rules and how to play the game based on the System reference document 5.1 Dungeons and Dragons (Annex B). Each game session starts with the Game Master summarizing the events of the story so far and describing the

general settings of the chapter. For instance, it can be explained that players work for a man called Lord Fenris Frolk who asks them to go to a city called Orklas for a mission.

Then, the teacher will explain that students have to discuss what they should do next and how to do it. For example, players can decide to go to the local stores and look for citizens to gather information. In the process of developing this plan, students may find different obstacles, such as the fact that locals are hostile. To overcome this, players can decide to get this information by bribing, intimidating, or convincing.

The different problematic situations in the game can be solved with decisions made by the players; however, their efficacy will be determined by the dice. The teacher will set up a number between 1 and 20, which means that obtaining that number on the dice or a higher one will complete the task, whereas getting a lower value will result in failure.

Following the previous example, if the citizen that has the information is strong, intimidating him would be hard. In this case, the teacher would say that for intimidating the score needed must be 16 or higher, while bribing or convincing would require 6 or more.

Then, the teacher will clarify that each action made by the students lead them to a situation in which they must decide again what to do and how, leading to more oral interaction opportunities. To illustrate this idea following the previous example, once players obtain information from the locals, they will need to decide what to do with that information and how to do it, and this process is repeated during the whole game.

It will be explained that players, NPCs, and enemies will have representations of their characters. These figures can be plastic miniatures, small objects, or pieces of paper with names.



**Figure 3. Different types of representations of a dire wolf. From left to right, plastic miniature, paper drawing, plastic bottle cap, and piece of paper with a name on it**

Students will get to know that the Game Master will draw on white board or paper the maps of the campaign and put them on the table so that students put their miniatures on the map to illustrate their position when exploring areas or facing battles. What can be found in the map is a mystery for players, and they will discover it when they explore each area. For example, if players are in a dungeon with five rooms and they decide to go to the second room, the Game Master will put the miniatures of the enemies found in the second room and draw the objects that are there.



**Figure 4. Different types of miniatures on a dungeon map on a white board**

Each group of players needs a set of dice that ranges from four sides to twenty sides. Players generally use dice of twenty sides for the skill checks, saving throws, and hit chances in battles. However, characters may require different types of dice to attack in accordance with their specific attacks and spells. For instance, a Warlock spell needs dice of eight sides while a Wizard attack requires dice of six faces (check Annex B for more specific information on this regard).

It is significant to indicate that dice have three functions. The first one is called Saving Throw, which is used to make quick actions to avoid negative effects on the characters. For example, to avoid falling into a trap, players can roll the dice. If the situation is unfavorable, the number needed will be higher. If the Saving Throw fails and players get a dice's number that is too low, they can receive more damage than expected. If the situation is easily avoidable, the number required is a low one. For example, if students enter a room that has a falling roof, they must make a saving throw to avoid the damage. Players who are agile can try to jump far from the danger, and players with a good athletics score can try to punch through the roof. One of those actions is harder, so each one will have a different score needed. A Game Master can say that jumping would need a 12 or higher whereas punching through the falling roof would need 19 or higher.

The second function refers to the actions used in non-battle situations or more commonly called skill checks. Generally speaking, players use Charisma when they want someone to like them; Persuasion, to convince someone to do or say something; Investigation, to examine places and objects; Wisdom, to know what to do in difficult situations; Intelligence, to solve any trouble or discover any relevant information by means of knowledge and skills; Religion, to discover findings related to gods or cults; Athletics, to do some feats that requires strength; Acrobatics, to be fast and agile; Arcana, to use magic;

Animal Handling, to control the reactions of animals; History, to know historical facts that may be helpful in certain situations; Intimidation, to influence through hostile actions; Deception, to cheat on people; Insight, to know someone's intentions; Nature, to have knowledge about plants and beasts; Performance, to entertain someone else; Sleight of Hand, which is related to crafting and burglary; and finally Stealth, to move without being discovered. All these skills previously mentioned have a score that is added or subtracted to the result of the dice throws, increasing, or decreasing their chances of success.

The campaign depicts possible strategies that players may create, as well as the minimum number that the dice required to success. However, players can come up with all kinds of plans that are not in the campaign, which means that the Game Master must establish the type of action and the minimum number of DC (difficulty class) required to make a specific move, depending on the degree of difficulty of the players' circumstances. For instance, if a strategy is easy to be accomplished, the number required might vary between 3 and 12 DC. If a strategy is hard to be completed, it may require between 13 and 15 DC. If a strategy is almost impossible, it would require more than 16 DC.

Thirdly, dice are used in battles. The player's and monster's attacks are measured by their accuracy and strength; both features depend on the dice. For example, if a player wants to attack with a sword to a goblin which has a 12 armor class (the number required to hit it), the player must roll the twenty-sided dice and get 12 or more to hit it. Otherwise, the attack would fail. If the attack is successful, the player will be able to roll the dice to determine the damage done. To know which dice to roll according to the character's class and race during battles, as well as which spells or attacks playable characters can use, it is necessary to check the System Reference Document 5.1 Dungeons and Dragons (Annex B).



Continuing with the battle flow, the Game master will perform the enemies' attacks. It is worth mentioning that this game is about describing through speech, which means that the Game Master describes the actions of the NPCs (non-playable characters) while the players describe the actions of their characters. To do so, it is necessary to adopt the role of the characters to describe their actions. For example, if a player wants to use Charisma to get someone to like him or her, he or she should behave accordingly and say the words that the other person would want to hear, as if the player was his or her own character.

For more specific situations inside the game, the teacher must consult the System reference document 5.1 Dungeons and Dragons (Annex B). Students can also access at any time a tutorial video that explains the general game mechanics (Annex C).

The second lesson plan called *An Accident in the Neburn Mines* seeks to make students describe actions, characters, scenarios, opinions, questions, and preferences through speech. To start, the teacher will introduce the students to what is a mine and what assets can be found in a mine through questions. Then, students will read a text about what a mine is and what can be found inside. Unknown vocabulary from the text is clarified by the teacher. The text has several comprehension questions that students will solve and share with their mates and the teacher. After this introduction, students will read a set of flashcard created on Quizlet, with several concepts and definitions supported with pictures. These flashcards have vocabulary about mining and accidents.

Then, the Game Master will explain the settings of the campaign *The Tower of the Seven Deadly Sins* (Annex A), which contains the general events that are taking place in the continent of Ashamrora and the actual situation of the heroes' characters in this world. This continent is in crisis, and its citizens are facing issues like starvation, natural disasters, and poverty. It is also known that evil people want to steal the elemental stones that protect

each race and that keep the natural order. Under these circumstances, players will follow the orders of Lord Fenris Frolk, who is a rich landowner.

The first mission that players must accomplish is rescuing the dwarves that are trapped in the Neburn Mines. As a reward, the Lord Fenris Frolk will provide them with seven gold coins if successful. Players will need to create a strategy to rescue the workers that are trapped in the mines after they collapsed. The main entrance is blocked, so learners will need to communicate among themselves orally to save the dwarves safe and sound. At the end of the session, the teacher will provide general feedback about the game session and the students' oral outcomes.

In the third lesson plan called *A Feast in the Palace*, the focus is to make the students put into practice deductive skills, spatial notions, and describing actions in the English language. To accomplish these objectives the teacher will start with an activity to develop spatial notions. As an input, students will listen to an audio with indications to get to certain places. Students will mark the correct places according to the audio and share their answers. Then, the class will be divided in two groups, one of them will go outside the classroom and the other will reorder the objects inside. When the first group reenters, they will have their eyes covered and they will be guided by the second group to find the objects that were moved. After they find all the objects, there will be a discussion about how the room is organized and how it is different. Then students will solve a crossword, and learn vocabulary about magical items, animals, creatures, and places.

Following that activity, the Game Master will start the session and explain that Lord Fenris Frolk is preparing a feast and the Lord asks players to gather a list of ingredients in a city called Noonfen. The adventurers will notice that the only merchant who has these ingredients has disappeared. Hence, their mission will be to look for this seller so that they

can get the ingredients. The seller is in a place called the Silent Forest, and players will be challenged to find this hidden location and defeat an evil warlock. To do so, students will need to plan strategies, look for clues, and take critical decisions when needed. As a reward, they can earn seven gold coins. Similar to the last session, the teacher will provide some feedback about the oral outcomes of the students.

## **Cycle 2: From Zero to Hero**

This cycle is critical as students will have the opportunity of discovering the secrets of the campaign. It has three lesson plans in which students can find clues and hints to discover the real intentions of the Lord Fenris Frolk by means of oral interaction.

In the first lesson plan called *The Band of the Five Bones*, the focus will be to spur the students to follow and give instructions and directions, to be able to navigate, read maps, explore, and find locations while having oral interactions with their peers in English language. Initially, students will read a short text about cardinal directions and how to find locations easily, which will provide an input for the exploring moments. Then, the teacher will start asking questions about how to get to certain places so the students can tell the route taken. Based on the answer the teacher will give some expressions to describe how to go to a destination. After the explanation, students will play a map game in couples, in which one asks how to get to a specific place on a map and the other one has to answer.

Following the lesson, the students will play a matching game, in which they will need to associate concepts with definitions and pictures. These activities have the purpose of learning expressions to give and recognize instructions such as cardinal directions and spatial locations. Students will also learn work and maritime related vocabulary, so that they can use it during the next game session.

Afterwards, the game session will start. Lord Fenris Frok will give players a special mission. They must capture a gang called *The Five Bones*, which is composed of bandits and criminals. Students will need to locate their headquarters and look for evidence to incriminate the band. Learners will also be involved in a persecution while many enemies are trying to attack them. Under these circumstances, students must use directions and instructions to have a good spatial awareness during the session. At the end, they will fight against Indicus and Loreana, who belong to *The Five Bones*. Keeping the format of previous sessions, the teacher will provide feedback about the oral outcomes of the students.

During the second lesson plan called *Broken Heart*, the students will be encouraged to describe and analyze places and events to formulate oral hypotheses to their teammates. Therefore, learners will start the lesson by reading a text about rural and urban areas, and they will match words and pictures based on the expressions learned from the text. Students will also discuss what kind of places they prefer and why. Then, students will draw an urban and rural scenario they like, and then describe it to their peers. Then, learners will play a memory game, which consists of remembering pictures and sentences to find an accurate match. This memory game has common vocabulary about places in the city, and rural and urban scenarios.

Next, the Game Master will say that players must look for quests in a city called Kierkaald to earn money. After talking to the inhabitants of the city, players will get to know that a young elf called Aldo Henris disappeared. The elf's father offers players 10 gold coins if they find his son. This session has riddles, hidden clues, enigmatic characters, and secrets that students will need to decipher to discover that the elf was kidnapped by his girlfriend. Oral interaction mediated will be needed to analyze past events and tie the loose

ends in the story. At the end of the session the teacher will provide feedback about the oral interaction outcomes and the teamwork performed by the students.

The third lesson plan called *An Unexpected Visitor* will focus on motivating the students to describe characters, creatures, events, and places in terms of amount and distance in English. Since this chapter will take place in a palace, the session will start by reading a text that describes a house and what can be found inside. A couple of students will be encouraged to describe their own houses. Then, students will find pictures of animals, and students will try to describe the natural habitats of those animals and theorize about what the animals did to look like that. After that, students will play a multiple-choice game called the Frog Game, in which they will need to choose the correct answer to save the frog. This game involves first aid vocabulary and useful expressions to describe enemies, people, and places in terms of number, appearance, and distance.

Then, the Game Master will explain that players are invited by Lord Fenris Frolk to the Feast of Spring. However, the Lord's palace will be attacked by mysterious creatures. This game session has puzzles, unknown hideouts, riddles, and enigmatic messages that require the students' oral interaction to move forward and discover the secrets that are hidden in the palace. Among the discoveries, students can find a sword and a spirit that says relevant information about the Lord. Students will also need to protect the guests from the monsters. At the end of the game session the teacher will give feedback about the oral outcomes and the students' performance.

### **Cycle 3: A Hero Choice**

The third cycle is focused on battle tactics and strategies to defeat the final bosses. It has three lesson plans that will determine the fate of this game world. Students will also make critical decisions, such as choosing between good and evil.

The first lesson plan called *Malviville the City that Never Sleeps* expects to boost oral interaction based on formulating plans collaboratively through EFL conversations. This lesson plan will start with a listening exercise about causes and consequences of climate change, so that students can identify the causes and consequences of a certain issue and how to solve it. Then, the teacher will ask questions about causes and consequences for hypothetical situations, which will help students communicate theories about the game and create strategies and plans accordingly. After that, students will play a Snakes and Ladders game to reinforce these causality and correlation skills, as well as learn vocabulary about landmarks to get their bearings in the city during the main activity. To do so, they will make couples and answer the questions that can be found during the game. Consequently, the Game Master will explain that players need to go to Melviville to defeat several monsters that are scattered in the city. Melviville also has a bar, in which the real Lord Fenris Frolk is trapped. He can provide relevant information that players may use to make a surprise attack and defeat the final bosses.

The second lesson plan called *The Tower of the Seven Deadly Sins* means to motivate students to reinforce the knowledge acquired in the previous lessons and make use of the vocabulary learned during the campaign to effectively communicate strategies and tactics with their teammates. This lesson plan is focused on the final bosses, which are the Seven Deadly Sins, the Lord's doppelganger or the god Ashrath, and/or Luciretius. The

final bosses depend on the decisions made by the students. Learners will also have the opportunity of being prepared for the battles so that they can buy items, medicines, armors, weapons, and so on. Students are expected to use as many expressions and vocabulary as they can remember. After this chapter, the fate of the game world will be determined.

The third lesson plan called *Feedback* intends to provide feedback individually on EFL oral performance, help students recognize language mistakes, and encourage them to ask questions about doubts and English performance. The teacher must clarify the strengths and opportunity areas that students may have. In that way, students will get to know which aspects of the language they will try to develop. Feedback will involve important aspects for the oral interaction, such as fluency, confidence, accuracy, pronunciation, and intonation that will be clarified on a feedback sheet. Finally, the teacher will receive some feedback from the students about the game sessions and the pedagogical practices.

In the instructional design it is presented the first and second lesson plans of the cycle 1, with its corresponding didactic material and annexes designed for the purpose of the proposal. The other lesson plans can be found in the annex section at the end of the document.

## Instructional design

### Cycle 1: The Birth of a Champion

<b>Cycle 1</b>	
<b>Lesson plan #1</b>	Ground 0
<b>Time:</b> 120 minutes	
<b>Suggested language and vocabulary:</b>	
<b>Vocabulary:</b> Desire and need Likes and dislikes Adjectives Adventurer equipment	<b>Useful expressions:</b> - My name is... - I am from... - I like to/ do not like to... - I want/ I don't want... - I need to/ I don't need to
<b>Games and interaction performances:</b> Campaign: student-teacher interaction and student-student interaction	<b>Objectives:</b> -To discuss the game rules and mechanics -To interact orally with each other by talking about their characters
<b>Materials:</b> The teacher must have at hand the example character created by the teacher (annex 1), several copies of the character sheets, one per student (annex 2), the Easy Guide to Fill the Character's Sheet (annex 3), the System reference document 5.1 Dungeons and Dragons (annex 4), the campaign book "The Tower of the Seven Deadly Sins" (annex 5), pencils and a set of dice with one 20 sided dice and at least four 6 sided dice, and	


<b>PROCEDURES</b>	<b>TIME</b>
1. The teacher introduces himself and a character. The teacher will describe this character (annex 1) in physical and personality terms, as well as the character's background. As an input, students will also have the opportunity to read this model of character sheet. This is an example so that students can create and describe their own characters. During the description provided by the teacher, the teacher will highlight relevant	15 minutes



expressions that students can use to make descriptions about physical appearance and personality.	
2. Students will roll four six-sided dice and discard the lowest one. The other three dice's numbers will be added to give a score between 3 and 18. This score determines one of the following characteristics of a player: Charisma, Intelligence, Wisdom, Constitution, Dexterity, and Strength. The student will choose which score goes with which of the previous character's statistics. This process will be repeated six times until players get a score in every characteristic. For example, a student throws the dice and gets the following results: 6, 2, 4, and 5. The lowest one is the 2, so it is discarded. The other three are added and the result is 15. Now, the student decides which one of the six characteristics will have this score. Then, the student will repeat this process other five times. The materials for this activity are at least four six-sided dice, pen, and paper.	20 minutes
3. Students receive the characters' worksheet (annex 2). The teacher helps the students create their characters and fill the character sheet, with the help of the Easy Guide to Fill the Character's Sheet (annex 3). On the first page, the sheet has information such as the name of the character, class, race, level, armor class (the score that enemies must overcome to attack this character), the six characteristics (charisma, stealth, strength, dexterity, constitution, intelligence, and wisdom), initiative (the score that determines the players turn), speed (the number of feet they can move in one turn), hit points (the life points of the character), equipment, traits of the class, attacks and the type of dice those attacks need, and personality characteristics. The second page has areas to describe the physical appearance, draw the character, describe the character's backstory, and provide additional information about the character. The last page involves magic spells and the dice bonuses (the spell attack bonus is the number that the player will add to the magic spell attack, whereas the spell save is the score that the enemy must overcome to be able to avoid the attacks of the character). To know how to fill the character sheet, please check the guide to fill a character's sheet (annex 3). For specific clarification to fill the characters' sheet in accordance with the character's class and race, consult the System Reference Document 5.1. (annex 4).	30 minutes
5. The students will create the background story (biography) for their character. They will write it down in the character's sheet and draw their characters	20 minutes
6. The students will present themselves as if they were the characters they designed to the other students, and explain their background	20 minutes
7. The teacher will explain the game mechanics, rules, how to play this campaign, and the assessment criteria (annex 5). The students and the teacher will have the possibility of looking at the rules and game mechanics (annex 4) all the time. There will be three assessment grids. The first one, for the feedback moment at the end of each session, which is for the group in general. The second one, for the last session in which feedback will be provided individually. The third one for students to provide feedback about the proposal.  This game consists of creating strategies collaboratively through speech to solve the game's difficulties and obstacles. The efficacy of these strategies is determined by the dice. For example, if they need to climb a wall, the Game Master would decide that the score for this task is 12, so if the player gets a 12 or higher in the dice his character will climb the wall. However, if the score is lower, the character will try to climb the wall but fall in the process. Roughly speaking, it is a game based on luck, imagination, tactical thinking, and communication. The teacher will also clarify the campaign's specific rules and background story (annex 5)	15 minutes

# Annexes

## Annex 1 Complete Character's Sheet for Teacher's Demonstration



Llorian

CHARACTER NAME

Druid Circle of the Moon 1		
CLASS & LEVEL	BACKGROUND	PLAYER NAME
Wood Elf		0
RACE	ALIGNMENT	EXPERIENCE POINTS

STRENGTH

+0

10

DEXTERITY

+3

14+2

CONSTITUTION

+1

13

INTELLIGENCE

+1

12

WISDOM

+3

15+1

CHARISMA

-1

8

INSPIRATION

PROFICIENCY BONUS

+2

SAVING THROWS

- Strength
- Dexterity
- Constitution
- Intelligence
- Wisdom
- Charisma

SKILLS

- Acrobatics (Dex)
- Animal Handling (Wis)
- Arcana (Int)
- Athletics (Str)
- Deception (Cha)
- History (Int)
- Insight (Wis)
- Intimidation (Cha)
- Investigation (Int)
- Medicine (Wis)
- Nature (Int)
- Perception (Wis)
- Performance (Cha)
- Persuasion (Cha)
- Religion (Int)
- Sleight of Hand (Dex)
- Stealth (Dex)
- Survival (Wis)

ARMOR CLASS

16

INITIATIVE

+3

SPEED

35

Hit Point Maximum

9

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Hit Dice

1

SUCCESSSES

○○○○

FAILURES

○○○○

DEATH SAVED

DEFINING EVENT

I saved people during a natural disaster.

TRAIT

If someone is in trouble, I'm always ready to lend help.

PERSONALITY TRAITS

IDEALS

People deserve to be treated with dignity and respect.

BONDS

I protect those who cannot protect themselves.

FLAWS

Secretly, I believe things would be better if I were a tyrant ruling over the land.

NAME

Scimitar

ATK BONUS

+5

DAMAGE/TYPE

1d6+3Pier

NAME

P.Spray

ATK BONUS

C13

DAMAGE/TYPE

1d12Poiso

NAME

P.Flame

ATK BONUS

+5

DAMAGE/TYPE

1d8Fire

Poison Spray - 10' 1 target takes 1d12 Poison damage or makes a Constitution save to negate.

Produce Flame - 30' 1 target ranged spell attack for 1d8 Fire damage.

ATTACKS & SPELLCASTING

Body - Leather Armor (AC11 + Dexterity Modifier)

9

RH - Scimitar

LH - Wooden Shield (+2 AC)

9

Misc - Druidic Focus

EQUIPMENT

OTHER PROFICIENCIES & LANGUAGES

PASSIVE WISDOM (PERCEPTION)

15

RACE

Wood Elf

CLASS

Druid

BACKGROUND

Folk Hero

SKILLS

Animal Handling (Wis) and Survival (Wis)

TOOL

Alchemist's Supplies and Vehicles (Land)

CLASS

Druid

ARMOR

Light, Medium and Shields (Druids will not wear armor or shields made of metal)

WEAPONS

Clubs, Diggers, Darts, Javelins, Maces, Quarterstaffs, Scimitars, Sickles, Slings and Spears

TOOLS

Herbalism Kit

SAVING THROWS

Intelligence and Wisdom

PREPARED SPELLS

4

RITUAL CASTING

you may cast any Prepared Spell with the "Ritual" tag as a Ritual without expending a Spell Slot, an additional 10 minutes are required to do so.

ARCHETYPE

CHARACTER NAME

AGE

HEIGHT

WEIGHT

EYES

SKIN

HAIR

NAME

SYMBOL

CHARACTER APPEARANCE

ALLIES & ORGANIZATIONS

Nature is harsh

Nature is cold

Nature is unforgiving of weakness.

The forest will poison you, tricking you with what looks edible, and then in your weakened state the wolves will hunt you for food.

Even a fire is part of the forest. It is not your ally against the wilds and the beasts that lurk in the shadows. A fire will spread and conspire to choke you. Some trees will even help the first in a conspiracy against other trees. They'll secrete oils and vapours designed to spread the flames and turn the fire into an inferno. These trees kill their neighbours with fire and ash, some going so far as to explode, sending shrapnel in all directions.

This is what a Llorian has devoted himself to.

It doesn't need protecting from humans

Humans need protecting from it

And Llorian doesn't mind to give a helping hand.

CHARACTER BACKSTORY

ADDITIONAL FEATURES & TRAITS

Background Equipment - Alchemist's Supplies, a shovel, an iron pot, a set of common clothes, and a belt pouch

Druid Starting Equipment - Wooden Shield, Scimitar, Leather Armor, Explorer's Pack, Club(1SP) and Druidic Focus

TREASURE

Druid

WISDOM

13

+5

SPELLCASTING CLASS

SPELLCASTING ABILITY

SPELL SAVE DC

SPELL ATTACK BONUS

0

CANTRIPS

Poison Spray

Produce Flame

3

6

1

2

4

7

2

5

8

9

SPELL LEVEL

SLOTS TOTAL

SLOTS EXPENDED

SPELL NAME

- Cure Wounds
- Healing Word
- Thunderwave
- Entangle
- Faerie Fire
- Detect Magic (Ritual)
- Fog Cloud
- Speak with Animals (Ritual)
- Animal Friendship

SPELLS KNOWN

SPELLS KNOWN

# Annex 2 character's sheet

**CHARACTER NAME**

**CLASS & LEVEL**      **BACKGROUND**      **PLAYER NAME**

**RACE**      **ALIGNMENT**      **EXPERIENCE POINTS**

**STRENGTH**      **INSPIRATION**

**DEXTERITY**      **PROFICIENCY BONUS**

**CONSTITUTION**

**INTELLIGENCE**

**WISDOM**

**CHARISMA**

Strength  
 Dexterity  
 Constitution  
 Intelligence  
 Wisdom  
 Charisma

**SAVING THROWS**

Acrobatics (Dex)  
 Animal Handling (Wis)  
 Arcana (Int)  
 Athletics (Str)  
 Deception (Cha)  
 History (Int)  
 Insight (Wis)  
 Intimidation (Cha)  
 Investigation (Int)  
 Medicine (Wis)  
 Nature (Int)  
 Perception (Wis)  
 Performance (Cha)  
 Persuasion (Cha)  
 Religion (Int)  
 Sleight of Hand (Dex)  
 Stealth (Dex)  
 Survival (Wis)

**SKILLS**

**PASSIVE WISDOM (PERCEPTION)**

**OTHER PROFICIENCIES & LANGUAGES**

**ARMOR CLASS**      **INITIATIVE**      **SPEED**

**HIT POINT MAXIMUM**

**CURRENT HIT POINTS**

**TEMPORARY HIT POINTS**

**Total**      **HIT DICE**      **SUCCESSES**      **FAILURES**      **DEATH SAVED**

**NAME**      **ATK BONUS**      **DAMAGE/TYPE**

**ATTACKS & SPELLCASTING**

**EQUIPMENT**


**PERSONALITY TRAITS**

**IDEALS**

**BONDS**

**FLAWS**

**FEATURES & TRAITS**



CHARACTER NAME

AGE      HEIGHT      WEIGHT


EYES      SKIN      HAIR

CHARACTER APPEARANCE

ALLIES & ORGANIZATIONS

CHARACTER BACKSTORY

TREASURE



SPELLCASTING CLASS

SPELLCASTING ABILITY

SPELL SAVE DC

SPELL ATTACK BONUS

0      CANTRIPS

1      SLOTS TOTAL      SLOTS EXPENDED

2

3

4

5

6

7

8

9

SPELLS KNOWN

SPELL NAME

## Annex 3 Easy Guide to Fill the Character's Sheet

### EASY GUIDE TO FILL THE CHARACTERS SHEET

In this guide we will learn how to create a character and fill the character sheet.

First, let's decide what character we want to create, in this example the student will create a ranger elf.

For this task the player will need four dice, each one must have six sides.



The student will throw the dice, discard the lowest one and get a number between 3 and 18



In the case of the picture the player has two 6, a 5 and a 2. Being the 2 the lowest of the numbers we discard it and add the others. The result is 17.

We note this number somewhere and repeat this process other 5 times. At the end the student must have 6 numbers. In this example, after the rolls the student have a 17, 15, 12, 11, 11 and 8.

1

After getting the numbers the student will decide which score goes to which one of the characteristics. The main characteristics of a hero are **strength, dexterity, constitution, intelligence, wisdom and charisma**. After deciding they will note those scores in the small box.

In this case the player has decided that because he is a ranger he will need a lot of **dexterity**, so the score of 17 will go there



Now the player fills all the scores, after that he uses the table of ability scores and modifiers of the System reference document 5.1 (pg 76) to determine the bonuses

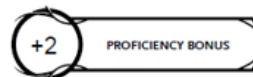
#### Ability Scores and Modifiers

Score	Modifier
1	-5
2-3	-4
4-5	-3
6-7	-2
8-9	-1
10-11	+0
12-13	+1
14-15	+2
16-17	+3
18-19	+4
20-21	+5
22-23	+6
24-25	+7
26-27	+8
28-29	+9
30	+10

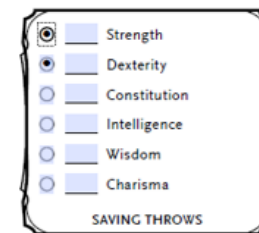
Once the bonuses are determined they should be written in the big box near the characteristics.



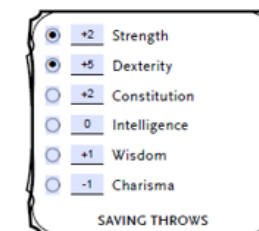
Now we put the **proficiency bonus**, this bonus is always +2 at level 1 and it will grow in further levels.



Next we will determine the proficiency of the character, this means the skills that the character is good at. In our example, a ranger can be good at strength and dexterity, so we mark them with a black dot.



The scores of the skills that the character is proficient will be calculated adding the **proficiency bonus (+2)** and his characteristic bonus in this case for **dexterity** is +3 for a total of +5. We do this for all the 6 characteristics.



In the next step we will have to choose which **skills** we want to be proficient, in the case of a ranger, the system reference document 5.1 Dungeons and Dragons (pg 34) indicates that rangers can choose three skills from Animal Handling, Athletics, Insight, Investigation, Nature, Perception, Stealth, and Survival. **For other classes consult the system reference document 5.1 Dungeons and Dragons.**

We chose the three skills we want, in this example we will choose Survival, Stealth and Nature.

2

<input type="checkbox"/>	Acrobatics (Dex)
<input type="checkbox"/>	Animal Handling (Wis)
<input type="checkbox"/>	Arcana (Int)
<input type="checkbox"/>	Athletics (Str)
<input type="checkbox"/>	Deception (Cha)
<input type="checkbox"/>	History (Int)
<input type="checkbox"/>	Insight (Wis)
<input type="checkbox"/>	Intimidation (Cha)
<input type="checkbox"/>	Investigation (Int)
<input type="checkbox"/>	Medicine (Wis)
<input type="checkbox"/>	Nature (Int)
<input type="checkbox"/>	Perception (Wis)
<input type="checkbox"/>	Performance (Cha)
<input type="checkbox"/>	Persuasion (Cha)
<input type="checkbox"/>	Religion (Int)
<input type="checkbox"/>	Sleight of Hand (Dex)
<input checked="" type="checkbox"/>	Stealth (Dex)
<input checked="" type="checkbox"/>	Survival (Wis)

SKILLS

We will do the same process as before but in this case we have to note that every skill is associated with a characteristic. For example, Survival has (Wis) next to their name, that means this skill has the same score as Wisdom that is +1, but when we chose to be proficient in it we will also add the +2 bonus, for a total of +3.

After adding the bonuses and scores it would look like this:

<input checked="" type="checkbox"/>	+3	Acrobatics (Dex)
<input checked="" type="checkbox"/>	+1	Animal Handling (Wis)
<input type="checkbox"/>	0	Arcana (Int)
<input type="checkbox"/>	0	Athletics (Str)
<input type="checkbox"/>	-1	Deception (Cha)
<input type="checkbox"/>	0	History (Int)
<input type="checkbox"/>	+1	Insight (Wis)
<input type="checkbox"/>	-1	Intimidation (Cha)
<input type="checkbox"/>	0	Investigation (Int)
<input type="checkbox"/>	+1	Medicine (Wis)
<input checked="" type="checkbox"/>	+2	Nature (Int)
<input checked="" type="checkbox"/>	+1	Perception (Wis)
<input type="checkbox"/>	-1	Performance (Cha)
<input type="checkbox"/>	-1	Persuasion (Cha)
<input type="checkbox"/>	0	Religion (Int)
<input type="checkbox"/>	+3	Sleight of Hand (Dex)
<input checked="" type="checkbox"/>	+5	Stealth (Dex)
<input checked="" type="checkbox"/>	+3	Survival (Wis)

SKILLS

Now we calculate the initiative, this score is the same as **dexterity**.

+3
INITIATIVE

After this, the scores of **armor class, speed, hit points, features, languages and weapons** must be consulted in the system reference document 5.1 Dungeons and Dragons because they are different for each class. In the case of the ranger he can use scale armor, so its armor class is 14 (pg 64).

The speed of this character is 30 feet every 6 seconds, because he is an elf (pg 4), also the hit points of a ranger are 10+ his **constitution** at first level (pg 34), so  $10+2 = 12$

14 <small>ARMOR CLASS</small>	+3 <small>INITIATIVE</small>	30 <small>SPEED</small>
Hit Point Maximum		
12		
CURRENT HIT POINTS		

In the space that is called, **personality traits, ideals, bonds and flaws**, the students will deep a little into their character and relate some fundamentals of their personality in one phrase, in ideals it will show one character's moral or ethical values, in bonds he will write the character's connection to another character, group, location, or object and flaws will be the character's weakness, fear, or vice.

In the top section the player will write the **character name, the name of the player the race, class and level**.

The second page of the character is purely for the imagination of the player, there he will describe, the **background story (biography) of his character, connections, ambitions, physical appearance and a space for a draw of the character**. It does not matter if the player doesn't fill completely the second page, it's up to him to give his character a story and he can complete it in subsequent sessions.

The third page has space for the spells. The student character can use, divided by levels. At level 1 the ranger can't use spells but in subsequent levels this limit is removed (pg 34). For clarification on spells for each class consult

the respective chapters in the system reference document 5.1 Dungeons and Dragons

In the upper page there is space to put the **Spellcasting Ability, Spellcasting bonus and spellcasting DC**.

The **Spellcasting ability** is the score the class of the student uses for casting spells, for example for our ranger the spellcasting ability is Wisdom (pg 36) so we put Wisdom in this box. Also the book tells us that for a ranger:

**Spell save DC** = 8 + your proficiency bonus + your Wisdom modifier

**Spell attack modifier** = your proficiency bonus + your Wisdom modifier

For other classes consult their respective chapters in the system reference document 5.1 Dungeons and Dragons.

So the **spell save DC** for our ranger (the number the enemies must get in the dice to avoid the attacks of the ranger) is  $8+2+1 = 11$ , meanwhile the **spell attack modifier** (the number that is added to the hit scores of our ranger to hit an enemy) is  $2+1=3$ . So this part should look like this.

WIS	11	3
SPELLCASTING ABILITY	SPELL SAVE DC	SPELL ATTACK BONUS

Finally, we have completed our character sheet and we are ready to play.

## Annex 4 System Reference Document 5.1. Dungeons & Dragons

[https://media.wizards.com/2016/downloads/DND/SRD-OG\\_L\\_V5.1.pdf](https://media.wizards.com/2016/downloads/DND/SRD-OG_L_V5.1.pdf)

If you note any errors in this document, please let us know by emailing [askdnd@wizards.com](mailto:askdnd@wizards.com).

## Races

### Racial Traits

The description of each race includes racial traits that are common to members of that race. The following entries appear among the traits of most races.

#### Ability Score Increase

Every race increases one or more of a character's ability scores.

#### Age

The age entry notes the age when a member of the race is considered an adult, as well as the race's expected lifespan. This information can help you decide how old your character is at the start of the game. You can choose any age for your character, which could provide an explanation for some of your ability scores. For example, if you play a young or very old character, your age could explain a particularly low Strength or Constitution score, while advanced age could account for a high Intelligence or Wisdom.

#### Alignment

Most races have tendencies toward certain alignments, described in this entry. These are not binding for player characters, but considering why your dwarf is chaotic, for example, in defiance of lawful dwarf society can help you better define your character.

#### Size

Characters of most races are Medium, a size category including creatures that are roughly 4 to 8 feet tall. Members of a few races are Small (between 2 and 4 feet tall), which means that certain rules of the game affect them differently. The most important of these rules is that Small characters have trouble wielding heavy weapons, as explained in "Equipment."

#### Speed

Your speed determines how far you can move when traveling ("Adventuring") and fighting ("Combat").

#### Languages

By virtue of your race, your character can speak, read, and write certain languages.

### Subraces

Some races have subraces. Members of a subrace have the traits of the parent race in addition to the traits specified for their subrace. Relationships among subraces vary significantly from race to race and world to world.

## Dwarf

### Dwarf Traits

Your dwarf character has an assortment of inborn abilities, part and parcel of dwarven nature.

**Ability Score Increase.** Your Constitution score increases by 2.

**Age.** Dwarves mature at the same rate as humans, but they're considered young until they reach the age of 50. On average, they live about 350 years.

**Alignment.** Most dwarves are lawful, believing firmly in the benefits of a well-ordered society. They tend toward good as well, with a strong sense of fair play and a belief that everyone deserves to share in the benefits of a just order.

**Size.** Dwarves stand between 4 and 5 feet tall and average about 150 pounds. Your size is Medium.

**Speed.** Your base walking speed is 25 feet. Your speed is not reduced by wearing heavy armor.

**Darkvision.** Accustomed to life underground, you have superior vision in dark and dim conditions. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of gray.

**Dwarven Resilience.** You have advantage on saving throws against poison, and you have resistance against poison damage.

**Dwarven Combat Training.** You have proficiency with the battleaxe, handaxe, light hammer, and warhammer.

**Tool Proficiency.** You gain proficiency with the artisan's tools of your choice: smith's tools, brewer's supplies, or mason's tools.

**Stonecunning.** Whenever you make an Intelligence (History) check related to the origin of stonework, you are considered proficient in the History skill and add double your proficiency bonus to the check, instead of your normal proficiency bonus.

**Languages.** You can speak, read, and write Common and Dwarvish. Dwarvish is full of hard consonants and guttural sounds, and those characteristics spill over into whatever other language a dwarf might speak.



## Annex 5 Rules, game mechanics, and materials for the campaign The Tower of the Seven Deadly Sins

### BEFORE YOU PLAY

Before starting, it is worth mentioning that players cannot read this guide, since this campaign must be a mystery for them. This is your guide to create an EFL game-based learning environment based on tabletop-role playing games. Here, you will find a challenging campaign, in which students will have to interact with each other in order to solve all the puzzles and challenges found in this story.

This is a campaign that is divided into seven game sessions, in which communication is the most important thing. Strategies created in group are successful when playing tabletop role-playing games. This game will teach students that it is way better to accomplish goals through collaborative work, as individual decisions will likely lead to the death of the players' characters, which can be quite bothering.

Players will take the role of adventurers who, in a world in crisis, decide to work for a powerful man called Lord Fenris Frolk. This man is not who he claims to be, as he is an impostor who wants to have enough power to create a portal that connects the Low Plane and the Material Plane. Players must tie up the loose ends of this story in order to discover the intentions of the Lord's Doppelgänger.

If players manage to discover the Lord's identity at an early stage of the game, they will be able to deactivate the portal before it is created. Otherwise, players will have to fight against the Lord and the monster Luciretius, who intends to invade the material plane. Our players can also choose the evil side and join the Lord in order to defeat Ashrath, the benevolent god who separated the Low Plane from the Material Plane by means of a magical seal.

Anything is possible in this game. If players have strategies that you cannot find in this book or they do not want to follow the main quests proposed in this campaign, it is your duty to use your creativity and imagination to continue the game. You can create new maps, cities, quests, characters, enemies, universes and objects that fit with your players' decisions. It means that this campaign is a guide, but that you are not forced to follow it. Remember that the most important thing here is to promote communication between students through a challenging game that offers an open world, without imposing a unique way of playing.

To play this game it is necessary to use the system of rules created by Wizards of the Coast, which can be found in the [System Reference Document 5.0](#). This document can be downloaded, read, and used by means of the Open Game License. The Open Game Licence is a public copyright licence created by Wizards of the Coast. It allows tabletop role-playing game developers to make games that employ the d20 system, which spans gameplay, rules and game mechanics. It means that content creators can make their own campaigns by using the d20 system for free.

In that way, in the [System Reference Document 5.0](#) users can find all the information that will allow players to enjoy this campaign, such as mechanics, procedures, statistics, combinations, and interactions, as well as interactive elements and traits that are not homebrewed, such as some generic races, classes, items, monsters, and spells. If users have any doubts about those items,

they can check the [System Reference Document 5.0](#). All the information found in the document previously explained, can be used without any legal consequence, as long as the user or game developer does not claim rights over the trademarks registered by Wizards of the Coasts. On the other hand, the elements that were created by this author will be found in this campaign and in the Appendixes.

*Note: this campaign was created for seven players. If you have a different number of players, you can modify the number of the creatures and the statistics of the final bosses.*

### HOW TO PLAY?

This game is based on the decisions of the players. Their decisions can be favorable or unfavorable, which will cause advantage or disadvantage when rolling the dice. Whether a decision leads to advantage or disadvantage is decided by the Game Master by means of common sense and logic. If the student plays with advantage, the highest number of two dice is the final number. If the player plays with disadvantage, the lowest number of the dice is the final number. Players generally use dice of twenty faces. However, characters may require different types of dice to attack. For instance, a Warlock requires dice of eight faces while a Wizard required dice of six faces (check the [System Reference Document 5.0](#) to have further information about this regard).

What are the dice used for? Well, they have three functions. One is called Saving Throw, which is used to make quick actions in order to avoid negative effects on the characters. This can be used in combat or out of combat and depends on the luck of the dice. For example, to avoid falling into a trap or avoid an enemy's spell, players can roll the dice. If the situation is very unfavorable and it is very difficult to be avoided, the number of the dice that is required to make Saving Throw will be high. If the Saving Throw fails and players got a dice's number that is too low, players can receive more damage than expected. If the situation is easily avoidable, the dice require a low number to make the Saving Throw.

Another function refers to the strategies used in non-battle situations. Generally speaking, players use Charisma when they want someone to like them; Persuasion, to convince someone to do or say something; Investigation, to examine places and objects; Wisdom, to know what to do in difficult situations; Intelligence, to solve any trouble or discover any relevant information by means of knowledge and skills; Religion, to discover findings related to gods or cults; Strength, to do something that requires strength; Dexterity, Acrobatics or Athletics, to be fast and agile; Arcana, to use magic; Animal Handling, to deal with animals; History, to know historical facts that may be helpful in certain situations; Intimidation, to make someone feel intimidated; Deception, to cheat on people; Insight, to know someone's intentions; Nature, to know something about plants and beasts; Performance, to entertain someone else; Sleight of Hand, which is related to the agility of hands; and finally Stealth, to move without being discovered.

In this campaign you will find general moves that players can make according to possible strategies that they may create, as well as the minimum number that the dice require in order to achieve those strategies. However, players can come up with all kinds of strategies that cannot be found in this book, which means that the Game Master must establish the type of move

and the minimum number that the dice require to make a specific move, depending on the degree of difficulty of the players' circumstances. For instance, if a strategy is easy to be accomplished, the number required might vary between 3 and 12 DC. If a strategy is hard to be completed, it may require between 13 and 15 DC. If a strategy is too hard to be accomplished, it would require more than 16 DC.

The degree of success of these moves relies on the number on the dice. Very difficult or unfavorable actions will require a higher number of the dice to be performed, while easy actions require a lower number. It also relies on the character's predetermined statistics. For example, using Charisma on an angry person requires different numbers depending on the player that makes the move. A little human girl might require a lower number of Charisma than a giant troll. This depends on the stats of the races and classes, which can be found in the [System Reference Document 5.0](#).

Finally, dice can be used in battles. The player's and monster's attacks are measured by their accuracy and strength; both features depend on the dice. To know which dice to roll according to the character's class and race during the battle situations, as well as which spells or attacks playable characters can use, it is necessary to look for those specific characteristics in the [System Reference Document 5.0](#). For that reason, this document is relevant for creating the characters and defining their statistics. The Game Master will perform the enemies' attack. In this guide you can find the statistics of the creatures that I created. If you cannot find the information of some enemies in this book, that is because they can be found in the [System Reference Document 5.0](#)

It is worth mentioning that this game is about describing through speech, which means that the Game Master describes the actions of the NPCs while the players describe the actions of their characters. The English teacher should encourage the students to adopt the role of their characters in order to describe their actions as if they were their characters. For example, if a player wants to use Charisma to get someone to like him or her, he or she should behave with charisma and say the words that the other person would want to hear, as if the player was his or her own character.

The way in which the player describes the character's actions also has an influence on the advantage or disadvantage of his or her moves. For example, if a player wants to intimidate someone but behaves in a shy way, this will cause disadvantage. Thus, the teacher must demand complete immersion in the game. In a nutshell, this game is about adopting a new role in order to go to a fantastic world in which players can do everything they want to do.

*Note: If any of the objects, monsters, spells, mechanics, interactions, among other elements mentioned in this book is not explained in the campaign or the Appendixes, it can be found in the [System Reference Document 5.0](#). If there is any doubt about the game's mechanics, the [System Reference Document 5.0](#) has a broader information about this regard.*

## HOW TO READ THIS BOOK?

In this book, you will find several descriptions, maps, events, and possible decisions that players can take. Look at the following elements of each page to know how to read it:

**CHAPTER 5: AN UNEXPECTED VISITOR**

The day of the Feast of the Spring has arrived. Many visitors from all over the world are arriving at the Lord's palace. Dukes, princes, and powerful landowners are among the elite group of guests.

When our adventurers get to the Lord's palace, they notice that hordes of mysterious creatures are attempting to destroy the Lord's palace. Then, the Lord gives our adventurers the following order:

*My heroes! I need your help! Please protect my guests and kill those devil spawn. Save my palace! I beg you!*

Several creatures have entered the palace. The mission consists of getting rid of the mysterious monsters in order to save the guests.

**First room**

Players are surprised by 1 yroak and 4 quasis.

After killing the monsters, players notice that there is a luminescent being that looks like an angel.

This creature is not attacking anybody, but it seems to be the leader that gives orders to the other monsters to attack. It has the appearance of a white, gray-eyed girl. This creature is 1 Deva, which is a radiant angel.

The angel tells the adventurers via telepathy the following message:

*The gods want to put an end to the evil that lies in this continent. The balance of this world is being... The creatures of the night are trying to summon a portal that connects the low plane to the material plane with the purpose of allowing monsters to enter this world. We ethereal beings cannot solve the problems of the material world because we go on another plane. You must find the Tower of...*

Then, she disappears. When flying, she leaves a feather behind. If players make Religion DC13, they will discover that the creature is an angel of Asherah, who is the God that protects the continent of Ashanura.

**Second Room**

Our adventurers find a statue without eyes. It seems to be a dragon. If players meet the

**Annotations:**

- This is the title of the game session
- This section describes what players can find in each room. As you can see, maps have each room labeled with a number. In that way, this section describes what players can find in each room in accordance with their number. The description includes monsters, treasures, key objects, and so on. Remember that you can find the monsters' statistics in the [System Reference Document 5.0](#)
- This is a description or message that you will need to read aloud so that your players can listen to it. You can adjust this message in accordance with the English level of the players.
- This is the description of the general events of the session. You will need to explain this information to your players with your own words, so that they can understand the overall context of the game session. In this description you can also find possible strategies and hints to solve the puzzles. **Do not** explain this information to the players since they must come up with strategies by themselves.
- This is the map of the dungeon. The Game Master will need to draw this map on a white board with erasable marker. You will also find maps of cities that you will need to draw on the board. Players will put their characters' miniatures on the board, and you will also put the monsters' miniatures on the board. Players will move their miniatures in accordance with their decisions. In that way, players will only explore the rooms that they want to explore. If a character dies, the player will need to create a new character sheet and use another miniature.



## RULES

1. English is the only language that players can use during the sessions. If players do not know how to say a certain concept in English, they may use drawings, descriptions of the concept, or any other strategy that does not involve the use of Spanish. If players do not understand an expression said by the teacher or other students, players can ask for further explanation about the unknown concept without using Spanish. Besides, the teacher must repeat information when necessary. The challenging, real, and permanent use of English should be encouraged in this communicative environment.

In this campaign, each game session will have a list with expressions and conversation models that will be useful for the game. The Game Master will share them with the players so that they can use them at any time.

2. Topics that can be uncomfortable for others should be avoided. Players cannot have strategies that contain extreme cruelty or sensitive topics. This game is a magic circle in which the laws of the real world do not apply in the game universe. Therefore, players can do almost anything. However, players' decisions cannot cause discomfort to the other members of the group. Hence, it is necessary to try to be politically correct.
3. Players are not allowed to harm other players. This game has a collaborative and noncompetitive approach. Therefore, players should avoid conflicts with other players, as this may hinder the progress of the game. In a few words, players cannot attack, steal or cheat on other players.
4. Players cannot read this campaign. This book has all the information needed to complete the campaign without effort, which would make the game boring.
5. All players start with 1 gold coin, food for six days and basic armor that the Game Master will choose for the characters. It is not allowed to start the campaign with a lot of money or high-level armor. Conflicts on this regard will not be accepted.
6. The use of cell phones is only allowed to view the characters' stats, attacks and spells. Chatting on social networks or viewing other types of content that are not related to the game may hinder the progress of the campaign and bother other players.
7. Try to provide feedback about the English performance of the group in general at the end of the session instead of during the game session, so that students feel comfortable enough to participate. For the last feedback session, try to provide feedback individually and in private instead of in front of others.
8. This campaign has descriptions, expressions and vocabulary that can be difficult to understand. The teacher can adjust the difficulty of the language according to the EFL proficiency of your students.

## Suggested grids for assessment





### 1. General feedback at the end of the sessions

COMMON MISTAKES	WORKED WELL
OPPORTUNITY AREAS AND SUGGESTIONS FOR THE GROUP	QUESTIONS FOR REFLECTION

### 2. Individual feedback for the last session

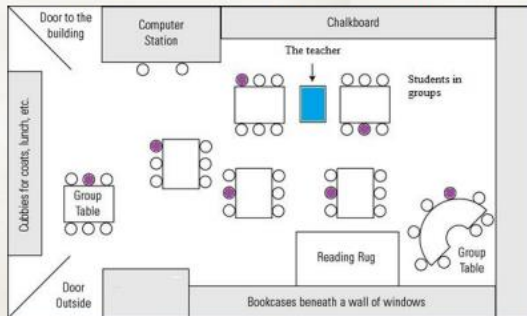
Oral Interaction	Strengths	Weaknesses
Fluency		
Pronunciation		
Intonation		
Confidence		
Grammar accuracy		
Teamwork		
Recommendations		

### 3. Feedback from students for the last session

Things that I liked the most  	Things that could be improved  
Things that I don't understand  	New ideas to consider  

### Suggested classroom organization

It is suggested to divide the classroom into groups from six to ten people, each one with an arbiter. Students would be the players, while the arbiters are expected to take the role of game masters. In that way, players will create a character and take the role while the game masters will play as the enemies and NPC's (non-playable characters). The classroom would be divided into small roundtables, and the teacher would be a guide that supports players and arbiters.



### HISTORICAL EVENTS

Players may be interested about previous events that have an influence on the current world. The most important historical event was the World War. Many old elves have experienced this war since they are creatures with long lifespans. For that reason, if players talk to old elves about important historical facts, they will mention the World War. It is a common topic that can be found in bars or shops in cities where it is possible to find elves.

If players make History DC12 in relation to the World War at any point of the game, they will know that it was a war between Ashamrora and Flakland.

The Flakland warlocks wanted to open a portal for a great monster to enter the Material World since this monster promised them great power. The warriors of Ashamrora received help from a continent called Bildumberg and the god Ashrath, who created a seal between the Material World and the Low Plane. Thanks to Ashrath, Ashamrora won the war. This war killed many people because the Flakland inhabitants are powerful wizards and sorcerers, even though Flakland is a small continent.

After the war, Flakland created a dark barrier that separates this continent from the rest of the world, in order to avoid intrusion from other continents. Flakland warlocks have a lot of knowledge regarding black magic.



Flakland, Bildumberg and Ashamrora

In conclusion, three cycles with three lesson plans for each one were designed. It was described in a detailed manner the steps to follow to perform the activities suggested. The lesson plans include the materials required, initial activities so that students can learn useful vocabulary and expressions for the game sessions, the main activity which is the campaign, and feedback grids for the feedback moment at the end of the sessions and the individual feedback during the last lesson. The instrumental design involves the objectives for the lesson plans, the interactional performances that result from the activities, the suggested language and vocabulary contents, and the skills of eleventh graders (MEN, 2006) that can be enhanced through the lesson plans.

The lesson two and three of the first cycle, and the second and third cycles will be found in the Annexes section at the end of this document.

## **CHAPTER 5: CONCLUSIONS AND IMPLICATIONS**

This proposal focuses on promoting the oral interaction in EFL environments by means of Collaborative Learning and Game-Based Learning through tabletop role-playing games. In this last chapter, the conclusions, implications, limitations, and further research suggestions for this proposal will be explained.

### **Implications and conclusions**

Through this proposal, it is expected to promote oral interaction between eleventh graders from public schools in EFL classrooms. By means of a comfortable learning environment in which students feel free to communicate orally with others through tabletop role-playing games, it is expected that EFL learning put the foreign language into practice in contextualized situations. In that way, the idea is to promote the natural acquisition of the language in conversational contexts mediated by collaborative and game-based learning.

English Learning goes beyond memorizing grammar structures in the classroom. In fact, learning English as a foreign language is a way to break social and cultural barriers down to promote international communication. It is necessary to conceive and use the language as a tool of interaction that allows students to strengthen social relationships with people from different cultures. Students learn English to be able to effectively comprehend and communicate ideas and thoughts with people from other latitudes, which enhances personal growth, as well as job and academic opportunities. In that way, language learning has a purpose of communication in real contexts.

Following this idea, there is a number of implications and conclusions that arise from designing and applying the present didactic proposal. In the first place, the institutions that would like to apply this proposal will need to support game-based collaborative activities, even though these kinds of strategies are not like the conventional EFL lessons. In this sense, the institution that expects to use this proposal should be aware that the innovative game sessions found here are focused on oral interaction in place of the typical acquisition of grammar rules and structures.

Secondly, it is suggested to provide feedback at the end of each session. This proposal aims to create a comfortable environment in which students feel free to interact with others without being worried about making mistakes. Subsequently, providing feedback during the game sessions may interrupt students while they are trying to communicate with their mates, and it may affect their confidence when speaking. In that fashion, the teacher should take notes of the peculiarities that can be found during the game sessions to provide students with feedback at the end of each class.

Thirdly, it is advised to foster the use of English as a tool of communication between participants. That is why English must be the only language that students and the teacher can use during the game sessions. That being the case, participants should try to interact in English with the support of drawings, definitions, descriptions of certain concepts, or any other strategy that does not involve the use of Spanish. Therefore, the teacher must repeat information when necessary and adjust the difficulty of the language used by considering the EFL proficiency of the participants. The challenging, real, and permanent use of English should be encouraged in this communicative environment.



Fourthly, the English teacher should read and master the campaign the Tower of the Seven Deadly Sins and have access of the System reference document 5.1 Dungeons and Dragons (Annex B) to have a wide understanding about the game mechanics, rules, and the characteristics of the characters and enemies. This system explains the general traits of the D20 system, which is the generic and free-licensed system used for tabletop roleplaying games. Even though the teacher must read the campaign, it is not necessary to read the whole System reference document 5.1 Dungeons and Dragon. However, it is mandatory to download the System reference document 5.1 Dungeons and Dragons (Annex B) so that participants can check information such as spells, attacks, weapons, items, armors, and so on. The teacher will need to explain to the players the game mechanics that they need to know in accordance with their specific race and class, so that they can progress in the game.

Additionally, students will need to have technological devices for some of the activities that were planned. This proposal makes use of digital resources and new technologies to help students get prepared for the main activity. In consequence, the educational institutions that would like to apply this proposal must allow the use of these devices during the EFL sessions, at least during the initial activities. If needed, it is pertinent to provide devices to the students that do not have one.

Finally, it is significant to bear in mind that a successful application of this proposal demands a previous observation of the group to recognize the particularities, interests, and characteristics of students and their contexts so that the teacher makes adjustments accordingly. Moreover, the application of this proposal requires time to prepare the lessons and the materials that participants may need for the game sessions.

## **Limitations**

The development of this proposal had several limitations due to the pandemic COVID 19. At first, this proposal was conceived as action research that would involve the participation of teenagers and young adults between the ages of 17 and 25 who studied English on weekends. The lockdown hindered the organization of meetings, and this proposal was affected since it was conceived as a face-to-face strategy. In addition, participants were not interested in developing virtual game sessions. That is how the idea of a pedagogic and didactic innovation proposal emerged, demanding miscellaneous modifications and a wider focus on material design.

Thereupon, the proposal was adjusted in accordance with the real needs of Colombian students belonging to the public education system, reason why the target population switched to eleventh graders that are about to face different challenges such as entering higher education or starting a working life. That being the case, the game sessions were adapted to the target population, meaning that it was imperative to remove sensitive topics that the game was planned to have, such as violence or deprivation of liberty. These modifications resulted in a proposal suitable for minors, with engaging activities designed for teenagers.

Another limitation due to the pandemic context is the lack of interaction with students. Therefore, it is not possible to see the results of a pedagogical intervention, which would have provided valuable information about the reaction of eleventh graders towards tabletop role-playing games in EFL contexts, and the learners' oral performance in this game-based collaborative environment. For a future intervention, if there is a limitation for

face-to-face meetings, teachers can use a tabletop role-playing platform called Roll20 in a case that the institutions do not have the physical spaces and materials to implement this proposal. Roll20 includes dice, maps, cameras, miniatures, and everything is needed to play tabletop role-playing games in virtual environments. The only resources needed would be a technological device (a computer or a mobile phone) and a good internet connection. This platform can be used to create characters instantly as well.

There are also several restraints that might occur at implementing the present didactic proposal in a classroom. First, participants may experience a lack of materials to visualize the different game situations and their location during exploration and battles. A lack of paper or white board, pencils, markers, dice, and miniatures hinders participants from playing and interacting in a fluent way since the absence of visual support would lead them to spend more time on calculating positions instead of communicating with others.

A second drawback might be the lack of time for preparing the lessons. This proposal involves a game campaign based on rules and game mechanics that must be mastered by the teacher. Reading the campaign. may be time consuming, so it is expected that the teacher makes time out of school hours to plan the different sessions and learn what can be found in each chapter of the campaign.

Another restraint might be the limitation of time when implementing the campaign. This proposal was designed for two-hour sessions. However, players may take longer than expected to finish each chapter in accordance with the flow of the game. If this situation happens, it is suggested to take more sessions to progress in the game.

Lastly, these game sessions do not expect to provide measurable scores but create a comfortable and fun environment to put English into practice, which would hinder its application in institutions focused on quantitative grades. Feedback is viewed as a chance to clarify the students' opportunity areas rather than determining if learners pass or fail the English subject. Thus, a future implementation will need to take this into consideration and see what is pertinent in accordance with the real context of the students.

### **Further research**

To conclude, it is crucial to mention that further research is needed. It is expected that in the future, applications of this proposal include testing the students' EFL oral performance before and after the activities proposed take place. In this degree, it would be possible to study and analyze the real effects that this proposal may have on a real group of students. Consequently, it would be possible to estimate the pertinence of tabletop role-playing games to foster oral interaction among eleventh graders. Further research and a real application are essential to identify the strengths and weaknesses of this proposal, leading to a formulation of improvements.

Besides, further research on this subject may help educators identify different benefits that game-based learning and collaborative learning have in relation to EFL performance, leading to the formalization of miscellaneous forms of study groups focused on oral communication, such as partnerships, clubs, discussion meetings, game tables, among others. These opportunities may be helpful resources to support English learning during or after school hours as they can reduce the gaps between theoretical knowledge and the language practice in real time.

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## ANNEXES

### **Annex A:**

Campaign *The Tower of the Seven Deadly Sins*

[https://drive.google.com/file/d/1aYoB9ihSTfq5Xk\\_Du2zBid\\_8cXNEp5Oh/view?usp=sharing](https://drive.google.com/file/d/1aYoB9ihSTfq5Xk_Du2zBid_8cXNEp5Oh/view?usp=sharing)

### **Annex B:**

System Reference Document 5.1. Dungeons & Dragons

[https://media.wizards.com/2016/downloads/DND/SRD-OGLE\\_V5.1.pdf](https://media.wizards.com/2016/downloads/DND/SRD-OGLE_V5.1.pdf)

### **Annex C:**

Tutorial video How to Play the Campaign The Tower of the Seven Deadly Sins

<https://www.youtube.com/watch?v=UXszSzdckbw>

### **Annex D:**

Lesson plan 2 and 3 of the cycle 1: The Birth of a Champion and lesson plan 1 of the cycle 2: From Zero to Hero

<b>Cycle 1</b>	
<b>Lesson plan #2</b>	An accident in the Neburn Mines
<b>Time:</b> 120 minutes	

<b>Suggested language and vocabulary:</b>	
<b>Vocabulary:</b> Asking questions Vocabulary about mining Vocabulary to describe people and scenarios	<b>Useful expressions:</b> -What do you think? -How can we find it? -Where should we go? -Can you see it? -We should... - I think that...
<b>Games and interaction performances:</b> Quizlet: individual work Campaign: student-student interaction	<b>Objectives:</b> -To describe actions, characters, scenarios, opinions, questions and preferences through speech
<b>Materials:</b> Each student will have the character sheet, miniatures, and sets of dice. The teacher will need the System reference document 5.1 Dungeons and Dragons, pencils, markers, a white board or paper, digital devices with internet access for the Q prepared for this chapter (annex 1), and the first chapter of the campaign “The Tower of the Seven Deadly Sins” (annex 2).	

<b>PROCEDURES</b>	<b>TIME</b>
<p>1.To introduce the class, the teacher will ask students about what they think is a mine and what they think there is inside a mine. Then students will read a short text about what a mine is to have a better contextualization about the topic (annex 1). The text has a few reading comprehension questions, and students will share and compare their answers. These questions are also a model for asking questions, so that students get familiarized with asking and answering questions during the game sessions.</p> <p>Then, students will check a set of flashcards on Quizlet (annex 2). This resource involves mining and work-related vocabulary, so that students can access vocabulary that can be useful for the campaign</p>	20 minutes
<p>3. The teacher and students will get prepared to start the campaign “The Tower of the Seven Deadly Sins”. During this session, students will play the first chapter called “An Accident in the Neburn Mines” (annex 3). The teacher will highlight the game mechanics so that students remember how to play the game, and the teacher will solve questions about the game mechanics. This campaign has descriptions, expressions and vocabulary that can be difficult to understand. The teacher can adjust the difficulty of the language according the EFL proficiency of your students. Even though this campaign was adjusted for the general standards for eleventh graders (MEN, 2006) it is important to take into consideration that not every eleventh graders have the same English proficiency, which means that different classrooms of EFL graders can have different levels.</p>	10 minutes

<p>4. The teacher will explain the general events that are happening in the game world. The teacher will also indicate where our players are, and why. In that way, they will get to know that they are in a world in crisis and that they work for Lord Fenris Frolk to avoid starvation. Each race is protected by an elemental stone, but there are evil forces that want to steal them to drain their energy and be more powerful. The teacher will explain that the initial mission consists of rescuing several miners who are trapped in the Neburn Mines, and its entrance is blocked.</p>	<p>10 minutes</p>
<p>5. Students will need to share ideas orally and explore the world to get information about the Neburn Mines. To do so, students can talk to the locals, use the maps, or look for any other resource to find the Neburn Mines. It depends on the strategies that players can elaborate through oral interaction. To enter the mines, there are two options: to try to remove the stones that are blocking the mines (which may fail or take longer than expected), or to talk to Helion Aegrod to find the hidden entrance.</p> <p>Once they are in the mines, they will find eleven rooms. A diagram of all the rooms can be found in the first chapter of the campaign (annex 3), as well as a detailed description of each room. The following is a resume for what can be found in each room:</p> <ul style="list-style-type: none"> <li>-The first one has several monsters and a torch that looks like a lever.</li> <li>-The second room has a shovel that says “Look for the smooth red stone wall. It is a fake one”.</li> <li>-The third room has a hidden key to enter the eleventh room.</li> <li>-The fourth room has monsters</li> <li>-The fifth room has a ritualistic statue that students can investigate</li> <li>-The sixth room has monsters</li> <li>-The seventh room has a dwarf called Dailey, who needs first aid</li> <li>-The eighth room is connected to the hidden entrance, and it has magical items and monsters</li> <li>-The ninth room is sealed with magic, and it has a dwarf called Haudry that is tied to a chair. If players rescue Dailey, he will give players 20 gold coins for finding Haudry. This room is also connected to the tenth room.</li> <li>-The tenth room has a smooth and red wall. The wall is a secret passageway that leads to the ninth room.</li> </ul>	<p>70 minutes</p>
<p>6. The teacher will conclude the game session and provide students with their rewards, which are seven gold coins and the level up. Then, the teacher will ask students about the possible consequences about what they did, and then the teacher will explain the real consequences of their actions, and that the Earth elemental stone that protected dwarves was stolen. Finally, the teacher will ask students about how they felt during the session and provide general feedback about the game session and the students’ oral outcomes.</p>	<p>10 minutes</p>



## Annexes

### Annex 1 At the Coal Mine Reading

# At the Coal Mine

By Julie Haydon, taken from  
[https://books.google.com.co/books/about/At\\_the\\_Coal\\_Mine.html?id=aKz-AAAACAAJ&redir\\_esc=y](https://books.google.com.co/books/about/At_the_Coal_Mine.html?id=aKz-AAAACAAJ&redir_esc=y)



**A mine is a hole in the earth; people dig mines to look for rocks, such as coal. Some mines have tunnels that go deep under the ground. A miner is a person who works in a mine. Some coal miners work in dark tunnels, deep under the ground. A mine is a dangerous place. Miners wear special clothing to keep safe. Once, coal mining was done by hand. Miners worked in the dark for many hours. They dug the coal out with hand tools. Today, mining is done with machines. There are important safety rules in mines. Rule 1: Miners must be able to breathe fresh air. Rule 2: Strong beams hold up the mine roof so that it will not fall on the miners. After the coal is cut, it is taken out of the mine. A moving belt carries the coal out of the mine. Not all coal miners work under the ground. The miners dig for coal that is close to the ground. First, the soil is removed from the ground. Then, big machines scoop the coal out of the ground. At the power station, the crush coal is burnt. The burning coal heats water and makes it boil. Boiling water makes steam. The steam turns a generator. This makes electricity.**

**Answer each question.**

- 1. What is a mine and where do the miners work?**
- 2. How did the miners work in the past?**
- 3. What are the safety rules of mines?**
- 4. What is the modern tool of mining?**
- 5. What does happen after the coal is cut?**
- 6. How does the electricity make the coal?**

**Annex 2: Quizlet flashcards**

<https://quizlet.com/bluylt?x=1jqt&i=3y3a95>

Mines



an excavation in the earth for extracting coal or other minerals.

## Annex 3 Campaign The Tower of the Seven Deadly Sins Chapter 1

### CHAPTER 1: AN ACCIDENT IN THE NEBURN MINES

#### CONVERSATION MODELS

**Player A:** I think we should go to the local store to get information from the locals to find the mines.

**Player B:** Well, we can also go to the INN and investigate. It probably has a bulletin board.

**Player C:** I believe that it would be good to go to both places. I can go to the store with player A while player C and D go to the INN, so we should split the group.

**Player D:** perfect! I consider that player A and C can offer customers some gold coins as an exchange, and player B and me can examine the INN and look for information.

**Player B:** Great idea! We should also buy items before so that we have enough food and medication.

**Player A:** I agree! Let's do it.

#### EXPRESSIONS AND VOCABULARY

- Light the torch
- Lower the lever
- Check the mine cart
- Examine the pickaxe
- Explore the room
- Attack with my sword
- Look for the victims
- Save people in danger
- Go to the mines
- Gather information
- Talk to the dwarves
- Look for the entrance
- Move in stealth
- Be careful in the dark!
- Let's look for clues!
- Let's examine the statue!
- Pick up that shovel that lies on the floor
- This chest is locked. We can open it with a key.

### CHAPTER 1: AN ACCIDENT IN THE NEBURN MINES

Money, survival and financial stability. In a world in crisis, our adventurers must find means to avoid starvation and have a roof over their heads. Ashamrora was once a prosperous continent that exported precious stones and fine silks, but in recent years this continent has experienced wars, natural disasters, monster invasions and corruption. As a result, our adventurers have been following the orders of Lord Fenris Frolk, who is a wealthy landowner known for his greed and selfishness. This Lord has been assigning them several tasks to optimize the productivity of his lands. In return, the adventurers receive food, a place to live and a few gold coins for each successfully completed task. One day, a sweaty messenger rushed to the adventurers' house and said:

*Heroes! Something terrible has happened!*

*During the middle of the night, the Neburn mines collapsed while the Lord's miners were working. Our Lord demands you to look for them as soon as possible. You must bring the miners back safe and sound. Otherwise, the Lord would be mad at you since he claimed not to be willing to lose his workforce or pay for their funerals.*

*You must save them as soon as possible! It is a matter of life or death! The Lord promises to give you a juicy reward in exchange.*

The mines are located on the outskirts of Orklas, which is a small town of mining dwarves. This town has several bars, restaurants and blacksmiths. The inhabitants belong to the working class and do not like to be interrupted. Their working days are long, and their labors require a lot of physical effort. For that reason, they do not want outsiders or tourists sticking their noses into their businesses. To get to the mines, it is necessary to pay a toll that costs 5 copper coins.



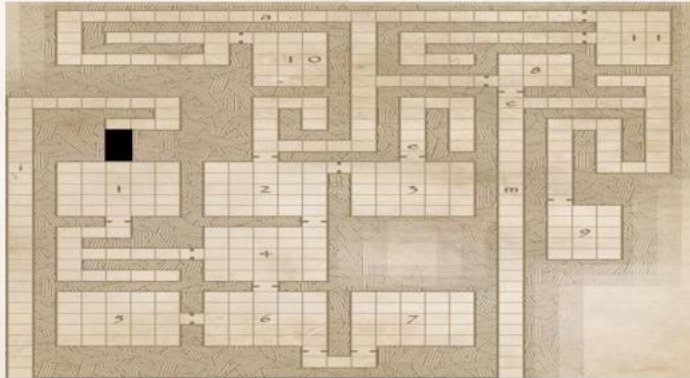
Orklas, the town of the mining dwarves

The main entrance of the Neburn Mines is completely destroyed and blocked. However, it is possible to hear voices that come from the inside:

**HELP US! WE ARE TRAPPED AND WE CAN'T GET OUT OF HERE! HELP!**

Players can remove the stones that block this entrance if they make a Strength DC 15. They can make one try every six hours. The mines are located in a desert location. Apart from the mines, there is nothing else but dust, stones, and sand. The temperature is considerably high and there are no water sources nearby.

An old man called Helion Aegrod is sleeping outside the mine in a tent. He has extensive knowledge about these mines because he has been working there for over fifteen years. However, he is not willing to reveal many details about this place. Players must make a Charisma DC15 to get information from him about the secret entrance. If players offer him a reward in exchange, they must make a Charisma DC5.



The Neburn Mines

## Exploring the Neburn Mines

### First room

This room is behind the main entrance, which is blocked. It is completely dark. There are three objects on the wall that seem to be levers. The first and second levers make an annoying noise that attracts the attention of **7 Giant Rats**, for a total amount of **14 Giant Rats** when pulling both levers.

These levers are damaged and have no effect. The third object can be confused as a lever, but it is a torch.

### Second room

This room is very quiet. A shovel lies in the south side of the room. This shovel is *old and* severely wasted. At first glance, this

object is not special.

However, with an attentive visual examination and after making an Investigation DC10, it is possible to find a message written in the language that dwarfs speak, which says:

*Look for the red stone wall. It is a fake one.*

This shovel has dry blood.

### Third room

It seems like there's nothing in the room but only stones.

However, under all the stones there is a small key. This key can be used to enter the eleventh room.

Players must make a Strength DC10 to remove the stones or a Strength DC5 if they have the shovel.

### Fourth room

At first glance, there is a rope in the middle of this empty room. If players decide to touch or pull the rope, they will realize that it is **1 Giant Poisonous Snake** that can make a sound to attract **5 Giant Poisonous Snakes**.

### Fifth room

A statue of an unknown creature is in the center of the room, and several torches lie in the north side of the room.

Players can discover that it is a ritualistic statue if they make a Religion DC13.

### Sixth room

This room is a place that contains working tools. The collapse of the mines caused a water leak by making a crack in the wall. For that reason, the water is waist-deep when entering this basement. Players can find **3 Giant Lizards** and **3 Giant Frogs** in the water.

### Seventh room

There is an unconscious dwarf floating in the water. This dwarf is called Dailey, and he is about to die from lack of air.

To save the dwarf Dailey, players must pull him out of the water and make a Medicine DC11. If Dailey is saved, he can guide the players to the eleventh room, which is the final room.

### Eighth room

This room is connected to the hidden entrance of the mines, which can be found after getting information from the foreman Helion Aegrod or any other mining dwarf in the village.

Some wooden boxes stand against the east wall. The wooden boxes have a small key, which can be used to open the door of the eleventh room. There is also **1 scroll of ice storm** and **1 scroll of blindness**. There are several masks on the walls.

Players must make an Intelligence DC15 to know that those masks are used in rituals commonly performed by some warlocks. After touching the masks, **2 Giant Spiders** will appear.

### Ninth room

The main door of this room is sealed with magic, and keys cannot open it. To break the seal, players must make an Arcana DC20.

Players only have one try to do it since it has a security mechanism.

*A dwarf called Haudry is tied to a chair. The dwarf is crying. Our heroes approach the dwarf and release him. Haudry tells them that he is the guardian of the Earth elemental stone, which is the stone of the dwarves that was hidden in the mines. The dwarf tells our adventurers that several criminals stole the Earth elemental stone, which was a stone that gave the dwarven race stability and abundance.*

If players brought the dwarf Dailey, he would provide our adventurers 20 gold coins for finding Haudry.

This room is connected to the tenth room by means of a hidden passageway.

### Tenth room

Players can discover that the wall is red and smooth if they make an Investigation DC10.

If they attempt to touch the wall and make an Investigation DC5, they will notice that the wall is an illusion to hide a secret passageway that leads to the ninth room.

### Eleventh room

All the miners are cornered on the north wall. **1 Red Moon Demon Wolf** is sleeping in the center of the room. There is **1 scroll of ice storm** and **1 scroll of blindness** in a corner of the room.

If players decide to release the miners without waking the beast, they must make a Stealth DC15. Players only have one chance. If they fail, they must fight the final boss.

**RED MOON DEMON WOLF**  
*Huge beast, chaotic evil*

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Armor Class 12  
Hit Points 76 (8d12 + 24)  
Speed 40 ft.

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STR	DEX	CON	INT	WIS	CHA
17 (+5)	15 (+2)	12 (+2)	11 (+2)	11 (+1)	4 (-2)

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Skills Stealth +9  
Damage Immunities fire damage  
Condition Immunities poison  
Senses darkvision 60 ft.  
Languages none  
Challenge 4 (1,100 XP)

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**Danger Sense** none

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**Actions**  
**Gore.** Melee Weapon Attack: +8 to hit, reach 5 ft., one target. Hit: 19 (3d8 + 6) piercing damage.  
**Bite.** Melee Weapon Attack: +8 to hit, reach 5 ft., one prone creature. Hit: 22 (3d10 + 6) piercing damage.

### Corridor Features

a Someone has written "The shadow knight will reign until the Dead Angel Luciretius rests upon the tomb" here. (Investigation DC9).

c Scattered on the floor there are 3 broken pickaxes with marks of bites on the metal surface and a Falling Ceiling Trap (Perception DC12 or Saving throw Dexterity DC15)

i Several faces have been carved into the walls. (Dexterity or Athletics DC8).

### Treasures

Third and eleventh room: one scroll of ice storm and one scroll of blindness for each room.

### After the battle

Miners explain that the collapse was caused by a beast that destroyed a beam. They were begging for help for hours, until the Red Moon Demon Wolf appeared. To survive, they decided to remain silent and still until the adventurers arrived. It is also revealed that the Earth elemental stone was stolen, and the cities with dwarves are in crisis due to the lack of this magical stone.

After rescuing the miners, Lord Fenris Frolk gives the adventurers 7 gold coins. If all the miners survive, the Lord gives a tip of 2 additional gold coins. Then, the Lord says:

*I appreciate your efforts. I look forward to delegating other tasks to you.*

After finishing this chapter, our adventurers get to the Second Level.

<b>Cycle 1</b>	
<b>Lesson plan #3</b>	A feast in the palace
<b>Time:</b> 120 minutes	
<b>Suggested language and vocabulary:</b>	
<b>Vocabulary:</b> -Magical creatures and ingredients -Spatial notions -Places in the city	<b>Useful expressions:</b> -We can find this... in that location -We should move towards/backwards/... -There is.../there are.../ -This../that.../those.../these...
<b>Games and interaction performances:</b> -Crossword: individual work -Campaign: student-student interaction	<b>Objectives:</b> -To put into practice deductive skills and spatial notions in English language -To describe events, character's actions, plan strategies, and make decisions in EFL contexts.
<b>Materials:</b> Each student will have the character sheet filled, miniatures, and sets of dice. The teacher will need the System reference document 5.1 Dungeons and Dragons, pencils, markers, a white board or paper, listening activity Spatial Notions (annex 1), the digital devices with internet access for the crossword game (annex 2), and the campaign book "The Tower of the Seven Deadly Sins" (annex 3).	

<b>PROCEDURES</b>	<b>TIME</b>
1. First, students will listen to a short audio (annex 1) in which four different people provide a series of indications to get to a certain place in a map. Students will mark the places the audio is referring to, and the teacher will share the correct answers. This is a first glimpse to learn expressions about spatial awareness and places in the city.	15 minutes
2. Then, the teacher will split the class into two groups. The first group will get out of the classroom. The second group will stay in the classroom and reorganize the objects and furniture found in the room. The first group will cover their eyes and with the assistance of the second group, they will touch the objects and try to guess how the classroom is organized. Then, they will uncover their eyes and describe how the room is organized and how it is different.	15 minutes

<p>3. Students will solve a crossword (annex 2) that has vocabulary that will be used during the game session; especially about magical items, ingredients, places in the city, spatial notions, and magical creatures.</p>	<p>20 minutes</p>
<p>4. Then, students will play the second chapter of the campaign called “The Tower of the Seven Deadly Sins”. This chapter is called “A Feast in the Palace” (annex 2). The teacher will explain that Lord Fenris Frolk wants players to gather several ingredients for a feast and affirms that they will go to Noonfen to buy them. Students will need to talk to the citizens to know where they can get these objects. They will eventually know that the only seller that has these products has disappeared. Through plans, strategies, and oral interaction, students will need to find the location where the seller is. They can get this information from the bar of the city or from a fairy called Natty in the outskirts of the city. The seller is in a place called the Silent Forest, which has three sections. A diagram of all the sections can be found in the second chapter of the campaign (annex 3), as well as a detailed description of each room. The following is a resume for what can be found in each section:</p> <ul style="list-style-type: none"> <li>-The first section has a cavern called the Heart of the Eternal Dream, in which magical creatures are buried when they die. There is the seller that players are looking for, but she is in a cage. There are also several warlocks that are watching over the merchant. Players will discuss how to save her; they can defeat the warlocks, prepare an ambush, cheat them, and so on.</li> <li>-The second section has several magical creatures and animals. If players are with the fairy Natty, these creatures will not attack. Players can also try to reason with them. If they are kind to the creatures, they will give a reward.</li> <li>-The third session is the entrance of the forest, and it has several monsters and magical creatures. As previously said, Natty the fairy prevents players from being attacked, and players can reason with the creatures if the fairy is not with them.</li> </ul>	<p>60 minutes</p>
<p>4. The teacher will ask students about the possible consequences about what they did, and then the teacher will explain the real consequences of the decisions made by the students. Then, the Game Master will explain that the merchant was looking for the Wind elemental stone that was stolen by the warlocks, but they set a trap for her. The warlocks could escape with the Wind elemental stone, which protected halflings, humans, and gnomes. After that, the merchant will sell players the ingredients. The teacher will conclude the game session and provide students with their respective rewards, which are seven gold coins and the level up. Finally, the teacher will ask students about how they felt during the game session and provide general feedback about the game session and the students’ oral outcomes.</p>	<p>10 minutes</p>

## Annexes

### Annex 1 Listening Activity Spatial Notions

[https://docs.google.com/document/d/1tNLFb7gFMrwo5GKR0EkbNtWiL-qQAnpc4r\\_yEor9OeU/edit?usp=sharing](https://docs.google.com/document/d/1tNLFb7gFMrwo5GKR0EkbNtWiL-qQAnpc4r_yEor9OeU/edit?usp=sharing)

### Annex 2 crossword game

[https://es.educaplay.com/recursos-educativos/10985665-chapter\\_2.html](https://es.educaplay.com/recursos-educativos/10985665-chapter_2.html)

chapter 2

100  
PUNTOS

00:06  
TIEMPO

1

*a place where animals are slaughtered  
for food*

Pista Letra Pista Palabra



## Annex 3 Campaign The Tower of the Seven Deadly Sins Chapter 2

### CHAPTER 2: A FEAST IN THE PALACE

#### CONVERSATION MODELS

**Player A:** Where should we go to find the ingredients for the feast?

**Player B:** Well, I think we should look for them in the forest and hunt animals instead of spending money in the market.

**Player C:** it's too time consuming. Let's go to the local stores.

**Player D:** you both are right. I believe that we can look for the farmers and purchase those items for lower prices.

**Player B:** What if we intimidate the farmers so that we don't have to pay?

**Player A:** No! That's cruel with the farmers, and it can bring us more issues

**Player C:** yeah. If we don't find the ingredients anywhere it would be the last option.

#### EXPRESSIONS AND VOCABULARY

- Take that plant!
- We found this ingredient
- Let's look for the local merchants
- This is expensive!
- This is cheap!
- I've heard rumors about the store's owner
- These ingredients can be used to prepare delicious meals
- Where is the market?
- Have you seen this person?
- Where can I find this store?
- How much does it cost?
- Is there any reward for this work?
- What should we do to find this item/person?
- It is protected with a magic seal
- This is a cemetery, which is a sacred place for creatures

### CHAPTER 2: A FEAST IN THE PALACE

Our adventurers have been working for the Lord Frenis Frok for months. Their jobs have allowed them to live a carefree life. However, the living conditions of the other inhabitants of Ashamrora have worsened. Poverty and malnutrition levels have increased considerably during the last months. As a result, thousands of people have died of starvation.

Besides, natural disasters have increased. Many cities and towns have been destroyed by storms, hurricanes, tornadoes, earthquakes, volcanoes, and so on. Some people say that the end of the world is near, others say that the gods are furious with the inhabitants of this planet. In short, the world is in crisis.

As if the above-mentioned circumstances were not enough, many people have lost their jobs because hordes of monsters invaded the fields. However, the richest lords have been spending lots of money of money on parties, festivals and all kinds of entertainment.

This is the case of the Lord Frenis Frok, who decided to create the biggest feast in the history of Ashamrora. This lord owns all the lands in the east of the continent. Undoubtedly, he has great power in this continent, and he does not miss any opportunity to show his power.

One day, a messenger gets to the adventurers' shelter with the following letter:

*My dear heroes,*

*I appreciate you for being my loyal servants. As you know, the Feast of Spring will take place during the next week. Therefore, I want to delegate to you the important mission of finding some special ingredients, in order to offer my quests the most delicious meals in the world. Therefore, I want you to look for the following items in Noonfer:*

- 30 fox paws
- 35 purple melons from the mountains
- 25 golden goats
- 30 bags of dark magic fruit
- 50 hens
- 30 bags of goblin meat
- 5 jars of fairy honey
- 5 bags of berries from the Lost Forest
- 10 bags of magic sugar
- 20 cows
- 20 bags of sweet spiders
- 90 wings of bats

*The messenger who gives you this letter will provide you with 100 gold coins, so that you can buy the items.*

*I will also send you seven horse carts to carry everything. You have three days to bring the ingredients to Frenirville.*

*After that, you will be invited to the Feast of the Spring, which will take place in my palace.*

*Lord Frenis Frok*



### DARK CULT BISHOP

*Humanoid, non-alignment*

**Armor Class** 15 (leather armor)  
**Hit Points** 84 (8 d10 + 40)  
**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	13 (-1)	20 (+5)	7 (-2)	9 (-1)	12 (+1)

**Skills** Stealth +6, Deception +4, Religion +4  
**Damage Immunities** fire damage  
**Condition Immunities** sleep  
**Senses** darkvision 60 ft., passive Perception 12  
**Languages** Common  
**Challenge** 5 (1,800 XP)

**Dark Devotion.** The fanatic has advantage on saving throws against being charmed or frightened.

**Spellcasting.** The fanatic is a 4th-level spellcaster. Its spell casting ability is Wisdom (spell save DC 11, +3 to hit with spell attacks). The fanatic has the following cleric spells prepared:

**Cantrips (at will):** light, sacred flame, thaumaturgy  
**1st level (4 slots):** command, inflict wounds, shield of faith  
**2nd level (3 slots):** hold person, spiritual weapon

**Actions**

**Dagger.** *Metal or Ranged Weapon Attack:* +4 to hit, reach 5 ft., or range 20/60 ft., one creature, hit: 4 (1d4 + 2) piercing damage.

trap, **5 satyrs** will appear. If the fairy Natty is with the players, the satyrs will not attack. If the fairy is not there, the players can try to talk to the satyrs with Charisma DC10.

If players kill all the magic creatures that can be found in the previous sections, **1 werewolf** and **3 wolves** will appear.

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### Treasures

Second section: one magical forest sword.

After rescuing Laera Vetrovich

Our adventurers rescue Laera and the other creatures. Inside the cavern there is a weird statue of an unknown monster.

If players make Religion DC18 or History DC20, they will discover that this is an idol that belongs to the warlocks that come from Flakland, the continent behind the Irgil Ocean. However, it is said that it is impossible to reach that continent at this moment because it is protected by a seal of magic.

Laera claims that she was looking for the elemental stone. She found the location of this stone with the help of some soldiers, but the warlocks set a trap for them. A monster that was summoned by the warlocks escaped with the Wind elemental stone to an unknown location.

Laera says that she prefers not to discuss about this matter since she fears for her life. Laera claims that she will escape to another city. Finally, Laera sells our adventurers the necessary ingredients for the feast.

After the rescue of Laera and the other creatures, the life conditions in this city have worsened without the Wind elemental stone. The human, halfling and gnome races are in crisis.

The mayor of the city claims that this city is in crisis and that the adventurers who can find the stone will be greatly rewarded.

The Lord gives the adventurers 7 gold coins and a written invitation, which says:

*Thanks to your services, this feast will be memorable. Therefore, I invite you to attend the Feast of the Spring, which will take place next Friday in my palace, in Frenville. I look forward to seeing you there, my dear servants.*

After finishing this chapter, our adventurers get to the Third Level.

## Annex E

Cycle 2: From Zero to Hero and cycle 3: A Hero Choice

[https://drive.google.com/file/d/1Uz\\_bs071FiodoboBIR4eUbJCZGaxMBgi/view?usp=sharing](https://drive.google.com/file/d/1Uz_bs071FiodoboBIR4eUbJCZGaxMBgi/view?usp=sharing)