UNIVERSIDAD NACIONAL DE EDUCACIÓN
Enrique Guzmán y Valle
Alma Máter del Magisterio Nacional

FACULTAD DE CIENCIAS SOCIALES Y HUMANIDADES
Escuela Profesional de Lenguas Extranjeras

MONOGRAFÍA

The role of drama in EFL


Presentada por:
Obdulia Celinda Lozano Laura

Para optar el Título Profesional de Licenciado en Educación
Especialidad: A.P. Inglés - A.S. Francés

Lima, Perú
2019
MONOGRAFÍA

The role of drama in EFL

Designación de Jurado Resolución Nº 0322-2019-D-FCSYH

Dra. Flores Piñas, Haydee
Presidente

Mg. Casariego Manrique, Isabel Ventura
Secretaria

Mg. Álvarez Oropeza, Karla Denisse
Vocal

Línea de investigación: Metodologías y evaluación educativa.
Dedication:

I would like to thank to my God, to my professors and to my mother for their kind help and valuable advice they provide me.
## Contents Index

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jury members and signatures</td>
<td>ii</td>
</tr>
<tr>
<td>Dedication</td>
<td>iii</td>
</tr>
<tr>
<td>Contents</td>
<td>iv</td>
</tr>
<tr>
<td>List of figures</td>
<td>vii</td>
</tr>
<tr>
<td>Introduction</td>
<td>viii</td>
</tr>
</tbody>
</table>

### Chapter I. Basic concepts of Drama

1.1 What is drama?                                                     | 9    |
1.2 What can drama achieve?                                            | 12   |
1.3 Drama for learning                                                 | 16   |
1.4 Drama and thinking skills                                           | 17   |
1.5 High quality drama                                                 | 18   |
1.6 Drama strategies as intra-and Inter-thinking frames                | 20   |
1.7 Drama and the brain                                                | 21   |
1.8 Drama and emotions                                                 | 21   |
1.8.1 Neural pathways and networks                                    | 23   |
1.9 Imitation and mimicry                                              | 23   |
1.9.1 Theatre and mirror                                              | 24   |
1.10 Drama and Emotional Intelligence                                  | 25   |
1.11 Drama and multiple intelligences                                   | 26   |
1.12 Drama for creativity in Education                                 | 28   |

### Chapter II. Drama Language teaching

2.1 Where does drama fit into language teaching?                       | 30   |
2.2 Historical review of Drama Teaching .........................................................30
2.3 The right conditions for drama .................................................................32
  2.3.1 Relationships .....................................................................................33
  2.3.2 Physical environment .........................................................................33
2.4 Some issues to problematize .................................................................35
2.5 Teaching the course book with drama ...................................................38
  2.5.1 Teaching the four skills ........................................................................38
  2.5.2 Teachingspoken communication skills ...............................................39
2.6 The role of the teacher ............................................................................39
  2.6.1 Demands does drama make of the individual teacher .........................40
2.7 The role of the student ...........................................................................41
2.8 The future of drama in ELT .....................................................................43

Chapter III. Drama Techniques

3.1. Why use drama techniques in Language Teaching? ...............................45
3.2 Forms of drama activities in a foreign language class ...............................49
3.3 Drama techniques and Activities in the classroom .....................................51
  3.3.1 Role play ............................................................................................51
  3.3.2 Improvisation .....................................................................................52
  3.3.3 Miming/Pantomime ...........................................................................52
  3.3.4 Mirroring .............................................................................................52
  3.3.5 Designing Costumes .........................................................................53
  3.3.6 Drawing/MakingProps and Backdrop ...............................................53
  3.3.7 Freeze Frame/ "Still Picture" ...............................................................53
  3.3.8 Slow Motion ( an extension of freeze frame) .......................................54
  3.3.9 Paired Conversation ..........................................................................54
  3.3.10 Making Puppets ..............................................................................54
  3.3.11 Acting with Puppets .........................................................................55
  3.3.12 Hot Seating ......................................................................................55
  3.3.13 Storytelling ......................................................................................56
  3.3.14 Modelling .........................................................................................56
3.3.15 Conscience Alley……………………………………………………………………… 57
3.3.16 Reader´s Theatre…………………………………………………………………… 57
3.3.17 Dance Drama……………………………………………………………………….. 57
3.3.18 Drama Performance……………………………………………………………… 58

Chapter IV. Didactic Application

Lesson Plan ............................................................................................................. 65
Conclusions .............................................................................................................. 73
Critical appraisal and suggestions ........................................................................ 73
References .............................................................................................................. 75
List of figures

Figure 1. Differences between drama and theater .................................................. 32
Figure 2. Tables/desks and chairs stacked against the walls with a large space in the center. 34
Figure 3. Horseshoe semi-circular arrangement .................................................... 34
Figure 4. Full circle ............................................................................................... 34
Figure 5. Grouped seating - for simulation and other group activities .................... 34
Figure 6. The horseshoe arrangement. ................................................................. 35
Figure 7. Benefits of Drama .............................................................................. 51
Figure 8. Robot has motivation .......................................................................... 59
Figure 9. Character of the chant ....................................................................... 60
Figure 10. Five little Monkeys ............................................................................. 60
Figure 11. Character of the chant ..................................................................... 60
Figure 12. Puppets in the classroom ................................................................. 61
Figure 13. Face on Fist ....................................................................................... 62
Figure 14. Sponge Puppet ............................................................................... 63
Figure 15. Simulation Dialog .......................................................................... 64
Drama is a creative way of learning and teaching, it joined in cooperative process to the learners. Thus drama activities can be considered one of the toughest tasks for the teacher. The teacher is the best person to decide how this method affect his or her class. Using drama teacher will get more ambitions activities like play, improvisations, role play, dialogs, etc.; this is especially for teacher who feel more confident about using drama as part integral of their lesson and for to prepare a performance in a show.

This monograph intends to explain the important role of Drama in teaching English as a foreign language. So it is divided into 4 chapters: chapter I deals with the concept of drama, the relation with the learning process and the cognitive development with the students, and we shall take its relationship with the different multiple intelligences.

Chapter II, it explains the relation of using drama with learning and the role of teacher and the student. Therefore, it covers aspects related to the appropriate use dramatic activities and where to develop them.

Chapter III, it analyzes the diverse strategies and techniques that teachers could use in drama and its benefit in the classroom.

Chapter IV, develops the didactic application through a learning session, synthesis, conclusions, critical assessment and suggestions. Finally, the references and appendices are presented.
Chapter I

Basic Concepts of Drama

1.1 What is drama?

As the author Ladouse (1987) has concluded, drama is a greek word that means “to do” or “to act”, that is as natural thing. Drama is something that happen in our day today live, for example someday when we get up with a headache or attacked with a depression, and in spite of this you are going to cope with people pretending that nothing is happen and we show our cheerful face. We use a mask to occult our problem, because we want to maintain our dignity and to have a good relationship with others persons. Drama is an invention, drama is a simulation.

According to Guliyeva (2011) while we are in the middle of studying a dramatic text, we can also learn how it should be presented, as well as make decisions and ask questions to help reach those decisions. This information is not necessarily provided by the play writer, thus it is on the dramatic actor the duty to improvise, as actors do not have to follow what is written in the text to the letter. The actor should ask himself the following questions: “who am I?”, “What is my relationship with the other characters?”, “Why do they hate me?”, “Why do they love me?” and so on, in order to fully understand his character.
In addition, the actor or actress must convey information to the audience, communicating information about what the role of a character in the story is. Therefore, if the actor fully comprehends why the character does what he does, it will allow him to identify with the character and this in turn will make the performance more believable and appealing to the audience, as the feelings and motivations of the character will be transmitted to the spectators.

When the students are choosing to play certain roles in a theatre play, they might be asked to think the reason behind their character’s lines of dialog or what they seek to achieve at that moment by saying those lines. The learners can describe their actions by using verbs. This will allow the students’ lexis to improve and also these phrases will be stored in the students’ memories to be used in other contexts and circumstances.

These scenarios must the following elements:

- Situation, problem, solution
- Experiences, emotions, planning.
- Children learn anything specially living their own experience.

Way (as cited in Lodous, 1987) explains that for example when a boy wants to know what does mean blind person we can say it means when person can’t see. He know the meaning of the word, but if we say close your eyes and find the pen on the table, the boy will know through the direct experience.
That is the reason because we have to realize the importance to provide our students with the direct experience of doing it, our students will never forget the meaning of the words, phrases or any situation that is being studied.

On the other hand dramatizing a text is very important and amusing. This kind of activity can be used with students of all levels, and thanks to its flexibility, students can use their creativity to present them however they find it more appropriate. Students will always be motivated and interested if they know that their group will be asked to show what they have done and if they are filmed or putting on a public performance.

The dramatizing can be applied from an early age, students act in scenes and stories more or less than three or four years. They can also play to invent stories as doctors or as if they had a store, etc. This is the way to live your fantasy and realize your creativity in a fun way. Finally, when we ask students to perform in front of an audience, we are rewarding their efforts, also when we put our interest and all attention in their enjoyment of the doing being it the final consolidate.

Don’t forget to increase their knowledge through living or participating in any activity of drama to get the direct experience of being, to stimulate their imaginations and their intellects: “Tell me and I’ll forget. Show me and I may remember. Involve me and I’ll understand”.

In current times, teachers face the situation that happens when our words fail to convey the message and only through actions we can seem to connect with the learners. The reason
for this is that oftentimes classrooms are excessively large or when bad behavior is prevalent in the classroom.

Drama can help students’ learning through direct experience but for it to fully work, drama should not be limited to isolated aspects of the language and rather it should be thoroughly implemented in the curricula.

Drama in education needs different materials that is used by characters in the classroom. In particular it uses improvisation, facial expression, body language and mime, while in the theatre all thing is useful and it benefit to the public. I can add too that drama improve their form of learn, involving students in cooperative, process of learning, through techniques and activities. Thus, due to all these characteristics, drama is definitely not an easy task for the teacher, mainly due to the fact that the methodology for teaching drama in the classroom is more often than not neglected in the teacher training curricula. Taking this into account, it would be very important that in all institutions offer workshops or even a real training course of the use of drama techniques in language teaching.

1.2 What can drama achieve?

In learning English, drama has techniques for teaching the language. The drama is currently a strong theory to teach English, the participation of the student in this technique is important, since it has to be active instead of passive. The true problem of this methodology is that teachers often find it difficult to put it into practice.

First of all, the authentic communication, involves speaking to another person, but not in the tidy first, second sequence that we see in typical course book dialogues. Most simple
conversation have hesitations, interruptions, distractions, misunderstandings, and even silences.

Secondly, our feelings are involved in accordance to the subject that the conversation is about, thus it can elicit a wide range of feelings, from tender love to rage in the speakers who could be total strangers, friends, relatives, lovers, officials, and so on.

Relationships in turn will be affected by the status of each individual speaking. Is A superior, and B her subordinate? Or does A merely think she is? And how will she address B in order to gain this superiority? Is B aware of A’s deception? The status of each speaker can also be linked to the environment in which the conversation takes place. For instance, a condescending customs officer who works at the airport will undergo an extreme change of status when stopped by a traffic police officer for exceeding the speed limit on the motorway. Finally, the language, facial expressions and non-verbal sounds can be important as words. We know when people like us if they lean towards us when they speak to us, open their arms, and generally look approachable. We find it difficult to speak to someone who need our eyes, shuffles about, or whose whole body says keep off. As for on verbal cues, a series of grunts, oohs, and so on can be used on a telephone conversation.

More often than not, these features of real communication are not given enough importance in classroom tasks or course books, which is why it should not come as a surprise that a good number of learners are not able to produce effective communication outside of the classroom, or that many students end up failing the course.

As a solution to this problem, it would be ideal if course book conversations were written like play scripts, in other words, including the feelings expressed, gestures used, etc.,
and to use much longer dialogues like the ones in Hartley and Vine’s Streamline series too. Nevertheless, drama can still be used to motivate learners and keep them engaged in the lessons with fun and interactive tasks. The use of drama would improve in great consideration the issues authentic of communication discussed earlier: these are: experiences, body language, relationships, emotions, statuses, and a number of other paralinguistic features.

Drama must give more than authentic communicative ability. As Maley & Duff (1997) have demonstrated, drama can be used to teach grammar and lexis, and it is too a useful technique for correction and practice; to give a simple example verbs and the contexts in which they occur can be taught and revised through mime. Using improvisation, original dialogues can be created from a basic situational vocabulary list.

At the other end of the scale, there are the projects based on drama plays, which is a two level communicative task: of working on a project for a period within a group of students, which involves constant discussion and interaction in the practice language. And informal type of natural acquisition to conscious learning. In these kind of activities, learners are engaged in the purest sense of the word, as they are involved in the process of drama creation and can produce a communicative activity that they themselves selected.

Dunlop (1997) writes “The passive side of learning is itself highly important since a great deal of what is ever learnt is unspecifiable, and hence has to be picked up or acquired at a less than fully conscious level” (p. 56).
In the book entitled *Principles and Practice in Second Language Acquisition*, the linguist Stephen Krashen makes a distinction between the two types of learning outlined above, and calls them “acquisition” and “learning”.

Discussing and planning the different stages in the drama project satisfies this principle through focusing not on form but on communication and meaning. This should be the central aim of all communicative language teaching, but it is rarely achieved. Possibly one of the most significant aspects of the drama project is this unconscious learning in a natural, uncontrived manner. The same type of acquisition happens, though on a smaller scale, in a group of students discussing a simulation or planning a role play.

About this psychological spin – off, Richard Via (1972) explains:

We are involved with putting on a play rather than with the task of learning English, and we do what everyone who teaches English really hopes to do – that is, to have the students learn by doing. We are amused, and the students will get great joy out of performing, and the audience, even their parent who don’t speak English, will be happy and delighted to see the performance. You will have given the students a taste of success, which is so important …Success is important for everyone. So, using drama, English becomes a living experience of communication (p. 66).
1.3 Drama for learning

As quoted by Baldwin (2004) young students that possess lots of imagination and can show it in their plays are more proficient in dealing with stressful situations in later stages of their life. Children from all cultures and backgrounds have the ability to create imaginative plays whether it is with the involvement of adults or not.

The human brain is programmed to learn from these imaginary worlds and apply the skills acquired in them in real life, and to understand how the real world works. Thus, this serves them as a training on their way to becoming adults.

Students try to understand the world that surrounds them via these plays, in other words through acting and reenacting real and imaginary situations and experiences. Students use the language they have been learning and they also experience the appealing emotions that come with the performance of a role play; the students’ brains are largely stimulated when they are performing a “what if” kind of play: visual, spatial, auditory and motor functions are heightened in this process, as well as the neural pathway gets ready to absorb new knowledge.

The use of drama plays can help the brain of the child learn:

- Learning to learn

- Learning to deal with adulthood and their problems

- Behaving like other people via imitation

- Learning their body’s motor function and capabilities

- Distinguishing between what is internal and what is considered external

- Identifying their own feelings and the feelings of other people
Dramatic play has the power to enrich young children’s brain and to keep their attention for several minutes, if not hours, even surpassing the boundaries “established” by some teachers regarding the amount of time a child can keep focus. The reason for this is because their hands-on involvement in the activity catches their attention and maintains interest throughout the whole activity. Therefore, a drama lesson guided by an enthusiastic teacher can serve to improve the teaching of the curriculum.

1.4 Drama and thinking skills

Developing children’s thinking skills has become a must in recent times, gaining more and more traction with the passing of years and it is clear that drama plays have much in common with the desirable high-quality thinking process (Baldwin, 2004).

As mentioned by Baldwin (2004): “A packet of work based on the Cognitive Acceleration in Science Education model includes a number of ideas for the teaching of specific cognitive skills in lessons that use drama plays” (p. 15). Contrary to what many may think, these are not drama plays that have been adapted to teach thinking skills. Instead, they are thinking skill lessons that apply drama methodology. In other words, their main objective is to enhance thinking skills via drama plays, not to develop drama skills. However, while not the main aim, drama skills are developed simultaneously, or at the very least practiced.

Other LEA’s, have also leaned towards the infusion model, using it to develop certain thinking skills in the classroom, through drama plays done by all the students.
The main difference between these two is that the former aimed to teach thinking skills as their main objective, whereas the latter put the drama lessons over thinking skills in terms of importance, only teaching thinking skills when it was considered necessary by the teacher.

1.5 High quality drama

How the drama will develop is unknown by anybody beforehand, not even by the teacher, as how the learners will respond to it and what ideas they will propose cannot be foreseen. The direction of the drama, i.e. how it will be performed, is fundamentally attributed to the students, meanwhile the teacher is a fellow participant.

Dramas are always evolving and different ideas and points of view are always welcomed and they help create a continuously complex and multifaceted picture. Crafting and welcoming point of view from different perspectives are crucial to the creation and improvement of dramas.

The direction of drama does not have to be linear, as several solutions can be addressed and tried one by one or many at the same time. The drama may trace back to review and rethink certain points with newer perspectives that were previously obtained.

Meanings are studied and arrived through the integration or juxtaposition of verbal, visual and kinesthetic activity. This gives a flexible and accessible mean or exploring and expressing nuanced judgments and interpretations.
Most dramas are about solving problems and coming up with solutions to dilemmas in creative ways. Good drama tasks have a certain level of unknown that is still doable and not at all frightening to the learners, rather it gets students motivated and fully immersed into the task. Drama is active and ever-changing. Learners are aware that certain aspects of the task is not completely clear beforehand, thus they will explore, create and develop as a team, something that is yet unknown to them.

The teacher’s task is to determine the level of this “unknown” aspect of drama and have students be active participants in finding, shaping and communicating this “unknown”, giving it a meaning of its own. With the passing of time, students will become more adept at this and thus will become more and more capable of structuring and developing their own creative ideas or experiences.

To sum up, it can be said that a good drama is both active and interactive. For it to be a success, courage and mental effort are required to the participants. Moreover, it puts into test the cognitive and affective aspects of each individual.
1.6 Drama strategies as intra-and Inter-thinking frames

The strategies applied in drama can be defined as greatly flexible scaffolding tools that help children take part in a drama and collaborate with others in order to create their own dramas. These tools can also support them to study and comprehend stories and dramas that are already in existence. All these strategies may be seen as active and always, interactive thinking frame, which simultaneously makes cognitive, affective and aesthetic demands on the students.

If the guides, i.e. teachers, know for certain what kind of thinking skill is necessary to develop and have a good grasp of how the different strategies and methods work, they can become proficient at choosing and adapting the strategies that can bring the best results and that their students find the most appealing, all in order to support the development of their learning and thinking.

The use of dramatization in the school is a process which involves emotions, reasoning and experiences through which meanings and connections are produced. It is via dramas that children can communicate their feelings, ideas, and creativity and make them understood by others. In addition, it allows them to see and understand the way other people think. A skillful drama instructor is someone who possesses empathy and can select the adequate strategies to develop thinking and learning via art.
1.7 Drama and the brain

Recently, our scientific knowledge of how our brains work and how the learning process is done has exponentially increased. Those who employed drama methodologies in the past were empirically aware of the benefits it provided but with the recent discoveries we can say for sure what makes it appealing to students and how it affects their learning. Now we understand how the brain functions and thus we know of the different ways in which learners can acquire knowledge and skills more effectively, and in turn we can improve and develop the methodology of drama in the school environment.

As an example, it can be said that be main function of the human brain is to allow the survival of the individual. Therefore, when the basic needs of a student have not been met, it is going to be difficult for teachers to catch their attention. For instance, if students come to a drama lesson (or any lesson, in fact) feeling hungry, thirsty, or anxious, their attention span will be drastically reduced or even to the point where their attention will be elsewhere but the lesson, and in result will become a detriment to the success of the drama lesson. This is why it is the duty of the teacher to set up drama experiences that will ensure that students will be engaged and feel at ease in a state of “relaxed alertness”. Higher order thinking and learning is inhibited by high levels of stress.

1.8 Drama and emotions

Considered by many scientists as the principal emotional center of the brain, the limbic system has a significant relation with the feelings of a person as well as emotional responses and the
memory. Human emotions are linked to the degree of attention we give to things, therefore there is a connection between feelings and what we remember.

Drama establishes a connection between visual representations and emotions. Visual and emotional response become connected when a message is sent to the amygdala, the gateway to the limbic system.

For instance, when one looks at a photo of a treasured person, it results in a strong emotional response. Likewise, memories and emotional responses can be brought to mind when recalling powerful visual images. This one of the features of drama and theatre, they both seek to call to mind significant emotional responses through several forms of stimuli, such as visual, aural, kinesthetic. When the whole class takes part in dramas, the most significant moment that are created and performed become etched into the memories of the learners via visual images, sound and silence, movement and stillness, and light and darkness.

The part of the brain that is divided into right and left hemispheres is known as “thinking brain”. Each hemisphere’s functions are different but there is communication between them, which happens via the corpus callous. While their functions are different, as mentioned before, in order to solve problems more effectively, they both work together to process information. The cortexes are the parts of the brain that we use in higher order thinking, planning and making.
As noted by Baldwin (2004): “In spite of the fact that some sectors of the human brain may have areas which are related to specific aspects of perception, the hemispheres of the brain do not work in isolation from each other, on the contrary they operate at unison when performing a different number of task” (p.18).

1.8.1 Neural pathways and networks.

Baldwin (2004) states that neural pathways and networks are linked with each other via electro-chemical activity. The scientists make use of brain-imaging methods and these reveal the millions of neurons in the brain are turned on and interconnected while the brain is in the middle of processing data through action, feelings and other mental processes.

Many learning experiences occur during, what neurologists refer to as particularly sensitive periods for the connecting of neurons and forming of neural pathways for learning. This sensitive period from one to five, includes the time when dramatic play is most prevalent and not coincidentally the time when children’s brains are more sensitive to the learning of language. The activities are inter-related (Baldwin, 2015, p.18).

1.9 Imitation and mimicry

They are often called “the first learning style” and are deeply connected to drama and dramatic plays. The mental process of imitation and mimicry has been studied for a long time and have shown, for instance, what happens inside of a monkey’s brain when these processes occur.

Giacomo Rizzolati (1990) discovered that
The same motor command neurons, referred as ‘mirror neurons’ into the brain are fired when a monkey observes an action, as when the monkey carries out the action. In other words, the monkeys are mentally rehearsing the observed action, preparing themselves to execute it themselves, without physically carrying it out (as cited in Baldwin, 2015, p.18).

1.9.1 Theatre and mirrors.

Baldwin (2004) stated: “These are very useful to do another connective jump and to take in account “mirror neurons” as possibly significant in relation to people’s responses as audiences of theatre and drama. Are mirror neurons turned on when we are watching drama?” (p.19).

In theatre, it may be that the spoken lines and actions of the characters are seen and listened to by the spectators and responded in a form that is inhibited by part of the pre-frontal cortex and checked by theatrical convention. The public are advised to respond personally; cognitively, affectively and silently what they look at but without being able to physically move (Baldwin, 2015).

The public opportunity for externalized response are slower and come through clapping their hands, examine and retell, and represent with student often through re-enactment.
1.10 Drama and Emotional Intelligence

Taking into consideration the great work of Goldman (as cited by Baldwin, 2004) regarding Emotional Intelligences, as well as Gardner’s works, about intra-personal intelligence, we can conclude that the usage of drama in the classroom is without doubt a highly important source of study of emotional intelligence. Through this art, drama connects the cognitive emotion with the affective emotion.

When learners develop their emotional intelligence, they become able to understand and manage their feelings through reflection, as well as to make a connection with them and their actions. Although in drama emotions and feelings are mostly “pretended”, it is still possible to learn and draw out conclusions from them, for instance, a student can come to understand that their decisions have consequences in the real world.

The development of emotional intelligence is supported through drama by:

a) **Self-talk and self-awareness**: These dramatic strategies motivate the conversation to be well structured and to be able to express it better, through the role the thinking of the same person and his return is encouraged “self”.

b) **Recognizing social cues**: Drama is a social activity that get relationship with others analyzing and acting on cues.

c) **Problem**: This technique can be given in the resolution and decision making that are applied in the feelings. The dramatic technique has many difficulties where the characters must solve at the time of what happened always using their emotions, always demonstrating their intelligence.
d) **Understanding other perspectives:** According to Pomer (2001): “Working a series of roles and interacting with others in role is a powerful way of actively engaging with other people’s perspectives, which encourage on going consideration of our own” (p. 56).

e) **Positive attitudes:** According to Dunn (2011) argues that: “Research by Harland advice that participation in arts including drama in schools, leads to a positive atmosphere and environment and improve entertainment” (p. 65).

f) **Verbal behaviors:** According to Ladoue (1987): “Drama relies on and develops active listening and response. It helps and gives opportunity for inference and the understanding of subtext and the meaning and emotions lying behind spoken and written words” (p. 69).

1.11 Drama and multiple intelligences

Baldwin (2004) notes that “Drama is a form of accessing and making meaning in a multi-sensory and memorable form. It is visual, auditory and kinesthetically explored and reinforced learning” (p. 20).

In accordance to Gardener’s Theory of Multiple Intelligences it can be said that drama is, by definition, a multi-intelligent type of learning. Due to its basic nature, dramatic plays are accessible to any kind of student, regardless of the learning style they tend to prefer and it enables interplay between different modes of expression through its forms.
Through drama, the following types of intelligences are activated, some of them simultaneously:

**a) Linguistic.** According to Cheng (2011): “Drama sometimes involves spoken language both in improvisation and performance. It integrates the spoken and written word, most commonly through play-scripting” (p. 89).

**b) Logical-mathematical.** According to Pomer (2001): “Problem resolving logically is central to the drama process. In all class drama involve pupils as characters resolving problems in role, putting on performances develop their intelligence” (p. 99).

**c) Spatial.** According to Ashton (2005) argues that: “The use of physical space between characters both practically and symbolically is important in drama. This is so within lessons staging productions” (p. 89).

**d) Bodily-kinesthetic.** According to Cheng (2011) argues that: “Drama involves contrasting movement and explosive meaningfully. It needs to develop physical control of the body and its gestures. Some kids of drama e.g. Physical control of the body and its gestures” (p. 100).

**e) Musical.** According to Pomer (2001) say that: “Music is used in drama to motivate or to associate background that “tags” the learning. Music is often composed in drama lessons as an integral part of the drama” (p. 56).
f) **Interpersonal.** According to Ashton (2005) argues that: “Social interaction and co-operation, the ability to work with others, is a central feature of working in drama. Noticing distinctions amongst co participants, empathizing, appreciating their viewpoint and responding sensitively to them, is the key to the drama process” (p. 90).

### 1.12 Drama for creativity in Education

As stated by Baldwin (2004):

> Since Ken Robinson’s seminal wrote all our Futures- Creativity, Culture and Education were published in 1999 there has been a slow re-awakening the importance of creativity in education. Mat Hilda Jabber, the researcher for this report was an honorable and lively keynote speaker at the ND “Thinking Drama” Conference in April 2004 (p.21).

This article puts a lot of emphasis on the importance of recognizing and developing creativity in young learners. It suggested that the curriculum should teach contents in a creative way and emphasized how paramount it was to teach creatively to develop creativity in students. Moreover, after analyzing the present curriculum, the article advised that aesthetic arts such as drama and dance should have the same level of importance as music and drawing does. Finally, the power of drama was recognized as a motivational tool for learning.

Our Futures provided a definition for creativity, which can be applied for drama as well.
“Imaginative activity that is fashioned so as to produce outcomes that are both original and of value.” NACCE, 1997.

After gathering several samples of teaching that prioritized creativity, QCA found out that drama was evident in several of the lessons, as both creative teaching and learning medium.
2.1 Where does drama fit into language teaching?

Unlike communicative language teaching (CLT) drama is not a theory of language teaching. Instead, it can be defined as a technique used for a main purpose, which is the development of the language skills. Some teachers can overlook its importance and simply use it as a communicative activity that is enjoyable and that can help engage difficult students, but nothing more. Nonetheless, a skillful teacher can use drama in several different ways. Some authors, such as Gavin Bolton, propose that drama should be the centerpiece of the school curriculum, using it as a medium to learn the different aspects of language.

2.2 Historical review of Drama Teaching

Theatre is as a form of Art that express feelings and emotions, thoughts issues originated since the apparition of communal life in the history of human civilization. Both drama and theater have always been linked to education.
As indicated by Elarn (1980) a great number of books which are centered on drama and theater have been published. Theatre has usually been applied to refer to performance whereas drama, to the work designed for stage representation, the body of written plays (Elarn, 1980). However, in the context of drama teaching, these two terms have been used in different forms, theatre was largely concerned with communication between actors and audience; whereas drama was largely rationed with experience by learners.

The methodology of drama teaching which was developed in 1950s onwards provided with the addition of improvisation and other forms of free dramatic play which oftentimes are seen unproductive, but offer students with the ability to develop ideas of their own rather than just performing the words of others.

By taking a look at drama 2 in the diagram, a difference is evident in the sense that all drama in the classroom can draw on insights provided by the nature of drama as art and writes from theatre practitioners.
2.3 The right conditions for drama

In considering how to create the right conditions and the best atmosphere for drama, we encounter a paradox, for if we agree that drama pervades all aspects of life, then it is present even in the “wrong” conditions and atmosphere. Perhaps it would be better to talk about the paramount elements which lead to a successful drama lesson. Seven of these elements are considered below.
2.3.1 Relationships.

Working in pairs or in groups should have a positive effect in learners, in other words, most anxious feelings should be lifted. Therefore, teachers have to help them get to know, respect, and trust each other with a variety of “getting to know you” techniques and by the friendly atmosphere you create with your very first smile and lesson- you example is crucial, and should be a lead that they are willing to follow. Encourage positive comments as well as healthy criticism of each other’s work. You can also encourage students to get to know each other better in social activities outside the classroom.

2.3.2 Physical environment

It is not difficult to make some space in the classroom for activities that involve physical movement. This is the very first condition, as the students will often be required to get up and move around the room.

From the start, you should dispense with the traditional arrangement of desks with the teacher seated at the front of the room. There are at least five ways in which the classroom can be rearranged for drama activities. You may also want to experiment with lighting. Darkening the room and using a single light source, for example, the light from an overhead projector can help to create atmosphere and sharpen the other senses.
Figure 2: Tables / desks and chairs stacked against the walls with a large space in the center.
Source: Taken from Drama Techniques

Figure 3: Horseshoe semi-circular arrangement.
Source: Taken from Drama Techniques

Figure 4: Full circle.
Source: Taken from Drama Techniques
2.4 Some issues to problematize

Making an analysis of the past and present and joining of experience between theatre and drama, some items are taken into account as to how it enforces the implementation of drama in language teaching.

According to Woodland (1996) the traditional view of theatre represented in the diagram as theatre reminds us that some approaches to grammar can be stopped and lack the kind of creative dynamism that the participants often expect.

Then, it provides a reminder that drama requires structuring and that drama techniques need to be learned by the participants; it is no longer appropriate to see drama enter ally as a natural activity which needs little intervention from the teacher.
Drama approaches can blend elements traditionally associated with drama and theatre, including elements of performance, that the teacher is sensitive to learners potential embarrassment.

Woodland (1996) argues that the use of drama does not have to involve the development of a complex narrative as it was always assumed when drama does not have to involve the development of a complex narrative when drama is seen as dramatic playing. He also states that the performance of participating children is irrelevant. And ordinary classroom is sufficient to set up drama activities. And added too that stage is not necessary to present of the dramatic talents of students.

Nevertheless, learners can find great motivation in drama. Drama activities in the school environment, particularly in teaching foreign languages should provide positive feelings in the learners. So, what justifies drama in the language contact?

In spite of realistic considerations, like those mentioned above, and pedagogical challenges drama teaching rises it making evident that there are positive arguments in favor of using it.

The use of dramatic plays raises the motivation of the students because it is amusing and entertaining, and it also provides a rich experience of language for the learners.
Nwamaka (2014) noted that “Drama as a study is the center for the learners because it can operate through the educational theory that has emphasized the social and communal such as Vygotsky’s Social Interactionism in the 1960´ as contrary to the purely individual, aspects of learning (p.72)”.

To develop a collaborative and participatory teaching approach helps positively to the development of the learners self-esteem and self-efficacy one’s beliefs in their capabilities in certain areas especially where they have rather low levels.

It was discovered that in a role play students’ verbal responses were longer and included more adverbs than in other situations. Because speech had its origin in social action and life dramatic play and improvisation were very useful to language acquisition as the created situation to emphasis on social interaction and thus, facilitate knowledge transfer from the classroom to the outside world (Hut et al, 1989).

Among the many things that drama brings to the table, we can say that this pedagogic technique helps develop creativity and talent, as well as increases effort, motivation and learning chances. That interesting process is socially supported, culturally influenced, and collaboratively achieved through instruction.

One of the advantages from childhood learning is that young pupils are more receptive of ideas which may quickly go away in the case of adults. In addition, an understanding of ambiguity and propensity for thinking is show because in a child’s mind,
there isn’t a clear boundary between fantasy and reality, and these ideas can easily go from
one realm to the other.

Kincaid (2002) said that students could respond in ways that are no stereotyped a trait that
many adults, especially those in the arts, find enviable, and this were supported by Cobb,
(1977) and Martindale (2001) who declared despite that increase evidence that the childhood
is the wellspring for later creative pursuits, adults often fail to develop those rich resources of
imagination, creativity, curiosity, and cheerful. If both classic and contemporary studies of
talent development suggest, it takes nearly 17 years of training and preparation.

2.5 Teaching the course book with drama

First of all, there is the session generally known as the course book slot. A great number of
course books that are employed for teaching languages already include drama techniques in
their contents. For instance, games, songs, simulations, dialogues, role plays, and so on are
often seen in these kind of books and they are by far the activities that students enjoy the most,
whether they’re done in pairs or larger groups. These activities provide amusement, which is
why they remain in the memories of children for longer periods of time.
Moreover, each activity contains competences that help children in their acquisition of the
language, such as improvisation, mime, observation, interpretation, character analysis, etc.

2.5.1 Teaching the four skills.

Secondly, there is the session referred to as the “skills slot”. Individual lessons focusing
on the improvement of each of the four skills; they are: Reading, writing, speaking
pronunciation, and listening. Drama can play a crucial role in the acquisition of these skills, as its activities provide practice in intonation, pronunciation, rhythm, and so on.

Students can learn from observing the way in which actors get their voices ready before they perform in a stage. The warm-ups that are done before a performance are just one way in which children can obtain a better pronunciation, as are choral speaking and singing techniques.

2.5.2 Teaching spoken communication skills.

Thirdly, exist lessons in communication skills, where the role of drama is very important for getting students to speak.

Drama can generate a need to speak calling the attention of the students on creating drama, dialogues, or role plays, or solving problems as in simulations and games. And yet, so often, these lessons are dull and pedestrian, inspiring only the minimum of communication, with the teacher supplying most of the language needed. The fault here lies not with the materials, but with the preparation of the students, the group dynamics in the class, and the presentation by the teacher. We cannot expect our students to perform adequately by simply assigning them roles or functions and telling them to get on with it.

2.6 The role of the teacher

Considering all the above, that drama can enrichen the learning experience in the classroom in several different ways, how come a good number of teachers do not apply it in their lessons?
The reason for this is that these teachers do not think of drama as anything more than just theatrics, because that’s the only experience they have of it.

It isn’t always the fault of the teacher as more often than not, the training they received prioritized the transference of knowledge from teacher to pupil, and not the design of a learning situation in which students also play the role of teachers.

One of the reasons as for why some teachers are reluctant to use drama in the classroom is because it changes the vertical relationship between teachers and students. Dorothy Heathcote in 1972, points out that we wish to train our teacher for a better learning. In addition, it is paramount to train new teachers to provide them with the tools to be able to create a learning environment that is beyond simply spreading knowledge. It is also a must to train them so that they can give students the opportunity to solve problems without the aid of the teacher. This will not be lower standards, nor will it be deny that others have struggled painfully to achieve, nor will it waste more time. What it will do is to keep knowing at first hand alive, and thus increase their wishes for to get more knowledge from those who went before.

2.6.1 Demands does drama make of the individual teacher.

Drama needs good willing to teach not only for the lesson, but also for motivate the students. All these you can do if the students practice the values that their parents and teachers teach them, also this depends on the relationships to achieve the aims of the lesson.
Drama needs detail organization of work, and the ability to create a learning situation which will ensure aim and give stimuli to the students, which will maintain them active and alert. It will happen if we are prepared for assume roles, and became as a real person and to tray hard the class constantly assuming what is called a variety of teaching.

We can sum it up in a nutshell: the desire to bring real life and truth into the classroom. It takes courage and practice to achieve this.

Therefore, we need to increase the number of teachers who are good to create positive rapport with students, who are willing to admit it when they don’t know something, who will not cease to search for newer ways to improve their teaching, who will always give their best to their school and students and meet their demands through significant teaching, who like to get on with the people they teach because they are unafraid of the dull, the aggressive, the unacademically, the “naughty”; and who can admit that they can get tired as well, although their classes may take some responsibility.

2.7 The role of the student

Most students of English as a foreign language, go to class wishing to get a “shopping-list”, of expectations. They hope to write and to read correctly in the target language, also they want to understand what native speakers of English are saying, as well as to speak perfectly and confidently in the target language.
At the more advanced levels, there are students who require English for Academic and Specialist Purposes. They need English in order to write theses, to listen to lectures and take notes on them, and to participate in seminars.

In terms of expectations, we can say that all students are similar. But in terms of background and approaches to learning, they differ widely. The ideal language learner improve the learning having an open mind, to study for, to contribute with good willing to the teaching program, and to be able to work without the presence and assistance of the teacher.

On the other hand, the worst language learners, fortunately a rapidly decreasing minority, are totally dependent on it. The teachers, do not like to take part in anything that is not essential to their own learning, and regent to techniques that may conflict with the ones they usually employ. These are the learners who are always asking for more grammar and more explicit rules.

Their progress is painfully slow, and they blame their lack of success either on the course structure or on the teacher. Ironically, these are also the learners who will pick up most of their English in pubs and discos, unaware that they are using techniques that they would reject if they were introduced in class.

Between these two groups we have a number of variations. There are the students who will not say anything in the first few weeks until they have built up what they consider to be a reasonable repertoire in their minds. There are the students who, because of their cultural
orientation, will find the teacher’s frequent change of role and status degrading and distressing. And there are the students who will go along with all the activities in the class, particularly dramatic ones, but who will deny that they have taught them anything. We are reminded of what Gavin Bolton (1984) says in this regard: “Here in drama we have a unique pedagogic situation, where a teacher sees himself as teaching but the participant does not see himself as learning.”

It is imperative for us teachers to find ways in which we can introduce drama to the classroom without appearing either frivolous, aimless, or unstructured. In the first chapter of this book, we will set out ways in which this can be achieved. Dorothy Heathcoat uses the phrase “an edging in”.

Ultimately, what is required of the learner is an initial act of submission—an unspoken contract between the learner, the teacher, and the rest of the class in order to achieve the aims of the lesson. Only then can the student be said to be in a state of readiness for learning. Much will depend on the teacher’s skillful handling of the class, especially on the relationships built up between teacher and students in the crucial first week of a course.

2.8 The future of drama in ELT

Drama in the teaching of languages requires further research, particularly in the areas of Languages for Special Purposes, and Academic and Professional Purposes. There is also a need for more rigorous research on the psycholinguistic benefits of using drama in language teaching, and we need more tangible evidence of the benefits derived from Project work—can
the improved performance of the student volunteer actually be measured and compared with that of the other non-project students?

It is to be hoped that course book writers, particularly in the field of English for special purposes, will include techniques related to drama in their publications, this way the teacher’s task and preparation will become much simpler. We also need to examine more closely how drama techniques can be applied in the teaching of skills like Reading, writing, and listening. So, the field is still wide open for future research and materials production.

Nowadays it is very important to learn a foreign language, although it is difficult and take it’s time and long process. We have to know why our students are more and more demotivated. Being English teachers we must seek for new ideas, techniques and activities for our English classes to cheer up our students and wake up in them the enthusiasm for learning a foreign language. One area where could call their attention is the use of drama, and others mediums around them as television, radio, cinema, the internet, etc. So why not add more drama into our English classrooms?
Chapter III
Drama Techniques

3.1 Why use drama techniques in Language Teaching?

The application of drama techniques in the school environment started around the 1950s. The history says learners are more motivated in this more spontaneous, improvised work known as “drama” and the degree of engagement in the lessons as well as their feelings might be more intense and at the same time more genuine, than when they were performing on a stage.

Remember that there is a difference between these terms and treat “theatre” to be largely worried to get a good relationship and communication between the actors and the public; while on the other hand, “drama” is mostly concerned with experience by the participants, without focusing too much on communicative functions in front of an others.

Those who support the Communicative Language Teaching (CLT) approach discover learning distinguish that drama techniques are the most important and popular in teaching English as a second language. Drama is seen as a technique that transform learners in active learning and interactive pedagogy which encourages them to participate in conversations that
use language forms that in appropriate for a variety of contexts. In Communicative Language Teaching, the usage of drama plays a great role due to its holistic effect on the development of the learner. Moreover, CLT grants teachers the ability to create a student-centered environment in which communication is the priority and can simulate different communicative situations as well as simulate problem solving tasks.

Drama techniques can be extensively used in the classroom, particularly when it comes to role plays, language games and simulations, activities that develop learners both physically and emotionally and motivates them through the improvement of their creativity and improvisation skills.

After reviewing the literature that concerns the usage of drama in the classroom, it was possible to highlight the pros and cons that drama brings in the school environment, with the former outweighing the latter by a distance. For starters, it can be said that drama is a very powerful tool for teachers of foreign languages due to how it motivates learners in their development and enhances their potential for learning. As Lev Vygotsky pointed out in his theory of ZPD (Zone of Proximal Development), the process of learning and linguistic development are both driven by communal efforts. Therefore, as a conclusion, we can say that the drama methodology is a key tool of the development of abilities and internalization of the learning.

The context is complemented with the wide range of opportunities that are presented to teach newer vocabulary and to practice the target language in several different situations. As
mentioned before, the different contexts that can be used in drama is perhaps the most important benefit that this methodology brings to the table, allowing learners to get real life communication practice in a diverse array of situations. As for the four language skills, the most benefited are listening and speaking.

Drama motivates and concentrates in listening. In order to properly react to the presented situations, students have to be careful listeners before they act. In addition, drama activities provide a context for listening tasks, which may include, but are not limited to: listening to music, the news, TV shows, phone calls, advertisements, movies, among others, tasks which can be integrated into the drama activities with great ease. On the other side of the coin we find that drama can also serve as a useful tool to enhance speaking skills such as pronunciation, intonation, stressing, and so on.

Moreover, drama provides enough practice to acquire the language skill of writing. For instance: writing a story, a song, a play, poetry, and many others. As for reading, it is paramount for the teacher to select and use appropriate materials for the drama activity in order to develop the reading skills of the learners. For instance, the following can be used for dramatic plays: magazines, magazines, advertisements and comic strips, etc. So the use of drama´s techniques is a powerful tool in ELT and ESL that cause a profound effect on students’ learning experience. It is also advised to do improvisations in the language to increase the creativity and imagination of the learners.
Drama techniques play an important role in the development of social skills and interaction. When taking part in a drama, learners have to interact and work with each other. Therefore, drama is also useful in overcoming social and linguistic barriers in effective communication and it also provides students with the necessary tools to improve their teamwork skills.

- To make Foreign Language Learning an active and motivating experience in which students can express themselves in a natural and spontaneous way through verbal and non-verbal means.

- To help students become more confident and raise they self-esteem, which in turn will allow students to deal with real world situations.

- To get the basic communication, linguistic and social skills that are required for students to participate in drama activities.

- To develop both linguistic and communicative competence via the usage and practice of vocabulary and grammatical structure in a meaningful context.

- To build a friendly and cooperative atmosphere where students will develop their teamwork skills and will learn to be tolerant, empathetic, to share responsibility, and so on.

Using drama techniques can motivate students and teachers, allow a change in the usual (and old-fashioned) vertical relationship between them, leading to good rapport.
3.2 Forms of drama activities in a foreign language class

Drama activities come in several forms and there are many forms in which they can be introduced to the learners, either in or out of the classroom walls. A well dome drama activity can break the ice and prompt the students to concentrate in games, dialogues, sketches, role play, etc. These activities are prepared to do a good improvisation. For example when you make any improvisation, it helps learners to discover their own resources and develop their imagination to act in simulations, solving problem, activities where students show their own personality, experience and can give their opinions. So dramatic activities is so important for its simulation, it’s improvisation that may be used when you want to teach English. On a personal level, I can say that I have my own experience and I can give an opinion about the interactive activities with a number of categories of dialogs and role-play in this point students can either improvise or create their own characters, or they do dramatic activities that can be used in different form and it may range from chants, rhymes, songs, mimics, and so on, all according to the level of the students.

Drama has its foundations on the humanistic approach of education, which provides teachers with a large number of opportunities to practice facilitative roles in the classroom, such as monitor, counsellor, participant, supporter, cooperator, initiator, etc.

On the other hand these roles do not mean to lose the time, to lose the discipline or to lose of authority. On the contrary; it gives the teachers the opportunity to become better at
their job and to see their students as creative and quick-witted human beings who have needs and weaknesses.

Here are some advice on how to accept the facilitative roles of a foreign language teacher:

- To become the learners’ partner but be respected at the same time.
- To help them improve their self-esteem and to increase their confidence.
- To listen to your learners attentively and be responsible of them.
- To consider your learners’ opinions and suggestions.
- Participate in activities and cooperate.
- To encourage them, don’t discourage them.
- To respect your learners’ feelings and emotions.
- To teach them how to work in cooperative form and in a community.
- Reveal the hidden creativity of your students.
- To know about your learners’ learning styles and their strategies and motivation.

Figure 7: Benefits of Drama Source: Taken from www.esldrama.com

3.3 Drama Techniques and Activities in the Classroom

3.3.1 Role Play.

The learners are given specific roles and they have to pretend to be someone else other than themselves in order to perform a scene.
3.3.2 Improvisation.

This is an activity that is done on the spot, in other words it is done without any pre-planning. It can be said that improvisation has an edge over role play since learners can express themselves more spontaneously.

Improvisation can be applied in different classes. For instance, in literature it can help develop plots, and in history lessons learners can perform “what if” scenarios.

3.3.3 Miming/Pantomime

Through mimics children can express their feelings. It can also help learners to identify the differences and similarities in patterns of movement. Moreover, mimics and pantomime allows learners to develop their muscle memory and improve their understanding.

Also, the action of miming to communicate makes use of facial gestures and body language in general. At the same time, when children add improvisation to their miming, they also make use of spontaneous actions and movements.

3.3.4 Mirroring.

It is an easy activity that requires a good amount of concentration and involves skills like observation and physical expression. Students work in pair and face each other. The activity begins when one of the students performs a number of movements that are then imitated by their partner as if he was standing in front of a mirror.

A variant of this activity can be done by the whole class replicating the movements of the teacher. At first, easy to imitate movements are used but they will gradually become more, thus creating a sequence for the learners to replicate, and in doing so, learners will enhance their memory skills.
3.3.5 Designing Costumes.

This activity will allow students to get immersed in their characters with simple costumes such as hats, crowns and cloaks, and so on.

3.3.6 Drawing /Making Props and Backdrop.

The activity of making props for a drama play provides children with the opportunity to train the motor skills of their hands.

Just like in the case of costumes, props can be used to identify the role a character plays. For instance, a crown indicates authority, thus it represents a king. The same can be said for a sword for a brave soldier, and so on.

For this purpose, teachers can provide the necessary materials for students to draw and paint the props and scenery backgrounds (trees, buildings, etc.).

3.3.7 Freeze Frame/ “Still Pictures”.

This is an invention to be used in conjunction with improvisation or role play. For example other forms to make signals are using the hands and clap, and the sound of the bell children immediately "freeze" in position.

This enables exploration of what characters may be thinking, which may inform the continuing action.

Learner may discuss how many frames are required to tell a story, which might inform a subsequent piece of writing.
If learners should be asked to join a single phrase to the freeze frame, this would encourage them being selective about dialogue.

3.3.8 Slow Motion (an extension of freeze frame).

As noted by Wickham (2013) “Learners try to imagine a story or any incident in few frames as possible. This might be used to better the structure of a subsequent piece of writing. It also slows down the incident, calling their attention to detail and permitting more analysis especially of the feelings of the characters involved” (p.66).

3.3.9 Paired Conversation.

Wickham (2013) declared that “it was a conversational rather than a dramatic invention. Learners work in pairs, seated and without help, hold a conversation. They might be allocated roles or speak from opposing viewpoints” (p. 67).

3.3.10 Making Puppets.

Through this, learners can improve their motor skills and creativity. In addition, making puppets can be done as a group activity, therefore, cooperative skills are also developed.

While they are in the process of making puppets, learners also think about the roles and actions of their characters, which in turn allow them to get a better grasp of the overall story.
3.3.11 Acting with Puppets.

The usage of puppets can be beneficial for students who are intimidated by the idea of performing in front of others, as the puppets will “speak” for them and this way they can even transform themselves, for instance, a shy student could interpret a more assertive character through the puppet.

Working with puppets means that the physical aspect of the drama is limited to hand movements and speech, leaving aside the need for moving around a stage. The students simply need to deliver their lines at the correct timing and move around the other characters.

Despite the fact that acting through puppets is best used with children of kindergarten, this can also be employed with other learners as it might encourage them to write or rehearse a dramatic play to be performed in front of the class.

3.3.12 Hot Seating.

In this activity, students get to practice thinking in any character, without having to deliver lines or pictures of them on the stage.

The students playing the character sit on a chair in front of the group arranged in a semi-circle.

To help students begin teacher may try hot-seating students individually, in pairs or in groups.

The technique is very dynamic for developing questions with the rest of the group.
It might be very useful if the teacher takes on the role of facilitator to guide the questions in constructive form.

### 3.3.13 Storytelling.

Before storytelling, the teacher might practice on mime sentences they should plan to use it and to say the meaning, or the form they are going to use their voice, for different characters, also she should invent surprise or suspense, and says the parts where they are going to pause or to ask questions; all of these for encourage the students to show their understanding or to guess what’s going to happen next in the story.

It is important that the teacher makes sure that students are in silence and concentrated in the story, so that everyone can hear it. In case of using supporting materials for storytelling such as illustrations, the teacher should hold up the picture and slowly show it around the group.

### 3.3.14 Modelling.

Teaching to small groups, one student of the group should form the groups, the other student should arrange the desks.

This may be do as they want, but with a specific aim in mind, in my opinion it must be suggested by the teacher, then it might be discussion of the role of each participant.

As an alternative, the teacher may manipulate a number of students into a tableau, and the rest of the class should be debating and making suggestions for an appropriate change, if it need.
3.3.15 Conscience Alley.

In this activity, students form two lines and stand across of each other, making it seems as if they are in an alley. As the character walks through the two lines, each student gives him or her argument for and against a possible course of action. One of the lines is in charge of giving arguments for proceeding with an action, whereas the other line does the opposite, giving arguments against that course of action. It is not important for student to say something and some students can wish to repeat a previous contribution.

If there are more than simply two options that the character can consider, then the activity can be adapted into a "conscience triangle" or a "conscience square".

3.3.16 Reader’s Theatre.

In this activity, students read from a “script”, which is provided by students themselves, without the need of physical movements, costumes or memorization. However, it is important that the students read the scripts taking into account appropriate intonations, gestures and expressive voices.

3.3.17 Dance Drama.

In this activity, the students are motivated to perform a dance as a part of a dramatic play, which can prove to be useful for them, in the sense of understanding the play itself and which can also be amusing for the spectators.

Teaching dance in a form that is comfortable and worthwhile for the students and the teachers, dance may be special skill and may wake up a great passion for this specific art.
When it is well taught, a dance can help understand the emotion that are to be put in display during a play, what’s more it can be useful for teaching lexis. A varied repertoire of dances, such as tribal dances, monster dances, etc., can help keep students motivated.

3.3.18 Drama Performance.

Even though it is not essential for every work of drama to be performed in front of an audience, it should be considered whenever the opportunity is presented, as it can help students to become more confident in their abilities.

Of course, doing it will demand more rehearsal hours and the teacher will have to make sure to prepare their students to perform in front of an audience. Opportunities are many, and these performances can be done in occasions like anniversaries, festivals, parents’ assemblies, and so on.

Although this may need to perfect, students are usually more than happy to do this during lunchtime or a “wet playtime”.
SONG, RHYMES, AND CHANTS

THE ROBOTS

The use of robots. If you want to teach the action verbs you can use the robots, you can invent a chant using the verbs, first you can draw robots on the blackboard, then you can write the verbs in a wallpaper to read. After that you can ask the children how it moves, how it speaks and ask them too to mime and action like robots. Finally they practice the verbs doing the action in a chant. These verbs can be:
to walk, to drink, to speak, to write, to stop, etc.

Figure 8. Robot has Motivation Source: https://www.lavanguardia.com/tecnologia
FIVE LITTLE MONKIES

THE CHANT

Five little monkeys jumped on the bed
One fell down and brooked his leg
Mummy call the doctor and the doctor
Said that you got for jumped on the bed.

Four little monkeys jumped …and repeat the chant the
same like the first paragraph
And so on till numbers one.
With this chant you can teach the numbers to the kinder learners.
First you present and hang the poster in the board graphic with the characters of the chant.
Then you can practice the chant with the children, then you can ask the children how many
monkeys are on the bed, they will count one, two, three, four, and five. You will say very
good clapping the hands

If you use this chant with: first or second grade, you can ask them to copy the chant in their
notebook and graphic the chant like the poster.
Then they can copy the vocabulary too.
Remember only five children can jump while the other group can sing the chant. Remember
too you are going to evaluate their own performance.
MAKING PUPPETS AND DROPS

FACE ON FINGER

Face on a finger. You can do these puppets with your children, when you are teaching the clothes, because you will prepare the cloths of colors paper like: a hat, the pants and the shirt. Then you will drown the face on your finger. After that you will paste the cloths under the face of puppet. Finally you could help the children to make these puppets.

Figura 12. Puppets in the classroom
Source: https://sp.depositphotos.com
FACE ON A FIST

To do this activity is a form to broke the routine or when chieldren are bored. It is dinamic and amused way to teach English. Children love doing it and try to learn speak doing it. On the otherhand it can be a useful way for stimulate learners to produce language. It would be good idea if the pupppet can speak in English, because it would encrase children’s avility to speak in English. They would lear to ask about their name, the ages, like and dislike.

Figura 13. Face on Fist Source: https://clearingcustoms.net
SPONGE PUPPET

The children make a puppet using a bath sponge as a base. You will need a cheap oval bath sponge for child, glue, and scraps of paper, card to felt.

Make a puppet yourself to show the children... Have all the materials you need nearby, show the sponge and tell them to watch you as you make the puppet. Talk through the process as you show them how to make it. Cut holes in the back of the sponge for your fingers and thumb. Cut out eyes, ears, hair, teeth, etc. Stick them on the sponge. Put your fingers in hole to make the sponge talk. Tell them to make their puppets in pairs helping each other. Go around the class encouraging and commenting and given advice as they make their puppets.

DIALOG IN A SIMULATION

We can do this dialog after the students study about the fruits and vegetables. They prepare a dialog, for example, they imagine that they were living in England, they chose the name of the mall like Plaza Vea. Where they buy and sell fruits and vegetables

DIALOG

Marie: Good morning
Jim: Good morning
Marie: Can I help you?
Jim: Have you got five oranges?
Marie: Yes, I have. Here they are
Jim: How much do they cost?
Marie: six soloes
Jim: Here you are!
Marie: Thank you.

Figure 15. Simulation Dialog
Source: https://sp.depositphotos.com
Chapter IV

Didactic Application

Lesson plan

C. E. P.” SAGRADO CORAZÓN SCHOOL”

ATE – HUAYCAN

LESSON PLAN

I. GENERAL DATA:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DREL / UGEL</strong></td>
<td>Ate Vitarte</td>
</tr>
<tr>
<td><strong>RED</strong></td>
<td>06</td>
</tr>
<tr>
<td><strong>GRADE / SECTION</strong></td>
<td>1º secondary</td>
</tr>
<tr>
<td><strong>AREA</strong></td>
<td>English</td>
</tr>
<tr>
<td><strong>TITLE OF THE UNIT</strong></td>
<td>Drama</td>
</tr>
<tr>
<td><strong>NAME OF THE SESSION</strong></td>
<td>Adjectives</td>
</tr>
<tr>
<td><strong>PRODUCT</strong></td>
<td>Dialogues</td>
</tr>
<tr>
<td><strong>DATE</strong></td>
<td>07 – 05--2019</td>
</tr>
<tr>
<td><strong>TIME</strong></td>
<td>45 minutes</td>
</tr>
<tr>
<td><strong>PROFFESOR</strong></td>
<td>Obdulia Celinda Lozano Laura</td>
</tr>
</tbody>
</table>
II. **TITLE OF THE SESSION:** Describing pets.

**Purpose of the learning session:** To describe physical appearance and emotions related to pets using adjectives (big, small, tall, short, happy, and sad). To associate adjectives with movement and face gestures to encourage students to work on dynamic group

### III. EXPECTED LEARNING:

<table>
<thead>
<tr>
<th>COMPETENCE</th>
<th>CAPACITIES</th>
<th>LEARNING GOALS</th>
<th>EVIDENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communicates orally in English as a foreign language</td>
<td>The use accuracy of different strategies of talking regarding the model accorded to the context</td>
<td>Know the adjectives through flash cards and practice activities.</td>
<td>Pictures of adjectives, wallpaper graphic with the monkey’s family and a dialog written is showed.</td>
</tr>
<tr>
<td>Production of texts in English.</td>
<td>Sociocultural thus, to rich an improves the theme of communication.</td>
<td>Enlace the graphics with the adjectives to learn.</td>
<td>Audio in a Cd.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>He is organized as a team with his classmates</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>To practice and pronounce the English adjectives correctly and singing a song</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cooperative in their interaction impair or group work to produce a text describing their favorite pets.</td>
<td></td>
</tr>
</tbody>
</table>
IV. PREPARING THE LESSON PLAN:

<table>
<thead>
<tr>
<th>What do we know to do before the session?</th>
<th>What materials are we going to use?</th>
</tr>
</thead>
<tbody>
<tr>
<td>To prepare the sheet work according the numbers of students.</td>
<td>Vocabulary, sheet work, Wall paper, flash cards of adjectives, and cd.</td>
</tr>
</tbody>
</table>

V. DIDACTIC SEQUENCE:

<table>
<thead>
<tr>
<th>Moment</th>
<th>Teaching strategies</th>
<th>Materials and/or resources</th>
</tr>
</thead>
</table>
| 10 Minutes | **START** Organization and recovery of knowledge Cognitive conflict |-The teacher enters the classroom and greets the students saying Good morning / Good afternoon as the case may be with very enthusiasm.  
- The teacher tells students the classroom rules.  
- The teacher asks students to say some adjectives in English.  
For example: big, small, happy, sad…….  
The teacher places the wall paper and the flashcard with the adjectives on the board and asks the students if they know some adjectives.  
The teacher asks students to match the adjectives with the correct picture.  
Ss come to board and match them. | Board  
Markers or pieces of chalk |
| 25 Minutes | **DEVELOPMENT** Construction of Previous knowledge (didactic). Didactic contract (formalization). | Then, the teacher puts a musical audio of the English adjectives where the students sing to know them and listen to the sounds of the pronunciation.  
The teacher uses mimics and gestures to according to the adjectives.  
Ss practice the adjectives on the wall paper and the flash card making movement and face expression, mimic. | Wallpapers  
Markers  
Laptop  
Radio cds  
Worksheets  
Evaluation sheet |
<table>
<thead>
<tr>
<th>Application of knowledge (problematic and didactic)</th>
<th>The teacher shows a dialog on the board and reads about the monkey’s family, students listen to the pronunciation of the text.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FAMILY´S MONKEY</strong></td>
<td><strong>DIALOG</strong></td>
</tr>
<tr>
<td>Katty: Look at this picture my father bought me.</td>
<td>Petter: Oh! The family´s monkey. The father is big, the mother is big too.</td>
</tr>
<tr>
<td>Katty: Yes, but the baby is small.</td>
<td>Katty: They look sad, perhaps their baby is sick.</td>
</tr>
<tr>
<td>Katty: Poor monkeys.</td>
<td>Petter: I´m going to ask my father to buy for me a small monkey</td>
</tr>
<tr>
<td>Katty: Me too; baby monkey is very funny isn’t it?</td>
<td>Petter: Yes, it is.</td>
</tr>
<tr>
<td>Ss practice the dialog in order to improve their pronunciation. Then the teacher gives the students a worksheet. The students read and complete the dialog with the words in the box. The teacher checks the students’ answers Ss practice the dialog in pairs and perform it in front of the class, using mimics and gestures.</td>
<td><strong>EVALUATION</strong></td>
</tr>
<tr>
<td>10 Minutes</td>
<td><strong>EVALUATION</strong></td>
</tr>
</tbody>
</table>
The teacher give students a worksheet and the students have to complete with the words in the box. Ss finish the task and give the papers to the teacher.

**FEEDBACK**

-The students answer the following questions:

What did we learn today?

How did you learn?

What did you learn for?

### VI. EVALUATION:

<table>
<thead>
<tr>
<th>Evaluation criterial</th>
<th>Expected Learning</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflect on the oral use of the foreign language.</td>
<td>Know the adjectives through an image to describe the person or animals.</td>
<td>Observation sheet</td>
</tr>
<tr>
<td>Interact with other student to exchange information in</td>
<td>He is organized as a team with his classmates to practice and pronounce the English adjectives correctly, singing a song.</td>
<td></td>
</tr>
<tr>
<td>English using a role-play.</td>
<td>Cooperates, in their interactions, in a role play and empathetic manner, providing adequate use of adjectives.</td>
<td></td>
</tr>
</tbody>
</table>
## Observation sheet

| Grade: | 1° |
| Date: | 07/04/2019 |
| Teacher: | Obdulia Lozano |
| Topic: | Describing pets |

### English area

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communicates orally in English as a foreign language</td>
<td>Know the adjectives (0-5 Pts.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Use the Adjectives to produce a text in English (0-5 Pts.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>He is organized as a team with his classmates to practice and pronounce the adjectives correctly and singing a song (0-5 Pts.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cooperates, in their interactions, in a courteous and empathetic manner, providing adequate information on the subject (0-5 Pts.)</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>(20)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>N° Ord.</th>
<th>SURNAMES AND NAMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>
WORKSHEET: DIALOGUE PRACTICE

Read and complete the dialogue with the words in the box.

LOOK AT BLACK BIRTHDAY HAPPY SMALL (X2)

Rita: Hello, John! 1. __ __ __ __ __ _ my rabbit.

John: What a beautiful rabbit! it is 2. __ __ __ __ __ _ rabbit and it is 3. __ __ __ __ __ _ _ _ ___. How did you get it?

Rita: My parents bought me on my birthday.

John: You are very lucky.

Rita: When is your birthday, John?

John: It was in March. My parents bought me two yellow canaries, they are very 4. __ __ __ __ __ _ when they are singing.

Rita: I love canaries, but they are very 5. __ __ __ __ __ _ .

John: I love them!
EVALUATION

1. Complete the text with adjective:

Big, tall, short, sad, small

- The monkey is .................. its baby is ..................

- This tree is ..................... because it is old.

- This tree is ..................... because it is new.

- My cat is ....................... because it is sick.

2. Graphic these adjectives use: good, bad, happy, sad, big, small.

--------------- -------------- -------------- -------------- --------------
Conclusions

Finally, I can say that drama is a creative and amused way to learn any language. So, using drama to teach English results a real communication, involving ideas, emotions, feelings appropriateness, adaptability, and the chance to use language in operation which is absent in a conventional language class.

These activities permit to have more teacher’s repertory of pedagogic that will give them an important option for teaching. Activities that may use for teaching work, and thus will increase the capacity for teaching any language too.

Teaching kids and teenager in ways that better their ability to development of their education for being, means to give our learners the right to express their own feeling, to reflect their own behavior, to seek explanations about the real world, to develop inside of them a world of dreams and fantasies and an engagement with the life.

Critical appraisal and suggestions

Having knowledge that every child has the right to develop their knowledge and skills creatively, we requires to prepare more, to study more for to get good resultant in our work.

First, we have to get a true knowledge of what a creative teaching means thus we can realize about creative thinking.
Second, we have to offer learners new forms of motivation for to feel a power wishes to invent and to get better forms of assess creative develop and good results.

Third, we wish to prepare men with much ability to create new useful things, not simply copy which other people have done, men with enthusiasm, with passion for seeking and researching others knowledge that improve their live ways, the society and the country.

Fourth, actually the true developed of language is inside the nature of interaction amongst the students to students. The teacher only models, corrects, support and monitors the learners.
References


op&needAccess=true&journalCode=crde20


Recuperado de:


University of Canterbury, New Zealand


Wickham, R. (2013). *Plays and Drama for Young Learners* Institut Pendidikan Malasya.