TEACHING LANGUAGE SKILLS THROUGH DRAMA

Bachelor Work

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Declaration

Hereby I state that I have worked on this bachelor work by myself and that all the sources of information I have used are listed in the references.

I agree to have the work put in the library of the Pedagogical Fakulty of the Masaryk University, Brno and to have it accessible for further study purposes.

In Brno, 8 May 2006

David Schejbal
My grateful thanks go to Mgr. Jaroslav Suchý for his guidance, support and comments on my work.
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1. Introduction

This work intends to consider the acquisition and teaching language skills through the techniques of drama. More generally, the aim is to show how drama techniques can enhance the effect and quality of teaching English as a foreign language.

It is important to realize that drama in this context does not mean a theatre performance on the stage in front of audience, but rather, it is used here to bring the various aspects of drama into teaching, mainly involving and stimulating the feelings and imagination of the students, providing them with various stimuli and enriching their learning with an experience on the deeper level.

Because of my teaching experience, I decided to research and consider examples of teaching skills through drama techniques in course books of the Inside Out Series and the New Headway Series on the three respective levels: elementary, pre-intermediate and intermediate. The target groups of students I have had experience with are young adults studying English language in a period of 9 months, five days a week, four teaching hours a day.

The work is divided into two main parts. The first part is theoretical and it deals with the characteristics of drama, its methods and use in the context of teaching a foreign language. Furthermore, it provides a general division of language skills and describes how the teaching and learning process can be enhanced by the use of drama. The researched information comes mainly from the major works of Jeremy Harmer, Jim Scrivener and Penny Ur.

The second part of the work is a practical part and it covers research on the use of drama in the course books mentioned above. Detailed lesson plans with practical exercises incorporating the drama techniques are included.

The final part is the conclusion that summarizes and evaluates the work.
THEORETICAL PART

2. Drama

2.1. Characteristics of drama

It is necessary to have a closer look at the term drama and its place in teaching a foreign language. Drama in this context does not mean a classical play or a theatre performance. While it does not exclude the elements of a play or a performance it also includes a number of other aspects. Wessels says that "drama in education uses the same tools employed by actors in the theatre. In particular, it uses improvisation and mime. But while in the theatre everything is contrived for the benefit of the audience, in classroom drama everything is contrived for the benefit of the learners" (1987: 8).

Using improvisation and mime will provide the learners with a practice of a foreign language similar to the use in the real life. Speaking communication in the real life situations is characterised by limited time for preparation. When learners experience sufficient practice in the class they will feel more comfortable using the language in the real environment, their response will be spontaneous, they will have to adapt and react quickly and act the roles they were assigned. Mime and the body language will become an important tool stimulating and enriching the learning experience.

Drama, when brought into the learning process, has the means to enhance to a large extent the whole experience acquiring a foreign language. It helps learners in many areas. To name a few, it is the development of the awareness of the use of a language in different environment and situations, building self-confidence, creativity, spontaneity, improvisation and involving emotions of the participants. It encourages the natural use of a foreign language according to the particular situation.

Wessels claims that "drama is doing. Drama is being." and also that "students learn through direct experience" (1987: 7). Drama inhibits an active involvement of learners. Thus, the learners’ experience using a language in the classroom becomes similar to the real-life experience. The use of drama contributes to building a solid base that learners need to have in order to become competent and confident users of a foreign language. The learners’ understanding is enhanced, the knowledge deepened and skills necessary for successful reproduction of a language acquired.
2.2. Drama in the context of language teaching

Scriveners (1994: 69) gives the following list of a number of drama activities that are commonly found in English language teaching:

1. **Role play** – Role plays enable students to step outside themselves, to accept and change into a different character. Students either improvise or create their own character or they are given role-cards. In either case, it has a stimulating effect and students feel freer to engage themselves in learning.

2. **Simulation** - In the initial stages of their learning, students become acquainted with various roles starting from the simpler ones, usually those they are used to from everyday life i.e. a mother, a father, a shop assistant, a customer, a tourist etc., before they take up more complex ones i.e. a consultation, problem solving, plays etc.

3. **Drama games** - Wessels points out that 'drama games' should "involve action, exercise the imagination, involve both 'learning' and 'acquisition' and permit the expression of emotion." (1987: 29) All the elements mentioned help students to become actively engaged in learning and experience the dynamics of the learning experience. There are many forms of games with various functions i.e. ice-breakers, warm-ups, fillers, concentration games etc.

4. **Guided improvisation** – This kind of practice requires the teacher to guide students through the initial stage of an activity. When students join in and become part of the evolving activity, they use their imagination and improvisation, than the teacher steps out and becomes more like an observer who helps if there is a need. This help might be in a form of suggestions or even joining back in the story if the progress of the students is slow or if they are finding the work too difficult. The following are examples of activities for guided improvisation: a scene of a crime; a company meeting; a summer camp at night etc.

5. **Acting play scripts** – Cockett and Fox say that "it is important to remember that a script is not a drama so much as a 'proposal for drama'." (1999: 85). Script becomes a starting point that provides great space for each individual to utilize his or her talents and bring personal aspects into the learning experience. Students are presented with the script by the teacher or even prepare their own. All the stages of preparation, practice, performance or even the afterward
analyses and evaluation can be very effective tools in learning and reinforcing the use of a foreign language.

6. Prepared improvised drama – Students themselves work and perform a story, a situation or a number of situations. They can also work within given framework that is set by the teacher. It is students who are in charge of their work. The aspect of ownership provides further motivation in order to succeed in the activity. The whole class can be involved in a more complex drama, although for practical reasons and affectivity, it might be more beneficial to have the students work in smaller groups.

2.3. The use of drama and its benefits

There are manifold benefits when drama is used in teaching a foreign language. It has the potential to function as a catalyser of a learning process. The following aspects give valuable insights showing the potential of the use of drama in learning a foreign language.

1. Meaningful situations - Language should be "used in meaningful situations" (www.melta.org.my). Among essential prerequisites for the language to be introduced belong meaningful situations or context. The teacher's task is to secure, that the context is in a maximum possible way appealing to the students. An appropriate context provides an opportunity for students to practice a foreign language in the atmosphere of mutual co-operation; it stimulates them to release their creative potential and to apply their artistic talents inherent in each individual. Students are motivated, they experience a sense of achievement and this reinforces their learning.

2. Reinforcement of the language - Drama activities can be used as "a means of reinforcement of language learnt" (www.melta.org.my). Using drama, the teacher has numerous opportunities for the foreign language to be practiced. The source of teacher's inspiration can come from all the different aspects that drama provides when it is performed on the stage by actors. The classroom can in a way become a stage providing a powerful means for the reinforcement of the use the language.

3. Enjoyable learning - Learning and teaching a foreign language can be "enjoyable, stimulating and meaningful when combined with drama activities"
Using drama is enjoyable and fun; it creates an atmosphere conducive to learning and helps students to overcome the fear of making mistakes and the fear of using the foreign language in front of others.

4. **Mixed level classes** – "The problem of mixed ability is reduced when drama activities are used." (www.melta.org.my). Classes where a foreign language is taught are not homogenous and the teacher has to face situations where there are students of different levels. Drama performance in the theatre gives different actors different roles and different space to perform them and this principle can also be applied in the classroom arrangement. More advanced students assume more advanced roles, using more complex language than the less advanced students. They can also become a role model for the less advanced students helping their progress. The main thing is that all students take an active part in learning and all benefit from the same activity.

5. **Deeper experience of learning** - "language learning must appeal to the creative intuitive aspect of personality as well as the conscious and rational part." (www.melta.org.my). The use of drama stimulates students to take an active part in the learning process. Students’ involvement is complex. In order to react to the challenges that students are presented with or that are created by themselves as the activity progresses, the students’ personality plays a vital role. It involves the active use of their intuition as well as logic, conscious and rational part of their personality.

2.4. **Motivation and success**

Harmer points out that there are two main categories of motivation: *extrinsic motivation*, concerned with factors outside the classroom, and *intrinsic motivation*, concerned with what takes place inside the classroom (1991: 3).

Students have a reason as to why they want to learn a foreign language. Teachers should find out what this reason is and use it to their advantage. Knowing the reasons students have to study helps the teacher to prepare lessons that are meaningful and that meet the expectations of the students. The zeal of the students increases, if the lessons are organized in a way when the students feel they are achieving the goals, they had set for themselves.
There are many reasons why students want to acquire a foreign language. To list all of them is outside of the scope of this work, but it is useful to name a few. Among the main reasons is the desire to have a better job, a desire to travel and professional or self-development. All these provide a powerful drive for the students and opportunities for the teacher to make the learning process more effective and successful.

Harmer says that "what happens in the classroom will have an important effect on students who are already in some way extrinsically motivated" (1991: 5). Thus, the use of drama provides the teacher with an influential tool affecting the intrinsic motivation of the students. Even students, who are initially not highly motivated, become immersed in an activity, when drama techniques are applied or become positively influenced by those who take an active part in learning.

It is very important for students to experience success. While constant failure has a discouraging effect, experience of repeated success contributes to the confidence of the students and it reinforces their desire to learn. Some students take a considerably longer amount of time to trust the benefits of drama and for those students, constant encouragement and patience is even more crucial, because it gradually helps them to overcome the initial resistance they might have.

2.5. Drama and environment

Scrivener points out that drama "essentially involves using the imagination to make oneself into another character, or the classroom into a different place" (1994: 69). Environment in general plays a very important role in the learning process. It is one of the most important aspects that has a profound effect on the learning experience. The physical environment typical for teaching languages is a classroom. Classrooms have their limits and disadvantages and they carry rather negative associations for many people. Even though they are not the most natural places in which a foreign language to be used, they can become a place that greatly inhibits the learning process, with the help of imagination and creativity.

An ordinary classroom can change into a different place with relative ease. It provides general framework for the use of a foreign language with the option to use wide range of vocabulary and a number of situations. It can become like a stage in the theatre with all its dynamics and excitement.
2.6. Drama and the role of the teacher

One of the fundamental challenges lies in the very personality of a teacher. It is not possible to introduce drama or drama techniques to students, if the teacher is not confident, or convinced about the benefits it brings. Furthermore, the teacher's introduction of drama affects the success or the failure of the whole learning process. It could either slow it down or even have a negative effect of alienating students and damaging the relationship they have with the teacher.

In order to introduce drama into teaching properly and effectively, it should be done gradually and in a sensitive manner. Forcing students to do something that they are not used to is counter productive. My teaching experience shows that while some students welcome drama almost instantly, others are much more reserved and even show resistance to use it. The teacher's encouragement and explanation helps all the students to understand its purpose and to feel comfortable.

Wessels claims that "drama requires meticulous planning and structuring" (1997: 15). As it was already mentioned, drama needs to be introduced gradually; activities should start from the simpler to more sophisticated ones. Students who are not familiar with drama need this approach to build their confidence in order to overcome their shyness and fears and only than, they feel relaxed and encouraged to perform in front of others.

Teachers need to consider the possibility how to achieve the set objectives. There are many aspects to be considered. One of these aspects is the proper introduction of the activity at the beginning, clearly communicating to the students what is the goal they should strive for, introduction of the environment, background, roles, rules, potential difficulties, timing etc. Teachers need to decide on the way of evaluation, correction and giving feedback to students. It is important for teachers to realize, that it is students who are actively involved in learning and their role in drama activities is not a central one. Teaching is learner oriented.

2.7. Summary

We have seen that drama can greatly enrich the learning and teaching process. It appeals to the creative side of the students. It inhibits improvisation with the language, and it stimulates imagination and involves the emotional aspects of a human nature. It further stimulates and reinforces the use of a language because students act roles as if it
was in the real life situation. They engage themselves in meaningful activities where they can physically move around the class, change their positions and work with different partners. The various complexities of tasks that are given to them require the students to use the foreign language in different stages in order to communicate, plan and perform the task. While doing it, they experience the use of a foreign language in a natural way and they develop their language skills. Teachers should bear in mind that drama is a tool that helps the students to become competent users of the foreign language.

3. Language skills

3.1. Language systems and language skills in the context of drama

According to Scrivener (1994), when considering language skills, it is important to make distinction between ‘language systems’ and ‘language skills’.

1) Language systems include the lexis (vocabulary), grammar (rules), function (situation) and phonology (sound, rhythm, intonation etc.)

2) Language skills include the four skills speaking, writing, reading, and listening.

<table>
<thead>
<tr>
<th>Language systems</th>
<th>Language skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lexis</td>
<td>Speaking</td>
</tr>
<tr>
<td>Grammar</td>
<td>Writing</td>
</tr>
<tr>
<td>Function</td>
<td>Reading</td>
</tr>
<tr>
<td>Phonology</td>
<td>Listening</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

Scrivener (1994: 20)

Because of its nature, drama can be used to develop both productive and receptive skills and it can also be successfully used in mastering the language systems. In respect to the language skills, its prime value naturally lies especially in learning speaking and listening. Many examples of activities for practicing these two skills have been mentioned in this work already. As for the example of practicing the writing skills,
we can look at the creative guided writing activity in which more advanced students produce a script that will serve to be a base for its later dramatization. An opportunity for the less advanced students can be in rewriting and acting out dialogues or situations.

Harmer says that "It is often true that one skill cannot be performed without the other. It is impossible to speak in a conversation without listening and people seldom write without reading" (1991: 52). A competent user of a language has to master all the skills, therefore, it is important not to neglect any of them, but provide students with sufficient practice and focus on all the skills in a balanced way. The practical application can be demonstrated on a simple example of using one of the drama techniques, namely a role play during which students practice telephone conversations in a number of various roles. During these conversations the participants not only speak (i.e. hold the telephone conversation), but they are also asked to dictate or write down an important piece of information.

### 3.2. The nature of communication

Following is a diagram mentioned by Harmer describing the nature of communication.

```
    SPEAKER/WRITER
       ↓
     LISTENER/READER
```

- wants to say something
- has a communicative purpose
- selects from language store

- wants to listen to something
- interested in communicative purpose
- processes a variety of language

Harmer (1991: 48)

Drama provides framework for the language to be used. It generally contributes to the nature of communication as a means of reinforcement and stimulation. Participants assuming various roles in various contexts are on the one hand strongly motivated to speak/write and the listener/reader on the other hand to listen.

The communicative purpose can be expressed by drama in variety of situations i.e. announcements, apologies, requests, congratulating, reports, commands, promises, thanking, welcoming, congratulations and others.
Wessels points out that "Drama can generate a need to speak" (1987: 9). When students associate themselves with roles they have been assigned, pretend to be somebody else, the context and environment change, the use of imagination begins to play its role and this provides further stimuli for the participants to exchange the communicative purposes and actively engage themselves in communication.

3.3. Speaking

A competent speaker of a language needs to develop speaking skills in a great number of situations in order to send/receive a message and to be able to engage in meaningful communication. The presence of drama and its techniques is an ideal tool to stimulate and carry on different speaking activities with the focus on fluency, pronunciation, stress, intonation etc. It provides a field for sufficient practice in acquiring the language skill.

As students using drama become immersed in the activities, they no longer perceive the activity and the language they are learning as artificial, but they experience its use in a situation similar to the real life. Rather than learning the foreign language consciously, the language is unconsciously acquired. Furthermore, students who practice language in meaningful context and situations similar to the reality will more likely find it easier to use the language in real life situations.

Harmer points out that "in face to face interaction the speaker can use a whole range of facial expressions, gestures and general body language to help to convey the message" (1991: 53). These characteristics are essential and inseparable part of drama and they ought to be incorporated into the learning process. They provide the teacher with another dimension that further stimulates and reinforces the use of the foreign language, particularly in speaking activities. Students express emotions through facial expressions, total physical response is a result of given commands and recommendations, pantomime stimulates reactions and comments.

Drama comes in as a useful tool in teaching pronunciation, rhythm and intonation. Moreover, drama can include – among other things – chants, tongue twisters, poems and songs and the advantage lies in the fact, that it can easily be linked to body movements and to expression of emotions.
The following chart gives characteristics of a successful and problematic speaking activity:

<table>
<thead>
<tr>
<th>Characteristics of a successful speaking</th>
<th>Problems with speaking activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Learners talk a lot</td>
<td>- Inhibition</td>
</tr>
<tr>
<td>- Participation is even</td>
<td>- Nothing to say</td>
</tr>
<tr>
<td>- Motivation is high</td>
<td>- Low or uneven participation</td>
</tr>
<tr>
<td>- Language is of an acceptable level</td>
<td>- Mother-tongue use</td>
</tr>
</tbody>
</table>

These characteristics are important indicators to be observed in order to evaluate speaking drama activities. Teachers need to secure the presence of all the characteristics if the planned activity is to be successful and if it is to produce the desired effect. Whenever there is lack of any of them, amendments and corrections need to be made. Among the main problems that the teacher faces while using drama activity is to ensure the use of the target language. Often as a result of excitement and the involvement of emotions, there is a tendency among the students to switch to their mother tongue.

### 3.4. Writing

Ur mentions a scale classifying writing activities; they are correlating between two categories, namely ‘writing as an end’ and ‘writing as a means’:

| Writing as an end in itself | Writing as means and end | Writing as a means |

Ur (1996: 163)

Ur further explains that "writing as a means is used for noting down the new vocabulary; copying the grammar rules; writing out answers etc. Writing as an end is used for narrating a story, writing a letter. There can be a combination of both." Ur (1996: 163).

My own experience shows that the use of drama, as far as the development of a writing skill is concerned, falls mainly towards the category ‘writing as a means’. There are number of writing activities that include the aspects of drama and that also serve to
be a source for later dramatization. Among those are writing poetry, a story, a narrative, a play, a role play, a scene, a song, an advertisement, different kinds of letters and postcards etc. They essentially involve the use of imagination and creativity.

The advantage of the writing activities mentioned above lies in the fact that written activity in drama often becomes a part of a wider and more complex activity. This contributes to the motivation of students who often do not consider learning writing skill as a useful undertaking. Through drama writing activities students gain deeper understanding of the need for learning writing as a skill and realize that there are occasions when writing is necessary and even inevitable. Examples of those activities range. They might consist of the simpler ones i.e. writing out various instructions: cooking, directing and navigating lost people to more complex ones: scripts for advertisements, plays or more complex dialogues. All these can be produced and dramatized by students.

3.5. Reading

In considering the use of drama to develop a reading skill, one has to realize that the quality of the reading texts and a preparation of a number of connecting activities are necessary in order to secure success in learning the reading skill. The teacher is provided with a large pool of literary texts that can be adopted for the teaching purposes. But there are other texts as well. The examples of those are newspapers, magazines, cartoons and advertisements, all of these can be used for dramatization. They provide the learners with a starting point for further activities and for the work with the text itself. The potential also lies in the character of the narrator. Students should be encouraged to read the script as if an actor would read it. This kind of a practice brings another dimension into reading.

Scrivener defines two basic approaches to a text:

1. **Extensive reading** (or fluent reading, or gist reading): reading in order to gain and overall understanding of a longer piece of text.

2. **Intensive reading** (or accurate reading): typically used with short sections or sentences when we need to understand or study information or language use in detail. Scrivener (1994: 152, 153)

Students need to develop both approaches to a text. The first approach suggests reading with the aim to understand the main points of a text rather than the details of it,
the second covers reading that elicits details. Drama activity can be planned in a way that it helps to develop both approaches.

It is very difficult for many learners of a foreign language to understand all the words while reading a longer text or a book, until they master the language to a certain level and even then, there will be writings that will prove to be very challenging. In order that students do not become frustrated and lose motivation, it is important to develop the extensive reading skill. Drama stimulates the development of the intensive reading skill eliciting a grammar structure, function, vocabulary use etc.

For drama to step into the reading process, Wessels (1987: 93) mentions important principles that are to be included in activities using texts that are to be presented to the students. The texts need to have the potential of:

- creating a need for action
- infusing dramatic tension
- stepping into role
- seeing beyond the immediate
- encouraging students to take decisions

These principles should be closely likened with drama. When included, students’ learning is stimulated. Drama becomes a framework within which the students acquire the reading skill. The development of the reading skill remains the main focus but, because the students learn within the motivating framework, they read with pleasure and are motivated by concentrating and retaining deeper focus on a number of aspects, for example the theme, the plot, characters and the setting etc. All these aspects play an important part in the later dramatization.

One very important aspect in reading is the power of prediction. This is a property that when given appropriate attention by the teacher becomes a powerful stimulant. Students are motivated by their own curiosity and surprised by the development of a story or a character in text they are reading.

The use of drama is among other methods to be used in developing reading skills. Its function is complementary for there is a need to involve other methods as well.
3.6. Listening

Similar to teaching reading skills, teaching listening skills also need to cover two areas. According to Scrivener (1994: 151), these two areas are:

1. **Extensive listening** (listening for gist): listening to an entire piece, with a view to gaining an overall impression or understanding of what it is about.

2. **Intensive listening** (listening for detail): the listening effort is concentrated on a small portion of a tape or a CD (perhaps a sentence, or a short phrase)

   Students often find listening difficult. My experience shows that, especially at the beginning of their studies, they try to listen for details and lose the overall understanding. Another difficulty students face when trying to decode the meaning is the variety of national and regional registers and accents that English language has. The teacher's responsibility is to secure listening material, that is authentic and that as much as possible reflects the real life experience.

   Drama encourages concentrated listening. Students have to listen very carefully when they act, so that they can react as the situation requires it. Drama provides context for listening. Listening exercises include listening to music, news, TV programmes, movies, telephone calls, small talks, directions, announcements and many more. All these can be easily linked with drama activities. Activities can either take place while or after listening to a text or listening can serve to be a source of follow-up drama activities.

   The more often students are exposed to a variety of listening material in the lessons and practice listening in meaningful context, the better they are equipped to become competent and confident communicators in the real world.

3.7. Language systems - vocabulary

Wessels points out that one of the potential benefits of drama is "the fully contextualized acquisition of new vocabulary and structure" (1987: 13). The real world provides speakers with variety of contexts. Classroom setting is much more limited. But creativity and imagination helps to transform it into a different place.

Harmer says that "If we are really to teach students what words mean and how they are used, we need to show them being used, together with other words, in context." (1991: 24). With the use of drama, an ordinary classroom becomes an airport, a train station, a bus station, a restaurant, an office, a flat, a shop, a playground, a park, a
garden etc. Each of these places provides context with the option of a wide range of vocabulary and a number of situations to practice the foreign language.

3.8. Language systems - grammar

Grammar rules become ‘alive’ when drama techniques are applied. Example of it can be learning the word order activity, where students representing the words of a sentence are asked to physically move around to produce a sentence with the correct word order. Sentence elements can be further emphasised when receiving emotional touch i.e. being pronounced with anger, happiness, sadness, love etc.

Scrivener points out that for effective learning of grammar "learners need to be exposed to a lot of language, focus their attention on specific items, to understand what they mean, how they're formed and when and where they are used." (2003: 3). Drama activities provide opportunities to practice grammar in a motivating and meaningful environment. A situation when a child is spilling milk on the floor can become an opportunity to practice the present perfect tense by saying "Look what you have done" and other drama activities for example role plays, dialogues, imaginary situations or pantomime can serve to be an opportunity to elicit and practice grammar.

PRACTICAL PART

4. Drama exercises in course books

There are many coursebooks available for teaching English nowadays. My personal experience led to a decision to provide a general overview of the drama activities from the New Headway Series coursebooks and the Inside Out Series coursebooks on the elementary, pre-intermediate and intermediate levels. The focus was directed to see how drama activities are used in them, what kind of drama techniques are presented and also to consider, how drama techniques could enrich some of the excersises in those coursebooks.

4.1. New Headway Series—elementary, pre-intermediate, intermediate level

Drama techniques in the coursebooks of the Headway Series fall mainly into the following categories:
• **Role plays** – dialogues of various professions are presented (student, journalist, housewife, barman, doctor, receptionist etc.) and of various places (restaurant, shop, train station, airport, etc.).

• **Narrating a story** - there are several stories and tales presented in the books either as pieces of literary works (David Copperfield, Aesop’s Fable, The Man Who Planted Trees, etc.) or stories thematically oriented (Burglar’s Friend, Ghosts, School Days, etc.)

• **Other** - remaining activities that appear in the books on much smaller scale than the two previous categories are songs, tongue twisters and poems.

Further drama activities are presented in the Resource Books of the Headway Series on the scale similar to the one in the coursebooks. A very useful tool closely connected with drama is the supplementary material on the video cassette that is also available. There is a video cassette for each level and this by itself provides great resource for inspiration and for the use of the foreign language in a form of sketches and short stories. Some exercises in the coursebooks, although not explicitly linked with drama, provide framework for the use of drama. Topics in the coursebooks deal mainly with travelling, everyday situations, family, history, etc. and all these can easily provide imaginary environment for the use of drama.

### 4.2. Inside out Series – elementary, pre-intermediate, intermediate level

Drama techniques in the coursebooks of the Inside Out Series fall mainly into the following categories:

• **Role plays** – dialogues of various kinds from various places concerning a number of issues (books, music, films, famous people, relationships, dating, radio interviews, job, shop, etc.).

• **Narrating a story** - there are several stories and tales to be used for narration (Billy Elliot, The Lost Continent, Alien, Justice, Usher’s Revenge, etc.).

• **Sketches** – presented with the aim to be acted out either in pairs or groups of students (The Interview, Neighbours, Night Club, Pacific Heights script, etc.)
• **Other** - remaining activities that appear in the books drawing on the drama techniques are songs, children rhymes, working with emotions (faces, It drives me mad, etc.)

Further drama activities appear in the resource materials (writing a narrative, charades, mimes etc.). In the same way as in the previous chapter, a very useful tool working with the techniques of drama is a video cassette. Drama activities can be incorporated because of the way the coursebooks are structured, covering variety of topics. Everyday conversational topics or articals provide a framework where a foreign language can be used with the help of imagination. A good example is an article about Buckingham Palace from the elementary level. Using drama gives an opportunity to connect it for example with the role of a tour guide taking visitors on a tour commenting on the place. Another activity of the same level is the use of the charts with letters of different sizes (i.e. those used to check the eye sight when visiting a doctor). This activity can later on, when the students progress further, serve as a framework for drama activity reinforcing speaking, revising the alphabet and practicing vocabulary connected with health while visiting the doctor.

### 5. Drama lesson plans

Writing the drama lesson plans, it was attempted to provide a variety of activities covering practice of various language skills, vocabulary and topics. The lesson plans provide general information for the teacher (i.e. language focus, level, class management, aids, preparation, time-guide) as well as a detailed one for carrying out the lesson (i.e. procedures). The plans have been used in my lessons and they proved to be useful, enriching the learning-teaching experience. Inspiration for the lesson plans came from various sources, either as a result of my teaching experience, the study at university or ideas adapted for the teaching of the language from activities not originally connected to teaching.
### 1. TELEVISION PROGRAM

| LANGUAGE FOCUS | Speaking / Writing / Vocabulary of films and entertainment (revision + extension)  
Structures: language of suggestions / past tense  
Let's do this/that, I think/suggest we should do, why don't we try, I would like to etc. |
| LEVEL | Pre-intermediate and above |
| CLASS MANAGEMENT | Groups of 3-4 students |
| AIDS | Newspapers with TV program (stage 2).  
Remote control (if possible; stage 4).  
Hard paper, scissors, tape or glue (stage 8). |
| PREPARATION | Cut out small pieces of and write one name of a television genre on it (e.g. thriller, soap opera, love story, documentary, reality show, horror, crime, science fiction, comedy, cartoon, action movie, quiz show, western, historical movie, war film, etc.) |
| TIME GUIDE | 90 minutes |

<table>
<thead>
<tr>
<th>CLASSROOM MANAGEMENT</th>
<th>PROCEDURES</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRST HALF OF THE LESSON (STAGES 1-6) (45’)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>STAGE 1 - INTRODUCTION</strong></td>
<td>✓ Tell students, that they will be working with vocabulary connected to television, its genres, film making and that they will perform sketches of different genres and write scripts for the sketches.</td>
<td></td>
</tr>
</tbody>
</table>
| **STAGE 2 - REVISION** | ✓ Ask students to produce a list of genres of TV programs they watch or like.  
✓ Give students newspapers with TV program and ask them to identify the genres and discuss those they like. Ask for a short feedback (e.g. who are the main characters, why they like the program etc.) |
| **STAGE 3 - EXTENSION** | ✓ Introduce and explain new vocabulary and tell students that they will need it in while discussing and preparing the piece that they will act out.  
Vocabulary: plot, scene, script, director, supporting actor/actress, shooting, action, cut, trailer, subtitles, storyline etc. |
| **STAGE 4 – ACTIVITY INTRODUCTION / PRACTICE** | ✓ Tell students that they are going to become actors/actresses |
| **TIME** | 5’ |
| **TIME** | 5’ |
| **TIME** | 2’ |
| GROUP WORK | of a program, the genre of which they are going to get.  
|            | ✓ They will work in groups 3-4.  
|            | ✓ Their task will be to discuss (in English) the piece they are going to act – the storyline, the plot, acting, the main characters and prepare a short sketch to perform in front of others and imagine that while they are acting and speaking English, other students will watch them as if it was a television program.  
|            | ✓ Remind students, that they are allowed to speak English only.  
|            | **PRACTICE**  
|            | ✓ Students discuss strategy and rehearse the sketch.  
|            | ✓ Monitor and help when necessary.  
|            | ✓ When students are ready, their groups should place themselves around the classroom in a way that they see each other and have enough space around to perform the sketches.  
|            | ✓ Show them a remote control (imaginary if not available) and tell them that you are going to watch television and turn over the programs as you please. Whenever you point the remote control to a group, they have to start performing their program.  
|            | ✓ Start the activity by pointing the remote control to one of the groups allowing them to perform their sketch, than switch to another group.  
|            | ✓ Other students watch and at the end of the activity, they will be asked to guess what kind of programs they saw.  
|            | **STAGE 5 - FEEDBACK**  
|            | ✓ Students guess the programs, comment on it, they should be encouraged to use stage 3 vocabulary.  
|            | **STAGE 6 - WRITING PRACTICE**  
|            | ✓ Students will stay in groups and will write down the performed sketch in a way as if there was a narrator who told the story.  
|            | ✓ Monitor and help when necessary.  
|            | ✓ Teacher collects the papers and corrects it to bring it to the next lesson.  
|            | **SECOND HALF OF THE LESSON (STAGES 7-10)**  
|            | **STAGE 7 - CHECKING THE CORRECTED SKETCHES**  
|            | ✓ The teacher gives out the sketches that he/she corrected and comments on it, students check and ask questions.  
|            | ✓ The teacher encourages to read some of the sketches out loud.  
|            | **STAGE 8 - TV COMENTATOR**  
<p>|            | ✓ Give students scissors, paper, tape or glue to make one |</p>
<table>
<thead>
<tr>
<th>Introduction (Commentator/ Pantomime Activity)</th>
<th>Choose a Commentator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Microphone for each group</td>
<td>Encourage them to write a name of a TV station on the microphone (BBC, CNN, HBO etc.)</td>
</tr>
<tr>
<td>Tell students that you are again going to watch the TV programs but this time the TV will show a commentator talking and presenting the movie and next to him on the screen there will be the shots from the movie without any sound.</td>
<td></td>
</tr>
<tr>
<td>Students need to choose a commentator who will talk about the movie and the rest of the group will pantomime what the commentator says.</td>
<td></td>
</tr>
<tr>
<td>Encourage the commentators to produce a lively, emotional performance.</td>
<td></td>
</tr>
<tr>
<td>Students should extend the sketch further.</td>
<td></td>
</tr>
<tr>
<td>Give each group one of the outlines of the sketches that they wrote in the first lesson stage 6. It might be actually more motivating to not to give them the outline they performed but an outline of another group.</td>
<td></td>
</tr>
<tr>
<td>Students rehearse the sketches/ pantomime.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extending the Sketch</th>
<th>Rehearsal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Starts</td>
<td></td>
</tr>
</tbody>
</table>

**Stage 9 - Performance**

- This time, the setting should be prepared so that there is a table behind which the commentator sits with the microphone and space next to him where the pantomime is performed.
- Choose a group and start the activity by pointing the remote control to the commentator.

**Stage 10 - Feedback**

- Give feedback, comment, students can comment which sketch was the best and why.

<table>
<thead>
<tr>
<th>Don't Forget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Link - Inside Out Series</td>
</tr>
<tr>
<td>Optional</td>
</tr>
</tbody>
</table>

- Don't forget to bring corrected sketches for the second lesson.
- **This lesson can be linked to:**
  - Inside Out Elementary – follow up of Unit 12
  - Reality TV
  - Inside Out Intermediate – follow up or complimentary to Unit 9 – Soap Opera
- Practicing Indirect Speech can be easily incorporated into the lesson for pre-intermediate/ intermediate students using the point of view of the narrator.
2. SURVIVORS

**LANGUAGE FOCUS**
Speaking / Writing / Listening / Reading

Vocabulary: food, sea environment, disastrous situation
(revision + extension)

Structures: past simple tense
(practice)

**LEVEL**
Elementary / Lower Pre-intermediate

**CLASS MANAGEMENT**
Pair work

**AIDS**
Tape Recorder, Audio Tape - Stream Line English Course For Beginners, Scissors, hard paper, tape/glue, functioning marker

**PREPARATION**
Copy the picture of the survivors in the dinghy + the text with the question and cut it in the place indicated.

**TIME GUIDE**
45 minutes

<table>
<thead>
<tr>
<th>CLASSROOM MANAGEMENT</th>
<th>PROCEDURES</th>
<th>TIME</th>
</tr>
</thead>
</table>
| GIVE OUT PICTURES OF SURVIVORS | **STAGE 1 - INTRODUCTION**  
✓ Give each student a copy of the picture with two men in a rubber dinghy and ask them to look at it and discuss what happened to the two men.  
✓ Ask the students to give you feedback and write some of their ideas of what might have happened on the board | 5´ |
| WRITE ON THE BOARD | **STAGE 2 - STORY RECONSTRUCTION**  
✓ Write on the board key words from the story. These will help students to reconstruct the story as it actually happened. (PILOTS, CRASH, PACIFIC OCEAN, RUBBER DINGHY, FISH, SHIP, RESCUE, WATER, FOOD, BRANDY, CHOCOLATE, BANANAS, BISCUITS, APPLES, LITTLE, A FEW, NOT MUCH)  
✓ Ask students to allocate the various items of food to the quantifiers (little, a few, not much) given.  
✓ Tell students that they are going to reconstruct the story as it happened. They write the story down.  
✓ Give students scissors, hard paper, tape or glue to make one microphone for each pair (those who finished earlier can make one for those still working) | 3´ + 9´ |
| MAKING MICROPHONES | **STAGE 3 – HOT NEWS**  
✓ Tell students that the story they have written is going to become the story of the day and that they are going to be interviewed by the major TV stations in the country as they are the only ones who know what happened.  
✓ Students first practice it in pairs and whenever they are ready, those who have a microphone will go and interview somebody else becoming journalists – after the interview they will leave the microphone with the interviewed person and will themselves be asked by others to give account of what happened. | 13´ |
| GIVE OUT THE STORY WITH QUESTIONS | their story.  
- The story they wrote will become their help and outline in the initial stage, but eventually, they should work without it.  
- Depending on the involvement of the students leave the activity run or stop it when they got a sufficient practice.  
- Students get a microphone and write the name of a TV station on it (BBC, CNN, RTL etc.)  
- Encourage the students to move around the class and exchange the microphones interviewing each other. |
| WRITE |  |
| PLAY THE TAPE |  |
| UNFOLD THE PAPER |  |
| STAGE 4 - SIT DOWN (READ THE QUESTIONS) | 5’  
- Students sit down, tell them that they are going to read questions and than they are going to listen to what really happened. Their task will be to answer the questions according to what they hear.  
- Fold the paper in a place indicated and give it to the students. Ask students to read the questions, they SHOULDN’T look at the text.  
- Ask students to write down the three unfinished questions (e.g. When did their plane crash, Where did it crash, How many things did they have – alterations possible)  
- Monitor and help if necessary, ask the students to tell you what questions they wrote to check, those who did not manage will get a chance to write it down. |
| STAGE 5 - LISTENING | 10’  
- Play the tape twice, students listen and write answers to the questions.  
- When finished students unfold the paper, read the text and check their answers.  
- You can now check who was actually the closest in guessing the story in the stage 1. |
| OPTIONAL |  
- Students can be asked to discuss what will happen to the men. Students practice the language of prediction, they can discuss it in pairs and then give feedback to the class.  
- Students can discuss what would they do if something similar happened to them.  
- As for the listening part stage 5, students can be asked to try to put the words from the stage 2 into correct order according to the listening. |
| PICTURE TO COPY |  
[Image of a cartoon showing two survivors]  
[Text: Survivors, Rescue] |
Bill Craig and John Fitzgerald are pilots. Last year their plane crashed in the Pacific Ocean. They were in a rubber dinghy for four weeks. They didn’t have much water, and they didn’t have many things to eat. They had a few bananas and a little brandy from their plane. They caught a lot of fish. They had only a little chocolate. They had only a few biscuits and a few apples. After four weeks, they saw a ship and the ship rescued them.

QUESTIONS

<table>
<thead>
<tr>
<th>What are their names?</th>
<th>Did they have many bananas?</th>
</tr>
</thead>
<tbody>
<tr>
<td>What do they do?</td>
<td>Did they have much brandy?</td>
</tr>
<tr>
<td>Did their plane crash?</td>
<td>Did they catch any fish?</td>
</tr>
<tr>
<td>Ask “When?”</td>
<td>Ask “How many?”</td>
</tr>
<tr>
<td>Ask “Where?”</td>
<td></td>
</tr>
<tr>
<td>How many weeks were they in a dinghy?</td>
<td>How much chocolate did they have?</td>
</tr>
<tr>
<td>How much water did they have?</td>
<td>How many biscuits did they have?</td>
</tr>
<tr>
<td></td>
<td>How many apples did they have?</td>
</tr>
<tr>
<td></td>
<td>What did they see after four weeks?</td>
</tr>
</tbody>
</table>
3. CLAPPING GAME – ANIMALS

<table>
<thead>
<tr>
<th><strong>LANGUAGE FOCUS</strong></th>
<th>Vocabulary – Animals; Animal Sounds (revision + extension or a filler)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LEVEL</strong></td>
<td>Elementary / Pre-intermediate / Intermediate</td>
</tr>
<tr>
<td><strong>CLASS MANAGEMENT</strong></td>
<td>The whole class sitting in a circle</td>
</tr>
<tr>
<td><strong>AIDS</strong></td>
<td>Pictures of animals (if possible)</td>
</tr>
<tr>
<td><strong>PREPARATION</strong></td>
<td>x</td>
</tr>
<tr>
<td><strong>TIME GUIDE</strong></td>
<td>20 minutes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CLASSROOM MANAGEMENT</strong></th>
<th><strong>PROCEDURES</strong></th>
<th><strong>TIME</strong></th>
</tr>
</thead>
</table>
| **STAGE 1 - INTRODUCTION** | Brain storm the names of different animals, if you want students to learn new names of animals, you should introduce it now. BUT BE CAREFUL because you will have to know the animal sounds of all animals you are going to use in the game.  
Write the animals on the board and ask the students to identify the sounds they make, students might find it difficult, help them or ask them to use their dictionaries. | 5’ |
| **STAGE 2 - CHOOSE A NAME** | Ask the students to sit in a circle so that they can see each other, each person will choose a name of an animal.  
The animal names cannot be repeated-each student should choose one animal. | 2’ |
| **STAGE 3 - MOVEMENT** | Teach students a movement they will all have to simultaneously make when you start the activity.  
The movement consists of clapping: FIRST, as you sit, you clap twice on the top of your thighs, left hand claps on the left thigh and at the same time the right hand claps on the right thigh – you do this TWICE. You clap twice on your thighs and than you clap your hands in front of you TWICE as well. So the movement goes: twice on thighs, twice hands clap, twice on thighs and so on.  
Let the students practice for a short while, the movement of the whole class should be simultaneous.  
Stop the students and review the names of the animals the students have chosen+review the sounds they make. Students should try if they can if they can remember all the names+sounds.  
Students need to have a general idea who has chosen what animal before the activity starts. | 1’ |
<table>
<thead>
<tr>
<th><strong>START THE ACTIVITY</strong></th>
<th><strong>STAGE 4 – THE ACTIVITY BEGINS</strong></th>
<th>5’</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ Show the students how will the activity proceed. When you clap on your thighs (2x), you will at the same time (2x) say the name of the animal you have chosen but when you switch to clapping your hands, you will choose the name of the animal, you want to pass the turn to, when the person hears the name of the animal he/she has chosen he/she will pick it up right away by clapping on the thighs (2x) and at the same time saying the name of his/her animals and than clapping the hands in front of him/her and calling somebody else's name (animal) and so on.</td>
<td>✓ Students keep playing for a while to practice, when they make a mistake; let them join in right away.</td>
<td>7’</td>
</tr>
<tr>
<td>✓ You can make the game more difficult. When students make a mistake, they and others can no longer call them by the name of the animal but they will be called by the SOUND that the animal produces. The game can thus look like this: tiger-tiger – dog dog, dog-dog – hiss-hiss, hiss-hiss – cat-cat etc.</td>
<td>✓ You can have another few more rounds practicing, making it more difficult with the sounds as explained above.</td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MORE DIFFICULT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>START AGAIN</strong></td>
<td></td>
<td></td>
</tr>
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<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>OPTIONAL</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ To make it even more difficult, students can speed up the movements or if they make a mistake and become the sound of the animal and if they make another mistake, they are no longer sound but they become a MOVEMENT OF THE ANIMAL. They will show others what kind of a movement they will become, any kind of movement that reminds the animal is good. The game can thus look like this: cat-cat – woof-woof, woof-woof – “the person shows 2x a movement that a fish makes in the water”, the person called picks it up by showing the movement twice and call another students’ animal, sound, movement etc.</td>
<td>✓ Contrast between English and Czech sounds of animals can be useful.</td>
<td></td>
</tr>
<tr>
<td>✓ It might take a while to learn the technique, but in general, students pick it up quite quickly and they really like it.</td>
<td>✓ ANIMAL FARM – (pre-intermediate students and above) students might create a story where animals would stand for characters. This kind of a story can be rehearsed and acted in a form of a play</td>
<td></td>
</tr>
</tbody>
</table>

| **NOTE** |  |
| **FOLLOW UP** |  |

### 4. FRUIT (VEGETABLES)

<table>
<thead>
<tr>
<th>LANGUAGE FOCUS</th>
<th>Extension / Revision / Reinforcement of the vocabulary of various kinds of fruit (vegetables or both) Listening / Writing / Speaking – Follow up / Filler</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEVEL</td>
<td>Good elementary and above</td>
</tr>
<tr>
<td>CLASS MANAGEMENT</td>
<td>STAGE 2,3,6 – individually/pairs, STAGE 5 – groups of 3-4, STAGE 4 – the whole class (minimum 10 students)</td>
</tr>
<tr>
<td>AIDS</td>
<td>Pictures of fruit and vegetables, dictionaries, scissors, small pieces of paper (stage 5), markers (working).</td>
</tr>
<tr>
<td>PREPARATION</td>
<td>Chairs in a circle which is as big as the room allows; free space inside the circle. Copy pictures of fruit/vegetables. Cut small pieces of paper.</td>
</tr>
<tr>
<td>TIME GUIDE</td>
<td>60 minutes</td>
</tr>
<tr>
<td>CLASSROOM MANAGEMENT</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>PROCEDURES</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>STAGE 1 – INTRODUCTION</td>
<td>10’</td>
</tr>
<tr>
<td>Announce the aim of the lesson which is learning new names of fruit and revision of those students already know.</td>
<td></td>
</tr>
<tr>
<td>STAGE 2 – BRAIN-STORM</td>
<td>5’</td>
</tr>
<tr>
<td>Brain-storm the names of various fruits. It can be done in several different ways. Students can be given categories (domestic or exotic; colour like categories of fruit (vegetables): yellow, red, brown, green etc.)</td>
<td></td>
</tr>
<tr>
<td>Students provide several examples for each category, they write it down. They work either individually or in pairs.</td>
<td></td>
</tr>
<tr>
<td>At the end, students come to the board to write the names for each category (useful for spell check).</td>
<td></td>
</tr>
<tr>
<td>STAGE 3 – PICTURES OF FRUIT (VEGETABLES)</td>
<td>10’</td>
</tr>
<tr>
<td>Students are given pictures to identify fruit (vegetables). They write the names down using dictionary for those they do not know and also to check spelling.</td>
<td></td>
</tr>
<tr>
<td>Students can be called to the board one by one to write the correct answers, the teacher should go over and check the pronunciation.</td>
<td></td>
</tr>
<tr>
<td>STAGE 4 – FRUIT SALLAD ACTIVITY</td>
<td>10’</td>
</tr>
<tr>
<td>Ask the students to make a circle out of chairs with an empty space in the middle. There needs to be one chair less than the number of students.</td>
<td></td>
</tr>
<tr>
<td>Students are given names of fruit. There should always be 2-3 students bearing the same name (it could look like the following: number of students=12; strawberries=2students; raspberries=2; lemons=2; oranges=3; pears=3)</td>
<td></td>
</tr>
</tbody>
</table>
| ALL SIT DOWN EXCEPT ONE | ✓ All students sit down on the chairs except for one who stands in the middle. This student calls out "lemons and oranges change". All students who were assigned those names of fruits must stand up and sit on a chair that has been freed. They cannot sit on the chair they just sat.  
✓ The aim of the have to find a new seat. Because there is one less seat one person always remains standing.  
✓ This person again calls out the name of fruits, that will exchange their seat. Various combinations of fruit can be called out.  
✓ If the person wants all the students to change their place, he/she calls out **FRUIT (VEGETABLE) SALAD!** (All students stand up to exchange their seat). |
| SMALL PIECES OF PAPER | ✓ Give out small pieces of papers to students and ask them to write one name of fruit or vegetable or both (depending on the vocabulary that is being practiced) on each paper.  
✓ Take the papers from them and put them on a desk in front of the class. The written part faces the desk, students see just blank pieces of papers.  
✓ Divide students in groups of 3-4 students. Explain that in this activity, each group will gradually send a representative who will pick up a paper and pantomime what is on it. After the pantomime is finished, each group writes down the name of the fruit/vegetables pantomimed.  
✓ Groups read out their guesses and the and receive a point for each correct guess.  
✓ Another group is than asked to send a representative.  
✓ Encourage students who pantomime to link the names of fruits and vegetables not only to their shapes, but they might also express feeling when they eat it (face expression after eating a sour lemon; pantomiming a monkey usually associated with bananas etc.)  
✓ Count the points to see most successful group. |
| PANTOMIME (GROUPS OF 3-4) | ✓ Count the points to see most successful group. |
| STAGE 5 - PANTOMIME | ✓ Count the points to see most successful group. |
| HELP | ✓ Count the points to see most successful group. |
| STUDENTS IN PAIRS | ✓ Count the points to see most successful group. |
| USE NEW VOCABULARY | ✓ Count the points to see most successful group. |
| STAGE 6 - ROLE PLAYS – FRUIT STALL | ✓ Count the points to see most successful group. |
| OPTIONAL | ✓ Count the points to see most successful group. |

**STAGE 6 - ROLE PLAYS – FRUIT STALL**

✓ Students are divided into pairs. One person becomes a customer and the second one a sellers. Students are asked to prepare short conversations about buying/selling the fruit, but they will be given an extra element, they will have to add and incorporate to their performance. This element can be for example: angry, indecisive, poor customer or persuasive, cheating, uninterested seller.  
✓ The teacher gives each pair one such an element to work with, pairs can be given the same elements to see how they deal with it.  
✓ Students prepare and rehearse the role-plays and perform it in front of others. Reinforce to use of the new vocabulary.  
✓ At the end, students comment on the performances.

**STAGE 4 - To allow practice of a bigger variety of names**

✓ Count the points to see most successful group.
of fruits/vegetables, students can be assigned a different name after a couple of rounds.

- Stage 4 can be used by itself as a filler or as a follow up revising the names of fruits/vegetables.

- 1. avocado, 2. banana, 3. peach, 4. lemon, 5. red currant, 6. pine-apple, 7. grapes, 8. pear, 9. water melon, 10. orange, 11. cherry, 12. strawberry
5. ACT OUT PICTURES

<table>
<thead>
<tr>
<th>LANGUAGE FOCUS</th>
<th>Vocabulary extension / Speaking reinforcement Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEVEL</td>
<td>Good pre-intermediate and above</td>
</tr>
<tr>
<td>CLASS MANAGEMENT</td>
<td>Pair work</td>
</tr>
<tr>
<td>AIDS</td>
<td>Pictures with people (ideally only with two people in it), scissors.</td>
</tr>
<tr>
<td>PREPARATION</td>
<td>Copy (enlarge) and cut out the pictures</td>
</tr>
<tr>
<td>TIME GUIDE</td>
<td>45 minutes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CLASSROOM MANAGEMENT</th>
<th>PROCEDURES</th>
</tr>
</thead>
</table>
| GIVE OUT PICTURES    | **STAGE 1 – INTRODUCTION**  
  ✓ Tell students that they are going to prepare conversations based on pictures they are going to get, they will have to incorporate words (i.e. names of objects they see in the picture) and also they will later write a poem out of the words they have chosen to act upon.  
  ✓ Give out the photocopied (you should enlarge the pictures while photocopying them) pictures and ask students to look at it and write a list of words they see in the picture that they would like to use in the dialogue they are going to prepare.  
  ✓ Depending on the level, the teacher puts a limit on the number of words students will use in the dialogue (I suggest 10 words for elementary, 15 for pre-intermediate and 20 for intermediate students) |
| WORK IN PAIRS        | **STAGE 2 – PREPARING DIALOGUES**  
  ✓ Students prepare simple dialogues (role plays) with the words they have chosen.  
  ✓ Ask the students to rehearse the dialogues first. |
| NUMBER OF WORDS      | **STAGE 3 – ROLE PLAYS**  
  ✓ Students who watch the role-plays try the end of each role play to guess the key words from the pictures.  
  ✓ Students perform their dialogues and at the end, they show the picture to others, but before that, other students guess the objects in the picture. |
| REHEARSAL            | **STAGE 4 - WRITING A POEM**  
  ✓ When all the students perform their dialogues, they are asked to write a poem using the words that they had originally chosen for the dialogues.  
  ✓ Students should be encouraged to read/act out their poems in front of others (For acting the poems the rehearsal is |
| PAIR-WORK            | 10’                                                                 |
| WRITING              | 15’                                                                  |
| READING              | 20’                                                                 |
necessary).

- It usually creates a lot of enthusiasm, because poems are generally funny.
- Ask students for short comments/feedback on the dialogues as well as the poems.

**TIPS**

- Students might be asked to write a poem out of vocabulary from the pictures that somebody else chooses for them, they might also be asked to write a poem thematically linked with the picture etc.
- Use different pictures, they should be thought provoking, motivating, there should be at least two people in it (to create a dialogue).
- A group of students (3-4) can work on the same picture and create more sophisticated dialogue although pair work gives more speaking practice to all the students.

**PICTURES TO COPY**

[Images of pictures for copying]
6. Conclusion

The focus of this work "Teaching Language Skills through Drama" has been to look at the use of drama in the learning-teaching experience and to show how drama can be used to develop both productive and receptive skills, as well as how it can contribute to the mastering of the language systems. A survey was made to look into the course books of the Headway and Inside Out Series on the elementary, pre-intermediate and intermediate levels and several practical lesson plans have been included to see how drama can be incorporated and enhance the learning experience.

Drama is generally connected with actors performing a play in front of the audience. In the context of the language learning drama is, however, focused on the students, providing them with deeper experience of the acquisition of the language. It gives an opportunity to use the foreign language in a natural and motivating way by helping students to develop their language skills in order to become competent users of the language.

Many aspects of the drama that one can see in the theatre are used for the benefit of learning the foreign language. Participants are engaged in meaningful conversations or activities, they are not static, but they are actively moving around the class. Their imagination and feelings are stimulated and the spontaneous use of language is encouraged. The outside world is brought into the classroom.

As far as the speaking skill is concerned, it can be relatively easily stimulated through the use of various activities based on drama techniques. The focal point can be diverse; it can either be targeted on fluency, pronunciation, stress or intonation. Drama provides framework for the practice and acquisition of the speaking language skill.

In respect to the learning of the writing skill, there are many opportunities that can arise from the use of drama. Among those, the most common and natural use belong to the writing of poetry, a story, a narrative, a play and of a role play. By their very nature, they can be easily used as a basis for further practice of the foreign language and for meaningful tasks that contribute to the development of the skills that students need.

Reading skills can be enhanced by texts directly linked to drama; these texts can also become a base for further dramatization. They provide a starting point for the practice of extensive or intensive reading. Similarly, listening needs to cover these two areas so that students will master them.
Changing a classroom into a different place provides an opportunity to practice a wide range of vocabulary in a variety of situations. Grammar can also be elicited and practiced through drama activities.

The survey of the course books has shown exercises where language skills are practiced through the use of drama and finally practical lesson plans have been given to bring examples of how drama can enhance and stimulate the learning-teaching process through enjoyable activities.

It is necessary to mention that the role of the teacher in introducing drama into the teaching is very important. Some students might find the use of drama challenging, especially when they are not used to such an approach. It is the teacher who should help them to overcome this stage. It can be done through meticulous preparation, proper introduction, encouragement and building the students’ confidence in the merits and the potential of the use of drama in developing their language skills.
7. Summary

The focus of this bachelor work "Teaching Language Skills Through Drama" has been to look at the use of drama in the learning-teaching experience and to show how drama can be used to develop both productive and receptive language skills, as well as how it can contribute to the mastering of the language systems (i.e. vocabulary and grammar). A general survey and overview was made to look at drama activities in the course books of the New Headway and Inside Out Series on the elementary, pre-intermediate and intermediate levels and several practical lesson plans have been included to see how drama can be incorporated and how it can enhance the learning experience. Drama activities function as a stimulant and framework to support the practice and acquisition of the language skills in an enjoyable, effective and motivating way. It helps the students to become competent users of the foreign language.

Resumé

Záměrem této bakalářské práce „Výuka jazykových dovedností pomocí dramatu“ bylo podívat se na využití dramatu v procesu výuky a učení se a ukázat, jak může být drama použito pro rozvoj jak produktivních, tak receptivních jazykových dovedností, a také, jak může přispět k osvojení si jazykových systémů (slovní zásoby a gramatiky). Obecný průzkum a přehled o dramatických aktivitách byl vytvořen na základě jazykových učebnic New Headway a Inside Out, úroveň obtížnosti základní, mírně pokročilá a středně pokročilá. Několik praktických plánů výuky bylo zařazeno z důvodu ukázat, jak může být drama ve výuce zakomponované a jak může obohatit proces učení. Aktivity obsahující drama fungují jako stimulátor a jako rámec podporující procvičování a osvojení si jazykových dovedností zábavným, efektivním a motivujícím způsobem. Pomáhají studentům stát se kompetentními uživateli cizího jazyka.
References

Primary sources


Course books


Secondary sources


Internet pages
