



Magyarország-Románia
Határon Átnyúló Együttműködési
Program 2007-2013
Programul De Cooperare
Transfrontalieră
Ungaria-România 2007-2013

Két ország, egy cél, közös siker!
Două țări, un scop, succes comun!

HURO/1001/138/2.3.1 "THNB"



*ENGLISH LANGUAGE
DRAMA EDUCATION GIFT MANAGEMENT
PROGRAMME*



Made within the framework of the project entitled 'Talent has no Borders' HURO/1001/138/2.3.1, within the Hungary-Romania Cross-border Co-operation Programme 2007-2013

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From 01.06.2012 to 31.05.2013 Middle School Nr.10 Satu Mare and College of Nyiregyháza(József Eötvös Teacher Practice School and Grammar School) are implementing the project entitled “Talent has no Borders” HURO1001/138/2.3.1 within the Hungary-Romania Cross-border Co-operation Programme 2007-2013.

The main objective of the project is the methodological training of the pedagogues in order to develop talent and to reach a high quality of education (discover, select and develop students’ talent).

The main activities of the project:

- Opening conference
- Elaboration and development of gift management programs
- Nyíregyháza: French drama, geography-youth tourism, PE-sport(trampoline)
- Satu Mare: English drama, environmental studies-environmental protection, physics
- Know-how transfer for the partners(learning good methods in gift management)
- Meetings, training of pedagogues, guest teachings and classroom observations
- Jointly conducted gift management days
- E-learning development
- Closing conference

The following talent program was elaborated for gifted students of the borderline region.

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1.INTRODUCTION

1. 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.
 - a. 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.
2. 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.
3. The second part of the work is a practical part . Detailed lesson plans with practical exercises incorporating the drama techniques are included.

I. 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.

2.2. Drama in the context of language teaching

Scrivener (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, then 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. 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" (www.melta.org.my). 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.

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. 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.

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'.

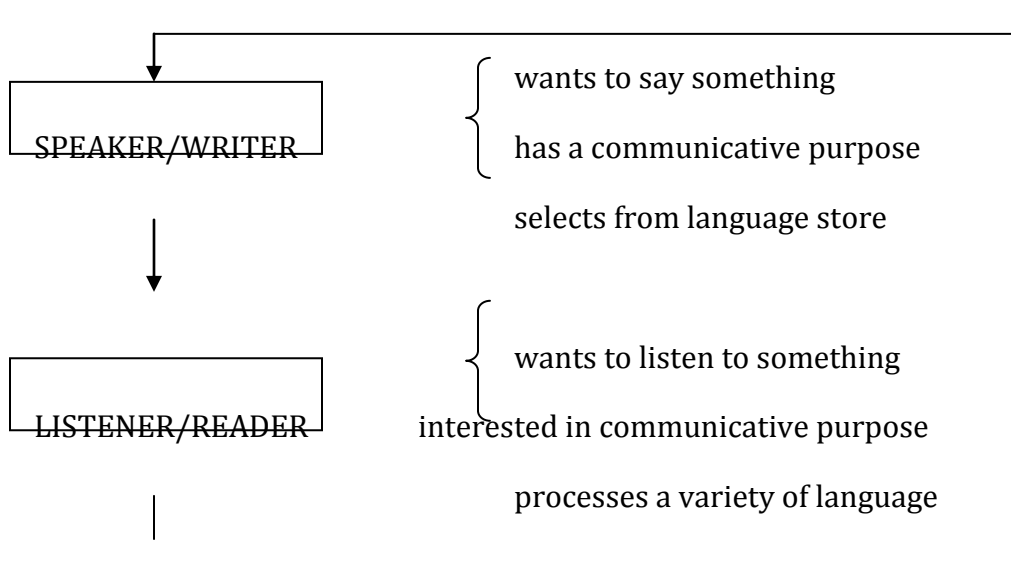
- 1) Language systems include the lexis (vocabulary), grammar (rules), function (situation) and phonology (sound, rhythm, intonation etc.)
- 2) Language skills include the four skills speaking, writing, reading, and listening.

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.

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.



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.

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.

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.

3.4. Writing

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 .

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

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.

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.

II.PRACTICAL PART

4. Drama exercises

4.1. Mastering voice projection

Voice projection is not just about loudness or yelling. Mastering voice projection is like any physical exercise; the muscles, in this case the larynx or voice box, need to be strengthened. A projecting voice is only accomplished when the voice box is strong enough to hold in the air long enough to build air pressure. When the air pressure is released, the volume of the voice is greater.

Warm up

- Exercising the Larynx is like exercising any other muscle, and so it needs to be properly warmed up. Have your class begin by making a humming sound that gradually raises in volume. When the humming has gained some strength, tell them to release it with a "muh" sound. In addition, or as an alternative, instruct your students to make "mmmm," "ahhhhh," and "sssss" sounds with strong or exaggerated facial features. You can use other similar simple sounds to create some variety.

Breathing

- Breathing exercises are useful for increasing lung strength and thus increasing projection. One popular breathing activity is to sit down with a straight back. Place one hand on your stomach and the other on your back at the same height. Breathe deeply so your hands move away from each other and let the breath out slowly with no sound. If sound escapes, it's a sign of tension and simply repeat until it can be done quietly. Then breathe in deeply once more and while exhaling, and say the first letter of the alphabet. Repeat the process with all 26 letters, slowly gaining volume as you go.

Group Exercises

- Split your group into pairs and have them talk about a holiday or other simple topic. Every 15 or 20 seconds, say "louder" or "softer," so your students have to change the volume of their conversation. This is a fun exercise and can lead to a lot of laughter, as strange phrases end up being spoken loudly. As a supplement, you can continue this exercise by placing the pair about three feet away. Every 15 seconds, tell the pair to move another three feet away from each other until they are on opposite sides of the room. They must continue their conversation, despite the distraction of other voices around them.

4.2. Tongue twisters

A tongue twister is defined as a phrase or sentence that is hard to speak fast, usually because of alliteration or a sequence of nearly similar sounds. To play a game of tongue twisters, you must repeat the shorter tongue twisters three or four times rapidly from memory without stumbling.

Activity type: this is a variation on the telephone game using tongue twisters.

Level: pre-intermediate and above

Teacher's notes:

1. Say a popular tongue twister to the class e.g. She sells seashells on the seashore etc.
2. Ask the students what it is i.e. a little rhyme which focuses on a particular sound or a particular group of sounds. They may have them in their own language and so ask to see if they do.
3. Once you have established what one is, ask them why they are useful i.e. to practice a particular sound, to help with pronunciation etc.
4. Divide the class into small groups preferably each group should have about five or six students in it. Tell the groups to sit in circles.
5. Explain that this is a race; you will say a short tongue twister to one from each group who you bring out of the circles to the front of the class. They will then run back to their groups and whisper the tongue twister into the person's ear that is directly on his/her right.

6. As soon as that person has heard the tongue twister, he/she should whisper it to the person on his/her right and so it continues. This will continue until it gets to the last person who must then run to the board as soon as they have heard the tongue twister and write it onto the board.
7. The tongue twister will probably not be as it was in the original version. The students should write exactly what they heard on the board; the new versions are usually quite funny. Award points depending on how close the students are to the original and who finished writing on the board first. Depending on how many teams you have, you will have that many writers on the board i.e. four teams four writers. Make sure that you have enough board markers for all. Also note that it might get quite noisy when it comes to the writing stage.
8. Repeat the activity with other tongue twisters for as long as you want.

Examples of tongue twisters:

1. Thirty-three thirsty thirty-three year olds thought about the theatre.
2. Henry hardly ever eats hotdogs or hamburgers.
3. Lying lazily on the long lush lawn was lovely.
4. The red road runs right into the ring road.
5. Charlie always chooses chicken and chips for dinner.

Note that these are very short sentences which repeat the same sound rather than longer full blown tongue twisters. You can make your own up according to the pronunciation difficulties your students have.

4.3. Warm-up activities

Warm-up activities are used to prepare students for the day's class or dramatic session. These activities focus student attention on the day's content or dramatic strategy.

Full Description

The following exercises establish a sense of ensemble while introducing the basic skills needed to explore a story using drama. The activities demonstrate how a group can work together to accomplish even a simple task and enjoy it.

Examples with Step-by-Step Instructions

These activities, along with others of your own, should be used each day before getting into the main story-building activities.

Clap/Rhythm

- Standing in a circle, students pass a single clap around the circle. Be sure the claps happen in order, focusing on listening and watching. Try this several times, challenging the group to get faster each time.
- Participants clap simultaneously with their neighbor. The first two people clap together, then the second and third person clap together, and so on around the circle. The object is for the two people clapping to sound like one. Repeat several times, challenging the group to find a group rhythm and to get faster each time.

Who's the Leader?

- The class sits together in a circle. The instructor introduces the activity while leading simple, repetitive movements (e.g., slapping hands on knees, touching shoulders then head, clapping, knocking on the floor). The instructor encourages the students to mirror the movements. After the students have caught onto the premise of following the leader, a volunteer is sent out of the room. A second volunteer is chosen to be the movement leader. The movement leader begins a simple, repetitive movement with the rest of the class following along. The first volunteer comes back into the room and stands in the middle of the circle. That person must try to figure out who the movement leader is. The instructor challenges the sitting group to work together to avoid giving away the movement leader.

Sculpting Partners

- Students pair up. Pairs decide who is person "A" and who is person "B." To start, person "A" is the leader and person "B" the statue. Person "A" molds person "B" into whatever they wish. "B" persons must hold their sculpted poses. After a designated amount of time, "A" persons circulate around the room and view the other statues. Person "B" then becomes the leader. For variation, pick specific character types into which the pairs must mold each other. Encourage students to avoid telling each other how or what to move.
- Once students have mastered working together, try this activity without touching and without telling each other what or how to move. The leaders place their hands just inches away from the part of person "B" they wish to move. Person "B" follows "magically" into the position person "A" is attempting to sculpt. Focus and concentration increase with the no-touching addition.
- Student pairs do the same exercise while standing at least 10 feet apart from each other. Again, no talking or demonstrating is allowed.

Object Transformation

- The instructor shows the class a simple object, like a chalkboard eraser. The instructor demonstrates the activity by transforming the eraser into something else

(e.g., candy bar, walkie-talkie, telescope) by the way they use it. Students name what the object has been transformed into. The object is then passed from student to student. Each transforms the object into something different and the other students must guess what it is.

Team Charades (Grades 3 and up)

- Groups of 5–6 students sit on the floor in a line. A single object is placed in front of each group. At the instructor's signal, one member of the group must transform the object into something else and demonstrate its use. The other members of the group guess what this new object is. When someone in the group guesses correctly, the next member of the group transforms the object into something different. The first group to successfully guess correctly what each member of their group has pantomimed, scores a point. Switch objects among the groups. Ask students not to repeat the ideas they used with the first object.

Pantomime

- Pantomime is creating a reality where none truly exists. It is an important tool in exercising and challenging students' physical abilities. Pantomime focuses students' attention on clarity and economy of movement, preparing them for the more difficult task of adding words later.
- Small Group Action: Small groups either choose or are given a particular group action (e.g., crossing a river, hunting in the woods, spear fishing deep in the ocean, driving or getting on and riding a bus, building a snowman or sand castle, competing in a bike race, shopping in a clothing store, playing in the rain, planting a garden). The instructor challenges individuals within each group to find the variety of actions within the larger idea. Together the group creates a brief sequence showing the action. Each group shares with the rest of the class, who guess what the actions of the group and individual students are.
- Small Group "Where" – Small groups either choose or are given a particular place (e.g., playground, classroom, camp, kitchen). The instructor should be sure the place is somewhere many different people might be doing a variety of different actions. Each individual within the small group chooses a person and action of that place. Together the group pantomimes the person and action for the rest of the class, who guess what the place is and what the actions of the individual students are.

4.4. Role play

It is not enough merely to provide students with opportunities to speak in English, as teachers we need to encourage students to speak in a variety of different situations, and

hence help them to learn to speak with confidence. The ideal would be to travel to different locations and carry out different tasks, the next best thing however is to enact those situations in a classroom.

The effective use of role-plays can add variety to the kinds of activities students are asked to perform. It encourages thinking and creativity; lets students develop and practice new language and behavioural skills in a relatively safe setting, and can create the motivation and involvement necessary for real learning to occur.

Role play cards can be a very useful tool here. For example:-

Student A

You are booking into a hotel.

Elements

Book in to the hotel - you have a reservation.

Complications

You are on your own.

You want a shower.

You want breakfast in the morning.

You have an early meeting and must not be late.

Student B

You are a hotel receptionist.

Elements

Welcome the guest.

Find them a room.

Complications

You can't find their reservation.

You only have a double room with bath available.

Before asking them to perform a role play you should prepare the students by reviewing key vocabulary and asking questions. The questions should incorporate the major parts of the role play and the vocabulary/idioms involved. After the question answer session the students should be comfortable with what they need to do.

Allow them a few minutes to study the role cards and work out some key sentences. Give help where needed.

Each role play should be performed at least twice with the students changing roles.

In group situations have the stronger students act out the role play to the whole class.

You as the teacher can take one of the roles if you need to.

Telephone Conversations

Telephone conversations test the learners' ability to react quickly and, though the learners are free to say whatever they like, they have to bear in mind whatever is said by the other speaker and continue the conversation accordingly. This technique helps in enhancing the speaking-listening skills of the learners.

Aims of the Activity

- Being able to sustain a meaningful telephone conversation
- Interpretation of character

Procedure

The class is divided into groups of two learners. The learners sit with their backs to each other so that they can only hear their telephone conversation partner. The learners in each group are to imagine that they are two different characters. A particular situation from the story/text is taken for which every pair has to build up a telephone conversation. You could ask them to discuss another character or some specific event from the text. You could also go beyond the text and give them a conflicting situation and ask them to resolve it as the "characters" they are role playing.

Follow up

The conversations can be later written down in the note books. Each learner writes down the entire conversation that she has had with her partner. These can be exchanged and read by different pairs.

4.5. Simulation

Jones (1980) calls a simulation as case study where learners become participants in an event and shape the course of the event. The learners have roles, functions, duties , and responsibilities within a structured situation involving problem solving.

A simulation activity is one where the learners discuss a problem within a defined setting, In simulation activities, the students are either playing themselves or someone else. Simulation activities are also interaction activities with various categories of dialogues. One category would be social formulas and dialogues such as greeting, parting, introductions, compliments, and complaints. Simulation exercises can teach students how to function in a social situation with the appropriate social niceties: for example, students could practice how to turn down a request for a date or a party.

Another category of simulated interaction activity is community oriented tasks, where students learn how to cope with shopping, buying a ticket at a bus stop etc. This sort of simulation helps students' communicative participation in the community and at the very least help them in the task of collecting important information.

4.6. Improvisation

Improvisation Games for Speech and Drama Classes

They're great exercises combining learning about mental flexibility, focus, communication, concentration, body language and empathy with good fun.

Try them as 'icebreakers' - quick fire activities to get your class or group focussed and ready for work.

1. Hare and Hounds

You'll need a hall or gymnasium to play this one and it always worked well regardless of age group.

Instructions

1. Split your class into two equal teams.
2. Line them up in front of you with about a two metres between them.
3. Instruct them to face one another. Each person should now be opposite another - their partner for the exercise.
4. Name one team *Hares* and the other *Hounds*.
5. Call for silence.
6. Explain you will call either *Hares or Hounds*.
7. Depending on which, the named team must tag their partner BEFORE he or she makes it to safety on the side of the hall behind them.

The key is in the silence before calling and then in split second reactions. The team tagging runs straight ahead but the team to be tagged must turn around before they run.

Make sure no one stands too close to their partner. The two metre space between the lines must be there before calling the name of the team that tags.

You'll be amazed by how many get bewildered and run in the opposite direction!

Change the names the next time you play to *Rabbits and Roosters* and then call *Raddish!*

2. Walk As

This exercise is borrowed from mime, best done in a hall, is good for people of all ages and for maximum impact needs to be done in silence.

Instructions

1. Split your group or class into pairs.
2. Ask one person of a pair to start walking how they naturally or normally would.

3. The second observes for at least 10 seconds before following them copying to the very best of their ability everything the first does when they walk.
4. After a several of the laps of the hall, have the first person stop and watch the second who will keep walking in the style of the first.

Walk As is great for observing where weight is carried, which part of the body leads, and what emotional shifts occur in the second person to accommodate the walk of the first. It takes HUGE focus to do it well.

Change partners several times to have your group experience being in a variety of other people's shoes.

Have a feedback round at the end.

3. Lines

This is another of those improvisation games borrowed from mime and therefore is best done in complete silence.

When I used it if there was *any verbal communication*, I made the group begin again!

Instructions

You're going to tell your class to line up according a range of differing criteria.

Allow about 3-4 minutes to complete the task and tell them to sit down in order when they're satisfied they've got it right. You then check the results.

Start with obvious physically observable criteria for example, from smallest to tallest, or shoe size and then move to more difficult ones, for example, lining up alphabetically according to the first letter of their their middle name, or by birthday (date and month).

You'll get bad mime in all directions but it's a great exercise for focus!

Introducing freeze-frame

Move away from your chairs and find a space.

The teacher says :

“In a minute I want you to get into the group size which I call out and form a snapshot from our imaginary album. (Use the list you have made on the flip chart paper and adapt it e.g. in fours - a holiday snap; in sixes - a party; whole class - a football match, a community celebration. I will count from ten to one and then say, 'Hold it and freeze'. Hold the picture you have made still, until I say, 'Relax'. ”

Go through about ten freeze frames quickly making comments on any good ones you see. If there are any which particularly impress you by their clear depictions, body language,

facial expressions and so on, then ask the rest of the class to relax and look at them and discuss the strengths of the freeze frames.

Freeze-frame

Tableaux: to create simple improvisations from freeze-frame

- Begin by asking the class to form simple freeze-frames in small groups e.g. typical photo album snaps.
- Ask the whole class to produce 2 large scale freeze-frames e.g. first day at school and end of term (facial expressions are important).
- Split the class into 2 large groups - A and B.
- Ask each group to create a photo freeze-frame from the members of the other group.
- Give each group until the count of 10 to mould the opposite group into the picture and give the finished product a title.
- From the enforced picture each group must produce two minutes' worth of improvisation, either before or after the freeze.
- Perform.

You may repeat the sequence with smaller groups.

Titles for spontaneous improvisations

Use titles from this list to inspire or challenge students

- Quick Change
- Excuses
- Wanted: trainee
- No Smoking
- Pardon me, but could you...?
- Waiting
- Engaged
- Help!
- Room
- Stuck
- Keep off the grass

In groups of two or three pupils devise three short scenes based on a title, each scene should look at the title in a different way. One scene should be mime. Pupils should try to synchronize transitions (movements) between scenes.

Scenarios for improvisation

These are ideas for scenarios with two performers - so students should work in pairs (or trios, with one directing). The situations work best if the pupils get straight into them and avoid long discussions.

- Fortune teller and client.
- Hairdresser and customer (after hair disaster).
- Photographer and awkward supermodel.
- Traffic warden and driver about to get a ticket.
- Married couple watching TV - channel arguments.
- Two strangers on a train - one lights up in a no-smoking compartment.
- Suspect being interviewed by the police.
- Boss giving employee the sack.
- Door-to-door salesman and lonely pensioner.
- Pregnant woman and claustrophobic stuck in a lift.
- Job interview.
- Parent and teenager - teenager three hours late, parent waiting up.
- Boyfriend proposing to girlfriend - she's trying to dump him.
- Pupil sent to head for bad behaviour.
- Doctor and patient, patient is hypochondriac.
- Mime - two wrestlers warming up, or two men on the moon.

Pass the object

Sit in a circle. Leader holds imaginary object (say, an egg beater) and mimes using it for its purpose. He then passes it on to the next person, who "uses" it. and then by making a rubbing motion with his hands, erases it and substitutes a new imaginary object, for example, an ice-cream cone. Continue around the circle.

Variation - leader "uses" object, second person uses that one plus another, adding all the way around the circle - this would make it a memory game.

Change places

The class sit on chairs in a circle. Before the game begins, make sure that the circle of chairs is big enough for people to run across from side to side without colliding. Be ready to adapt the game to allow for students with restricted mobility or wheelchair users.

One person (who has no chair), stands in the centre of the circle. That person's aim is to get the rest of the class to change places and to find an empty chair to sit on while they are out of their seats.

The person in the centre might say, for example, "All those who had toast for breakfast, change places" or "All those from (name of village or street), change places". You can vary this in as many ways as you like:

- All those with a brother/sister...
- All those who like (name a soccer team or pop group)...
- All those who have a cat/dog/rabbit and so on

It is a rule that no one may return to the chair he or she has just left in a changeover.

What are you doing?

This game is good for energizing a group and freeing the imagination. It also requires concentration and develops skills in mime.

The group stand in a circle. One person begins to mime an activity, for example, mowing the lawn or posting a letter.

The person next to him or her asks, "What are you doing?" and the first person is obliged to say something different from what he/she is actually doing (for example, "I'm frying an egg"). The second person must then mime the first person's answer until the third person asks "What are you doing?" at which point he/she must make up another lie for the third person to act out.

Lines and proverbs

Groups of three to six students can be given the following lines or proverbs as the theme for a short improvisation. The lines need not actually be spoken. The improvisation can simply reflect the subject matter.

Lines

- I knew it would end like this.
- It's not my fault.
- Why don 't you get a job like the others?
- I'm sorry. I didn't mean it.
- No-one here understands me. I may as well leave.

- Have you heard the latest?
- This is nothing to do with me. I'm staying out of it.

Proverbs

- A rolling stone gathers no moss.
- A friend in need is a friend indeed.
- Too many cooks spoil the broth.
- Handsome is as handsome does.
- A bird in the hand is worth two in the bush.
- A stitch in time saves nine.
- Absence makes the heart grow fonder

4.7. Storytelling games

The admiral's cat (ABC)

Sit in a circle

Teacher begins story, "The admiral's cat is an angry cat."

Student to left of teacher continues using next letter of alphabet as initial letter of adjective and so on until someone reaches Z.

Variation: "I went shopping and I bought an apple."

As above until Z but students must repeat the previous items before adding one that starts with their own letter.

Fortunately/unfortunately

Sit in a circle.

Teacher begins story.

Each member of the circle must add one line to the story but it must begin alternately "Fortunately" or "Unfortunately".

Students can add any new event but must not repeat or contradict established storyline.

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 paper 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	
CLASSROOM MANAGEMENT	PROCEDURES	TIME
BRAIN STORM GIVE OUT NEWSPAPER PROGRAMS INTRODUCING VOCABULARY GROUP WORK TAKE REMOTE CONTROL PERFORMANCE STARTS	<p>FIRST HALF OF THE LESSON (STAGES 1-6)</p> <p>STAGE 1 - INTRODUCTION</p> <ul style="list-style-type: none"> ✓ 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. <p>STAGE 2 - REVISION</p> <ul style="list-style-type: none"> ✓ 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.) <p>STAGE 3 - EXTENSION</p> <ul style="list-style-type: none"> ✓ 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. <p>STAGE 4 – ACTIVITY INTRODUCTION / PRACTICE</p> <ul style="list-style-type: none"> ✓ Tell students that they are going to become actors/actresses 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. <p>PRACTICE</p> <ul style="list-style-type: none"> ✓ 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 	(45') 5' 5' 2' 10'

	<p>turn over the programs as you please. Whenever you point the remote control to a group, they have to start performing their program.</p> <ul style="list-style-type: none"> ✓ 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. 	<p>10'</p> <p>3'</p>
WRITING	<p>STAGE 5 - FEEDBACK</p> <ul style="list-style-type: none"> ✓ Students guess the programs, comment on it, they should be encouraged to use stage 3 vocabulary. <p>STAGE 6 - WRITING PRACTICE</p> <ul style="list-style-type: none"> ✓ 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. 	<p>10'</p> <p>(45')</p>
	<p>SECOND HALF OF THE LESSON (STAGES 7-10)</p> <p>STAGE 7 - CHECKING THE CORRECTED SKETCHES</p> <ul style="list-style-type: none"> ✓ 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. 	<p>10'</p> <p>5'</p>
MAKING A MICROPHONE	<p>STAGE 8 - TV COMENTATOR</p> <ul style="list-style-type: none"> ✓ Give students scissors, paper, tape or glue to make one microphone for each group ✓ Encourage them to write a name of a TV station on the microphone (BBC, CNN, HBO etc.) 	<p>2'</p>
INTRODUCTION (COMENTATOR/ PANTOMIME ACTIVITY) CHOOSE A COMENTATOR	<ul style="list-style-type: none"> ✓ 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. ✓ Students need to choose a commentator who will talk about the movie and the rest of the group will pantomime what the commentator says. ✓ Encourage the commentators to produce a lively, emotional performance. 	
EXTENDING THE SKETCH	<ul style="list-style-type: none"> ✓ Students should extend the sketch further. ✓ Give each group one of the outlines of the sketches 	<p>12'</p>

AIDS	Pictures of fruit and vegetables, dictionaries, scissors, small pieces of paper (stage 5), markers (working).	
PREPARATION	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.	
TIME GUIDE	60 minutes	
CLASSROOM MANAGEMENT	PROCEDURES	TIME
BRAIN STORM WORK INDIVIDUALLY OR IN PAIRS GIVE PICTURES MAKE A CIRCLE OUT OF CHAIRS (MIDDLE EMPTY) ALL SIT DOWN EXCEPT ONE	<p>STAGE 1 – INTRODUCTION</p> <ul style="list-style-type: none"> ✓ Announce the aim of the lesson which is learning new names of fruit and revision of those students already know. <p>STAGE 2 - BRAIN-STORM</p> <ul style="list-style-type: none"> ✓ 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.) ✓ Students provide several examples for each category, they write it down. They work either individually or in pairs. ✓ At the end, students come to the board to write the names for each category (useful for spell check). <p>STAGE 3 – PICTURES OF FRUIT (VEGETABLES)</p> <ul style="list-style-type: none"> ✓ 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. ✓ Students can be called to the board one by one to write the correct answers, the teacher should go over and check the pronunciation. <p>STAGE 4 - FRUIT SALLAD ACTIVITY</p> <ul style="list-style-type: none"> ✓ 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. ✓ 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) ✓ 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 game is to find a new seat. Because there is one less seat, one person remains standing. 	<p>10'</p> <p>5'</p> <p>10'</p>

SMALL PIECES OF PAPER	<ul style="list-style-type: none"> ✓ 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) SALLAD! (All students stand up to exchange their seat). 	10'
PANTOMIME (GROUPS OF 3-4)	<p>STAGE 5 - PANTOMIME</p> <ul style="list-style-type: none"> ✓ 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. 	
HELP	<ul style="list-style-type: none"> ✓ 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.) 	25'
STUDENTS IN PAIRS	<ul style="list-style-type: none"> ✓ Count the points to see most successful group. <p>STAGE 6 - ROLE PLAYS – FRUIT STALL</p> <ul style="list-style-type: none"> ✓ 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 rehears 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. 	
USE NEW VOCABULARY		
OPTIONAL	<ul style="list-style-type: none"> ✓ Names of vegetables can be practiced exactly the same way as the names of fruit or both can be practiced together. ✓ STAGE 4 - To allow practice of a bigger variety of names 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 	

KEY	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			
 <p>1</p>	 <p>4</p>	 <p>7</p>	 <p>10</p>	
 <p>2</p>	 <p>5</p>	 <p>8</p>	 <p>11</p>	
 <p>3</p>	 <p>6</p>	 <p>9</p>	 <p>12</p>	

6. Conclusion

The focus of this work "English Language Drama Education Gift Management Programme" 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.

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.

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.

The focus of this work 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. 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.

TEACHING PLAN OF THE ENGLISH LANGUAGE
DRAMA EDUCATION GIFT MANAGEMENT PROGRAMME

LESSON	AIM OF THE ACTIVITY	ACTIVITY
1.	Group forming, strengthening group cohesion	1.1. Greeting 1.2. Memorizing names 1.3. Exercises and games with a ball
2.	Familiarizing with voice projection exercises	2.1. Voice warm up 2.2. Correct breathing exercises 2.3. Conversation exercises with voice volume changes
3.	Perfecting pronunciation through poems and tongue twisters	3.1. Memorization and interpretation exercises 3.2. Game: "Form a chain"
4,5	Focusing on dramatic strategy	4.1. Clap/Rhythm 4.2. Game: "Who's the leader?" 5.1 Object Transformation 5.2. Sculpting Partners 5.3. Team Charades
6.	Concentration on clarity and economy of movements. Pantomime	6.1. Small group pantomime: people and jobs 6.2. Small group pantomime: places
7.	Application of role play	7.1. "At the hotel"

		7.2."Telephone conversation"
8.	Familiarizing students with simulation through games	8.1.Greeting 8.2.Parting 8.3.Complimenting 8.4.Complaints 8.5.Invitation: accepting and refusing
9.	Learning through mental flexibility, focus and body language	9.1.Game:"Hare and Hounds" 9.2.Game:"Walk as" 9.3. Game: 'Lines"
10, 11.	Introducing spontaneous improvisation	10.1."Freeze-frame" 10.2.Short scenes crated by students 11.1Game:"Pass the object"
12.	Combining proverbs with improvisation	12.1.Presentation of proverbs 12.2.Learning of proverbs 12.3.Creating scenes based on proverbs 12.4.Performance
13.	Developing speaking skills focusing on fluency and pronunciation through storytelling games	13.1.Game:" The admiral's cat" 31.2Game:"Fortunately/Unfortunately
14,15	Choosing and preparing the plays	14.1.Reading the plays 15.1.Improvisation games
16.	Discussing the plays	16.1.Group discussion

		16.2.Improvisation
17.	Miming the plays	17.1.Small group activities 17.2.Discussion
18.	Practising the text of the plays	18.1.Loud reading 18.2.Correcting pronunciation mistakes
19.	Improving intonation	19.1.Loud reading 19.2.Correcting intonation problems
20.	Creating improvisation based on mini dialogues from the plays	20.1.Creative group work 20.2Performance. 20.3.Analysis
21.	Practising the parts	21.1.Repeated reading 21.2.Discussion
22,23	Learning of movement and choreography	22.1.Creating choreography 23.1.Practising choreography
24,25	Making costumes and scenery	24.1 .Creative group work 25.1.Completing the costumes and the scenery
26.	Learning the parts	26.1.Performing the parts

		26.2. Correcting the mistakes
27.	Combining text and movement	27.1. Performing the parts 27.2. Group discussion
28.	Rehearsing with scenery and costumes	28.1. Performing the parts 28.2. Correcting pronunciation, intonation and movement mistakes
29.	Final rehearsal	29.1. Performing in front of a class 29.2. Correcting minor mistakes
30.	Performing in front of the audience	30.1. Performing 30.1. Discussion

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