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# Applying educational drama in teaching foreign languages

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## 1. Historical review

People were involved in teaching foreign languages as early as the antiquity. Foreign languages were tough by acquisition, the talented youths were sent to the target country, so that they can learn the language there. Teaching a foreign language meant teaching Latin for centuries. Language teaching techniques and processes of the characteristic cultural history periods (scholastic, renaissance, humanism, reformation, counter-reformation) must be viewed as parts of a methodology tool set resulting in the language teaching methodologies we know now.

A language teaching method which was consequently compiled from elements, served a goal and was widespread can only be mentioned from the end of the 18<sup>th</sup> Century and the beginning of the 19<sup>th</sup> Century.

### Characteristics of foreign language teaching

In the following part of my paper I revise the significant trends and methods of foreign language teaching in a table template for the easier reading. It is based on Bárdos's<sup>1</sup> and Zerkowitz's<sup>2</sup> works.

Grammar translation method	It was popular in the first third of the 19 <sup>th</sup> Century. The lesson is conducted in the mother tongue. Learning declinations and structures is important. Modelling a grammar rule is artificial and often based on incoherent sentences. The texts do not involve practical and useful material. It lacks the selection of vocabulary items and gradualism. Grammar rules are usually presented via examples of classical pieces of art. It requires the knowledge of descriptive grammar. Rules are explained in a deductive way (rule→example→practice→application). Practicing is based on two-way translations. The goal of learning a language is understanding and applying the morphological rules of a language.
Direct method	It came to existence at the end of the 19 <sup>th</sup> Century. The language learner got to learn the foreign language without the mediation of the mother tongue. The language of the class is the foreign language. Simpler objects are showcased or demonstrated, abstract words are taught by associative methods. Textbook examples reflect to spoken language, the aim of the lesson is

<sup>1</sup> Bárdos, 1988

<sup>2</sup> Zerkowitz, 1988





	<p>teaching how to think in the foreign language. Grammar is not important, it is taught in an inductive way (example→rule→practice)</p> <p>Direct method has proven that a foreign language cannot be acquired like a mother tongue [...] For learning a foreign language much less time is available, the motivation level is lower and the context is also poorer. The effect of the mother tongue cannot be eliminated.<sup>3</sup></p>
Intensive method	<p>It was used by American soldiers in the World War II. The goal was to teach soldiers to make themselves understood in a foreign language in everyday situations, to reach a minimal communication level in the shortest possible time. From among linguistic skills speech is the most important especially pronunciation and intonation. With its techniques and methods it projects the audio-lingual method</p>
Audio-lingual method	<p>Language is speech, not writing<sup>4</sup> – this is the motto of the audio-lingual method. As a result the important development areas are listening and speaking. Textbook examples are models to be practiced with a perfect intonation. Teaching grammar structures is not systematic. According to Chomsky it is not possible to build up a language knowledge from learning perfect sentences. Teachers' work is aided by tape recorders or language labs. The amount of practice per class per student becomes longer, the teacher assesses a whole class's performance in a language lab. A huge advantage of this method is the sentence based teaching.</p> <p>In the audio-lingual method the visual and the hearing is connected to convey cultural background.</p>
Audio-visual method	<p>It became popular in the 1960s. It tries to introduce the existing technical equipment to the language teaching process. However it does not only mean a more intensive use of audio-visual tools. Originally still pictures were favored (slides). Motion picture was regarded useful only on higher levels of language acquisition. Different curricula were elaborated to an extremely structured, though rather rigid application. Course material development was fixed in firm steps:</p> <p>1. Introduction</p>

<sup>3</sup> Zerkowitz 1988, p. 52

<sup>4</sup> Zerkowitz 1988, p. 54





	<p>2. Explanation – analyzing the visual images (pointed listening comprehension, question-answer)</p> <p>3. Repetition – memorizing the conversation</p> <p>4. Expansion – variation of the original material to detach from the original line of pictures towards free conversation.</p> <p>Its immense advantage is the productivity of a system of automatisms created on the basis of topics. Grammar explanation is unimportant, reading and writing is delayed.</p>
Communicative method	<p>It was formed in the 1970s and came to a zenith in the 80s. “Language skills have to be developed to a level, by which the learner not only uses the language, but also uses it well.”<sup>5</sup> Vocabulary and grammar must be taught well, but it is not enough to form the communicative skill, modes of language use are also to be acquired. Course books contain original documents which are used in the target language culture.</p> <p>Morrow sets five principles for teachers:</p> <ol style="list-style-type: none"><li>1. Goal oriented instruction (know what you are doing what operation is in the focus of teaching)</li><li>2. The whole is more than the sum of the parts (elements of communication do not need teaching individually)</li><li>3. The processes are as important as the forms (the one speaking the mother tongue communicates and gestures within the linguistic patterns of the given language which is not necessarily the same in the target language)</li><li>4. To learn it, to do it (A teacher does not lecture but coordinates, manages, encourages)</li><li>5. Mistakes are not always a mistake (Believing that trivial mistakes do not matter help with developing fluent speech but decreases linguistic correctness)</li></ol> <p>According to its critics the communicative approach does not acknowledge that language becomes a tool only after a significant quantity and quality change. It can perplex someone that the method handles rather long sentences as undividable units. Real communication is much more complicated than the textbook knowledge.</p>
Thematic and activity based	<p>The beginning of the 90s was designated by the <b>Common European Framework of Reference for Languages. The Council of Europe has motivated participants of language</b></p>

<sup>5</sup> See also: Bárdos 1988, p. 143





approach	<p><b>learning to establish their work upon learners' necessities, motivation, character and resources. This is an excellent basis for</b> the thematic and activity based approaches to language teaching. In this concept the teaching activities are focused on a topic, regardless if they are disciplinary, research or creative activities. The student is involved as an active participant in the instruction. This approach concentrates on the meaning, rather than the form. Personal experience gains an important role, as the topics the student is related to is much more comprehensible for students and motivates them to actively participate in the acquisition action.</p> <p>The topics interesting to students mean a lot more to them than simple language learning texts and thus learners also extend their general knowledge.</p> <p>Instead of a hierarchy of labor division cooperation occurs. Everyone contributes to the performance of the group with their experiences, abilities and attitude, so students become parts of the goal oriented actions and project tasks which they carry out according to the ambitions and talent they have at the certain level of personality development. Every student acts as a part of a whole to become a useful member of the group. Unfolding their skills children can thus prepare for the everyday life in a society. Students develop capabilities necessary for work and everyday life such as solidarity, cooperation, taking responsibility, self-evaluation, linguistic and IT skill which all contribute to their success and result on the labor market. One of the aims of thematic focus is creating a possibility for spontaneous language usage in the language class. This of course does not mean that language drills and memorizing can omittedaltogether, as there are elements of the linguistic knowledge that are hard to learn without these practices (for example irregulars), especially in the beginning phase of language learning.</p>
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## 2. Opportunities of Applying Drama Education

Educational drama is a method of personality development in which an individual enhances their skills, abilities, social relations in the common action of a group led by an educator. <sup>6</sup>...It is interdisciplinary in nature as the effects of several arts and disciplines are involved. As a result of this the roots of drama pedagogy can be found in acting, pedagogy and psychology, too. Interactions taking place in a group have a developing effect on the community and on the personality.

According to László Kaposi's definition: "Drama is a group game activity in which an imaginary (fictional) world is built, participants are involved in this imaginary world as role players coming across real problems in this fictional world and gain real world knowledge and experience from it."<sup>7</sup>

### *Dramatic activity forms*

Gavin Bolton divided drama actions into "A", "B" and "C" types and the type "D" which he mastered. Hungarian drama educators took Bolton's division but instead of type "D" they used the term educational drama.

1. The aim of the Type "A" exercises is the drama skill development. These games are short-term, closed, and rule-defined. The activity can be conducted in groups, pairs or individually. For example acting out getting stuck in the mud, or recalling the sounds of a street or playing with an imaginary ball.
2. Type "B" is a dramatized game that exists in a certain context based on the place, the time, the participants, or a given topic. Rules are set up with consent, individual elements can also be involved, but the group must consent on the storyline. The action cannot be repeated, the experience very often in a form close to the reality, comes about by a deep self-identification. For example supposing a disaster situation, shipwrecking, climbers on the Mount Everest, or being related to a piece of literature: what could the sculpture be like, that is raised by the families Montague and Capulet after the tragedy which costs the lives of the two youths; what debates result from the statue?
3. Type "C" stage performance. The aim of the work process is preparing a performance for an audience; all work is related to the final goal thus increasing expectations. The script and the action can be set, can be group-created, but in the course of the rehearsals finalizations and limitations become dominant, individual solutions are replaced by a unified concept. It is important for the participants to have a certain amount of professional theatre knowledge. These are type "C" actions: adaptations of

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<sup>6</sup> Palásthy, 2003. p. 33

<sup>7</sup> Kaposi, 2008, p. 3





written dramas, redacted plays of literature theatre groups, curriculum games from the children's stories, the common dramatization of an epic piece of literature.

Based on Gábor Takács's system<sup>8</sup> there are:

Type "A": exercises

Type "B": drama games

Type "C": theatre form

Type "D": educational (complex) drama

Type "E": professional drama

Type "F": theatre education program

All the types have a role or place, but in drama pedagogy the most outstanding role goes for the educational drama which is the freest of them all. In educational drama emotional and intellectual learning is the common goal; the phases of empathy – recognition – realization follow each other, the decision situations are processed by the teacher, but decisions are made by the students. As opposed to this type, a theatre performance has too many limitations, while drama games have too little.

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<sup>8</sup> Takács, 2005, p. 32





### *Drama games*

The word drama game is generally used as a collective notion and as such it refers to skills development exercises as well as dramatic improvisations requiring role playing. Skills development, traditionally realized in drama games, is focused on the demonstration of the child's inner world, the representation of the child's temporary thoughts, emotions, and desires. In the role playing drama games the action is based on the present time interaction, group interference. In this case the content to be displayed is given (usually in the form of the plot of a piece of literature). In the case of drama games the content is the representation itself.

### *Dramatization*

Students experiencing drama do not endeavor to communicate with an audience. This statement, however, does not affect the following:

- 1) Participants often choose a role playing mode with which they convey elements of the meaning to each other
- 2) the continuous presence and interference of the teacher (for example when they make student assess their work) also makes participants view their work as a product, an object to be evaluated.
- 3) In spite of participants emphasizing their own experience, it is possible that the high aesthetic standard of the work amuses outsiders or participants, even though it was not created with the aim of communication. (Kaposi 2008 p. 6)

According to Katalin Gabnai<sup>9</sup> educational drama is a set of methods not exclusively applicable in drama circles. It does not necessarily stage a given play. In its forefront there is the education which makes it applicable in a wide variety of fields.

- In a school lesson to process course knowledge. It enhances experience based learning, the process of individual experiencing and discovery, it teaches in an active way.
- It can help in social learning in skills and abilities development, in fighting socio-cultural disadvantages.
- In extra drama lessons in the framework of an optional subject
- It can foster children's theaters, staging plays

It can both be utilized in the preparation for a performance, when the education process, the group cohesion is the objective; and in developing the dramatic skills necessary for realizing a performance.

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<sup>9</sup> Gabnai, 1999







Its main tool is playing. Its usage does not anchor with an age group. My personal experience shows, that it can be applied successfully with any age group: nursery, primary school, secondary school students and adults. The main point is to fill the chosen dramatic forms with suitable content. The essence is the education. Participants take part in the education process actively, involving their personalities. Thus individual development of skills and capabilities and the experience-based acquisition of the world are possible. Information acquisition always takes place in a group, thus social relations become important in the course of education: Starting, managing and communicating in a partnership. The ability of self-expression and that of listening to others, cooperation, self- and partner recognition are also enhanced.

Education opportunities inherent in drama were invented many years ago. In the 16<sup>th</sup>-17<sup>th</sup> Century Protestant and Jesuit schools and later in Piarist schools school theater was used with an educational purpose. Comenius calls attention in his work *Schola Ludus* (1656) to the fact that a child while trying and playing roles virtually prepares for their social roles. The reform pedagogies of the beginning of the 20<sup>th</sup> Century also use tools from drama pedagogy. Claparede, for example, attributes an extreme significance to playing. According to him only playing can create the atmosphere in which a child can live and flourish. Montessori manufactured toy applications aimed at developing sensory functions. In Waldorf pedagogy acting and eurhythmics are, apart from other art forms, organic parts of school life.

Drama pedagogy agrees the present pedagogy directions as it emphasizes student activities, individual observations instead of transferring knowledge. It considers the harmonic development of the whole personality in the course of learning as it does not only affect student intellectually, but also emotionally, thus making the development of attitudes and skills possible.

#### *Educational drama in our everyday work, teaching different subjects*

The educational drama methodology can be applied to teaching several subjects.

Drama games are close to children's games based on the "what if" phenomenon. A child tries different situations thus understanding their nature and operation. Phenomena are elaborated in games, thus an experience-based, personified observation is made. Drama activities activate children so that they perceive and understand their environment, the world and recognize themselves and their mates in a most playful way. In addition it is also important for them to express themselves and find ways to the environment. They have to approach understood problems and their solution in a creative way. Applying drama in the education process can serve two goals: on the one hand it facilitates the exploration and personalization of the school course content, on the other hand interactions forming among children help the development of competences inevitable for social life.

Looking though the present day learning theories two basic principles can be found: the first is the principle of activity which is based on the behaviorist learning theory which entered





pedagogy thought with the appearance of reform pedagogies at the beginning of the 20<sup>th</sup> Century: learning is realized when the learner is an active part of the learning process; the other principle is the constructivist learning theory, having an effect in pedagogy practice since the middle of the 20<sup>th</sup> Century. Its agents propagate cognition as a deductive process, personal in nature, in which the learners build up the world in their minds from previous knowledge. For the teacher to be effective a knowledge of the previous knowledge schemes is necessary.

The drama methodology is in accordance with both theories. It encourages action, the children explore knowledge via activities. The conclusions of the discoveries are drawn by the children. Also, it relies upon previous experience as acting out situations or conversations bring about previous experiences.

For example in an environment lesson we can talk about deforestation and its conclusions. If we state them as a simple item of knowledge, children will learn why it is harmful. Their behavior will, however not be changed. All this, embedded in educational drama, can provide different insights into the problem.<sup>10</sup> Children are divided into groups: one group represents the villagers, one the animals in the forest, one the logging company and a fourth group represents the woodcutters. All groups can analyze deforestation from their own aspect then confront opinions in a court trial.

Involvement, the personal experience has an effect on the emotions of the children. Thus they become more sensitive to the topic their emotional and volitional character can be changed which in turn changes their behavior.

Acquisition in drama is not confined to the classical teacher – student interaction (or even worse, the lack of interaction, the teacher knowledge conveyance). Students work either in whole groups or in small groups. By the interactions they realize they teach each other as the learning process becomes personal. Previous knowledge deepens and becomes conceptual.

I will explain the use of drama in foreign language lessons later in my paper in detail.

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<sup>10</sup> Ágota Márk Nagy - Noémi Szabó-Thalmeiner, 2011





### 3. Student Motivation – student attitudes

The question of motivation is hampered frequently in present day analyses of student results and work. Real motivation is signified by three factors:

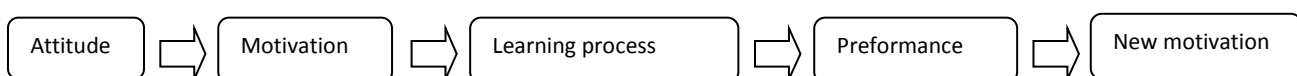
- a suitable attitude
- a need to learn the language
- endeavor to reach the goal

In spite of being industrious some students are not motivated much. They can say they love learning the language, are interested in the culture, still lack the necessary energy. Some language learner study the language in order to know the culture the language, the literature, everything that is conveyed by the language. This motivation is called integrative motivation. Some students only want to use language as a tool for reading professional material, or – on the long run – get employed in the target country. This is the instrumental motivation. Naturally motivation types do not occur in clear form, there are superimpositions.

Motivation is based on an inner compelling to satisfy needs, that is we vanish lacking. According to Ausubel (1968)<sup>11</sup> the following six needs can be motivating:

1. Exploration– the need to discover the unknown
2. Manipulation- the need to affect the environment
3. Activity– the need for intellectual and physical activity
4. Stimulation – the need for emotional, intellectual and environmental effects
5. Knowledge – the need to systematize, internalize the above
6. Ego enhancement – the need for acknowledgement and fulfillment.

In a natural development the motivations strengthen and enhance each other. If one burns out, another one improves. According to Gardener (1979)<sup>12</sup> learning a second language is different from learning other subjects. With the acquisition of a new language a new social-psychological ego<sup>13</sup> is formed. It connects the learner to a new cultural basis, the culture of the language learned.



<sup>11</sup> Zerkowitz, 1988, p. 26

<sup>12</sup> Zerkowitz, 1988, p. 27

<sup>13</sup> Zerkowitz, 1988, p. 26





### *How can a language class provide enough motivation?*

The easy, comfortable atmosphere of a lesson opens emotional filters, the child arrives at the lesson cheerfully. In such lessons teachers do not need to evaluate constantly. The gauge of the success is the development in the course material and not the competition among students. This means a kind of internal motivation. Student become more motivated if they are confident and do not protect their personalities and mother tongue. A good group spirit, encouraging environment, understanding attention also decreases stress coming from learning a new language. These can shade the fear of failure of the learning process.

The goal of learning a language can be a plausible motivation factor. A good and sincere conversation with the students about the aims and targeted results of learning can decrease lots of doubt and fear. In secondary schools second language learners can be motivated by the very learning the language in the first year. It is a real joy to be able to express ourselves in some simple sentences in a foreign language. At the end of the second year learning by itself is not motivating enough and the language exam is not an external motivation yet. Integrative motivation, however, can be strengthened by reading. Language book publishers got it right, as in every language taught there is a variety of available books as easy readers on reasonable prices according to language books. Klett provides reading divided by age groups and linguistic levels in six languages (English, German, French, Spanish, Italian, Russian) The Adventure jeune series has 9 easy readers for those who would like to start reading in French. In the adventures of the French teenagers one can learn about present cultural, social and linguistic characteristics of France. Level 1 readings are recommended after 40-60 lessons, level 2 after 60-120, level 3 after 120-180 lessons. For older and grown-up students Alex Leroc's adventures can be recommended. The French journalist spends his time with solving mysterious cases. The reader learns about events in art, music, and explores Belgium and some French regions. Working on these together gives students experience. Makes them see the beauty, curiosity and usefulness of the language. And last but not least provides personal experience.





#### 4. New challenges – new education methods

Everything is changing and quickly. Changes in society infiltrate schools. Some time ago this process took more time, we had some time to prepare. We can not compete with the present flow of information. We can only be productive if we face challenges.

Teacher's roles can be divided into two big groups.<sup>14</sup> The first group is made up by roles in connection with knowledge transfer. The teacher, in the traditional view teaches (frontally) is success-oriented (only a successful exam can be the goal, they endeavor for a measurable knowledge and for finishing the course material)

A “modern” teacher, however, manages learning (individual, pair, group work), endeavors the teach materials suiting students' interests.

In the second role the teacher is an educator, does not only teach his or her field, but also builds connections to the students. At the same time the teacher is:

a standard – because they evaluate

a support – because they help and advise

a model – they have characteristics to copy

a tranquilizer – they keep anger under control

a replacement for the parent – they show attention

*Why is there a need for new roles?*

I realize in my everyday work that teaching work is lagging behind because education task keep intervening. Children are not concentrated, they are impatient, asking a question but not waiting for the reply. They cannot repeat corrected sentences for several trials. They try to get attention with their constant questions, or simply cannot abide rules. The cause of all this is that unfortunately families are becoming weak behind these students. Most of them grow up without the care of a real family or in a broken family. The need for love and security remains unsatisfied. The objective environment spoils the kid with newer available things. Schools fighting against poverty cannot compete with this – school education should be the competition. Unfortunately the miracle of the community, the traditional system of values, the

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<sup>14</sup> Rózsa Hoffmann: Changes in the student – teacher relation In: Új Pedagógiai Szemle 2002/07-08. pp.18-27





common experience is not attractive enough. Extracurricular activities organized for the children, so to say have to be compulsory to attract students. Some of the students grow up in an environment that is better off financially, but provides a worse psychical and emotional background. They hunger for love but are more aggressive and confident. They expect the teacher to be a genuine personality.

Voluntary drama circles mean a partial solution to the problem, because the children can put their anger into words through role playing. However, we cannot be sure, if those student attend these classes who need them. The one-semester curricular drama and dance module is compulsory but it is very limited in time. It could only have an effect on a larger scale.





## 5. Drama activities in the foreign language class

### *Reviving foreign language classes*

I am not the only one who wants to make their classes more interesting, more playful. It is a common desire of children to play, regardless of their age. Playing has a pedagogical relation and I often start a game for pedagogy purposes. When playing, children can compete carelessly and sincerely but the learned elements are becoming stronger.

### *What makes a lesson vivid?*

Well, student activities. They are active, if we learn about topics of their interests, the tasks are varied (variation results in discipline), if they can express themselves and they can interact with each other in a foreign language as much as possible.

### **5.1 Games?! Games, games!**

It is heard in many classes: "Let's just play a little!" I did not consider games low-class and scornful activities even as a beginning teacher. With time I realized that if I allow for a little playing, I do not have to discipline children so much later. But, what is there to play?

I have collected some ideas from Mario Rinvoluceri<sup>15</sup>, Hajnalka Fruttus - Zoltán Bede<sup>16</sup>'s books and Éva Vatai<sup>17</sup>'s article. I use them in the everyday teaching, so they are tried and effective. I grouped them according to task type, based on the objective for which they can be utilized: warm up, teaching new words, teaching grammar, reading comprehension, conversation, text management.

#### Warm up exercises

1. Children say words in a field (family, flat, animals...). They keep saying them until one cannot say any more.  
In another version they say words with the letters of the alphabet. The one who makes a mistake, or repeats a word is out.
2. Alliteration: Students say words beginning with the same letter, given by the teacher. These are put on the blackboard. The more the parts of speech, the more enjoyable the

<sup>15</sup> Mario Rinvoluceri: Reviving language classes. SzépNap books, Szeged 2006.

<sup>16</sup> Fruttus Hajnalka- Bede Zoltán: Playful language teaching- 102 funny games in the language class Nemzeti Tankönyvkiadó, Budapest 2003.

<sup>17</sup> Vatai Éva: Let's play „foreigner”! In: Drámapedagógiai Magazin 2006/2





- game. If enough words are collected we form sentences. Naturally they can add articles and prepositions. The one who makes the longest sentence gets a special bonus.
3. Introduction: Students walk around the classroom. On a signal from the teacher (clapping or stopping the music) they form groups of 3 or 4 and introduce themselves in different styles, for example nicely, or angrily, or eagerly, in a sleepy, uninterested manner... The manner is set by the teacher. In the second, third round even students can direct the game.
  4. What do you say about yourself? Students write single word pieces of information about themselves, for example: Géza, Hungary, broccoli, blue, horse. The paper with the information is put in front of them on the desks, like calling cards. The others ask questions about the words, trying to find out the background of the information. Possible questions: Is your name Géza? Were you born in Hungary? Do you like broccoli? Is blue your favorite color? Do you like horses?

### Teaching new words

Many teachers are afraid to teach new words in a form of a game. It needs a lot of time, the choreography must be exact, there is a fair chance of mistakes (children find another word with unsuitable meaning). The classic "Copy into your notebooks." in frontal teaching is boring and does not require more skill than copying. These next ideas might inspire even those, who have not dared to change it yet.

1. Draw the word. Spread the new words with the meaning or a dictionary and let's ask students to make a drawing for the words. Then the group find out which word matches which drawing. No need to be afraid to make them draw abstract notions. Children are more imaginative.
2. Initials: Write the text containing new vocabulary so that only the first two letters of the unknown words are there. Students complete the texts using dictionaries. As the first two letters are given, it is not difficult to find the words, however, choosing the right form can be a problem. For example forms of verbs, nouns and adjectives in the right person and form.
3. Eavesdropping: The teacher prepares cards with the new words and gives them to the group. Students have to show the card when the word is heard.  
Variation: the teacher writes synonyms or Hungarian equivalents of the words. In this case it is rather practice of vocabulary.  
The teacher pauses, or turns off the tape recorder before the new word and students have to say what comes next.

Teaching and practicing grammar.







1. Throwing prepositions: Students sit in a circle. We start a ball by saying "From Peter (the starter of the ball) to Sándor for Andrea." Sándor passes the ball saying "To Andrea." Then Andrea passes on "From Andrea to Marcell for Kati."  
Variation: "From A to the one between B and C"; "From A to the one next to on the right/left of B."  
"From A to B who did something (using the past tense)."
2. Changing places: This game was inspired by the Musical chairs. In the fourth grade we fight with declinations of French verbs, it is hard to improve to a skillful level. We put chairs in a row, children get a slip of paper with a declined verb on it. The teacher says a personal pronoun and those who have a verb with the right form have to stand up. First they are given singular verbs (I, you, he/she), then plural forms are given. The same game goes with irregular verbs. In French the most frequent verbs are irregular (être, avoir, faire, aller), that is why it is important to firmly study them. In this version the teacher says a verb, and those who have the declined form, change places. If this goes well, limitations can enter: the one sitting down the latest is out.
3. Relay competition: Following the well-known PE game, children line up in two groups. There are irregular declined forms on the blackboard (15-20). Two students standing next to each other start at the same time when the teacher says a verb (avoir, aller...), the one who touches the right form first gets a point and the student goes to the end of the line. For a final score two or three rounds can be played.  
This game is very good for remembering and practicing new vocabulary and it can be compiled from different fields. In this case there are pictures on the blackboard and the teacher says the words to be found in the foreign language.
4. Miming: One student presents a line of actions. The others try to remember and put it in their notebooks. This task is very effective in practicing the past tense.

### Reading comprehension

1. Deleting words: Some paragraphs from the textbook or the lyrics of a song are on the blackboard. First two students read the whole text. We erase six words from different parts of the text. The next student tries to read the text so that he/she inserts the missing words. Three or four more words get erased and the text read again. It can be continued until the blackboard is empty.
2. Without spaces: The teacher rewrites the textbook example with the spaces all deleted (It is not so easy!) Students get the text on pieces of paper and put lines between words. They check themselves from the book.
3. Text everywhere: This task is based on the course book material, or conversation. The text, magnified, must be copied and cut to ten-fifteen readable pieces. The teacher puts the pieces of paper to different places in the classroom: under tables, on the backs of chairs, on the floor or wall. Children walk around trying to reassemble the parts.

### Conversation





1. Roll and speak: The teacher puts six or twelve fields of topics on the blackboard and numbers them. A student rolls a dice (two in the case of twelve fields), deciding which topic to talk about. They have to speak for two-three minutes fluently. Mistakes should not be corrected, after the time is over they can be spoken about.
2. Ideal family –typical family: pair or group work. All groups/couples single out if they are ideal or typical families. After a short preparation they say to each other what they do, where and how they live, how many of them are there. Families can ask questions of each other or voice their doubts.  
Variation: Two volunteers impersonate the families. The rest of the group can interfere the conversation or ask questions for example defying what was said or give directions.
3. Martian: We choose ten words (objects, notions) from the lesson. One volunteer is the Martian who needs everything explained. After a model game children can go on in pairs.

### Text management

1. Story domino: The teacher writes a short text on domino cards and spreads the cards. The joining sentences must be found according to the rules of the domino.
2. Woodcarving: Students are divided into groups of four. Each student writes a 40-word composition (letter or e-mail). When ready they pass them on to the student sitting on the right. They have to rewrite the letters they were given so that only 30 words stay and the meaning does not change. In the next round only 20 words stay and then 10.
3. What is the next sentence? The teacher reads the first sentence of a story and asks students to find out and write the next sentence. Everybody reads their sentence, then the teacher carries on with the second sentence of the original story. Students then write the third sentence.

Variation: From the second sentence on the following sentence can be decided by voting. In the end the story can be compared to the original.

### In addition

Do not speak Hungarian. This exercise can be done at the end of the class and requires teacher's attention all through the lesson. The remarks of students made in Hungarian must be caught and recorded. At the end of the lesson the guilty ones have to translate their own sentences. It is funny, because students do not realize how much they speak in Hungarian and also the quantity of talking in class can be decreased.

## **5.2. Role playing, simulation, drama games**

### *5.2.1. Role playing*

I begin with the simple role playing games that can be played at any language lesson. These gained importance with the advent of the communicative language teaching, according to which language is a means of conducting different linguistic actions. The goal of teaching a





foreign language cannot be other than reading students for successful communication with foreigners in a foreign language. According to Di Pietro: "People become learners of a language as users of that language."<sup>18</sup>

According to the degree of approachability there are different kinds of role playing:

1. students learn the texts of the course books by heart and reproduce them. (not real entering a role)
2. they are given a role, prepare a dialogue and present it ( only the verbal part is prepared)
3. Role playing without preparation

There is not much word about roleplaying failing rather often. Not all students feel they are good enough to stand up before the class. The "actors" of the class, on the other hand play cheerfully in the permissive atmosphere of freedom fumble around and ruin the lesson.

These first two groups present neither spontaneity nor real communication, what also cause problems. The dialogues are often boring. The games in the third group can fail, too. Students cannot handle too loose roles. As a result of tight lesson schedule the roles to be played do not get formed and acted out. The less drama experience the students have the more preparation is needed. This does not mean that we should not play role games, but they have to be well prepared possibly constructed and exact.

### 5.2.2. Simulation games

Simulation games are favored in the era of computer games. These games facilitate trying certain situations in real-life-like conditions. They present "what-if" situations in which real decisions can be made. These games are known in tertiary education analyzing mechanisms of decisions exactly. The computer simulates an economic environment with a complex model where leaders of economic units – most often companies – have to make decisions. Based on the decisions the computer operates the model and produces new results which need further decisions. In general, a simulation (a flight simulator, or a business simulation game) is aimed at learning the effects of different alternative decisions without real costs. To operate simulation a model is needed which reflects reality.

Simulation games from the players' perspective operate as follows:

1. Participants form groups and take the role of the leaders of an economic unit (manufacturing company).
2. They analyze the simulated market position according to financial and business reports of the starting phase and to the players' manual.

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<sup>18</sup> Robert J. Di Pietro, 1994





3. They make decisions (for example pricing, cost of advertising, employee remunerations etc.) and return the results on a form to the game management.
4. Decisions, together with other players' decisions are evaluated by a mathematical model.
5. Groups obtain the results of their decisions electronically, via e-mail.
6. Based on the new results participants have to make new decisions and so on. (the final goal is the successful management of the economic unit – more successful than the other participants).

### *Global simulation*

Global simulation is a foreign language instruction method that provides participants (children and adults) the experience of the common creation.

“Global simulation is a framework story – with a script making it possible for a group of language learners – or a class up to 30 people to create a reference medium (a block of flats, an island, a village, a hotel, or a circus) and propagate it with participants taking up relations to each other. The framework gives an opportunity to simulate all speech situations that occur at the chosen location, in the chosen speech environment. (...) Creating an imaginary world and unfolding the life there – this is provided by global simulation.<sup>19</sup>

In the game participants can learn the language using original documents and their imagination and at the same time communicate orally and in writing compositions.

### *The history of simulation games*

The first global simulations (the block of flats, the island, the village) were developed in the 70s on the BELC trainings, as an alternative to the communication based textbooks of the era. This creative language instruction method completely lacks course books but is based on playing and learners' creativity Francis Debyser, Jean-Marc Carré és Francis Yaiche from BELC have gained loads of experience through the years which they published in a book at Hachette. The age of the participants is not limited and it can be used from beginner to professional language courses.

(As far as I know there is no Hungarian publication on the topic, articles are available in Hungarian and in French

- La simulation globale: un outil motivant pour l'enseignement du français. – Correspondances PPKE BTK, Piliscsaba, 2006, 315–326)

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<sup>19</sup> Francis Debyser, 1996, preface





- Le grand Pique-nique ou comment monter une simulation globale ? (Dialogues et Cultures, Actes de Vienne 2006/2. Possibilities of simulation globale in talent management GYIK V. Országos Módszertani Konferenciája, Pécs 2009.)
- Some expert in this field are: Lannert István, Gonda Zita, Vatai Éva...)

### *How to choose a topic?*

Simulations can be divided into two main groups. In the first group there are the general simulations: (a block of flats, an island, a village). In the second group situations need specialized knowledge (international conference, company, hotel, hospital). On choosing the location we also have alternatives. We can choose an existing place, like town in France. If we choose an existing location we teach language and related civilization knowledge at the same time. (Organizing a festival – instructing the customs and traditions that go with it) The location can be fictive, we can live in a previously made up village, or even on another planet. We can distance ourselves from present day, we can return to the Medieval times or into the future.

### *How is a simulation game played?*

The structure of the game follows a transparent pattern summarized by Francois Yaiche.

### *Inventing the surroundings*

The environment provides the theme, too. The environment can be constant (a block of flats, an island, a village) or mobile a travelling show, or a school exchange group). In this phase we can practice descriptions, participants have to name and describe elements of the game.

### *Invented people*

The premises get populated with invented people. Players can take any personality regardless of gender or age under the condition that they keep their personality to the end of the game. As the first step they choose a name, a profession, age and other personal details. Then they make a curriculum for the character. In the end a complete portrait is made including external and internal characteristics. This can be the second written form, the narration.

### *The role of the teacher*

The role of the teacher was defined by Francis Debyser. The teacher in global simulation does not make up a personality, does not enter a role. The master of the game directs the activities from outside, defines the work system to be applied (individual, pair or group work) and rearranges the room if necessary. The teacher has to direct the class very decisively, leading the students from one situation to another by verbal instructions (question – answer). Students react to the questions asked. As they build an imaginary world according to their taste, there is no wrong answer. The world is unfolded gradually, whatever they invent is in existence and cannot be changed or undone.





If there are too many ideas about the same thing, a decision has to be made, so that the storyline can develop on a linear way. "But it also happens, that, seeing the alternatives provided by students, the teacher turns to a less active participant to ask for a decision: bringing them to decisive position reconnect the student to the work."<sup>20</sup>

The teacher also provides other, possibly authentic, documents (old newspapers, catalogues, directories, advertisements), that help deepening the roles. In oral work classic teacher's role has to be abandoned because continuous correction disturbs role playing.

In the simulation all players prepare individual creations (a letter, a diary entry, an invitation). The teacher corrects and organizes these. In the course of the simulation the teacher continuously archives and copies. Every product is copied, conversations, images, etc. has to be copied (it is not so difficult with the digital technology). Thus at the end of the process everyone has a portfolio containing their own and other's products.

### Events, storyline

In this part participants get into interactions, they solve a problem. These role playing games are not identical with the ones used in language lessons. The personalities are set, anything can happen from the simpler greetings to the arrival of detectives in the house. In role playing it must be clarified who is there to what end and in what conditions. In the case of the block of flats who lives with whom and what problems they have.

When preparing role playing games attention must be paid to:

- the exact definition of the place, the time and the people
- the relation of people in the conversation
- no prepared conversations are to be made in writing. Spontaneous conversations are much more interesting
- The same situation can be played by multiple participants. The different relation of people will result in completely different situations
- the location has to be furnished possibly. Sitting on chairs behind tables people cannot present real life-like situations.

As the preparation takes along time, participants as well as situations can be picked by chance. For example Madam X explains in the staircase that she has a terrible cold. Madame Y's children are at home with chickenpox; Monsieur Z's car was stolen in front of the house. It is useful to set a time limit: the situation has to be completed in half a minute or in a minute.

On the next floor the neighbors ask each other for some help:

- Haven't you seen my cat?
- I'm looking for a baby sitter, do you happen to know someone looking for a job like this?

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<sup>20</sup> Vatai, 2010/1. sz. p. 21





- I am making cookies, but I'm out of eggs. Could you lend me two?
- Tomorrow we are leaving for a week. Would you be so kind as to feed our cat while we are away?

In this case we come across longer conversations. Terms can also be set: the neighbor has to find an excuse and reject the favor.

On the island of Volcanicus

June 28<sup>th</sup> 2010. This is the date of the beginning of an imaginary journey. Where to? On the first day children did not even suspect what an adventure they are about to take part in, but with the open curiosity of the ten-year-old the 11 children came with me. The goal of the one-week French language rally was the realization of a global simulation, the Island.

I participated in a vocational training organized by the Budapest French Institute from 15-17 April 2010. It was led by Sorbonne professor Francis Yaiche. I had heard about the method several times but had hardly any information on realization. The course was a breakthrough, where we the teachers could experience the essence of simulation, playing a game through. My imagination ran wild and wanted to try it in the summer camp for an idea this excellent just has to work. My decision was made, I only feared if I get enough children to take with me to the Island.

Global simulation consists of three parts. We set the location of the micro world, characters are born then events and situations are led into it. It is called global, because a unified world is created using imagination and available language resources. In the Island case the first two parts change places as already invented characters arrive at the island. The rest of the time has to be spent on creating the environment, inventing the fauna and flora. In the one week I conducted an extensive (shortened) simulation in approximately 15 hours. In similar situation one has to be cautious about students' age and language level, thus I amended the purely linguistic part with drama games.

For the realization of the project the place was provided by the College of Nyíregyháza Eötvös József Teacher Practice Primary and Secondary Grammar School. Due to constant developments the school disposes of well-equipped classrooms, a renovated canteen, a dance hall, and a playground. The days of the campers were scheduled. We began the day in the dance hall with some simple rule games (type "A" games), the objective of which was creating group cohesion, concentration and commencing intercommunication among children, possibly in the foreign language. The following part was the global simulation till as late as noon. We began the afternoon in the yard, then, in the second part, there was a craftsmanship activity related, in a way to the morning simulation (lacing beads, manufacturing jewels and clay animals).

The dramatizations of the first day were meant to bring about group cohesion, trust towards each other and a good attitude to work. The topic of the very foreign language part was



“journey”. Where would you like to travel? With whom? What vehicle can be chosen? What shall we put in the suitcase? (Learning and consolidating cca. 20-25 new words)

On the second day began the exciting part of the simulation: inventing personalities. On making up names we relied on the interests of the person. The horse-loving gardener became Cheva Lier; he indecisive physician was named Jeanne Jensepas. Ages (between 18-56) and occupations were very varied.

The travelers were:

<b>Name</b>	<b>Age</b>	<b>Nationality</b>	<b>Occupation</b>
<i>Spaget Risli</i>	58 years	French	Mathematics teacher
<i>Gérard de Lyon</i>	20 years	Swiss	body guard
<i>Joe Riante</i>	36 years	French	body guard
<i>Teeg Rienta</i>	20 years	Spanish	secret agent
<i>Fahn Tom</i>	20 years	American	secret agent
<i>Cheva Lier</i>	26 years	French	gardener
<i>Marche Valdón</i>	30 years	French	Hungarian language teacher
<i>Jeanne Jensepas</i>	29 years	French	physician
<i>Doh de Fain</i>	18 years	Canadian	top-model
<i>Léra Nodge</i>	21 years	Italian	hotel manager
<i>Homsa Tere</i>	20 years	Japanese	actress

We prepared the calling cards of the participants with important personal details and with individual ornaments the respective field of interest. Next everybody got aboard and got acquainted (traditional role play). They asked each other’s names, ages, occupation, nationality and interests. The day’s closing was the storm, which, unfortunately sank our ship but we, by a fortunate turn, are saved. (learning cca 10 new words, using the already learnt question – answer structures in a situation)





On the third day we woke up on an island. The first awakening after the shipwrecking displayed the first feelings: Where am I? Who else is here?/Where are the others? I am glad because... I am afraid because... I am hungry/thirsty. Let's explore the island. What can there be on the island? A beach, a forest part, a volcano, a cave, a lake... We named our island Volcanicus. This day was spent with graphic realization. as we had to prepare the map of the island, displaying all elements, that the group had invented. Children sat around the huge wrapping paper, in the groups of small hands the details of the island map took form. Everyone could participate in the group they found sympathetic and could handle colors and shapes as they desired. No one could fail. because the fantasy island followed our imagination.

On the fourth day we propagated Volcanicus. What kind of plants and animals can live on this island? Far from civilization, maybe it is not even discovered... We were faced with exotic, unseen animals and plants. (a two centimeter red and black animal that lives in volcanoes and eats stones; a honey-eating plant, which only lives under bees' nests. When nourishing it shoots tentacles into the bees' nest and sucks honey with them.)

This picture shows the devoted work:



On the last day we set the rules for living on the island. First we made the day's schedule. Who takes on cooking, hunting, guarding the fire and the camp, collecting edible berries and fruits? In addition behavioral rules were established. What can and must not we do in order to protect the community? We can/must collect food, hunt, clean the environment, share food. We must not be lazy, quit work, take others' food, dirty the environment.

### *The linguistic result of the rally*

In five days the 10 year-old students learnt and used about 60 new words and lexical units in a playful way. The time we spent together was great. Simulation provided context for playing and a vast amount of freedom at the same time. Generally school work cannot accommodate such a long, structured common playing. Students did not have failure experiences, because





all solutions were suitable as imaginable. In the morning games mostly French language was used. Interactions between players were conducted in a foreign language and in the course of the games we rendered everything possible to the foreign language.



Volcanicus, the “living island”

An important part of the global simulation is the closing of the game. In a way we had to say goodbye to our made up character, which was rather difficult. The week was so much fun, with lots of games, and creation, for everyone according to handiness. After several ideas we decided that the end of the summer is yet a way away, so we stayed on the island.

Some opinions from the maroons:

Petra: The rally was good, because we had lots of fun, the tasks were interesting, and because we were shipwrecked.

Hanna: It was good, because we did handicrafts and learnt French in a funny way and we were outdoors a lot.

Anna: The rally was good, because we could laugh a lot. We did creative things. We learnt, too, and we didn't even realize it, for it was funny. I hope there is a rally this year, too.

Ákos: If there is a rally this year, I would like to reserve a place right away.

This summer adventure was a great experience for me as a teacher. Since then, being weary of everyday problems and lots of negative news of the world, or simply hate the cold of winter, I just close my eyes and I begin to feel the wind coming from the sea. I only hope that the mast of a ship will not, for a long time, appear on the horizon to take us away from here...





I also played this simulation game with ninth grade students. I wondered how much they can be involved in such an activity. The course of the game was the same: making up imaginary people, travelling by ship, the storm and the awakening on the island, discovering the island, our activities, conduct rules, the closing of the game. Students really enjoyed making up the people. There was an assassin, a radio anchorperson, a dancer, a vet. We added short role playing games, which served very well, because I gave them a long time to invent their personalities. They listened to each other's curricula and the important, decisive experiences. On arriving at the ship they got acquainted and in writing they told us about the journey on the ship. With ninth grade students using French was not a problem – they can express feelings and more complex notions. I wanted to enhance and practice creative writing.

They revealed no less imagination than the ten-year-olds. Inventing plants and animals the small children were more daring, they did not insist on existing creatures, or creature resembling these. Rules of living on the island was set in points.

You must not go anywhere on the island alone.

We share all food, no one can take more than his/her portion.

You must not raise panic.

Everyone should stick to the daily schedule.

We must take care for our environment, because we do not know how long we will stay here.

The second written form was another composition they made on the island after building up our lives. Conditional sentences and conjunctives were emphasized. They had to phrase their impressions, their feelings they felt at the moment and their hopes. In French the sentences beginning with I'd like and I wish need a different verb mode. Sentences, that would have needed lots of drilling could thus be practiced.

### 5.2.3. Drama games

#### *Drama games in "foreigner"*

The name that looks incorrect in the title refers to drama activities that can be played in any language.

Drama is not a play acted out for an audience (I will talk about later in my paper). It is not a game played in the classroom and not roleplaying. In the game the child takes up different roles, not only speaking but involving their whole body. Actors use their whole personalities; their characteristics, memories, past and present feelings are all on the stage. The effect of acting is the change in their characters. Their behavior changes, they get to know their mates and themselves better, they gain a new aspect to their lives. They do not have to surrender their whole personalities, because the role protects them. Although the play themselves in





every role. The drama game as part of the learning process affects via the emotions. The best way of learning from it is applying the experienced emotions in their lives.

What is the objective of drama in a foreign language? Of course the realization of foreign language communication and to make it more real, than traditional role playing. We must make the child want to speak. A well-structured drama brings motivation into learning enriches the lesson and can be used to close bigger units of learning (for example passé composé). The lesson description below was taken from Éva Vatai.<sup>21</sup> The game can be played after 100-150 lessons of learning a language. It is aimed at using the past tense.

Message (45 minutes)

Preparation: a table with a sheet of paper and an apple on it. The activity begins when the teacher enters the room.

The teacher is entering the room, switching on the light. S/he is stepping to the table, having a bite from the apple. their other hand is reaching for the sheet. S/he starts to read. S/he is putting the apple back on the table and throwing the paper away angrily.

Repetition/ a student replays it.

Reconstructing the sequence of actions verbally in the third person singular.

Retelling the events from the apple's, or the paper's aspect. (change of grammatical person, extension with emotional reaction)

What could have been on the paper? Composing a short written message.

Replaying in order to insert the invented elements.

Synchronizing: in a repeated action one group voices the thoughts of the paper, the other group those of the apple.

Homework: Children make a short composition about the actions from the player's aspect. (E/3 SZEMÉLYBEN) and they also include what will happen to them in connection with the message.

### Story from pictures

Preparation: choosing pictures in which the same character is shown in different situations.

Three groups are elaborating the task. They cannot see each other's pictures. They collect every possible information about their picture. They listen to other groups description of their photos.

The teacher puts the pictures on the board. Children try to interlace them. (making context: he is a writer, living alone he has got a bad temper)

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<sup>21</sup> Vatai, 2006/2 p. 46





1. Introducing the problem: the main character learns one day that he is very ill.
2. Group work – What does he do? What is the possible ending of the story?
3. What is the title of his latest novel? (confronting arguments)
4. designing a book cover
5. writing a short foreword to his book.

It can be seen from the above mentioned, that the three activity forms all can very well be utilized in language classes. Role playing is the least deep, communication is not real. In global simulation we create a “what if” world. Great emphasis is given to elaborating the location and the roles. On the level of events, the players enter into definite situations, which seem much more real because of the made up world. The chain of events can be extended into a long story. It does not endeavor to make real emotional and behavioral changes in the players, the focus is on using a foreign language in speech and in writing. In global simulation the teacher does not enter a role, is not involved in the game. S/he controls the game from the outside, by asking questions the evolution of the reality to be made is ruled. A drama class relies heavily on emotions and multi-aspect introduction. It is not a wonder method. Only the child, who is motivated, will speak in the foreign language lesson. In groups where learning aptitude is low, drama can achieve some result, but I never experienced significant success.

## 6. Foreign Language Acting

As a closing here are some thoughts about dramatization and foreign language acting. The experience background of children's games is provided by reality and tales. The tales they hear activate the psychical by words and imagination. In dramatization, however, one must get to making up and creating the plot from imaginative pictures. Children listen to tales and create games. As the need for action is primary in nursery and lower elementary school kids, one way of directing the pressure is dramatizing. Dramatizing and drama play a special role in children's personality development. Its roots can be found in practice games, but its direct antecedent is puppet and role play. Puppet games are extremely important in preparing dramatizing games, as it brings forth the need to display and replay. It also hides children's fears behind a booth. The child can also hide behind a puppet if the plot, the performance does not go as the environment expects.

In dramatization this element is not present, that is why it appears on a higher grade of development. (Kovács – Bakosi 1995).

All games are characterized by the joy they mean to children. Drama games gain their experience matter from the beautiful world of tales, thus they represent specific sources of joy. Their function in raising and releasing pressure is also a source of joy. Dramatization, just like drama games necessitates the presence of a partner, so it is a carrier of the joy of community.





The location of dramatization can be created by providing tale scenes, that is to say that imagination pictures are materialized in creating locations. For dramatizations it is important for the child to provide props and costumes that help the reliving of the tales.

These can be produced together with the pedagogue but they can be items of adults clothes or object.

In order to make dramatization an experience the following point should be kept in mind:

- We should provide the child frequent literal experience
- When choosing the story we must think about its ability to be dramatized.
- We should involve many children in the game, even by changing roles.
- We should not force children's participation.
- We should form an atmosphere that helps the creation of a role
- The teacher should play together with the children as partner.

Transferring knowledge of a foreign language and culture and forming children's personalities is a beautiful and a difficult task at the same time.

I would like to share my own experience in the following thoughts. I have been feeling from the beginning, that language classes do not satisfy my need to present myself and I feel the same with my students. Many colleagues say they would not start making a theatre play even in Hungarian. For it is French language that is important, because if we speak French, it is already like taking up a role.

Acting is usually the presentation of an acting person by an actor.<sup>22</sup>

The summer holiday is a time for relaxation for a teacher, working industriously for their lessons gets both intellectually and physically tired by the end of the school year. I choose funny and playable plays, full of pressure, to present the active person in the summer.

So far I collected the children for the French drama club from the primary school children.

The present play has been lamented by me for a time. Now I have a group that seems fit to stage Goscinnny-Sempré: The adventures of Little Nicholas. He is well known for generation and his funny adventures enchant even grown-ups. He does not really understand adults and the adults do not understand him. Still he is a good willed guy.

Preparation: In the preparation there were several problems: It is a piece of epic with few dialogues – I had to rewrite it. I tried to rephrase it so that it would not present a problem for a fifth grade student. My basic concept was to have most of the actor on stage even if they do not have important lines.

The other problem was that – apart from Nicholas's mother – there were no girl's roles.

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<sup>22</sup> Gabnai, 2012, p. 15





Well, no problem, there are many things that can be said by anybody – these will be girls' roles.

The third problem was, how the scenes become a play in the end. For this I gained inspiration from the rehearsals.

### The “way”

The rehearsal process began. We began with traditional type “A” exercises. The children all loved acting and French language. We started with activities that create group cohesion, listening to each other.

Children helped me with lots of ideas. They also worked with lots of patience and creativity. We finalized the space and decreased exiting and entering to minimal.

Musical elements are important in every play: they reinforce the mood, help directing attention. In this play we did not use electronic Music, all noise, rhyming were made by the children. Everyone entered the stage with a sound characteristic to them and repeated monotonously. The actors formed a moving choir on the stage creating special mood episodes to the surprise of the audience.

### The linguistic and human results of the acting

I have already mentioned the personality forming effect of acting. It is also important from the foreign language aspect. By the end of the rehearsals all players know everybody's roles. Even if they do not know the grammar rule, they have an overall understanding of what is said. Learning the text of the play is, naturally, an excellent way of developing vocabulary. The sentences used in the situation stick with grammar and in the context that they are used in.

- How are you? – Qu'est-ce que tu as?
- What has happened to you?- Qu'est-ce que tu as eu?
- You should be happy! – Tu dois être content!
- It must be so sweet!- Il doit être tout mignon!
- What do you want to show me?- Qu'est-ce que tu veux me montrer?
- What if we played a game of football? – Si on faisait une partie de foot??

### A new way of teacher thinking





Using techniques of drama is not the only way of teaching a language. If you start using these, you must be ready for the changing of the teacher – student roles. The teacher is not the owner and transferor of knowledge, but a partner in the learning process. Most of the work is conducted in pairs and groups. Correcting children mistakes is also not available: children will speak with mistakes, but the dare to speak. The teacher is the leader of a game.

But the language of communication is the foreign language – and that is the most important.







## 7. Summary

Teachers of a foreign language can say they are lucky to have been a part of a long learning process. The drama toolkit I have tried to introduce can really make a language class interesting. However, effective learning – with or without drama – can only be achieved with motivated students.

We also have the possibility, apart from making the lessons more colorful, to enhance children's personalities in a complex manner by using drama





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