

**THE STUDY OF DRAMA TECHNIQUES IN THE
PROCESS OF TEACHING-LEARNING A FOREIGN
LANGUAGE WITH CHILDREN AGED 5-7.**

Cintia B. Shmidt

Facultad: Humanidades

Carrera: Licenciatura en Inglés – Ciclo de Licenciatura

- Modalidad a Distancia-

Plan: 2011

2da. Cohorte

Professor: Bicoff

Edificio San Vicente de Paul

Gascón 3145 - B7600FNK- Mar del Plata

Tels. (54-223) 499 0463

Fax (54-223) 499 0473 www.ufasta.edu.ar

E-mail: educacion.humanidades@ufasta.edu.ar

DRAMA TECHNIQUES FOR YOUNG LEARNERS

INDEX

DEDICATIONS.....	4
ACKNOWLEDGMENTS.....	5
ABSTRACT.....	6
INTRODUCTION.....	7
2. LITERARY REVIEW:	
2.1. DRAMA AND THEATRE: DEFINITIONS AND DIFFERENCES.....	8
2.2. THE ROLE OF DRAMA IN EDUCATION.....	10
2.3. THE TEACHER'S ROLE.....	11
2.4. THE LEARNER AND THE LEARNING PROCESS.....	13
2.5. MULTIPLE INTELLIGENCES AND THEIR IMPLICATIONS IN THE LANGUAGE CLASSROOM	16
2.6. DRAMA AND LEARNERS' PROCESSES.....	17
2.7. METHODS AND TECHNIQUES: MAKING A DISTINCTION.....	18
2.8. MOST-COMMON TYPES OF DRAMA TECHNIQUES.....	19
2.9. MOTIVATION.....	22
3. RESEARCH STUDY.....	23
3.1. METHODOLOGY.....	23
3.1.1. INSTRUMENT.....	23
3.1.2. PROCEDURE.....	23
3.2. ANALYSIS OF DATA.....	24
3.2.1. DRAMATEACHERS' INTERVIEWS.....	24
3.2.2. TEACHERS' SURVEYS.....	24
4. CONCLUSION	33
5. APPENDIX.....	35
6. BIBLIOGRAPHICAL REFERENCES.....	41

DRAMA TECHNIQUES FOR YOUNG LEARNERS

“A dream doesn’t become reality
through magic; it takes sweat,
determination and hard work”.

(Colin Powell 1937-)

DRAMA TECHNIQUES FOR YOUNG LEARNERS

To my beloved children, Azul and Galo, for understanding mummy.

To my mother, Alice, for introducing me into the world of English and education.

To my husband, Martín, for being there.

DRAMA TECHNIQUES FOR YOUNG LEANERS

ACKNOWLEDGMENTS

I would like to thank all the teachers involved in the survey, as well as the drama teachers, Fabiana and Florencia, who kindly answered my questions and transmitted their personal experience.

I wish to thank my cybermate, Rosana Zublin, for having always been ready to aid me since 2011.

I would also like to thank Valeria who has always been willing to give me pieces of advice.

I also wish to express deep gratitude to Andrea Insaurralde and Carla Bicoff for their constant encouragement and supportive comments.

DRAMA TECHNIQUES FOR YOUNG LEARNERS

Abstract

The present research work deals with the usage of drama techniques in the EFL classroom with young learners. Several lectures, conferences and seminars have been carried out on this topic, leaving teachers with the sense of how much they can produce in their classrooms. There is a wide range of drama games and activities to develop with students to help them acquire more grammar structures and vocabulary. There is also a long list of the benefits of using drama in the English classroom.

However, I have surveyed a group of almost twenty teachers who have never adopted any drama technique in their classes or have not even attempted to try one of them due to lack of time, space or low learners' level of the English language, according to what they have said. It seems to be tough to apply drama in the Argentinian language curriculum in non-bilingual schools where there does not seem to be room in the curriculum for this approach.

The purpose of this thesis is to express the advantages drama may have not only in the language but also in the behaviour of the youngsters. It also aims to suggest activities and lessons in which learners may be encouraged to become involved in drama and enjoy it.

Keywords: drama, theatre, young learners, drama techniques, motivation, multiple intelligences.

DRAMA TECHNIQUES FOR YOUNG LEARNERS

I hear and I forget,

I listen and I remember,

I do and I understand.

(Chinese Proverb)

1. Introduction

Inexperienced teachers, at first, might tend to base their teaching only on textbooks. Nevertheless, shortly afterwards, throughout the teaching-learning process, they seek for more learning opportunities to let their students employ and live the language in a further communicative way. Drama, an often overlooked tool for teaching various subjects, is an effective and efficient instructional method to be integrated in this process to fulfil this requirement of interchanging ideas by using the foreign language in an imaginary situation based on reality. It follows the principles stated by Asher, of listening preceding speaking, in that the development of the first skill prepares learners for the second skill; it also follows the principle of comprehension being developed by observing. Additionally, it pursues Krashen's theory which states that when acquiring a foreign language, learners do it in a similar manner as it is done when acquiring the mother tongue, the focus being on meaning first rather than on form. According to these principles, acquiring a foreign language stands as a natural process where the instructors are major learning facilitators more than teachers: they create a natural still organized environment, design activities aimed at achieving set goals, distribute roles to already determined pairs or groups, and carefully select materials to be used along with set times for each task.

At first sight, it seems too much work and responsibility for the teachers. However, they have a strong advantage on their side, which is the children's characteristic eagerness to learn. Piaget stated that children are active learners although he did not give much priority to the people and world around them as Vygotsky did. According to the latter, adults surrounding children play a dominant role in helping them learn. Furthermore, he was also the one who introduced the term internalization, to explain that a child works in a social context, first interacting with adults and growing on independence later. The process of thinking and doing according to the surrounding, to a later transfer of the same process into their heads, is what gave name to the mechanism. Bruner also set a term that can be applied to language teaching: the concept called scaffolding, which deals with the way adults talk to mediate the world around children and their consequent solving of activities. Besides, scaffolding routines in the language classroom have proven to aid children in using meaning

DRAMA TECHNIQUES FOR YOUNG LEARNERS

as a basis for language development, allowing them to make sense of the new language from familiar experiences while opening up space for further language growth.

The question now is whether youngsters benefit from their teachers' integrating drama techniques into their lessons, and if so, how. It has been proved that old, traditional methods do not appeal to almost all students, especially when dealing with young learners, and consequently, retention is low. Therefore, engaging students in the lower grades becomes paramount. Making usage of singing routines in the English curriculum, for instance, as a greeting to begin the class or when writing the date or the weather condition on the board, is one way of involving and helping them to learn.

Another way to engage students is the one suggested by Aldavero (2008), who argues that drama activities as components of the English class aid learners to communicate in meaningful situations. This is a regular case in bilingual schools where students attend double schooling and get art sessions. Nonetheless, Aldavero states that this is true even for those learners with limited vocabulary, such as first or second graders in non-bilingual schools.

The usage of drama techniques in the English classroom has not been described as a product, but as a process in which students must get involved. Deep research on the field has been carried out in order to describe and identify the most suitable techniques which do make a difference in the process of learning a foreign language. Its aim also deals with exploring the advantages a large group of youngsters may experience when applying these techniques.

2. LITERARY REVIEW

2.1. Drama and Theatre: Definitions and Differences

A large number of teachers have heard the word drama in different contexts, whether they have heard it from colleagues or they have read articles about it. Yet, not all of them are acquainted with what it really means. Drama is learning by doing, drama is exploring. Drama brings people into action; it implies the involvement of the participants, the acquirers. It brings back experiences into the class, creating situations in which communication is essential. Furthermore, drama classes invite the teacher to become a facilitator for learners to believe, to become involved. As Betty Wagner (1976:10) pronounced about Dorothy Heathcote's

DRAMA TECHNIQUES FOR YOUNG LEARNERS

using drama: “She does not use children to produce plays. Instead, she uses drama to expand their awareness, to enable them to look at reality through fantasy, to see below the surface of actions to their meaning”. Thus, the focus of drama on increasing individual appreciation and developing personal creativity was shifted, years later by drama educators, to put emphasis on its importance as a pedagogical tool in the learning process.

Moreover, Charlyn Wessels (1987) states: “Drama is such a normal thing. It is something that we all engage in daily when faced with difficult situations.” Likewise, she says people act every moment, when confronting tough situations without realizing.

Additionally, Kao and O’Neil (1998) pointed out: “Drama does things with words. It introduces language as an essential and authentic method of communication”. Hence, drama means performing a concept, an idea, an event, or just a word, by interacting with others in educational processes.

Now that the word has been defined, a distinction needs to be made with the word theatre, a term commonly used interchangeably with drama. Provided that we looked up the word theatre in the dictionary, it would probably point out to its Greek origin “theatron”, meaning “seeing place”; referring to the place where people move to relish a play. However, the word drama has also a Greek origin which means “to do”. It refers to “the how”, to the way the written words in each text are put into practice; it refers to one interpretation of the word, as well as to how it is put into action. There is a clear example representing this idea, given by Tom Stoppard, a professor of theatre at university who told the following story at the University of Pennsylvania in 1996:

“Years and years ago, there was a production of *The Tempest*, out of doors, at an Oxford college on a lawn, which was the stage, and the lawn went back towards the lake in the grounds of the college, and the play began in natural light. But as it developed, and as it became time for Ariel to say his farewell to the world of *The Tempest*, the evening had started to close in and there was some artificial lighting coming on. And as Ariel uttered his last speech, he turned and he ran across the grass, and he got to the edge of the lake and he just kept running across the top of the water -- the producer having thoughtfully provided a kind of walkway an inch beneath the water. And you could see and you could hear the *plash, plash* as he ran away from you across the top of the lake, until the gloom enveloped him and he disappeared from your view.

And as he did so, from the further shore, a firework rocket was ignited, and it went whoosh into the air, and high up there it burst into lots of sparks, and all the sparks went out, and he had gone.

DRAMA TECHNIQUES FOR YOUNG LEARNERS

When you look up the stage directions, it says, "Exit Ariel." Of course, "Ariel", was not running on top of the water; it was the combination of the director's own art, combined with, the lightning and the sound, that made the full scene. The study of drama involves all the "wh" words apart from the "how". It deals with the "when", the moment in history in which a play was written. It also includes the "why", the chosen words that are intended to be used for a later representation. Additionally, it comprises the "what kind" of acting would be superior for the selected lines. It certainly includes further effects than a company or the construction of a physical place for a play, as a large numbers of educators believe. It involves a wide range of ideas for writing, acting and directing.

The truth is that both terms refer to the same segment of the world of art. Nevertheless, they are aimed at different directions. For several researchers, drama involves the written text of any play as actors act those words, while theatre means the actual production of the play. Yet, drama determines much further experience than theatre. Its techniques aim at answering the questions that arise after reading the text of a play, they are aimed at engaging interpretations, they are addressed to providing a thorough analysis of what the playwright meant when he wrote it. This is what drama encompasses and encloses: the transition from a written text to a performance text.

2.2. The Role of Drama in Education

The question, consequently is "what can drama achieve in the world of education?." Literally, the word education means to teach something and transfer knowledge from the teacher to the learner. Specifically, it refers to developing intellectual abilities of a person by using several tools the adult considers appropriate for the learning process.

It is believed that people learn throughout their entire life. Hence, learning means living. People learn something from experience in life. Every situation gives us an opportunity for acquiring knowledge, it is just a question of willingness to assume control of this knowledge. According to Jerome Bruner, whose contributions in the world of psychology are recognized for launching the cognitive theory and setting special focus on educational issues, education and culture are components of the same nature. As he stated (1996): "culture shapes mind, that it provides us with the toolkit by which we construct not only our worlds but our very conceptions of ourselves and our powers". By using drama as a learning medium, both education and culture are developed at the same time. Learners acquire functions of the foreign language as well as items of the foreign culture.

DRAMA TECHNIQUES FOR YOUNG LEARNERS

Psychologists and philosophers generally agree on what education comprises and what it means. Jean Jacques Rousseau, the Swiss writer on philosophy, politics and children's growth, (1762) unified education with life, stating that: "Plants are shaped by cultivation and men by education [.....] we are born weak, we need strength, we are born totally unprovided, we need aid, we are born stupid, we need judgement. Everything we do not have at our birth and which we need when we are grown is given us by education". It is education what embraces children since they are born and extends with academic knowledge, both vital for their personal and professional growth. Moreover, it is communication, as a one of the segments in the field of education, that enables people to be integrated as members of the human race. This belief leads to the inference that, the usage of drama techniques in the language class, would definitely open children's minds and aid them in practicing what is displayed inside the classroom, to real situations in the outside world. This concept corresponds to what Dorothy Heathcote (1971) describes, by putting those terms of education and drama together: "I define educational drama as being anything which involves people in active role-taking situations in which attitudes, not characters, are the chief concern, lived at life-rate (that is discovery at this moment, not memory based) and obeying the natural laws of the medium. I regard these laws as being a willing suspension of disbelief, agreement to pretence, employing all past experiences available to the group at the present moment and any conjecture of imagination they are capable of, in an attempt to create a living moving picture of life, which aims at surprise and discovery for the participants rather than for any onlookers".....

Furthermore, qualified and competent teachers, perceive themselves as the key to success in the effective learning process of their acquirers. They strongly believe that education goes beyond an advantageous textbook, materials available, or a relaxed classroom atmosphere. Although learners are immersed in a technological world, they believe the teacher is everything to the acquirer. Anything the youngsters require, it is provided by the teachers who seem to become facilitators in the world of educating learners through drama. This is the reason for focusing on teachers' development.

2.3. The Teacher's Role

The emerged question to be answered is "what makes an efficient drama teacher?". A virtuous drama teacher is someone who has exceptional skills in relating to people, a person who is able to perceive learners as they are and respect them. A drama teacher brings the outside world into the classroom for the learners to be explored and lived. According to Dorothy Heathcote's (2009) metaphor "Mantle of the Expert", the acquirer is placed in the centre of the learning process. In it, the teachers' role is to exploit personal skills to create a

DRAMA TECHNIQUES FOR YOUNG LEARNERS

“mantle” of guidance, knowledge, comprehension and proficiency around children. Their role deals with matching children’s needs and interests with the objectives of the curriculum by conceptualizing the use of drama. D. Heathcote used to begin courses for teachers reminding them that their teaching relied on their values, on their quality of life. Additionally, the term self-efficacy should be mentioned here. It was first defined by Berman and Mc Laughlin (1977) as “teachers’ beliefs in their ability to affect students’ performance.” This definition refers to the teacher’s own beliefs to perform a task. Teachers who have a strong teacher self-efficacy are more willing to incorporate various aspects of the arts in education. Alternatively, teachers who do not recognize themselves capable of achieving success with students, are less likely to make an effort into planning lessons making necessary adjustments into their teaching, even if they are convinced that certain strategies could aid their learning process. Besides, Bandura was the first one to set a social cognitive theory within the self-efficacy theory, concerning the influence of personal, behavioural and environmental factors. It estimates that teachers, during the first phase of the planning, create their own self-efficacy beliefs. Subsequently, they become the ones who determine opportunities and perceive impediments. It is only after this action that they are able to set goals, anticipate outcomes and monitor their teaching while reflecting on their personal efficacy when teaching arts.

Besides, as Heathcote (1984) stated in her writings: “In drama the teacher must be prepared to fulfil many roles.”. Consequently, she makes a brief list of their positions:

- “-The deliberate opposer of the common view in order to give feedback and aid clarity of thought
- The narrator who helps to set mood and register of events
- The positive withdrawer who “lets them get on with it”
- The suggester of ideas, as a group member
- The supporter of tentative leadership
- The “dogsbody” who discovers material and drama aids
- The reflector who is used by the children to assess their statements
- The arbiter in argument
- The deliberately obtuse one, who requires to be informed, and the one who believes that the children can do it.”

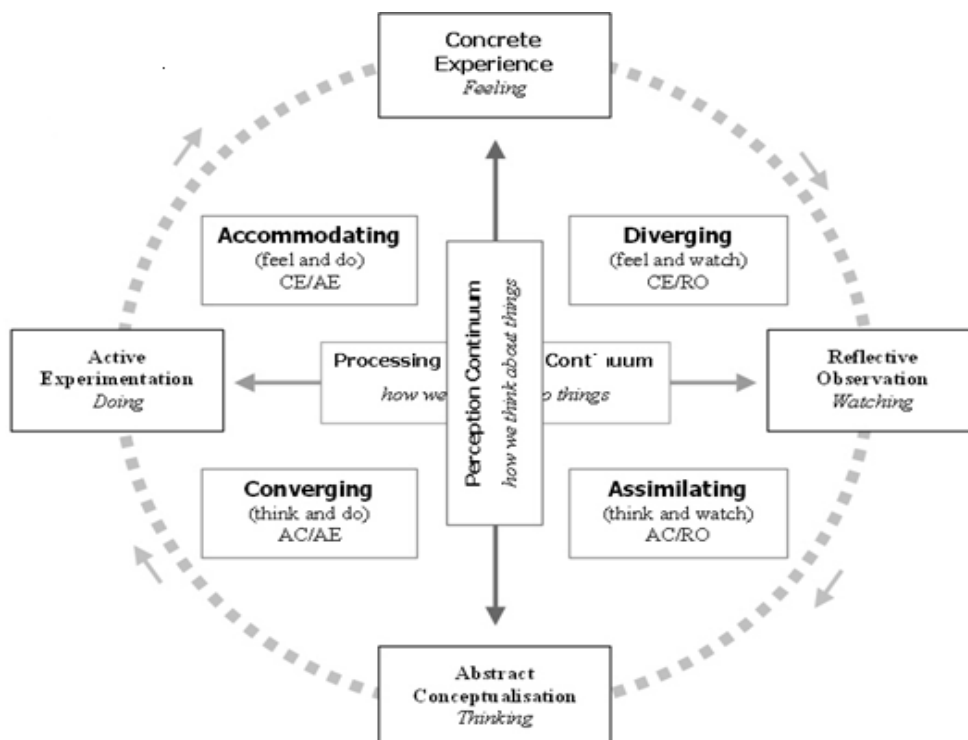
DRAMA TECHNIQUES FOR YOUNG LEARNERS

Conceivably, there are several required skills on the teachers' side in order to employ drama listed below:

- To understand drama aspects and be able to combine them by backing each other to make presentations
- Visual and audible imagination
- Appreciation to feel the atmosphere desire of the group
- Competence to put forward kids' needs to the present curriculum
- Capacity to distinguish reality behind roles
- Competence to grasp reality behind every situation and every pronounced word

2.4. The Learner and the Learning Process

There are numerous factors, in the process of learning, that hold a serious position in order to make it a pleasant and productive development. First of all, teachers' role that have already been discussed at length, followed by learners and their learning styles, much analysed by various educators and psychologists. For instance, the educational theorist David Kolb (1984), who sets a learning cycle of four stages as a central element of his theory of experienced learning expressed below:

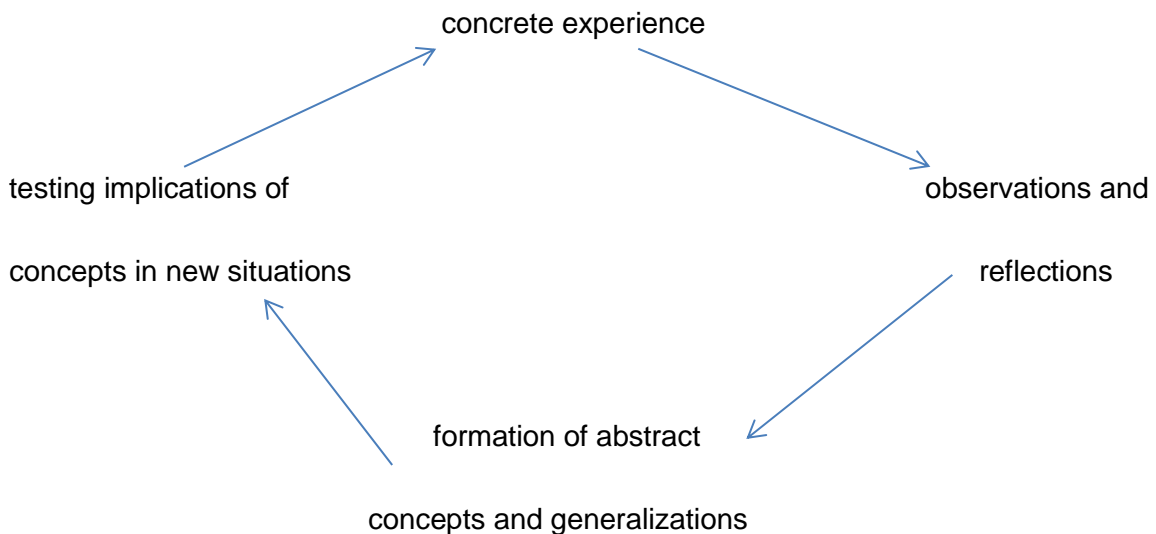


DRAMA TECHNIQUES FOR YOUNG LEARNERS

In it, he states that concrete experiences work as a basis for later observations and reflections which are infused into abstract concepts, creating then, new meaning for a response that would turn later into a new experience. According to his theory, there are four definitions of types of learning styles called “Diverging” in which the learner goes through an experience, feels and watches to reflect then, “Assimilating” in which the acquirer gets new concepts after reflecting, “Converging” then into action after thinking, leading this to experimenting and ending, in turn, in a new experience, called “Accomodating”. Moreover, his theory presents two lines going from west to east called “Processing Continuum”, and from north to south called “Perception Continuum”. The former refers to how the learners meet a task, and the latter to the way they feel about it.

His belief does not leave traditional methods out of the learning process, but combines cognitive and behavioural ones. He notices the similarities of Lewin, Dewey and Piaget when referred to the learning process. Nevertheless, he also mentions particularly few differences among them.

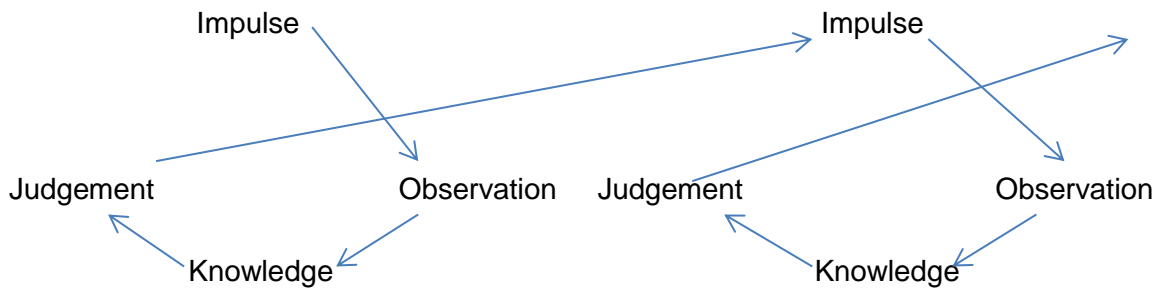
Kolb explained Lewin’s theory as the following figure:



In the figure above, it is clear that learning begins with a vivid experience, followed by observations and collections of data recorded by the acquirer. This process is stored and later used in a unique experience.

Dewey’s model of learning is certainly similar to that of Lewin’s. He makes reference to the impulse an experience generates, giving place to action after some judgement. That action is what gives birth to a new impulse. The following figure represents the process:

DRAMA TECHNIQUES FOR YOUNG LEARNERS



Piaget supported Lewin and Dewy's ideas of experience, reflections and action, but he also referred to the interaction between the individual and the environment as a factor of the process. Two terms come up from this process: the process of accommodation, which refers to the accommodation of concepts in the experience of the world, and the process of assimilation, which refers to the assimilation the individual makes of the experience from the world into already existing concepts. He describes learning as an intelligent adaptation resulting from the balanced combination between these two processes. It is from these two processes, that cognitive growth occurs, going from the concrete to the abstract, and from the active to the reflective. This is an on-going process, and Piaget identified four fundamental stages of cognitive growth starting at birth. During the first stage, going from birth to two years of age, called the sensory- motor stage, the baby is mainly concrete and active when describing his learning style. The environment takes the main role in shaping his concepts, and aids in associating the stimulus response. The second stage, called representational stage, goes from two to six years of age and is mainly connected to images and representations. The child comes out of his own experiences, being captivated by his power to perceive the world from different perspectives with the help of this collection of images. As Bruner (1966) described it: "He is a victim of the laws of vividness, and his action pattern is a series of encounters with this bright thing which is then replaced by that chromatically splendid one, which in turn gives way to the next new one. And so it goes. Visual memory at this stage seems to be highly concrete and specific". The third stage, the concrete operational stage, goes from seven to eleven years of age and makes reference to the use of assimilation process named earlier as opposed to the accommodation one developed during the first stage. Lastly, in the formal operations stage, which goes from the twelve to the fifteen years of age, the adolescent goes back to active orientation, now modified by the development of reflective and abstract power. This process the individual seems now to possess, enables him to become involved in hypothetic-deductive reasoning. Thus, the learning style has now changed to convergent as opposed to the divergent one of the representational in the second stage.

2.5. Multiple Intelligences and Their Implications in the Language Classroom

The theory of Multiple Intelligences presented from a cognitive position by Gardner, the Canadian psychologist and researcher, involves profound connotation in education. This approach aids teachers to understand that each learner is unique, thus, their teaching must correspond to their learners' uniqueness. In his own words (2011), "...there is persuasive evidence for the existence of several relatively autonomous human intellectual competences, [...].the conviction that there exist at least some intelligences, that these are relatively independent of one another and that they can be fashioned and combined in a multiplicity of adaptive ways by individuals and cultures....". Basically, they are present in all of us, and each of them is autonomous and trainable. They are combined to aid the solution to problem solving situations. Furthermore, multiple intelligences are also considered personal tools to be applied in the English language classroom. What follows are the identified distinctions of intelligences as affirmed by Garner and their implications in the teaching-learning process:

-Linguistic: this intelligence calls for deep thinking to construct meaning by using precise knowledge as well as reflecting, evaluating; encouraging personal as well as cognitive growth

-Musical-rhythmic: it refers to the capacity of learners to feel and enjoy rhythm. It aids acquirers to infer meaning of stories, pace, genre and space. It has always been used by teachers for different aims, such as promoting a certain mood, concentrating on a certain issue as well as encouraging creativity

-Visual-spatial: it involves the needs of learners to symbolize through an image, a mental idea. For instance, the reading of stories would not be the same without images supporting words. Additionally, it is regularly activated with youngsters for prediction, recalling and brainstorming

-Logical-mathematical: it is related to the representation of a mental system which enables learners to expose, classify, define, analyse and expose, all of these connected to problem solving activities

-Bodily-kinaesthetic: it refers to making use of learners' body in order to express themselves. Meaning, feelings and thoughts may also be conveyed through non-verbal communication, like gestures, dancing, miming

-Interpersonal: it is much associated with interaction, pair-work/group-work and social processes. It is connected to integrating, cooperating, understanding as well as expressing while respecting others. These are all developing characteristics of the language classroom

DRAMA TECHNIQUES FOR YOUNG LEARNERS

-Intrapersonal: any learning process induces reflection; in the case of the English class, in which the four skills are regularly developed, promoting this intelligence becomes paramount

Gardner also recognized another intelligence called the Naturalist, which refers to people with the ability to distinguish among different kinds of flora and fauna and being sensitive towards nature.

Gardner's approach came to modify traditional teaching methods into an interdisciplinary one, in which, mind, body and emotions are taken into consideration. The use of drama techniques encompass this assumption covering grammar and vocabulary topics as well as understanding the learner as a whole, guaranteeing fruitful classes.

2.6 Drama and Learners' Processes

There is a certain difference between the aforementioned model of experiential learning and the traditional behaviourist one; according to the latter, the learner is considered to be passive, responding to environmental stimuli and through which performance is modified according to positive or negative reinforcement. In Kolb's words (1984), "To learn is not the special province of a single specialized realm of human functioning such as cognition or perception. It involves the integrated functioning of the total organism-thinking, feeling, perceiving and behaving". In this model, learning is identified as a process in which a new experience takes place after reflecting, and thinking before acting. Paulo Freire, an educator to whom the method of awareness is associated with, illustrates the idea as follows (1974): "Knowledge emerges only through invention and reinvention, through the restless, impatient, continuing, hopeful inquiry men pursue in the world, with the world, and with each other".

Undoubtedly, this has an enormous impact in the world of education, and an even more crucial one when drama is introduced. When drama is used, former ideas, experiences and feelings come up, as they did once before; it could be expressed that they resurface. Thus, these past experiences aid in the creation and significance of new ones. This is learning and relearning. Hence, as educators, teachers get support from each student's past in order to create new meanings. This happens, as the act of learning is a process that involves much unconscious effort and movement on the learners' side. According to D. Kolb (1984), "Learning is the major process of human adaptation". As his theory posits, all human beings must be engaged entirely to fresh experiences after watching, considering as well as creating unique concepts by integrating past observations. This process requires learners' disposition to be adapted into the new knowledge. Furthermore, not only does learning occur in a classroom, but also in a company office, in a playroom, in a family gathering or where any situation takes place. Consequently, going through different experiences enables

DRAMA TECHNIQUES FOR YOUNG LEARNERS

learners to adapt to any situation that may arise when having to use the foreign language. Several educators believe that what is learned in contact with authentic material, or at least in practice, it is never forgotten. This is the case of drama, numerous situations are possible to be developed, according to learners' age, by taking into account vivid moments they have gone through which can be evolved in the foreign classroom.

2.7 Methods and Techniques: Making a Distinction

In general, a method is considered to be a way through which teachers achieve any goal or technique, a certain tool which is used to achieve the desired goal. Methodology has a theoretical basis on how teachers view second language learning, their own role in addition to the learner's role, as well as the learning tasks and instructional material to be used. Therefore, methodology may not be a set of principles to be imposed, but rather a creative, exploratory process beginning every time a teacher meets a new group of learners. Researchers investigating the deep internal process of teaching such as Good, Elliot and Tikunoff, have come to the conclusion that teachers do make a difference when they are working independently from fixed methods like the Total Physical Response or the Natural Approach. Nowadays, methods are perceived as imposed views of experts where the teachers' role is underestimated, having to modify their teaching style to adjust it to the method. Educators at present understand a large number of contexts for language teaching, different purposes, learners' needs and styles. By carrying out drama techniques, teachers find themselves benefitted by meeting the previous mentioned issues. Furthermore, the following are some of the roles the teachers in charge of a class in which these techniques are developed may take, in order to achieve the expected assumptions mentioned above:

_Motivator

_Organizer and controller of group's management

_Accurate model for students

_Developer of the material to be used

_Evaluator throughout the process

Besides, there are some considerations on the teachers' side to be taken into account when revising the curriculum such as the following:

_Preferred learning strategies

_Preferred learning tasks

DRAMA TECHNIQUES FOR YOUNG LEARNERS

_Learners interaction

_Teacher-learner interaction

Moreover, the optimal choice of activities and material becomes outstanding for assuring a favourable development of the usage of the language in class. Drama activities are characterized for providing meaningful contexts along with opportunities for communicative language use, and, by doing so, maintaining learners' interest in tasks.

Evaluation becomes the last step when dealing with methodology, for it gathers information about the effectiveness, efficiency and acceptability of the program. As Worthen and Sanders (1973) expressed: "Evaluation is one determination of the worth of a thing. It includes obtaining information for use in judging the worth of a program, product, procedure or objective, or the potential utility of alternative approaches design to attain specified objectives". As these two educators have posited, throughout the evaluation, teachers have the possibility to judge whether the whole process was adequate, or if modifications need to be made.

In general, drama authors use both terms interchangeably, although the former one seems to group more characteristics than the last one.

2.8 Most-common Types of Drama Activities

Imagination is more important than knowledge.

Knowledge is limited.

Imagination encircles the world.

(Albert Einstein)

Jim Scrivener (2005) states that by using drama techniques in the English language classroom, by bringing "..... the outside world into the classroom, we can provide a lot of useful practice and there may also be a freeing from constraints of culture and expected behaviour which can be personally and linguistically very liberating". He states the following six as the most traditional, but highly producing, drama activities to be carried out inside the classroom.

*Role-play: this is an elemental drama activity in which the learners adopt a role in a hypothetical situation. It can also be a real one, though. In general, it is developed to reach a solution to any problem the students may come across. It involves interaction between two or

DRAMA TECHNIQUES FOR YOUNG LEARNERS

more characters with the aid of useful language. There is a range of role-play activities with tasks to be accomplished, ranging from the more structured ones to the completely unstructured. Examples of these may be dialogues (with friends, parents, teachers, employers, waiters, receptionists), sketches, interviews, problematic situations, short debates, and any kinds of meetings.

*Simulation: sometimes, this word is used interchangeably with the activity mentioned above, but it is a broader term. Through simulation, a complex and more concrete “world” is created. For instance, the playroom of a house, as well as the members of a board company during a meeting. In other words, a setting is defined for the learners. This technique provides a place for practicing the social side of the foreign language. Activities of this sort offer different categories of dialogues. The first one deals with the social formulas and dialogues, such as polite requests, or greetings. Another category is community oriented tasks where learners deal with the language in the community. An example of this is asking for directions, or going shopping. Keeping in mind the age of the group of learners, the following may be an example of the simulation technique in the world of drama.

Suppose “toys” has been the topic developed in previous classes, a typical playroom in a house should be set up. Learners give ideas while building it up. Toys may be spread around, some cushions may also be dropped around, and a chair may be placed in front of the classroom desk. Next, the youngsters can vote on the two kids to be involved in the scene. The teacher in charge would set the situation as the following:

“A boy, let’s say Peter, invites home his friend and neighbour Tom to play on a rainy day. But later, he is not willing to share his toys and his mum has to interfere”

Useful language such as “Why don’t we....?”, or “Let’s.....” for suggestions should be written on board. Also, phrases like “Can I?”, or “May I?”. These phrases should be familiar to the kids as they are supposed to be regularly used in the classroom. Then the teacher may become Peter’s mum and get involved in the scene to aid the performance.

*Drama games: they are short games involving imagination and movement. Language games regularly used in class are the basis for any dramatic activity performed later. Most games always involve observation, interaction and memorization. They help learners with fluency, and the flexibility in the use of the foreign language. Examples of these could be “Who am I?”, the use of puppets, any guessing game, or blindfolded eyes.

*Guided improvisation: The teacher taking into account the learners’ needs, likes and vocabulary/grammar topics to be revised, improvises a scene, and the youngsters perform a

DRAMA TECHNIQUES FOR YOUNG LEARNERS

piece of it, until the whole story comes to life. There is no pre-planned script, but learners of a low level should be able to come into the scene. This is where ideas, feelings, and experiences come to play. As long as the teacher knows her group deeply and considers the topic carefully, an exceptional scene may come up.

*Prepared improvised drama: students, split into small groups, invent and rehearse a scene, that later perform for their mates. It may start with a simple theme, and becomes a play. The teacher acts as an observer here, giving support and ideas only when necessary or asked. Students should not be given a deadline for presenting their play, they need to be given time and feel confident for the whole presentation. This is one of the activities from drama that requires involvement from all participants, as well as integration and cooperation.

*Acting play-scripts: short scenes, usually the most characteristic ones from well-known plays, are performed by learners. Perhaps, this is the hardest technique to carry out with young learners and long texts, as they have to read script in the foreign language and feel the written words for later performance. However, I have personally used it more than once with extrovert first and second graders. Every time there is a section in the units with stories about the characters of their textbook, they come up to the front and perform the story. Of course we follow the desired steps of predicting by looking at the pictures, listening to their actual words and intonation, and working on its order before the performance.

As aforementioned, the techniques presented were suggested by Scrivener, but there are others which are just as useful. An example of this is Narrative Mime, which requires the learners to perform while the teacher reads a story aloud. It implies the teacher's detailed revision of the language before the performance, as youngsters are expected to understand the text fully for an accurate development of the story. There are textbooks which help better this technique as they have a storyline of the characters throughout the book. In that way, the characters usually present defined characteristics or personality which makes it easier for the kids' performance.

Another technique that generally goes hand in hand with the previous one is the use of props and costumes. They are a helpful tool in the preparation of the performance, and above all, kids love wearing costumes and pretending to be someone else. Surprisingly, they may also aid introvert children, since they give children a "mask to hide" behind somebody else's appearance and personality.

Furthermore, any ice-breaker activity can be considered a drama technique. Although they are usually only used as warm-ups, they aid in the activation of the whole group, assuring the involvement of all the students in the class.

DRAMA TECHNIQUES FOR YOUNG LEARNERS

As stated above, the vast majority of textbooks nowadays are developed using many of the branches of art. Thus, teachers who work consciously, find themselves dealing with drama techniques although they have never explicitly been introduced to them in any way. When this occurs, they usually get surprised to see their benefits. To sum up, drama gives the possibility to practice any language function through activities such as role-plays, open dialogues as well as monologues, problem solving situations, and group discussions.

2.9 Motivation

Motivation is one of the essential factors for learning a foreign language. It is considered a multifaceted complex construct which makes it hard to provide a definition of it. However, Keller (2006), the philosopher, researcher and designer of the ARCS model, states that "Motivation consists of the amount of effort a person is willing to exert in pursuit of a goal; hence, motivation has magnitude and direction. Consequently, motivational design is concerned with connecting instruction to the goals of learners, providing stimulation and appropriate levels of challenge, and influencing how the learners will feel following successful goal accomplishment, or even following failure." In other words, motivation appears to be one of the primary elements of either progress or failure in the process of learning a foreign language. It has also been described by Dörnyei & Skehan (2005) as "the direction and magnitude of human behaviour, or more specifically the choice of a particular action, the persistence with it, and the effort expended on it."

Orientations and motivation generally concur, as the former refers to the reasons for studying a foreign language, and the latter involves inner force that leads to study the language. Gardner in his approach towards the construct, makes a distinction between integrative and instrumental orientations. The first ones express the learner's aspiration to become part of the community, whereas the second ones refer to the practical benefits the learner gets for studying the language. Also, from Gardner's belief, emerges the integrative motive which is made up of three components, being learners' motivation and attitudes one of them. Tightly connected to it, derives the concept of extrinsic and intrinsic motivation from a cognitive point of view. The former refers to external factors related to praise and punishment whereas the latter, to the innate concern in the process of learning activities. This is of vital importance as it is in the teachers' hands to exploit it by providing learners with meaningful tasks and variety, all applicable to their needs and interests. According to this idea, drama becomes a fruitful teaching tool to activate intrinsic motivation.

Furthermore, motivation is an issue highly associated with the affective filter hypothesis, one of the assumptions of the Hypothesis model proposed by Krashen. In accordance with his belief, learners are successful when they receive comprehensible input

DRAMA TECHNIQUES FOR YOUNG LEARNERS

as long as the affective filter, which acts as a barrier in the acquisition process, is down due to some factors such as confidence, attitude and motivation.

Besides, teachers should enlighten learners by creating a harmonious atmosphere; also by proposing activities in which the culture of the foreign language is perceived. Hence, socializing becomes a must inside the English classroom, and this is another benefit of making use of drama techniques. By working in groups, not only do youngsters become motivated, but also learn to be tolerant of others, to wait for their turn, to listen to and respect others' ideas. Likewise, young learners have proved to remember better social language and, useful language for functions when dramatizing. If they see reality through fantasy, then they will not dread making use of the target language in the real world.

3. Research study

3.1. Methodology

I interviewed two different groups of people. One of these groups is composed of two drama teachers. One of them is an English teacher who has been delivering seminars and acting at schools for several years. The other one is a drama teacher who has worked with young students from private schools and who is, at present, working on a film project. The second group consists of teachers who work at private and state schools, they answered all my questions about using drama in their classes. Both questionnaires are attached in the Appendix.

3.1.1. Instrument

I wrote down notes about the interviews I delivered to both drama teachers. I interviewed personally one of the drama teachers, and by e-mail the other one.

However, a quantitative technique was also applied as a number of teachers working regularly at private and state schools were surveyed. They answered questions concerning drama techniques in class and its implications, such as problems of time management, their opinion about its effects successfulness, and class preparation.

3.1.2. Procedure

As regards the survey, I delivered the questionnaires to all the teachers I know, some of them personally, some of them by e-mail. All of them have been working with youngsters since I met them. Their answers are expressed in the graphs in the next section.

DRAMA TECHNIQUES FOR YOUNG LEARNERS

3.2.1. Analysis of Data: Drama Teachers' Interviews

When asked about their goal for using drama activities, they both reported their desire to involve children in their own learning beyond a textbook, a desk and a chair. Furthermore, they mention that with drama, kids use their imagination at a maximum. Both teachers use brief games and energizers to help them put inhibitions aside and get into the activity. Once they are "in", more ludic tasks keep on going. When referred to task differences, teachers reported there is no difference between the use of grammar and vocabulary tasks, as students' outcome cannot be controlled.

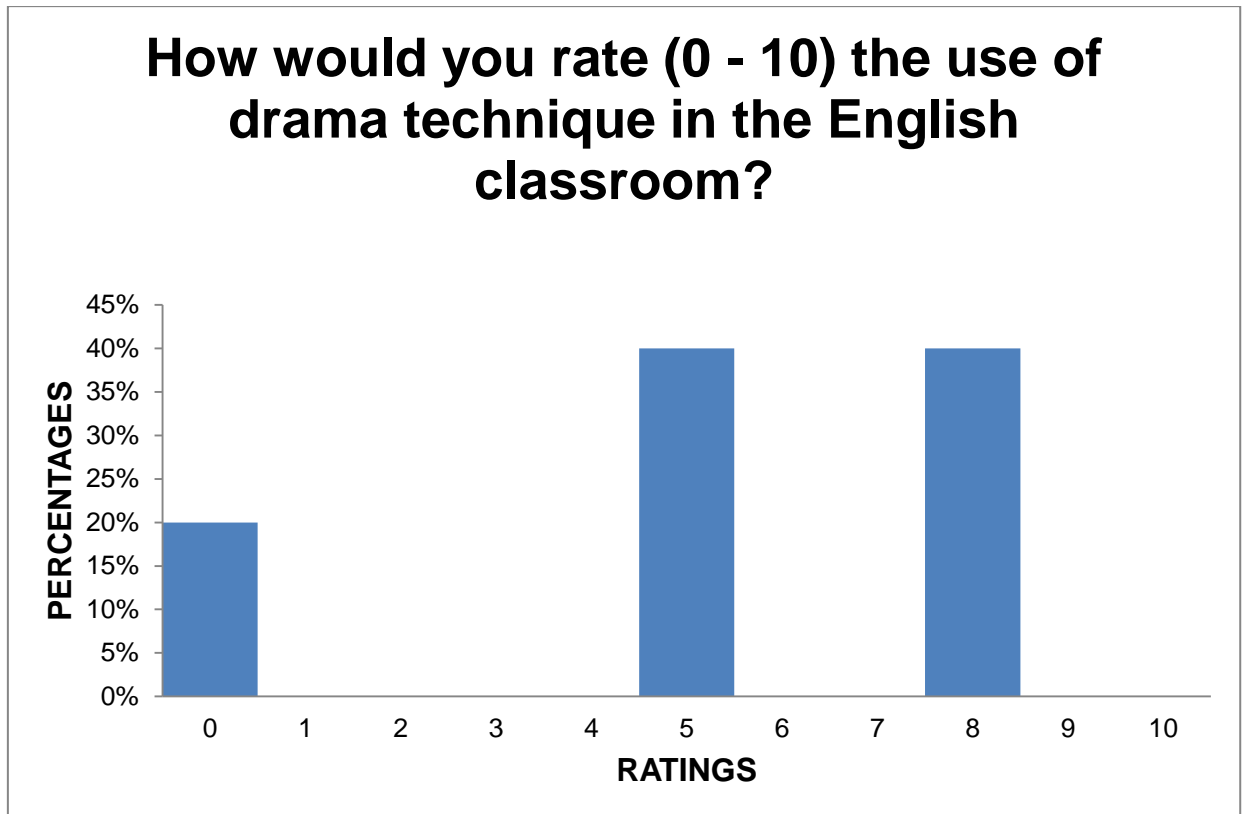
One of the teachers stated that drama is a holistic method, since all intelligences are involved. The intrapersonal one is involved, as you need a connection with your feelings and emotions; the interpersonal one because you need to interact; the logical is also involved as there are certain rules in games to be followed; the musical intelligence is also relevant because, even when there is no music on, rhythm and pace are parts of the class; the spatial intelligence becomes crucial, as kids have to manage their own space; finally, the bodily-kinetic and linguistic ones are the ones most involved, as children need a body and must be willing to participate in the foreign language.

According to both teachers, the skill most used and practiced by students is listening, as students must listen to themselves as well as their mates. An activity that both declared using much is T.P.R., especially when working with little children.

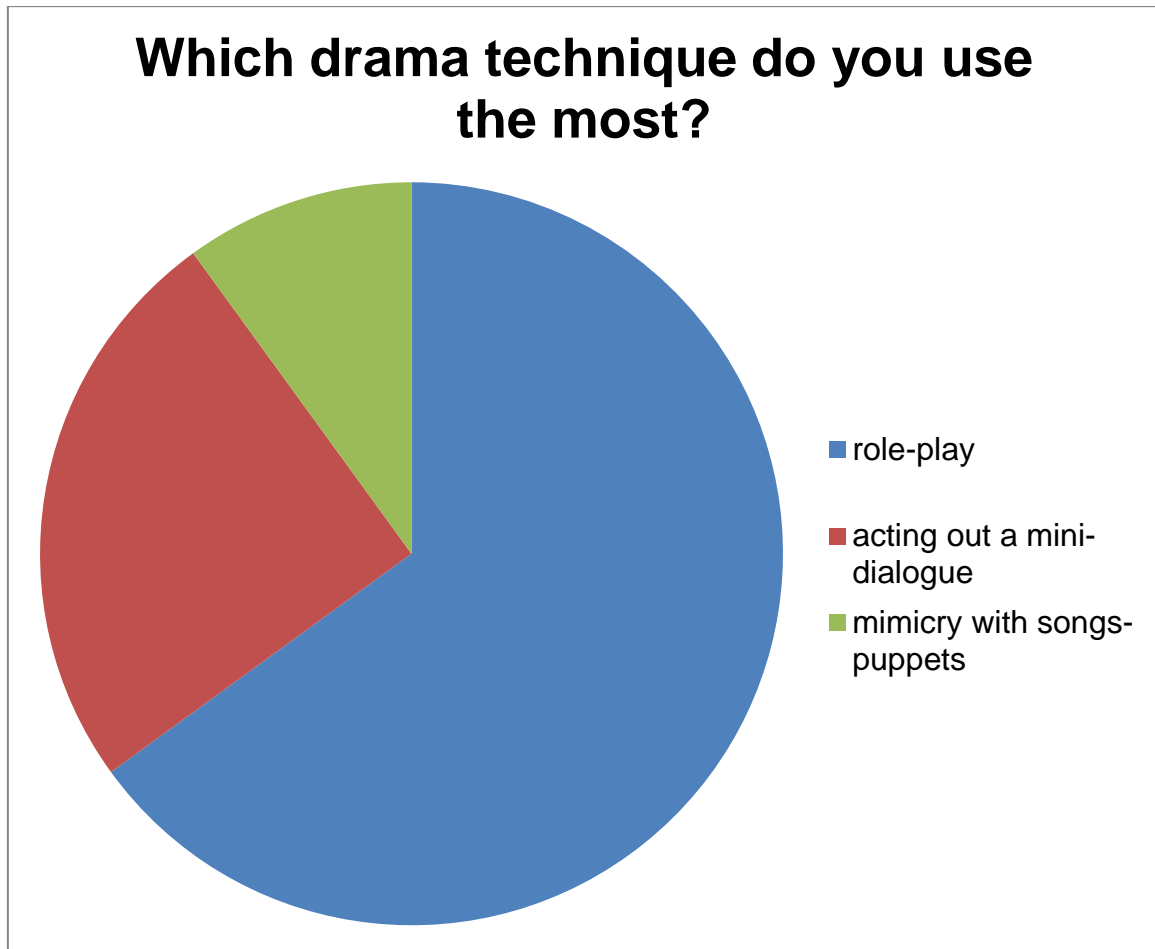
As regards improvisation, the teachers reported leaving some space for the technique, although not much can be expected when working with young kids. Little ones, in general, tend to copy a model until they feel confident enough to add variety. One of the teachers reported concentrating mainly on games which do not need too much concentration, but that require imagination, adaptability or integration.

When it comes to using specific drama techniques, such as guided improvisation or simulation to achieve certain goals or certain language skills, they believe that drama techniques are very flexible, as they may be used for different purposes. The teacher with the most experience made a point about the importance of being human when taking part in any drama activity. She expressed that it is only by being human that we, as teachers, can deepen their sense of equality in participation and interaction, leaving room for values and, cooperation, as well as involving all the senses.

3.2.2. Analysis of Data: Teacher's Surveys

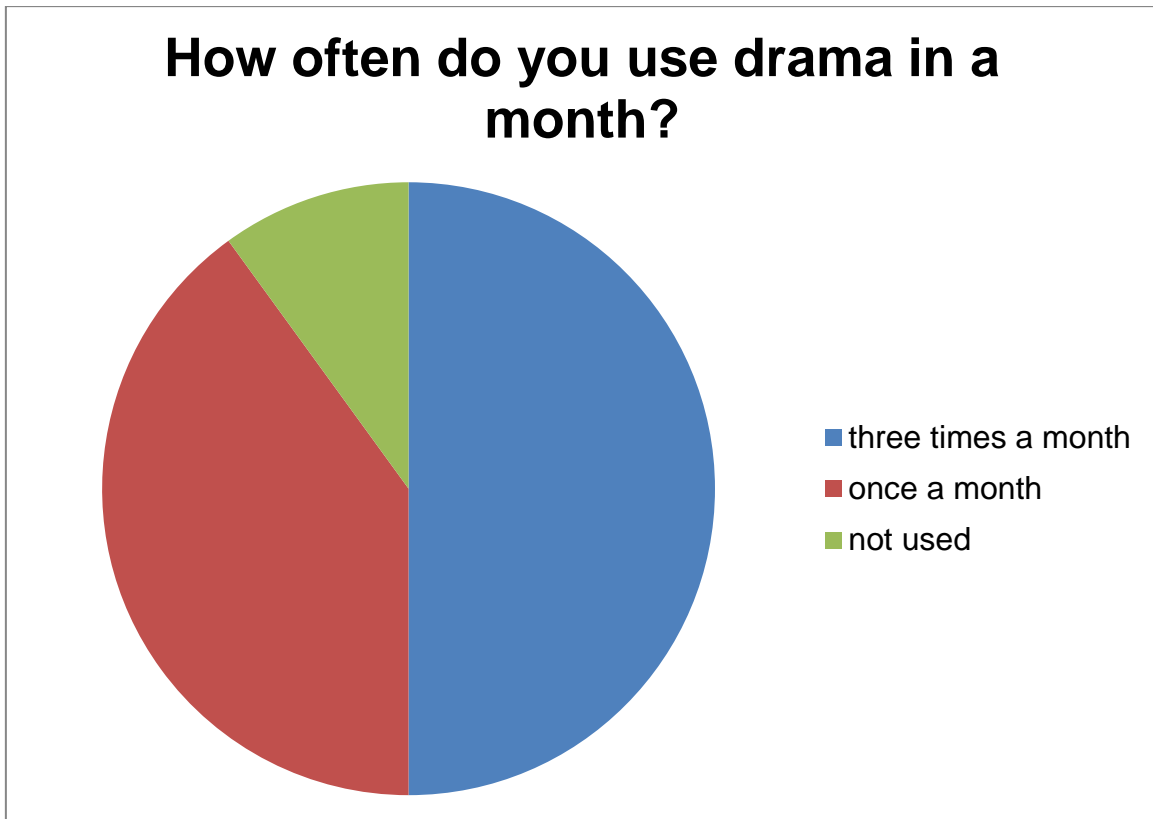


As the graph above shows, the majority of teachers surveyed was divided between rating the use of drama techniques with a five and with an eight. Teachers rating them with a five, reported the number due to some of the disadvantages they found using them mentioned in the next graphs. Teachers rating the use of drama techniques with an eight, declared the advantages of using them concerning language skills, despite some difficulties with class management. Few of them never used drama in their classes. This group that never used drama reported not having an idea of what it was really about, as they never attended a seminar or workshop about it. This minority met the interviewer exposing their ignorance about the topic.

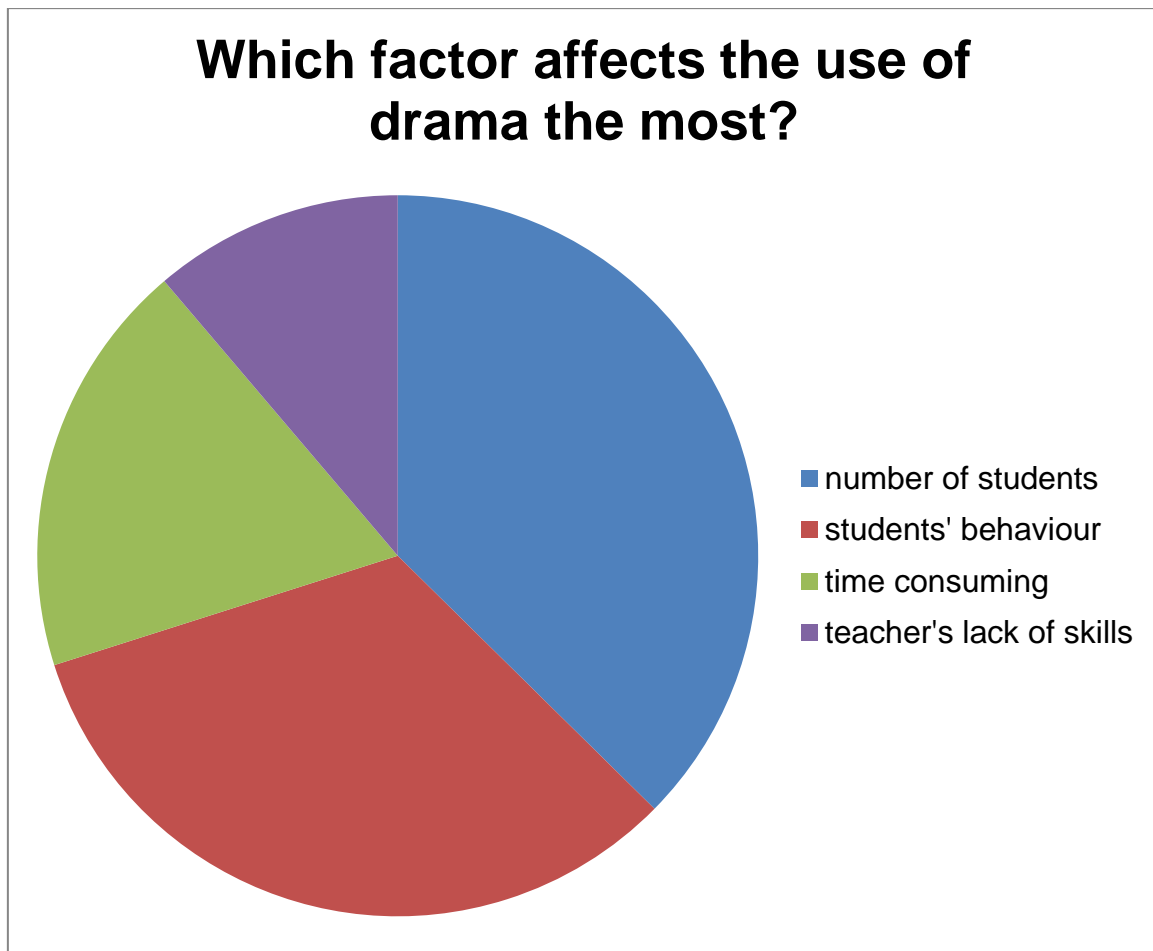


Teachers using drama stated that the technique used most, due to its success and to the fact that it does not require special equipment, is role-play. Another common technique is acting out mini-dialogues, especially with second graders who are beginning to read in the foreign language at this stage. The least used technique appears to be mimicry with songs and puppetry, which is used especially in the lower levels with children, or in kindergarten.

The teachers working at this level reported not being able to use some of the other techniques mentioned because of the youngsters' age, interests and span of attention. Outside this group, this technique appeared to be the least used.



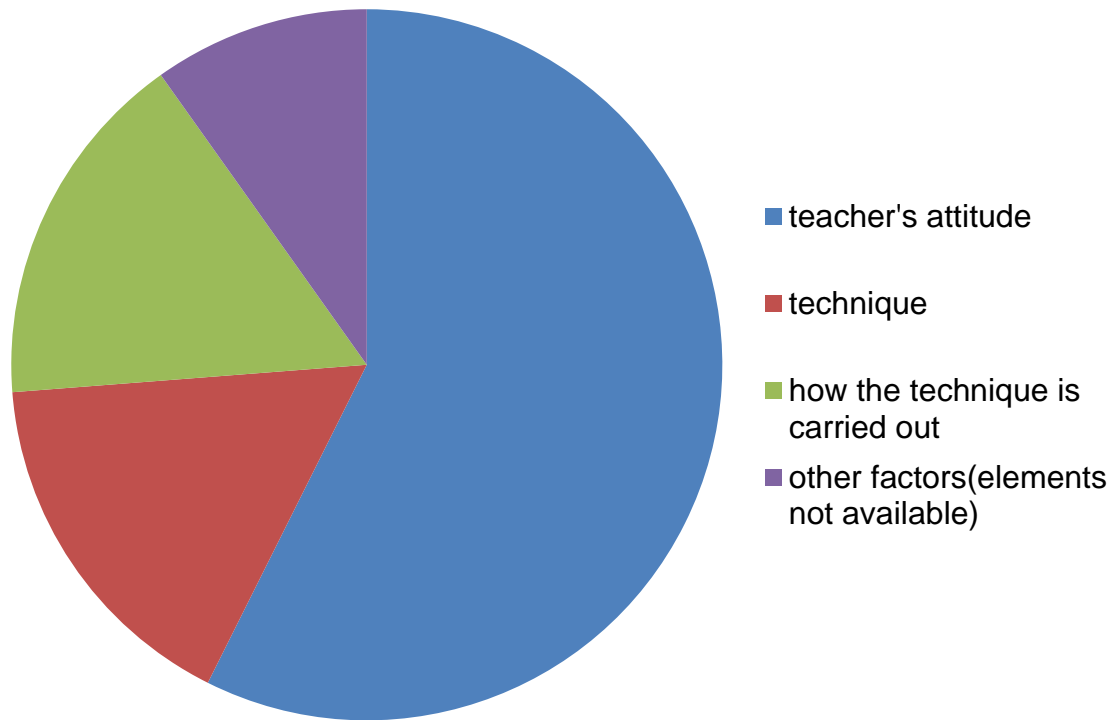
As regards the frequency teachers make use of drama techniques, it appears that half of the teachers surveyed work regularly with these, three times a month especially. The other half of the people surveyed was divided into those that used it once a month and those that used it once a month or less, may be once every two months. The percentages for these were of 40% and 10%, respectively. The group of teachers with the lowest percentage reported their low usage due to lack of time, space and class management.



When it comes to factors affecting the use of drama techniques, most of them are attributed to the number of students per class. Generally, there are about thirty students per class, sometimes a few more.

Another explanation given for not using drama techniques is the lack of space inside the classroom as well as not having another room at school available for this kind of class. Another factor agreed upon by teachers is students' behaviour, which may become worse due to the number of students within each group, as it has been already mentioned. Some teachers reported about their attempt to use these kinds of techniques with negative results, as youngsters become disorganized, badly-behaved and do not seem to remember that the teacher is in charge of the class. Another factor affecting the use of drama is that it is a time consuming activity, which is a consequence of the factors just mentioned. Only a few teachers admitted their own lack of skills for using drama and reported it as a factor that could have also affected the classes.

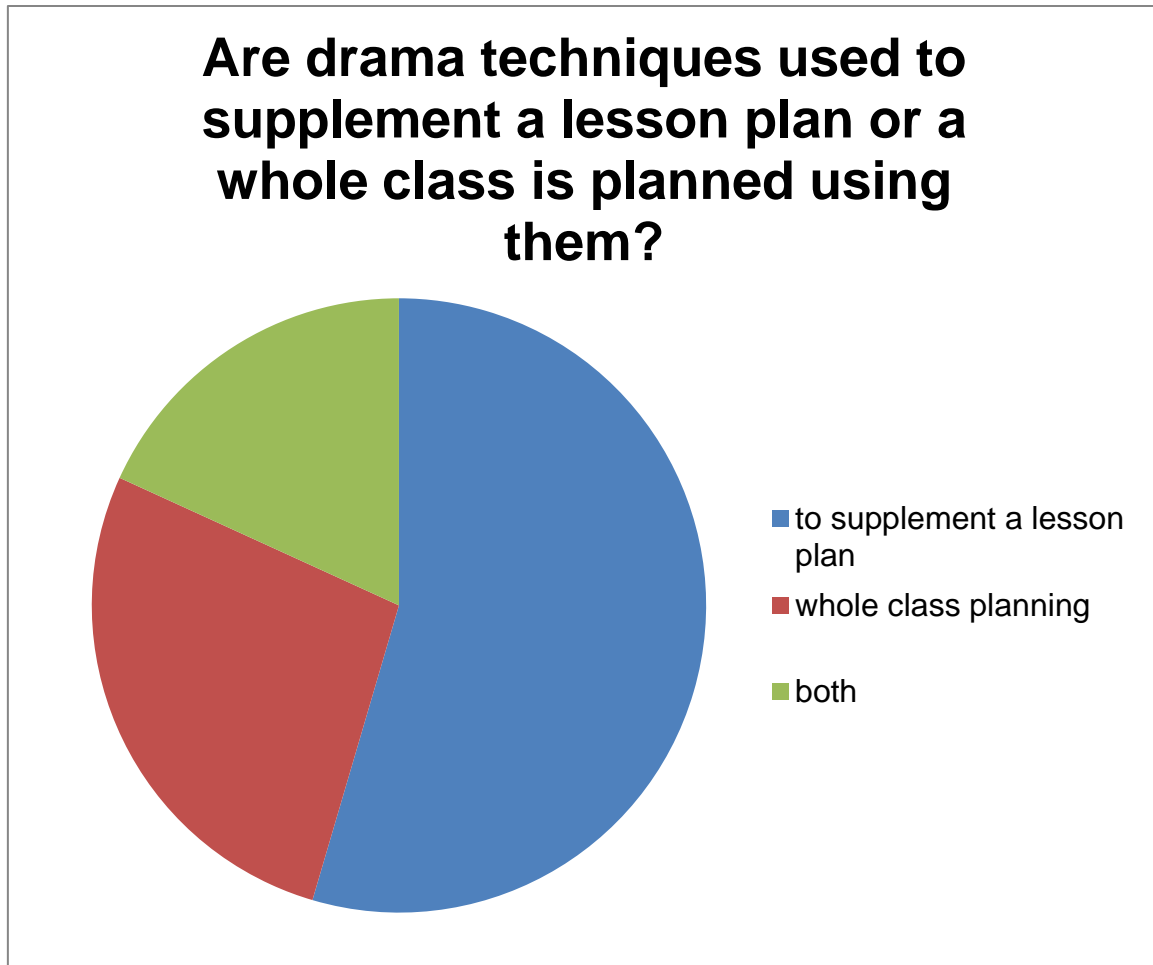
What is the successfulness of the drama technique attributed to?



According to the interviewed teachers, more than fifty per cent of the success of these special classes is attributed to the teacher's attitude towards the technique used. This is due to the fact that when the adults in charge only see the negative aspects of these techniques, or they do not seem to believe in the techniques themselves, or they do not even make an effort to make youngsters get involved, it is very likely that the technique's implementation would fail. The successfulness of the technique was also attributed to the technique in itself as well as to the way in which the technique was carried out, both with a percentage of twenty per cent. Again, at this point, teachers play an important role. They are the ones who must have a clear purpose for its use. If it is so, the tasks to be developed, the instructions, the materials needed, and the general development of the class will turn out to be successful. A small percentage attributed the failure of the technique to the lack of elements or materials required for certain activities, which were not available at school for their use. Teachers in general complain about not getting aid from the school or from their mates when

DRAMA TECHNIQUES FOR YOUNG LEARNERS

in need of a special room or of elements from school which are being used by another teacher.



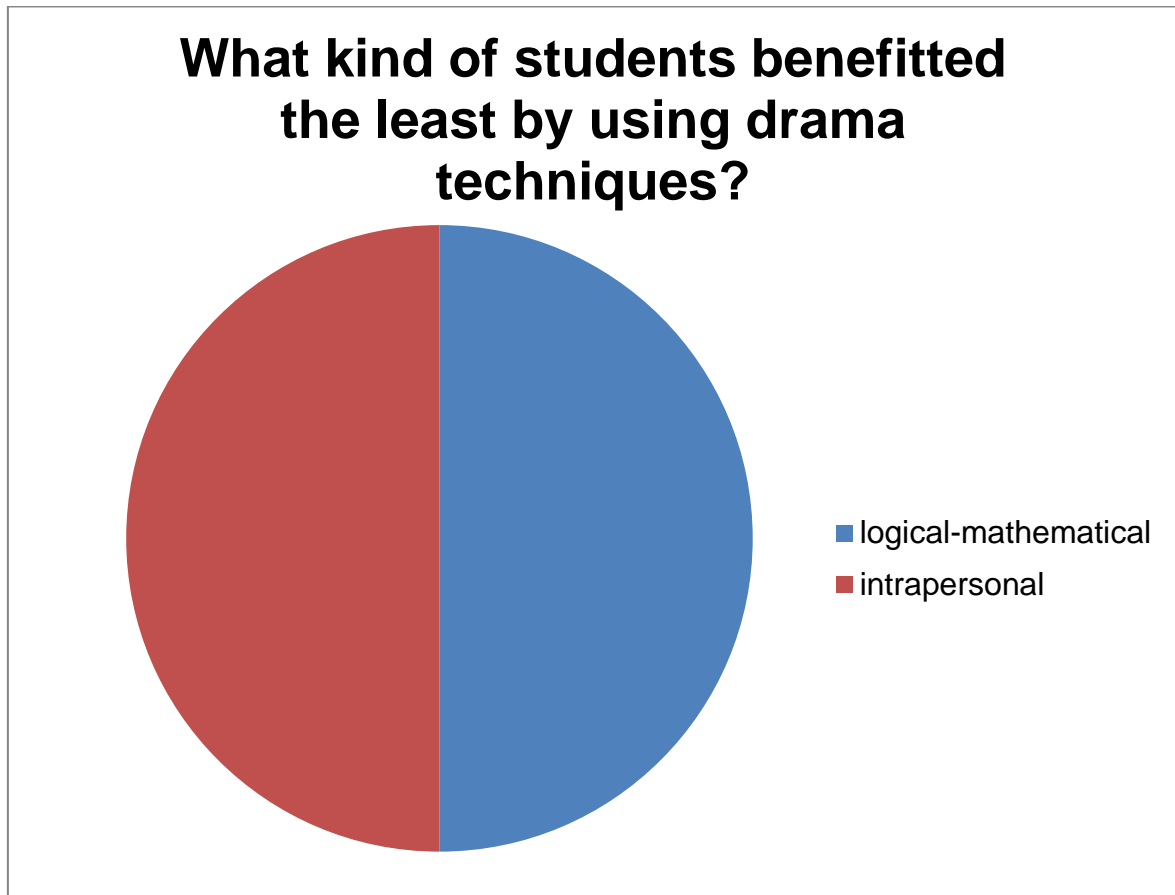
The eighth question in the survey was about lesson planning, whether the drama techniques are planned as a whole class lesson or just to supplement a lesson plan. Not surprisingly, more than sixty per cent of the questioned teachers admitted using the most common to all techniques just as a supplement of the whole class, whenever a situation for using role-play, or a short mini-dialogue comes up in the textbook.

Teachers of kindergarten or the ones who worked in the past at this level, are the ones who justify the whole class planning using drama techniques for two main reasons. The first one is that the time of the lesson is only thirty minutes, so any activity they plan must be short, due to children's short attention span, and the second one is lack of time. This means that after the opening class song and warm-up, the puppets must come out of their box to work. Teachers declared that this task takes time, as they play a guessing game where they, predict who is coming out of their house. This is typically followed by the puppet talking to the

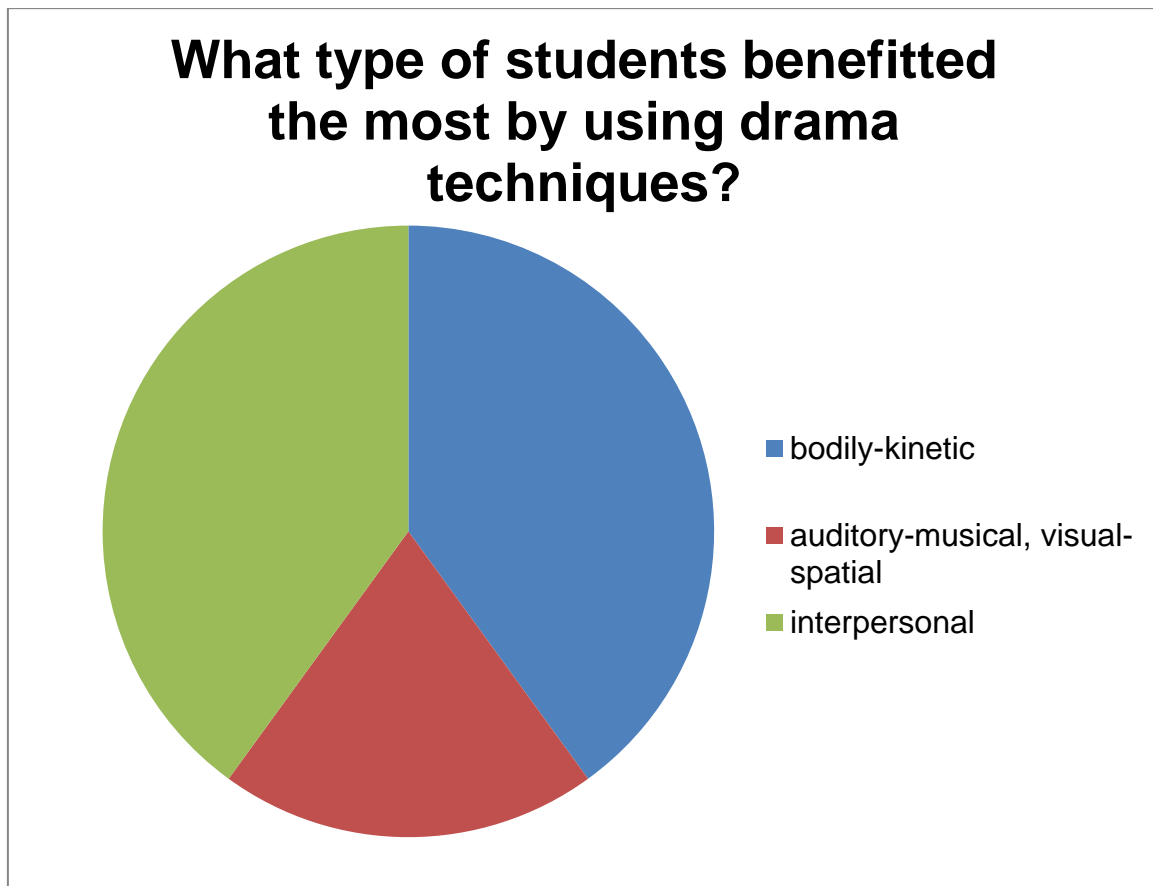
DRAMA TECHNIQUES FOR YOUNG LEARNERS

little ones, then the students tell their teacher what they understand, and finally, they sing and dance along with the puppet. That is the second reason for a whole lesson plan, in thirty minutes, no more than two or three activities can be carried out.

Only twenty per cent of the teachers stated planning both, as a supplement of a whole class as well as a whole class activity, depending on the group of children (their number, behaviour during this type of classes, and time of the year).



The next question in the survey consisted of naming what kinds of students are benefitted the least by using these techniques in class. According to the teachers' answers, the logical mathematical and the intrapersonal ones seem to be benefitted least in equal percentages. Those two groups were the only ones mentioned, as teachers believe these kinds of students are shy, introvert and prefer activities in which they are supposed to be solving a math problem or situation rather than solving a conflict, or expressing themselves in front of the class.



On the other hand, the students that benefitted the most, according to the survey, appeared to be more than two groups. The first group of students named by most teachers was the body-kinetic one. They agreed that this kind of children enjoy moving around, singing, dancing to the music and getting in groups.

The other group of students, which also occupied forty per cent, was the interpersonal ones. Teachers believe this type of kids prefer talking and, discussing as well as sharing with others rather than working on their own.

The remaining twenty per cent was divided between the auditory- musical and the visual-spatial kinds of students. Teachers suppose that these two kinds of students love music, dancing and also getting on any imaginary stage.

4. Conclusion

Drama is a bridge that brings the gap between two worlds, between the textbook and the natural use of the foreign language. It also connects two main parts of an individual in the learning process, students' cognition and emotions. When teaching/learning a foreign language, a balance between receptive and productive skills must be present. I believe drama efficiently fulfils these requirements as the four skills reading, writing, listening and speaking are integrated in a drama class.

Although the process of teaching and learning a foreign language has unique aspects, it is not such a unique process as to have nothing to get from general aspects of education and research studies. Having access to theories of young children's development, learners' strategies, as well as teaching strategies to promote better conditions for students, will certainly contribute to the act of teaching a foreign language to youngsters.

There is no learning taking place without motivation and self- involvement. It is known that keeping motivation when learning a target language means developing a unique and complex position, as any foreign language involves a communication coding system, an integral part of learners' identity, as well as the most relevant medium of social management deep-rooted in each community where it is developed. Hence, developing motivation on learners when learning a target language, also means developing culture comprehension and some sort of culture identity. Not only does drama foster but also keeps learners' motivation by creating an entertaining atmosphere. In doing so, learners' feelings, attention, senses, and experiences are engaged.

Knowing a foreign language gives young people an advantage for their future compared to those who do not learn one, even more, if the oral is developed from the very first steps. Here is where we teachers, come in to play: by providing meaningful interaction for natural communication. It is important to remember that teachers work as facilitators in a drama class by organizing and grading tasks, setting clear goals, assigning roles and getting the physical space available ready for its use.

It would turn regular classes to more fruitful ones, if teachers judged their teaching and learning opportunities critically. They would find it is not that arduous, ambitious and demanding to include drama techniques in their teaching to provide more space to knowledge, memories, experiences, as well as emotions. The only basic needs are great management skills in order to keep all learners actively involved in a task, thoughtful plans, great use of available resources around and finally, regular monitoring on the planned activities and also on youngsters' learning. Most of the teachers should increase their teacher self-efficacy in the teaching a foreign language through drama, that way, they would include drama games in their planning.

DRAMA TECHNIQUES FOR YOUNG LEARNERS

The truth is that students at any age and of any level may take advantage of having drama as part of the English class. Young kids have a natural love for pretending, but at the same time have a clear idea of the imaginative world and reality, thus, they are able to come into one of these worlds and out of it when desired. However, not only are the learners to be involved in these class sessions, but also the teacher. It has been observed throughout the present work that some teachers are reluctant to make use of drama techniques as part of their classes. Dorothy Heathcote (1976) recommended “edging in” to teachers who are uncertain about performing with students. She meant starting to use drama the last five minutes of class, in case it does not turn out as it is expected the first time. Also, teachers must believe themselves in the use of drama, only in that way, they will make the class believe.

Furthermore, apart from some drawbacks detected by some teachers in the survey, due to their own thinking impediments, displaying drama techniques in the classroom encompasses countless advantages. Among them, it enables teachers and learners to develop all intelligences. It is also associated with today’s methodology in that it pursues students’ involvement in their own learning. Drama techniques appear to be effective in terms of comprehension and production. Also, learners may assimilate new terms and functions in a fully contextualized aspect. Besides, learners experience interaction while learning, bringing this, social awareness and understanding of others’ opinions and beliefs, developing sense of cooperation and collaboration. It improves oral skills, such as fluency, and also strengthens their ability to express themselves through non-verbal communication. Above all, it makes their learning experience unforgettable.

DRAMA TECHNIQUES FOR YOUNG LEARNERS

Appendix

Lesson Plan Models: Role-Playing and Acting Out

In order to provide an example of the use of drama in a large ESL class of children aged 5-7, lasting fifty minutes, two lesson plans are developed. They proved to be effective and efficient, as kids showed much involvement and have communicated using the foreign language.

4.1. "At the Restaurant"

Focus: To use food items and develop functions in a context. How do you behave at a restaurant? How do you call the waiter and ask for what you would like to order?

Background: Students had developed a certain unit of the textbook (Your Quest 1-Macmillan Publishers) currently in use in which the vocabulary being worked was food. They had also been exposed to a story, in cartoon pictures, of two kids and their father having lunch to celebrate children's birthday.

Warm-up: Brainstorming of food items being shown in a menu. As students suggested food items, flashcards of these were stuck on board. Then the framework of a menu was drawn.

Procedure: Two benches were displayed in front of the class and the facilitator with the help of some students laid the table as the teacher named the objects.

Next, three kids were invited to come up front and perform a situation. Two of them pretended to be the customers and the other became the waiter/waitress. The "waiter" was given a "menu" (prepared beforehand by the facilitator with pictures of the food items they knew), a piece of cloth, and a tray. The "clients" were given a tie if they were boys and a bag if they were girls.

Facilitator: "Now, they are sitting at the tables, what should they do?", in L1

Children: "Call the waiter", in L1. Facilitator tells them the word waiter.

Facilitator: "OK, so, they call the waiter and now they have to ask for what they want to eat. Do you remember how to express that?" in L1. "Do you remember how to express what you like?".

Students: "I like...." in L2

Facilitator: "Good! Now, in order to express what you want, you say "I *would* like", now, let's revise, first you call the waiter"

DRAMA TECHNIQUES FOR YOUNG LEARNERS

Students: "Waiter, waiter!!"

Facilitator: "Choose from the menu and tell the waiter what you would like."

Student A: "I would like fish and salad"

Student B: "I would like fish and cake"

Waiter: "OK"

Students A & B: "Thank you"

A round of applause for them follows.

Follow-up

In order to have students working back on their seats, a puzzle copy of a laid table is delivered for them to cut out and stick on their copybooks.

4.2. "Visiting my Friend"

Focus: Learning to use greetings in context. What is the first thing you say when you come to a friend's house? How does your friend's mum greet you?

Background: Each unit of the textbook (Happy House 1-2) deals with a story divided into six pictures with no written language. Students are exposed to six big flashcards showing pictures of a story. They are stuck on the board and students are asked to predict the order of the images. Once they do it, they are exposed to the audio of the dialogue to check the sequence.

Procedure: Once the prediction is checked, students are invited to open their textbooks at a certain page where they can see the same images in the right order. The facilitator asks questions about each picture in L2, and L1 as well. Children answer in the same way.

Facilitator: Can you see Otto in the first picture?

Student: Yes

Student: Is he happy? Está happy?

Student: No!

DRAMA TECHNIQUES FOR YOUNG LEARNERS

Facilitator: Why not? Por qué no?

Student:

This procedure goes on until the six pictures are covered. Next the facilitator plays the recording once again stopping at the end of each image to comment on what the mice or cat (the characters of each story) has just said. The teacher also makes reference to and even takes on the intonation of the expressions used. Then he/she opens a bag which is always used, with clothes and accessories to represent the characters of the mentioned stories. For instance, the teacher pulls out a necklace and bracelets to play the “mummy” role, a pair of specs for the “grandma”, and a tie for the boy playing the “daddy” role. Youngsters are invited to come up front (the extrovert ones of the class are typically the first to volunteer). The facilitator places the necessary furniture in the same way as in the story. The first time it is performed, the facilitator aids them as a narrator, which helps little ones realize the moment they should speak.

Facilitator: Spike is at home with grandma (while pointing at the children taking this role). Suddenly they hear a knock at the door. (Facilitator knocks at the board). Grandma opens the door. The child playing this role does it.

Girl in charge of Ruby: “Hello”

Girl in charge of grandma: “Hello Ruby, come in”

Girl in charge of ruby comes to where Spike is having breakfast: “Hello Spike”

Boy in charge of Spike: “Hello Ruby”

Grandma: “Sit down Ruby”. The girl does so.

Facilitator knocks at the door again.

Facilitator: “Grandma opens the door once again”

Grandma; “Oh no!!, It’s Otto!!”

The boy playing “Otto” meows: “Hello grandma, hello Ruby, hello Spike”

Grandma while shutting the door: “Good bye Otto”

Ruby and Spike while giggling: “Good bye Otto!!”

Children have much fun performing stories like these, and from the second time on, once all children in the classroom have seen what the performing is about, introvert students are invited to come up front.

Follow-up

DRAMA TECHNIQUES FOR YOUNG LEARNERS

As students at this level do not read in the foreign language, they are given a set of pictures of situations with people “arriving” and others “leaving”. Below each of them, there are two small ones: one with the mice representing “hello” and another one representing “good bye”. Thus, according to what they see in each big picture, they circle one of the small ones below.

DRAMA TECHNIQUES FOR YOUNG LEARNERS

Interview to Drama teachers

1. What are your goals when using this kind of activity (drama)?

2. What activities do you use to lower the affective barrier ?(especially to start)

3. Are there different activities for vocabulary than for grammar?
If so, which? (please, also include the ones the teacher could do in class with the children)

4. Which of the "intelligences" are being developed/exercised with each activity? Are the intelligences also related to different topics that you cover?

5. Do you ever use TPR?

6. How much room do you leave open for improvisation? Which skills are employed in improvisation?

7. Does age influence the effectiveness of your methods? How?
Why? (remember my thesis is about little ones)

8. Are there any specific techniques used for specific goals?
Skills? Language skills? Interpersonal skills?

DRAMA TECHNIQUES FOR YOUNG LEARNERS

Drama Questionnaire

Have you ever used drama in your classroom? If so, how would you rate (from 1 to 10) your experience with using drama in the classroom? Please explain the reasoning for your rating in the space provided.

Please explain in detail the technique you have used, and what you applied it to.

If you used more than one technique, which one was more successful? What do you attribute that success to? Which one do you prefer? Why do you prefer that technique?

How often do you use them?

1-2 times a week, 3-4 times a week, 5 or + times a week

Have you found any drawbacks when using drama techniques in class?

What factors might affect the effectiveness of using drama?

How much of the successfulness of the drama technique do you attribute to: (a) a teacher's training, (b) teacher's attitude towards the technique, (c) the technique, (d) how the technique was carried out, (e) other factors.

Do you typically use drama techniques to supplement a lesson plan for a day, or do you plan a whole class using drama techniques? Which do you find works better? Why?

Do you think that abilities other than "doing the assignment" are exercised by using drama techniques? Are these valuable to a teacher/a curriculum/the development of the 5 Cs?

Which kind of learners are benefitted least by using drama techniques? Circle one, and explain: auditory-musical, visual-spatial, bodily-kinetic, interpersonal, intrapersonal, linguistic, logical-mathematical

Which kind of learners are benefitted most by using drama techniques? Circle one, and explain: auditory-musical, visual-spatial, bodily-kinetic, interpersonal, intrapersonal, linguistic, logical-mathematical

DRAMA TECHNIQUES FOR YOUNG LEARNERS

References

- ✓ Arnold, J. & Fonseca, M.C. (2004). Multiple intelligence theory and foreign language learning: a brain-based perspective. *International Journey of English Studies*, 4. Retrieved August 19th, 2015, from [http:// www.um.es/engphil.ijes](http://www.um.es/engphil.ijes)
- ✓ Babae, N.(2012). Motivation in learning English as a second language: a literature review. *Canadian Journal for New Scholars in Education*, 4. Retrieved August 17th, 2015, from [http://file:///C:/Users/Usuario/Downloads/170-1042-1-PB%20\(2\).pdf](http://file:///C:/Users/Usuario/Downloads/170-1042-1-PB%20(2).pdf)
- ✓ Belliveau, G.& Kim, W .(2013). Drama in L2 learning: a research synthesis. *Scenario*, 2013. Retrieved May, 10th, 2015, from <http://www.http://research.ucc.ie/>
- ✓ *Beyond the soundbite: arts education and academic outcomes* (2000). Retrieved March 29th, 2014, from [http// www.getty.edu](http://www.getty.edu)
- ✓ Bowel, P. & Heap, B. (2013). *Planning Process Drama Enriching teaching and learning*. Oxfordshire: Routledge Publishers
- ✓ Brumpt, C. (1991). *Teaching English to Children*. London: Harper Collins Publishers.
- ✓ Carkin, G. (2007). *Teaching English through drama: the state of the art*. Manchester, NH: Carlisle Publications
- ✓ Cameron, L. (2001). *Teaching Languages to Young Learners*. Cambridge CB2 2RU, UK: Cambridge University Press.
- ✓ Cawthon,S., Dawson, K. & Ihorn, S. (2011). Activating student engagement through drama-based instruction. *Journal for Learning Through the Arts*, 7. Retrieved November 17th, 2013, from <http://escholarship.org/uc/item/6qc4b7pt>
- ✓ Davies, P. (1990). The use of drama in English language teaching. *Tesl Canada Journal*, 8. Retrieved November, 1st, 2013, from: <http://teslcanadajournal.ca/>
- ✓ Dörnyei, Z. & Ottó,I. (1998). Motivation in action: a process model of L2 motivation. *Working Papers in Applied Linguistics*, 4. Retrieved August 17th, 2015, from: <http://www.zoltandornyei.co.uk/>
- ✓ Du, X. (2009). The affective filter in second language teaching. *Asian Social Science*, 5. Retrieved August 19th, 2015 from <http://www.ccsenet.org/journal.html>
- ✓ Fraser, D., Aitken, V. & Whyte, B. (2013). *Connecting Curriculum Linking Learning*. Chapter 3 Dorothy Heathcote's mantle of the expert approach to teaching and Learning: A Brief Introduction. Wellington: NZCER Press
- ✓ García, P. & Montalbán Martínez, N. (2006). *El teatro en el aula. Un instrumento de aprendizaje de lenguas extranjeras*. Retrieved June 27th, 2013, from: <http://sedll.org/>
- ✓ Garofano-Brown, A. (2007). *Relationship between child centred play therapy and developmental levels of young children: a single case analysis*. Retrieved June 26th, 2013, from: [http// digital.library.unt.edu/](http://digital.library.unt.edu/)

DRAMA TECHNIQUES FOR YOUNG LEARNERS

- ✓ Garvis, S. & Pendergast, D. (2011). *An investigation of early childhood teacher self-efficacy beliefs in the teaching of arts education*. *International Journal of Education and Art*, 12. Retrieved November 17th, 2013 from: <http://www.ijea.org/>
- ✓ Guijado Ojeda, JR.(2004). El teatro de Lengua Inglesa: perspectivas didácticas para una educación axiológica. *Publicaciones Facultad de educación y humanidades campus de Melilla*, 34. Retrieved June 27th, 2013, from: [http://www. http://revistaseug.ugr.es/](http://www.revistaseug.ugr.es/)
- ✓ Hillyard, S. (2010). *Teaching English through educational drama to students with learning difficulties*. Retrieved July 9th, 2015, from: <http://www. http://es.slideshare.net/>
- ✓ Khoshtinat, V. (2009). The role of education in rationale life. *World applied sciences journal*, 7. Retrieved December 18th, 2013, from: <http://citeseerx.ist.psu.edu/>
- ✓ Kolb, D.A. (1984). *Experiential learning: experience as the source of learning and development*. Englewood Cliffs, NJ: Prentice Hall. Retrieved October 21st, 2013, from <http://www.learningfromexperience.com/images/uploads/process-of-experiential-learning.pdf>
- ✓ Lizasoain Conejeros, A. & Ortiz de Zárate Fernández, A. (2009). Efficiency and effectiveness of drama techniques in the English classroom. *XXIV Encuentro internacional de la asociación de jóvenes lingüistas*. Retrieved November 17th, 2013, from: <http://www. http://filcat.uab.cat/>
- ✓ Morgavi, S. (2014). *Applied Linguistics*.
- ✓ Özdemir, S. M. & Çakmak, A. (2008) .The effect of drama education on prospective teachers' creativity. *International journal of instruction*, 1. Retrieved April 3rd, 2014, from: <http://files.eric.ed.gov>
- ✓ Philips, S. (1999). *Drama with children*. Oxford OX2 6DP: Oxford University Press.
- ✓ Richards, J. & Renandya, W. (2002). *Methodology in language teaching an anthology of current practice*. Cambridge, CB2 8RU, UK: Cambridge University Press.
- ✓ Shaaban, K. & Ghaith, G. (2005). The theoretical relevance and efficacy of using cooperative learning in the esl/efl classroom. *TESL*, 38. Retrieved June 2nd, 2015, from :[http// www.journals.lib.byu.edu](http://www.journals.lib.byu.edu)
- ✓ Smagorinsky, P (1991) *Expressions: Multiple Intelligences in the English class*. National Council of teachers of English,Urbana, 111. Retrieved August 19th, 2015, from: <http://www.smago.coe.uga.edu>
- ✓ Wagner, B. J. (1976). *Dorothy Heathcote: Drama as a Learning Medium*. National Education Association, Washington D.C.
- ✓ Zyoud, M. (2010). *Using drama activities and techniques to foster teaching English as a foreign language: a theoretical perspective*. Al Quds Open University. Retrieved July 4th, 2013, from: <http://www.qou.edu/>