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DEPARTAMENTO DE INVESTIGACIÓN, POSTGRADOS Y
AUTOEVALUACIÓN

Tema:

“DRAMA AS A TOOL TO TEACH ENGLISH”

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Autora:

Lic. RUTH ELIZABETH INFANTE PAREDES

Director:

Ing. LUIS TORO

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Autor:

RUTH ELIZABETH INFANTE PAREDES

Luis Toro Salazar

f. _____

Director de Monografía

Msc. Telmo Viteri

f. _____

DIRECTOR UNIDAD ACADEMICA

Pablo Poveda Mora, Abg

f. _____

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Ruth Elizabeth Infante Paredes

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RESUMEN

La presente monografía tiene como objeto detallar nuevas técnicas de Drama que podrían convertirse en herramientas comunicativas e innovadoras para los maestros de una segunda lengua o una lengua extranjera. Además se puntualiza los beneficios y problemas que puede enfrentar el maestro y los estudiantes al hacer uso de estas técnicas de Drama. Conjuntamente, se ha detallado el role del profesor y alumno dentro del proceso de enseñanza aprendizaje con el uso de técnicas de drama. Así como también se expone el proceso de drama como una guía con sus fases con el objeto de proporcionar una guía clara de este proceso. Finalmente, se ha incluido más de 28 técnicas de Drama para facilitar al maestro y estudiantes el uso de las mismas. Por un lado, ayudar al maestro a tener clases innovadoras, con nuevas tendencias y por otro, ayudar a los estudiantes a desarrollar la habilidad de hablar y utilizar el lenguaje corporal al comunicarse.

ABSTRACT

This research work aims to point out new Drama techniques that may become communicative and innovative tools for ESL and EFL teachers. Besides, it makes emphasis on the benefits and struggles that not only teachers but students can face when applying these Drama techniques. This study also mentions the Teacher's and student's role through the teaching-learning process by using Drama techniques. It explains the process of Drama that will serve as a guide with its phases in order to give a clear idea about this process. Finally, more than 28 techniques have been included to facilitate the teachers and students on the application of these techniques. On one hand, help the teacher to have innovative lessons with new trends and on the other hand, help the students to develop oral skills and nonverbal communication.

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THEORETICAL FRAMEWORK

1. INTRODUCTION TO DRAMA

English teachers have been using different tools to achieve their pedagogical objectives. Tools such as dictionaries, encyclopedias, and textbooks have become an important part of the teaching and learning process. Nowadays two of the main tools considered in teaching English are Literature and Drama. While, Literature helps teachers with the analysis of texts and also with the use of vocabulary studied and learnt in context, Drama contributes with the expression of ideas by using verbal and non-verbal communication which sometimes is left behind when teaching a Foreign Language. Even though, drama is considered as a new tool on teaching English, it has been used since old methods, theories, and principles appeared. For instance, the popular TPR (Total Physical Response) method was developed in the 1970s by James Asher who made emphasis on the use of commands and mimicry which is considered as a segment of Drama. Talking about Drama as a teaching tool can make teachers feel a little bit afraid of how to use it but this work will provide some techniques and games that may lead Students and teachers to learn better and faster. It is relevant to mention the Chinese proverb “I hear and I forget; I see and I remember; I do and I understand.”(<http://www.doingfine.org/proverbs-46/>) In other words students will learn only if they are really involved in the

learning process, so that drama is an amazing tool that should be used in English lessons. Teachers have plenty of materials and tools such as drama that may be used in a meaningful teaching in order to achieve teachers and students' objectives.

1.1 Definition

According to Wikipedia, **"Drama"** is the specific mode of fiction represented in performance, though it has also come to refer to a specific genre of fiction (neither comedy nor tragedy) involving a serious mood and conflict. The term comes from a Greek word meaning **"action"** (Classical Greek: δράμα, *drama*), which is derived from **"to do"** (Classical Greek: δράω, *drao*). The enactment of drama in theatre, performed by actors on a stage before an audience, presupposes collaborative modes of production and a collective form of reception. The structure of dramatic texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception. The early modern tragedy *Hamlet* (1601) by Shakespeare and the classical Athenian tragedy *Oedipus the King* (c. 429 BCE) by Sophocles are among the supreme masterpieces of the art of drama." (<http://en.wikipedia.org/wiki/Drama>) Based on these facts it can be said that Drama has to do with the representation of thoughts by acting or doing. It is crystal clear that drama involves an audience, and performers that in teaching can be called as the main elements in a Cooperative and Communicative Language learning.

There are other definitions that try to emphasize not only on language but also on culture transmitted by applying drama. For instance Free Dictionary defines drama as “A composition, in prose or poetry, accommodated to action, and **intended to exhibit a picture of human life**, or to depict a series of grave or humorous actions of more than ordinary interest, tending toward some striking result. It is commonly designed to be **spoken** and represented by actors on the stage.” (www.freedictionary.com) It also points out drama as a means of communication through acting.

1.2 Benefits of using Drama in the classroom

Chris Boudreault in his article “The Benefits of Using Drama in the ESL/EFL Classroom” mentions the following benefits:

- the acquisition of meaningful, fluent interaction in the target language;
- the assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner;
- the fully contextualized acquisition of new vocabulary and structure;
- An improved sense of confidence in the student in his or her ability to learn the target language.

Chris Boudreault. "The Benefits of Using Drama in the ESL/EFL Classroom". January 2010. <http://iteslj.org/Articles/Boudreault-Drama.html>

Chris Boudreault refers to four important benefits of drama. The first one is the acquisition of meaningful, fluent interaction in the target language. He refers to a meaningful interaction since drama activities such as simulations and role plays may let students make the situation real by using a foreign language. The interaction may cause fluency because students will have to repeat the phrases till they get used to it. The second benefit has to do with pronunciation and intonation which is relevant when learning a foreign language and the most important fact is that these elements have to be learnt in context not in isolation. The contextualization of these prosodic elements may let the students use the same elements in different contexts according to their reality and current events. The third benefit makes reference to the use of vocabulary and structure that sometimes is taught or learnt in isolation. The specifications about structure can be done deductively or inductively, it will depend on students ability to learn but the script or the dialogues written for the play can be used as the source to teach grammar and vocabulary. Then students may acquire a different and innovative way to learn a foreign language. The Fourth benefit specified by Chris is related to creating self-confidence on students when learning a foreign language. This aspect can be considered as one of the most important when learning the target language. Many students cannot achieve

their goals since the lack of acceptance of the target language. They may see the language as an invader that is not part of them. In addition, it can be said that another benefit of drama is that it develops creativity because students can contribute with their own ideas through the whole process. Finally, The use of Drama have a vast list of benefits that help teachers and students in the teaching-learning process.

1.3 Problems when using Drama in the classroom

Being English teachers means dealing with a variety of personalities and problems in the classroom, many of which are common occurrences. A well-prepared English teacher has to be able to recognize those problems and work on finding the solutions. The use of Drama can also bring some problems to the class, basically because it seems to be a new teaching tool and many teachers do not know how to use it. The following are some problems that teachers can face when applying Drama in the classroom.

- Students are bored, inattentive, and unmotivated about Drama
- Persistent use of first-language
- Students are unprepared for Drama
- Strong student dominance

The first problem is that students are bored, inattentive, and unmotivated about Drama since they had a bad perception about acting, in other words, it is important to let them know that Drama is

not only acting but writing, directing, editing, filming, etc. This problem can be cultural since there are some countries where Drama does not play an important role in the syllabuses and that is the main reason for this problem. Another reason for this problem is teachers' fault since classes are boring and students are not involved in the topic. It is recommended to choose topics according to students' needs and interests. Also the first drama activities must be easier that way students will take the challenge of learning English in a different way.

The second and the most common problem could be the persistence use of first language since Drama depends on the emphasis of group work, sharing ideas; students tend to use their mother tongue during the process of preparing and developing their tasks. As an ESL teacher, it's important to encourage students to use English and only English, if not, ask them to recite a poem in front of the class, it must be English only.

As an ESL teacher, you will encounter students of different learning capabilities and language skills which may cause some pedagogical troubles. Strong Student dominance can be seen sometimes as a problem when applying Drama because there are few students who are always the leaders and they want to do everything rather than sharing responsibilities with the whole group. Even though, it is good to have some students who excel in the classroom, it is important that they don't take away from others. It is basically teacher's

responsibility to bear in mind this fact and consider the possible solutions in order to make the most of this strength and weakness at the same time.

Although, an ESL teacher may have to face problems when applying Drama in the classroom due to the variety of students' personalities, needs, lacks, likes, and dislikes; the benefits that students can obtain from Drama are simply fruitful.

1.4 The Role Drama in Education

Carolynn Rogers states:

“Watch young children. What are they very often doing when left to their own devices? That's right - play-acting. It seems that drama play comes naturally. Kids "play house", pretending to be mommy or daddy; dash around acting like a superhero, or raise their arms in victory when emulating a favourite sports star. Most children come into formal educational situations having gone through their imitative stage of drama play and having experienced some imaginative, creative, self-directed play.

Tapping into this natural interest in drama play can give educators a way of providing students of any age with an enjoyable learning experience through which they not only gain knowledge but develop many life skills.”(Rogers, 1)

Education seems to be related only to the pedagogical and methodological process that human beings receive in primary, secondary school, and university but as Carolynn Rogers affirms it originally starts with life experiences in those simple children games such as “hide and seek” among others. Education begins with life itself and Drama is connected to every single activity or game performed in everyday life situations. That is why Drama is relevant in Education since the best teachers teach for life not just contents.

1.5 The teacher's role

ESL teachers have the challenge of playing different roles at the same time. Some ESL teachers are afraid of practicing Drama in the lessons since they associate drama with acting only. On one hand, it is related to acting but it is the final product of it. The previous stages of Drama such as Giving ideas, group working, writing the script, among others are also part of Drama. ESL teachers may have the following roles:

“Jamie McKenzie's article The WIRED Classroom provides a list of descriptors of the role of a teacher who is a **Guide on the Side** while students are conducting their investigations. "... **the teacher is circulating, redirecting, disciplining, questioning, assessing, guiding, directing, fascinating, validating, facilitating, moving, monitoring, challenging, motivating, watching, moderating,**

diagnosing, trouble-shooting, observing, encouraging, suggesting, watching, modeling and clarifying." (McKenzie's,1)

Referring to Drama the roles of a teacher may be similar to the roles that Jamie McKenzie's mentions since drama is considered as a tool that helps the teacher develop his/her roles during the learning process. Based on these roles, it seems that the teacher might be responsible of the students' learning process but it is relevant to let students get involved in the process in order to avoid authoritarian and dominant teachers. The main purpose of Drama is to have a student-center approach that help students develop cooperative skills rather than individual work. Cooperative work does not let the presence of dominant teachers and let students work on a free-pressure atmosphere.

1.6 The student's role

The students' roles depend on the learning styles that each student has. Some of them can learn faster by reading, writing, and listening while others can learn just by watching, or observing. The roles students play in drama lessons also depends on students personalities. One student can be very active and open-minded whereas another can be shy and introverted. If these facts are taken into account when planning the drama lesson, teacher will determine the role of each student immediately. For instance, the most active

student may play the role of the organizer and chief of the group while the passive one can be the writer of the script.

Liu Jun in his book “Process Drama in Second- and Foreign-Language Classrooms” states the following about students’ roles:

“Once the pre-text is given, students will be engaged in different roles from working as a big group, to small groups, and then perhaps to pair work to explore the dramatic world from different perspectives, and to develop their linguistic potentialities. Such roles are spontaneous (Johnson & O'Neill, 1984) and co-constructed as the result of meaning negotiation and dramatic creativity. Moreno (1959) differentiates role-taking from role-creating. The former means the enactment of a situation predetermined by the teacher, which is common in traditional language classrooms; the latter, which is more creative and spontaneous in nature, encourages students to use their own imagination by utilizing both linguistic and nonlinguistic expressions.” (Jun, 10)

Teachers should find out the best way to motivate students by giving them the opportunity of choosing their roles and responsibilities in the learning process and assigning them responsibilities that they are able to develop taking into account their strengths and weaknesses. Drama is the best way to let students feel part of the process since they have to decide their roles based on their abilities in order to make the most of their skills.

1.7 Process of Drama

The process of Drama is described by its nature and functions that are shown throughout the process. Jun Lui makes emphasis on the process of Drama in his article "Process Drama in Second- and Foreign-Language Classrooms"

"Process Drama, a term widely used in North America (but originally from Australia) and synonymous to "educational drama" or "drama in education" in Britain, is concerned with the development of a dramatic world created by both the teacher and the students working together. Through the exploration of this dramatic world in which active identification with the exploration of fictional roles and situations by the group is the key characteristic, second- and foreign-language learners are able to build their language skills and develop their insights and abilities to understand themselves in the target language. Like theater, it is possible for Process Drama at its best to provide a sustained, intensive, and profoundly satisfying encounter with the dramatic medium and for participants to apprehend the world in a different way (O'Neill, 1995). A fundamental theoretical basis of Process Drama is Strategic Interaction (Di Pietro, 1987), which recognizes that language learning is both a personal and a social behavior. Strategic Interaction includes such essential elements as the ability of language to create and engage students in new roles, situations, and worlds; dynamic tension; the motivating

and challenging power of the unexpected; the tactical quality of language acquired under the stress of achieving a goal; the linguistic and psychological ambiguity of human interaction; the group nature of enterprise; and the significance of context.” (Jun, 5)

First of all, what Jun emphasizes in his article is that the process of drama has to be carried out by both teachers and students. He also points out that during the process students relate their real world to an unknown world where they have to find out that Drama serves as a tool in the learning process. Secondly, Jun considers interaction and social development as an important factor which is clearly developed in the process. In other words, interaction should be one of the teacher’s goals when using Drama as a teaching tool.

Recent research asserts that Process Drama has at least three functions in a language classroom; cognitive, social and affective.

FUNCTION OF THE PROCESS OF DRAMA		
COGNITIVE	SOCIAL	AFFECTIVE
<ul style="list-style-type: none"> •The learning material is only potentially meaningful. •A meaningful learning set must be present. 	<ul style="list-style-type: none"> •Seeks to build communicative competence and confidence among participants through working with others •Lies in the cooperative, 	<ul style="list-style-type: none"> •Discuss their options and plan their strategies in group before they act out. •Students are highly motivated and

<ul style="list-style-type: none"> • Enhance communicative competence in language learning. • Discuss and improvise possible scenarios or dramatic situations • Construct and explore images • Enable students to be actively involved in acquiring the language skills in a meaningful context 	<p>supportive interaction among peers that eventually prepares them for real-life communication (Nunan, 1992)</p> <ul style="list-style-type: none"> • Provide the key to unlock the potential for human expression and communication in a broader social context • Prepares students for better communication in real life. 	<p>actively involved in participation through risk-taking and practice.</p> <ul style="list-style-type: none"> • They are free to make decisions through trial and error, and, in doing so, to find the language needed to express themselves.
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Jun Lui. "Process Drama in Second- and Foreign-Language Classrooms". European Medi@Culture-Online <http://www.european-medi@culture.org>

2 DRAMA TECHNIQUES/ACTIVITIES

As is already known, techniques are the systematic procedures similar to the path to follow in order to get the objectives. Referring to Drama techniques, Vani Chauhan affirms that there are three techniques.

2.1 Questioning in role or hot sitting

This technique can be used with any level of students, sometimes if there is not a volunteer the teacher can take on the hot seat. It can also be applied with literature when reading literary texts in order to analyze characters.

The aim of this technique is that students can work on comprehension and interpretation of characters, taking notes, and practice in report writing.

Procedure

“The class is told that they are newspaper reporters at a press conference to interview the character after his/her adventures. The 'character' (a learner who has volunteered to take on the role) sits in the front, facing the rest of the class and **answers questions** posed by the reporters. He is interviewed for no more than 10 minutes. The reporters ask not just questions, but, also **take notes** in order to write a news story or a more descriptive feature article for the next edition of their paper. In case of a large number of learners in the class, about three learners can team together and pose as reporters from the same newspapers.

The whole activity can be made more dramatic by asking the learners to make their nameplates with newspaper names and

display them on their desks. A learner can be given the role of a **moderator** who introduces the "character" and ensures a smooth functioning of the conference. After the interview is over, the teams of "reporters" work together for the **write-up**. The learner who has been questioned in the role of the character can join one of the teams of the reporters.” (Chauhan, 7)

It is relevant to cite that it is a technique that can have variations according to the students’ and teachers’ needs.

2.2 Telephone conversations

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

The aim of this technique is being able to maintain telephone conversations and interpreting characters.

Procedure

“The class is divided into groups of two learners. The learners sit with their backs to each other so that they can only hear

their telephone conversation partner. The learners in each group are to imagine that they are two different characters. A particular situation from the story/text is taken for which every pair has to build up a telephone conversation. You could ask them to discuss another character or some specific event from the text. You could also go beyond the text and give them a conflicting situation and ask them to resolve it as the "characters" they are role playing." (Chauhan, 12)

As in any technique there can be a follow –up such as asking other students to write down what the partners are saying. How to make the most of a technique depends on teacher creativity since every single student is different and has different abilities.

2.3 Soliloquy/thought tracking

This drama technique can be applied for interpretation of the literary text and, especially, for understanding a fictitious character. In this particular technique, the learner gets into the skin of the character and thinks from his/her point of view. He totally empathizes with the character. It is suggested that literary texts having an omniscient narrator would be more appropriate in comparison to pieces of writings/essays giving accounts of personal experiences.

The aim of this drama technique is reading and writing by expressing his/her thoughts.

Procedure

The class is divided into groups of five or six students. In groups, learners are to select an important point of time in the main character's life in their text. It could be a time of success, failure, disappointment, loss, rejection, elation, isolation or struggle, a time when the character has a monologue with himself.

After having selected a point of time, the members of the groups are to articulate aloud the thoughts of the character to each other. After having heard each others' interpretations, the group has to work on a final one which will be presented in front of the class by a student as if he were actually the character who is passing through that moment.

This drama technique can be applied in real life situations that the students may face in an English speaking country.

Meanwhile, , Vani Chauhan presents three drama techniques related to the use of literary texts, Jonothan Neelands provides 25 techniques to be applied during the drama lessons.

2.4 Telling a story from different points of view

In pairs or groups, the story is retold in the voice of characters other than the narrator so as to see how it might change according to viewpoint. One member of the group starts the retelling and then passes it on to the next at a given signal.

The aim of this technique is to develop fluency at any level of English.

2.5 Pairs of characters talking about incidents from the story

Pairs take on the roles of people in the story, or people affected by the story, and talk about the events in the story in the form of gossip, rumour and speculations.

The purpose of this technique is to let students use non-verbal communication that will help students internalize the information.

2.6 People outside the story commenting on the characters and events

Pairs or groups improvise formal or informal situations as teachers, neighbours, social workers, relatives etc.

The main objective of this technique is to develop creativity and the use of real situations that students live every day.

2.7 Scenes representing group prediction of the next part of the story

At key moments, a story, which is being read or told, is stopped and groups are invited to prepare improvisations, or to set up a spontaneous improvisation, exploring where the story might go next.

The main goal of this technique is having students create a new way of using drama by giving them the chance of improvise and use their own ideas by acting them out.

2.8 Telephone conversations between characters

Working in pairs, one character communicates news or developments to the other character, who will be affected by the news in some way, or one character rings a group of other characters, so that as well as the telephone conversation there is also talk amongst the group about what to say or do.

This technique lets students use non-verbal communication and also develop group work to share ideas for suggestions.

2.9 Letters, diaries or notes written by, or between characters

These can be introduced as a stimulus to the improvisations, e.g. “We’ve just received this telegram, it’s for you” Or written in response to events, feelings, thoughts generated by the improvisation e.g. “What would X have written in her diary that night?”

Students may use the notes from the diary to act out and perform some of the activities written on it. The aim of this technique is to develop creativity for drama and make students simulate real situations.

2.10 Props or important objects drawn or made by the class

These may be used in the improvisation, or used as an aid to reflection e.g. “Now X is grown up she holds the picture taken that day when she was a child, what does she say as she looks at it now, what memories does it hold for her?”

As Drama has to do with the imagination of events and having students involved in the drama process, this technique helps them develop the ability of working in groups and accepting different ideas.

2.11 Designing or drawing costumes

These can be used as a way of building belief in another historical/cultural setting, or as a way of clarifying detail e.g “How easy would it be for a Victorian woman to move freely and be active? What do the clothes tell us about Victorian lifestyle and values?”

This technique can be applied in order to make students aware of the existence of different cultures especially in English speaking countries. In addition, it can be useful when teacher wants to create atmospheres according to the teaching situation.

2.12 Rearranging the classroom to represent an important ‘space’

This could be a room, a cabin, market place, shop floor or some other environment described in the story or which will form the physical context for improvisation. This is a very useful means for establishing belief; building character through consideration of how a living/working space might be furnished by the character/s; providing a limited and controlled space for improvisation.

Improvisation can be considered as a technique since it lets students to feel confident and use their own tools.

2.13 Compiling oral reports, dossiers, or secret files kept by security forces etc.

The aim of this technique is to build accuracy when speaking and writing.

The records may be used as basis for interviewing/interrogating characters as suspects or as witnesses, or they may be used in courtroom and inquest scenes. Groups may prepare improvisations showing how the information has been gathered, or they may have to present evidence to a superior as a briefing.

2.14 Outline of a character

A large outline of a character is put on the wall so that the group can fill in the thoughts, feelings, observations and things said or done by a character. The outline can be added to over time so that it becomes an accumulative record during the reading of the story of how the character is built up. In improvisation the outline can be used as an aid to reflection and to check that the action and talk is true to character.

The technique may be helpful for students since they need to get familiarized with characters that way they will feel more confident when acting out their roles.

2.15 Alternative scenes involving the characters

These could be the improvisation of scenes not covered in the story or parallel scenes which would throw more light on the characters; the scenes may be an attempt to re-create events before or after the events in the story or drama.

It is the stage where students get motivated since they contribute with their own ideas by adding them at the beginning or at the end.

2.16 Forum-theatre

This is a very useful form of spontaneous improvisation in which a small group acts out a scene watched by the rest of the class. The actors and the audience are able to stop the action to ask for advice, to check the truthfulness of the role-playing, monitor shifts in attitude and changes in understanding caused by the improvisation. Students in the audience can change places with role-players in order to demonstrate a different way

of playing the role or to suggest a strategy for overcoming a problem faced by one of the characters in the improvisation.

This technique make students critic and tolerant because they are able to give suggestions and also feel empathy for the ones who are acting out.

2.17 Teacher/leader in role as a starting point

It is used as a way of introducing a story or dramatic context, e.g. “Let’s start off by talking to someone who has a story to tell/knows more about the events we are interested in ...” or, the teacher is modelled into a statue of the character by the class; this may include working on a character’s movement and way of talking.

2.18 Meeting of characters

A public meeting is held between the characters chaired by the teacher or a member of the class e.g. villages attending a parish council meeting etc. It is spontaneously improvised as a means of: moving the story on; sharing and solving a problem; negotiating a collective action or highlighting conflicting points of view.

The goal of this technique is that students get involved in their roles and basically in the characters personalities and problems.

2.19 Still images representing ‘illustrations’ of key events

This is a very economical and controlled way of working in which groups use themselves to make pictures, or statues, which represent key moments, ideas, relationships etc. They may be in the form of posters, photographs, paintings, illustrations in a book, civic memorials, tapestries, murals etc. They can be used as a way of starting, as a way of reflecting on the improvisation or as a way of reviewing the meaning of an improvisation.

2.20 Family, or group, photographs

Groups use themselves to make pictures, a useful means of exploring public and private worlds: images are made to contrast the formal picture that is publicly displayed against the more private, intimate picture kept secretly out of view.

If teacher applies this technique, students will get interest in what they are doing in the class since students will be conscious about characters' lives and changes.

2.21 Still image representing a character's image of past or future events

This technique is a means of building a sense of how a character's present action may have been formed by events in the past, or by hopes and fears of the future e.g. "When Rosa Parks refused to give up her seat to a white man that day in Montgomery, Alabama, what might she have been thinking of in the past of her people, or in her dream of the future?"

2.22 The "Freeze Frame" as a way of holding the action

Just as in a video/DVD, you can "freeze" the action in an improvisation/piece of drama. This can be done because perhaps things are moving too quickly, because there is an opportunity for reflection or because the teacher sees a piece of quality work beginning to degenerate. Once stopped, the action and position of the characters can be read and commented upon. Freeze-framing may also be used to start an improvisation.

2.23 Making a sound collage to accompany action

This can be used as a way of building belief and creating atmosphere. Eg. Creating the sounds in the forest as Little Red Riding Hood walks through it, or creating the sound of the sea during a storm.

This technique may involve students who have musical intelligence that way all students could be involved in the process.

2.24 Mimed actions with an accompanying narration by the teacher

The teacher takes the role of narrator whilst the pupils continue action without speech in order to move time on eg. “The searchers moved very slowly and quietly towards the deserted hut, they stopped and paused to listen five feet from its door”.

It helps teacher to create the appropriate atmosphere needed during the process of drama.

2.25 Hearing the thinking of characters at key moments

Pupils have the opportunity to express the interior speech of their role, which will provide a different view of the action,

deepen response and contrast what is said with what is meant. Language and register may be modelled by the teacher: eg. “As I stand now as an old woman, thoughts of how it used to be flood my mind and I find myself thinking”. Alternatively, one group may provide the thoughts for another group’s actions, or figures in a still image might be asked for their thoughts as a way of explaining their image.

This technique helps a lot with the internalization of thoughts about each character so that students will perform a better role.

2.26 Voices of indecision heard at key moments of choice in the improvisation

Where a character in the story is faced with a difficult decision or a difficult task, the rest of the group form a tunnel for the character to pass through on their way to the place where the decision must be taken. Voices in the tunnel offer advice, warnings, quotes from things said earlier in the drama – at the end of the tunnel the character decides what to do. This strategy is also sometimes called “Conscience Alley”.

This technique is a valuable tool for the teachers since there are those students who are shy to act out. The shy students may take the role of the tunnels just to repeat phrases or help others to remember their phrases.

2.27 A character is played collectively

This is a means of allowing pupils to collaborate in the expression of a role which is of particular interest or importance. There may be several characters involved, each represented by a small group of pupils or the whole class, who can all speak as the character. Eg. The teacher enters a circle as a girl late home, the class ask her questions in the collective role of her brother lying awake waiting for her; or a confrontation between two characters is played out by two groups representing the characters and each side takes it in turn to add to their character's arguments or to respond to counter-arguments from the other side.

This technique reinforces group work and cooperation since everyone in the class may take the same role and contribute with new ideas.

2.28 A character moves from one social context to another

The effect of the multiple contexts is to show different facets of the character's personality. Small groups prepare contexts for improvisation based on key events or encounters in the character's life. Eg. A homeless teenager is seen through the

contexts of the last meal at home, with friends at a club, last contact with school, negotiating a place in a squat, dealing with the police, etc.

This aim of this technique is to develop creativity on students because if they notice that their ideas are taking into account, they will feel that it is their responsibility to do the best job ever. These techniques may help both teachers and students in the process of using Drama as a tool but it is really important the role that the teacher has to take since most of the time the teacher has to become the modulator. In other words, the techniques already exist and they are considered the main tools to develop verbal and non-verbal communication but sometimes teachers' fears about how to "act out", may be a barrier that does not let students make the most of this tool.

3 CONCLUSIONS AND RECOMMENDATIONS

- The use of Drama is fruitful for students and teachers but it is necessary a change of mind about what Drama is. Teachers should bear in mind that Drama is not only acting out but developing verbal and non-verbal communication skills.
- Drama is a valuable teaching tool that can improve the four skills: fluency, writing, reading, and listening at the same time.
- Drama also contributes with the development of group working and cooperation. In other words, what is called, Community and Communicative Language Teaching.
- This work is a description of how Drama can be used as a teaching tool to make the learning process more enjoyable and easier.
- Drama can help the teacher to achieve “reality” in several ways by linking the language learning experience with the student’s own experience of life.
- The use of Drama should be included in the educational curriculum since it may facilitate the learning process and can develop non-verbal skills that are useful in real daily life.

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