

IRSTI 16.01.45

S.A. Akhmedova
¹ Suleyman Demirel University
Kaskelen, Kazakhstan

TECHNIQUES FOR IMPLEMENTING DRAMA-BASED ACTIVITIES AT B2 LEVEL ELT CLASSES

Abstract. The aim of this project is to explore the practical implementation of drama-based activities at B2 level ELT classes. The use of drama in language classroom is considered to be one of the most innovative and creative approaches in language education. Along with its innovativeness it also fits into the frames of new trends in language teaching as project based learning and content language integrated learning. Through involvement in drama activity students acquire not only language skills, but also they develop communicative competence in L2. However how can drama be introduced to the language classroom? What are the different effective techniques in the way of applying drama to the studies of students ? What is the effect of constructing tools that improve the quality of an activity on students' communicative performance and attitudes towards drama ? With the help of answers to the stated questions this project aims on creating model of drama-activity for its implementation in language classroom.

Key words: drama-based activities, drama techniques, constructing tools, language teaching methodology.

Аңдатпа. Зерттеу жұмысының мақсаты драма әдісін ағылшын тілін оқыту сабақтарына еңгізіп, оның тиімді қолданыс жүйесін зерттеу болып табылады. Драма әдісі тіл оқытуда инновациялық және креативті тәсілдердің бірі болып саналады. Сонымен қатар, драма әдісі, қазіргі таңда жүріп жатқан тіл оқыту әлеміндегі жоба арқылы тіл үйрету және белгілі бір пән арқылы тіл үйрету, сияқты жаңа үрдістер қатарына қосылады. Драма тәсілдері қолданылған сабақтарға қатыса отырып студенттер тілдік дағдыларды ғана меңгере қоймай, шет тілідегі коммуникативтік құзыреттіліктерін дамытады. Алайда, тілді драма әдісін қолдана отыра үйретуді қалай ұсынуға болады ? Тіл оқыту процессінде драма әдісін шындайтын қандай тиімді тәсілдер бар ? Драма әдісінің қолданыс жүйесінің пайдасын арттыратын конструктивтік құралдардың тіл үйрену мақсатына әсері қандай ? Қойылған сұрақтарға жауаптар таба отыра, дипломдық жұмыс драма әдісін тіл оқыту сабағында қолдану моделін құрауға бағытталған.

Түйін сөздер: тіл білімі, драма әдісі, тілді драма арқылы оқыту тәсілдері.

Аннотация. Целью данного проекта является исследование эффективной системы применения метода драмы на англо-обучающих уроках. Использование драмы в языковых классах считается одним из инновационных и креативных подходов к языковому обучению. Наряду с инновационностью данного метода, он также вписывается в рамки новых тенденций преподавания языков, таких как обучение на основе проектов и интеграция контента в обучении языка. Благодаря участию в таких занятиях студенты приобретают не только языковые навыки, но и развивают коммуникативную компетентность на иностранном языке. Однако, как можно внедрить метод изучения языка через драму? Каковы различные эффективные методы использования драмы в процессе обучения языка? Какое влияние оказывают конструктивные элементы, улучшающие систему драмо-интеграции, на успешное проведение драматических занятий? Спомощью ответов на выше поставленные вопросы, этот проект направлен на создание модели интеграции драмы, как методу обучения языку и для его реализации в языковом классе.

Ключевые слова: драма-занятия, обучение иностранному языку, методы использования драмы.

Introduction

The use of drama in the world of foreign language education has been researched over the decades. Numerous scholars and language educators assert the benefits of using drama-based activities in language classroom. Drama world comprises in itself a wide range of different engaging activities which prompt quick language acquisition. On drama benefits and use of its activities some scholars such as Miley and Duff, Susan Holden, Wessel state that it brings the reality into classroom where students learn not only language but also acquire real life skills. Drama is kinesthetic, drama is authentic, and drama provides students with the opportunity to immerse in language. Teaching is art and craft, which means that learner himself, shapes the knowledge and understanding of language using creativeness, like artist when painting a picture puts his signature, similarly the learner is responsible for his own learning. Drama method as language teaching approach gives a way for this. Although almost all language educators note the effectiveness of using drama activities in foreign language teaching classroom, there is a few research papers investigating the way of implementation of it. How can the drama activity be best implemented in particular conditions regarding time, space, students' level, curriculum, course requirements, teaching circumstances? How can

teacher who is unfamiliar with drama-based approach start applying drama activities into his/her teaching process? What are the various techniques of implementing dramatization and what are the constructing tools that rise dramatic value providing successful procedure of one dramatic activity? Basically with these issues and inquires my diploma project is concerned with. Drama activities bring a lot of benefits especially those from linguistic, cognitive, affective and socio-cultural areas. Therefore my diploma project will positively contribute to my future career goals as ELT teacher.

To this end it is crucial to define some of the elements of the topic area. The title of scientific thesis is “Techniques in implementing drama-based activities at B2 level in ELT classes”. The word techniques can be defined in several ways. Some of the language educators define the word technique as activity, for instance drama activities means the same as drama techniques, whereas activity can be defined as exercises, exercises on its behalf as tasks, however activity may not resemble in its meaning with task. According to the definitions of approach, method and technique provided by Edward Anthony in his model; he puts those words into three different levels, where approach is the stage at which assumptions about language education is determined, and method is the stage at which theory is practiced in the reality, where teacher and student make choices about what to study and how to study, and finally the technique is the description of classroom process [1]. Other definitions of technique provided by Merriam-Webster dictionary include method, approach, skill, procedure, facility. In the current study we attempted to give our own definition to the word “technique”, therefore apart from the definitions we listed above we define “techniques” as constructing tools; constructing tools that improve the quality of drama activity or exercise, the type of tools that add a dramatic value to the task and performance of the participants. Constructing tools that we introduce in current research include some key elements, such as:

Concerning content

Role-cards, handouts, sheets

Concerning the setting design

Stimuli, authentic materials, posters, musical background, camera, space arrangement, props

Concerning overall activity procedure

Time management, instructors' role

Successful planning of drama exercise depends on the type of activity it is concerned with. Pamela Howell and Brian S. Heap for instance in their book “Planning Process Drama” believe that the more theatrical elements the drama activity has in itself the more it becomes successful. Whereas Susan Holden believes that for the important element in planning role play activity for instance, is the appropriate choice of the content. In managing successful drama activity constructing tools such as classroom design, music and sound background, actor clothes, time management, teachers' instructing skills and

additional authentic materials play a significant role in activity procedure. We believe that they help to create the desired conditions for language production; they help students to get into their roles and engage into lesson scenario. Taking into consideration the significance of constructing tools and the role of applied drama techniques, the study was made on identifying the constructing tools in the way of drama application and examining the influence of them (constructing tools) on students' performance and on activity succession along with teachers' general attitude to the drama activity.

Scrivener and Neel and portray the most customary dramaactivities as takes after [2]:

Table 1.1

Drama activities

Activities	Description
Role-play	Learners act little scenes utilizing their thoughts or from thoughts and data on role cards. They take other identities.
Simulation (game)	A substantial role play. The goal is to make an a great deal more entire, complex 'world', say of a business organization, TV studio, and so forth.
Improvisational drama games	Short amusements that as a rule include development and creative energy, rather put into the setting of dramatization; to uncover diversion structures in life circumstances – blocking, stowing away, misleading, and so forth
Guided improvisation	You ad-lib a scene and the participantsjoin in one by one in character, until the entire scene (story) goes on all alone.
Acting play scripts	Short composed sketches (portrayals) or scenes are acted by the learners.
Prepared improvised drama	Learners in little gatherings imagine and practice a short scene or story that they perform for the others.
Diaries, Letters, Messages	Written in or out of part as a methods for thinking about understanding; or they are brought into the dramatization by the educator as another strain, or as proof; or they are utilized as a methods for inspecting work
Interviews, Interrogations	Energize surrounding fitting inquiries and techniques
Meetings	The gathering are assembled inside the dramatization to hear new data, arrange activity, settle

	on aggregate choices and recommend techniques to take care of issues that have emerged.
Reportage	Gives an elucidation/introduction of occasions through journalistic traditions, for instance in way of TV news
Teacher in the Role	The educator impacts the drama setting by embracing an appropriate role so as to: energize intrigue, control the activity, welcome association, incite strain, make decisions and equivocalness, build up the account, and make conceivable outcomes for the gathering to cooperate in part.
Narrative Mime	Educator portrays the story and students play out the activities at the same time as they tune in to the story.
Interpretation of dialogues and texts	Is one of the basic strategies for Drama Education where learners investigate the literary texts through their own acting and encounter and pass on its implications.

This research paper is concerned only with some of the drama activities shown in the table above; now let's describe them more openly relying on other scholars' explanations.

Planning process drama

Process drama is a dynamic teaching strategy in which the instructor and the learners cooperate to make a non-existent sensational world and work inside that world to investigate a specific issue, circumstance, subject, or arrangement of related topics, not for a different crowd, but rather for the advantage of the members themselves. It concentrates on creating sensational reaction to circumstances and materials from a scope of points of view. In different words members in process drama go along the parts that are required for the enquiry, examination or investigation of the topic of the dramatization. The assignment of the instructor is to discover routes in which to associate learners with the content and empower them to create reactions to it through dynamic engagement and reflection.

Drama like whatever other subject should be arranged with meticulousness if the educator is to give best opportunity to the students to learn. Pamela Howell and Brian S. Heap guarantee that their experience for a long time, has lead them to the conclusion that the standards of arranging procedure of drama stay steady whether preparing it for five years of age, 15-years of age, undoubtedly any age and level of learner. Here we provide general planning principles for process drama, by naming drama we mean all the activities that drama includes [3]:

Theme/learning area

Context

Roles

Frame

Sign

Strategies

The terminology is given by authors Pamela Howell and Brian S. Heap in their book «Planning process drama». Clarification of the first principle of planning process drama is as follows. We have effectively expressed that dramatization ought to be about something. The content should be present. This is really what theater component «focus» alludes to. It is the specific part of human position under regulation in the drama. In the instructive setting, this concentration or substance will for the most part be drawn from the expansive educational programs as subjects and themes or from the cross-curricular issues, for example, individual and social improvement. It is from this subjects, points or issues that the concentration of the dramatization will be refined, so that in drama procedure we can state that theater component «focus» is made through the decision of topic or learning sphere. Keeping in mind the end goal to investigate topic or learning sphere on which we have chosen to center we should create dramatic context. This drama context gives the specific fictional conditions in which the topic will be investigated. Basically, as a fiction-the dramatic context remains for the genuine human experience which will be investigated in the dramatization. At the end of the day emotional setting is the showy component of representation. Another crucial component of theater and vital to all execution forms is the taking a role [4]. In this perspective, the connection between arranging standards and theater components is most self-evident, in light of the fact that they have a similar wording. Next principle of planning stands key principle «frame». Pressure is the theater component which «charges» the drama. In getting ready for process drama, frame is the term they have used to portray the pressure giver. Frame gives implies by which contending main and secondary roles, that is to state those characters or offices in the dramatization who are in strife about the result of the focal dilemma, are presented. In our view, arranging a compelling edge is the most essential standard of all [5]. While frame is the term acquired from humanism by the by we would contend that is commendably suits the social way of the artistic expression [6]. Forth principle of planning is given to sign, what is the relation of sign in planning process drama ? A mind boggling arrangement of signs, including objects, sounds, language, motions and pictures consolidate in all theater classes to convey noteworthiness to the occasions of the drama and direct regard for them. Signs speak to something beyond their utilitarian capacity. As we have built up, dramatizations are illustrations forever encounter and, within this structure, signs are the methods by which theater

component of image is evoked. The essential part of signs consequently is that they work typically and effectively. This implies that management of importance is a major standard for arranging process drama. Strategies are methods for working base on execution shapes which bring the dramatization into life. In perceiving that activity in space and time are components which make theater dynamic figure, a strategy empowers us to make alterations to each. In addition, utilizing a scope of strategies backings the component of contrast in dramatization. This is critical on the grounds that dramatization relies on three arrangements of complexity quiet and noisy, constant and moving, murkiness and light. Strategies which permit us to modify time, space and contrasts help intending to be made through the fiction at the interface between them [7]. In process dramatization terms, the reasonable utilization of a scope of methodologies, accordingly, empowers instructor and student to investigate time, place and occasion from various prospective. Let's proceed onward by observing, Figure 1.3 on how the principles of planning reveal to each other. By taking after these standards of planning we will manufacture necessary theater components to drama, which will provide us with successful procedure of activity, and then what we have to do now is take a gander at the inquiries the educator needs to request from him/herself to help him/her planning.

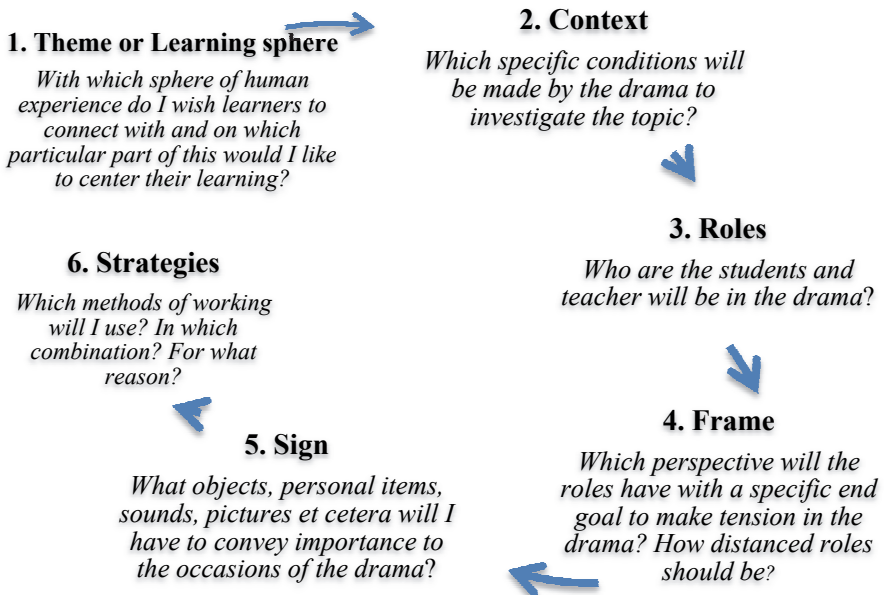


Fig. 1.1 Relationship of principles

As shown in the figure each of the principles can be displayed by asking key inquiries which the educator must answer. So we will take a gander at each of the standards and this time, investigate the key inquiries for each.

There are five fundamental strides to follow so as to manage a role-play and simulation activities [8].

Select a theme and define a set of clear learning destinations.

Settle on the duration of the activity. Simulations can go from a solitary 50-minute class to a whole semester relying upon the outline and coveted learning destinations.

Design the activity so that there is intragroup dialogue and in addition intergroup interaction on the theme. Such an activity can let learners learn about partnership and cooperation.

The next stage is to set up some background data for the activity. It is essential for the learners to have the information accessible for them before, or at the start of, the activity with the goal that they may completely comprehend the setting of the activity. Particular directions for each group or every performer inside a gathering must likewise be composed with a specific end goal to tell them more about the role that they are adopting. These guidelines ought to likewise incorporate some particular inquiries or guidelines about what they are relied upon to finish together with the whole group of participants, or as an individual performer.

The last step is to set up a course of events, or particular stages for the activity.

The aim of current study was the creation of a model of classroom management to implement drama-based activity. The practical implication of the research was designing an action research in three stages with students.

Action Research process

The type of action research engaged in current study is collaborative, since it was served by a group of students and teacher. Any type of action research always follows similar seven-stage process. This seven-stages which turn into an interminable cycle for the investigation of an instructor, are the following [9]:

Identifying a topic

Clarifying values, beliefs, and theoretical perspectives

Generating research questions

Collecting data

Analyzing data

Reporting results

Taking informed action

Basically the process of action research on our diploma project will proceed as shown in the Figure 2.1 below:

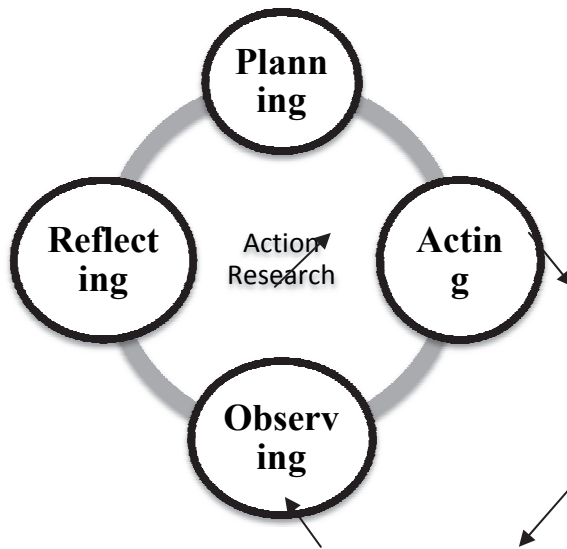


Fig.2.1 Action Research

Conclusion

The aim of current study was the modelling the appropriate system of classroom management techniques in implementing drama-based activities into classroom setting. Considering the experience of investigation and results of action research we have outlined the techniques which are used in context of constructing tools in implementing the drama activity; and by getting response of participants of the research defined the effectiveness of them.

One of the problems stated in first research question was on finding different effective classroom management techniques in implementing the drama-activity [10]. According to the observation results the changes in activity session's management that we have been adding during actions of research brought up positive results and revealed its flexibility.

Content for the activities is important since it is one of the first elements in managing any activity. Considering the attitude of teachers and students towards the simulation activity that we have organized, it can be enrolled into the curriculum and used as speaking task project.

The second research question was about the influence of constructing tools such as musical background, authentic materials, space design, props and etc. on success of drama activity in learning to communicate in L2. According to the interview results we can't absolutely say that the influence was positive, however majority of the students report that it was positive and it encouraged them to participate in discussions whereas some of the students totally rejected this idea. Some suggestions regarding the stimuli of activities mention modification of them [11]. We conclude that the effective way of organizing the stimuli is to let students themselves organize it. If students are to create

props themselves then we believe it would encourage them to participate in the activity more.

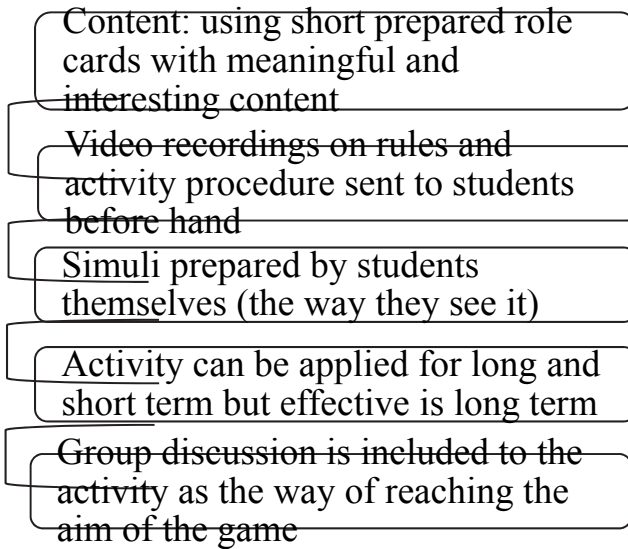


Fig. 2.2 Simulation techniques

The application of acting play script which we additionally introduced in diploma project was investigated outside of the classroom setting; however it doesn't mean that it can't be applied within the course. Therefore we propose an effective way of its implementation in 5 steps:

Meeting – introduction to the project, analysis of ideas, choosing the content, arranging roles

Rehearsal – reading the script, watching video presentations, act out with ready notes

Rehearsal 2 – final rehearsal without notes, performing in front of director

Performance – actual performance in front of audience or camera

Discussion – sharing reflection of observers, director, audience or impression of performers even.

Drama-based approach is one the innovative and creative ways to teach language and improve communicative competence in L2. Therefore I hope my study will positively contribute to the practical and theoretical perspective of methodology of teaching languages.

References:

1 Anthony, E. Approach, Method And Technique In Teaching English As Second Language. – China: McGraw Hill, 1965.

- 2 Merriam Websters' Dictionary. – URL: <https://www.merriamwebster.com/dictionary/technique>
- 3 Barbu, L. Using Drama techniques for teaching English. 2007 Retrieved on 17/7/2010 from <http://forum.famouswhy.com/index.php>
- 4 Zyoud, M. Using drama activities and techniques to foster teaching English as a foreign language: A theoretical perspective. 2010. – Retrieved from <https://www.researchgate.net>
- 5 Holden, S. Drama in language teaching, Longman handbook for language teachers. – England: Longman,1981.
- 6 Wessels, Ch. Drama. – Oxford: Oxford University Press,1987.
- 7 Courtney, R. Dramatic Curriculum. – London: Heinemann Educational Books Ltd, 1980. - P.7
- 8 Slade, P. An Introduction to Child Drama (Unibooks). – London: Hodder, 1958.
- 9 Elam, K. The semiotics of theatre and drama. – London: Routledge, 2003.
- 10 Maley, A., Duff, A. Drama Techniques. A resource book of communication activities for language teachers. – Cambridge: Cambridge University Press, 2001.
- 11 Way, B. Development through drama. – Pennsylvania State University: Humanities Press, 1967.