

Univerzita Hradec Králové  
Pedagogická fakulta  
Katedra anglického jazyka a literatury

## **Využití dramatické výchovy při vyučování anglické gramatiky**

Diplomová práce

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Studijní program: N7504 Učitelství pro střední školy

Studijní obor: Učitelství pro střední školy – český jazyk a literatura

Učitelství pro 2. stupeň ZŠ – anglický jazyk a

literatura

Vedoucí práce: Mgr. Jan Suk

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# **Use of Drama in Teaching English Grammar**

Diploma thesis

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**Zadání diplomové práce**

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**Cíl, metody, literatura, předpoklady:**

Diplomová práce si klade za cíl definovat, co je dramatická výchova, a vymezit její hlavní principy. Tyto základní prvky a postupy budou aplikovány v druhé, praktické části, která navrhne a realizuje činnosti vedoucí k rozvoji gramatických jevů ve výuce anglického jazyka.

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## **Prohlášení**

Prohlašuji, že jsem tuto diplomovou práci vypracovala pod vedením vedoucího diplomové práce samostatně a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové dne

## **Poděkování**

Děkuji svému vedoucímu práce panu Mgr. Janu Sukovi za pomoc a cenné rady při zpracování této práce.

## **Anotace**

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Diplomová práce se zabývá otázkou využití dramatické výchovy při vyučování anglické gramatiky. První část práce si klade za cíl definovat, co je drama a dramatická výchova, jaké jsou výhody a cíle dramatické výchovy, jaké jsou základní složky dramatické výchovy a jak správně organizovat dramatickou výchovu. Do této části budou také zahrnuty kapitoly týkající se hlavních principů, metod, technik, cvičení a obsahu dramatické výchovy a kapitola věnovaná osobním zkušenostem amerických studentek s využitím dramatu ve výuce anglického jazyka. Tyto základní prvky a postupy budou aplikovány v druhé, praktické části, která navrhne a aplikuje činnosti vedoucí k rozvoji gramatických jevů ve výuce anglického jazyka.

Klíčová slova:

Drama, dramatická výchova, dramatické metody, dramatické aktivity, anglická gramatika

## **Annotation**

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The diploma thesis deals with the use of drama education in the teaching English grammar. The first part focuses on the definition of drama and drama education, advantages and aims of drama education and basic components and correct organization of drama education. In this part there will also be chapters about main principles, methods, techniques, exercises and content of drama education and a chapter dealing with personal experience of two American girls with the use of drama education during the teaching English. These basic elements and methods will be applied in the second practical part which will suggest and apply activities leading to the development of grammar in teaching English language.

Keywords:

Drama, drama education, drama methods, drama activities, English grammar

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## **Introduction**

Drama as an alternative teaching method is a frequently discussed topic nowadays. Nonetheless, some teachers still have a tendency to connect drama with a performance intended for an audience in the theatre, and lots of teachers consider drama to be a time-consuming and ineffective method based on various games that does not contribute to second language acquisition.

The overall aim of this diploma thesis is to present drama as a useful alternative teaching method that could be used in the teaching English grammar in both lower and higher classes of six-year and four-year study at Grammar School.

The present diploma thesis thus deals with the use of drama education during the teaching English grammar. The first part is focused on the explanation of the differences between drama and drama education. Then the thesis will focus on the issues that are connected with the use of drama education at school including advantages, aims, basic items and organization. In this part there will also be chapters about main principles such as the experience, game, enjoyment, creativity and improvisation, main methods including role-play, main techniques, possible exercises and usual content of drama education. The last chapter of the theoretical part will deal with personal experience of two American girls whose teachers used drama activities during the practicing new English grammar. In the practical part of the diploma thesis these basic elements and methods will be applied to the six chosen drama activities through which the English grammar will be taught and practiced in two classes at Lepař Grammar School.

The main goals of the first part are to introduce a new possibility of teaching English and presenting some more significant drama methods and techniques that could be used by English teachers during the teaching English grammar through drama activities. The main goals of the second part are to find out whether the learning through drama activities helps to the better and more permanent acquisition of knowledge and whether the pupils consider this way to be more natural than the classical learning. Other goals of the practical part are to interest pupils in drama activities and find out how they will accept the different organization of the lesson, and to motivate the supervising teacher and make her to use some drama activities in her own English lessons.

The main benefit of this work is seen in the mediation of new and more creative possibilities how to teach English language and in the mediated positive results concerning the use of drama activities in the teaching English grammar that followed from the research that was realized at Lepař Grammar School in Jičín.

My interest in drama as a teaching method started in the winter semester 2013 when we had to attend several lessons that were organized by Pavla Fejfarová and that were based only on practicing English language through drama activities. On the basis of this experience I decided to take bigger interest in this way of teaching English grammar and that is why I chose this topic for the diploma thesis.

# **1 Theoretical part**

## **1.1 Drama and Drama education**

Generally, drama stands for a specific way to explore and express human feelings and tensions. Drama generally has a form of a story that is presented to the audience via action and dialogue. The story is usually presented to the audience using the theatrical elements from theatre such as scenery, music, sound, acting, costumes and props. The impact of the drama on the audience and also on the participants is twofold – intellectual and emotional. Each drama performance somehow enriches our cultural life and broadens our horizons and arouses various impressions and feelings such as joy, sadness, sympathy, pleasure, disunity, indignation, disappointment or amusement.

According to the Merriam Webster dictionary the word “drama” that originated from the Greek “to act, do or perform” is “a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance” or “a movie or television production with characteristics (as conflict) of a serious play; broadly: a play, movie, or television production with a serious tone or subject” (Merriam Webster dictionary). This basic definition of drama is definitely known by the major part of people because the definition we heard several times from our teachers at schools was almost the same.

Similarly for Susan Holden drama means “any kind of activity where learners are asked either to portray themselves or to portray someone else in an imaginary situation”. This conception of drama is probably connected mainly with the theatre as such and school drama clubs but it could also be applied to the dramatic activities that are used during the common English lessons (Munther Zyoud). Paul Davies mentions in his article that Hubbard says that drama can be defined as a “term covering a wide range of oral activities that have an element of creativity present” (Paul Davies). In other words, Hubbard probably understood drama as a theater performance or just an activity that is based on the creative dialogues.

Drama education is one of the five disciplines of aesthetic education (in addition to the literary, art, music and dancing education) that uses the means and methods of theatre. Drama education can be divided into two main areas. The first one is school drama education within the meaning of a separate subject and the

second one is the theatre work with children and youth (for example children's theater and puppet theater) plus collective and solo recitation. There is also one minor area that is connected with using the drama techniques, methods and activities during the teaching English language and this area is the main theme of this diploma thesis.

According to Eva Machková drama education is learning through experience. That means learning through actions, personal unmediated exploring the social relations and events that go beyond the current real practice of the participating individual. Drama education is based on the exploration, discovering and understanding of human relationship, situations and the inner life of people in the present and past times, of people that are both real and created by imagination. This exploration and discovering happens in a fictional situation by playing in a role (in other words by dramatic action in a certain situation). It is a process that may but may not result in a product (performance). The objectives of drama education are pedagogical and the resources are dramatic (Úvod do studia dramatické výchovy 32).

Drama education helps pupils develop themselves in several areas. Through the drama education they can better understand their mind, body and voice; they can learn how to cooperate with other people and how to work with empathy. Pupils also improve the clarity and creativity in verbal and nonverbal communication and they begin to understand the human behavior, motivation, culture and history more deeply.

Machková also mentions that drama education as well as drama works with some elements from theatre such as already mentioned scenery, music, costumes, lighting, sound and many others. Participants of drama education gain new experience thanks to the various roles of actors, writers, directors and designers. Drama education also works with other related disciplines for example storytelling, pantomime, puppetry, improvisation, public speaking, clowning or playwriting (Úvod do studia dramatické výchovy 35). All these theatrical elements and roles can be used during the teaching at school.

## **1.2 Drama at school**

Drama started to be used during the language lessons in 1970s but the real boom came later - in 1980s. One of the first who was interested in this issue – using

the drama techniques, methods and activities during the teaching language was Richard Via. In his opinion the use of drama during the teaching was a really good and salutary idea. Earlier there was even something like “Rassias’ madness” which was a program that worked with make-up, costumes and props. These parts of drama were combined with action. Besides these first pieces of knowledge about using drama techniques and methods during the teaching the literature about drama techniques and activities was published in these days (Rauen).

Nowadays the possibilities how to use drama during the teaching can be found in many handbooks. Apart from the fact that drama is often used in English classes it has very close relation with many arts such as music, dance or visual art. The close links between drama and other subjects (for example history, geography, politics, economics or religion) are also very common today.

The techniques of drama can be used in both the first and the second grade of primary school. Drama gives pupils the opportunity to participate in collective creative activities and creates very important links between schools and parents. Drama also contributes to professional education – it helps to prepare pupils for working in theatre or film but also for many other professions that require the understanding of other people and their opinions.

### **1.2.1 The advantages of drama education**

There are many reasons in favor of the use of drama in the teaching languages. Drama brings an entertainment and fun into lessons and motivates pupils to learn. Drama activities also encourage pupils to speak (even shy pupils are active after some time) and it gives them an opportunity to communicate in spite of the fact that their language is limited. Pupils thus have to use nonverbal communication such as body movements and facial expressions. Thanks to drama the teacher can teach language in many different ways and provide very rich experience for pupils.

Munther Zyoud in his essay mentions that Alan Maley in his book *Drama techniques: A resource book of communication activities for language teachers* set several points in which he supported the idea of using drama in language lessons. There are some points from his list:

- The language skills are integrated in a natural way. The key feature is a careful listening.

- The verbal and nonverbal aspects of communication are also integrated. Drama brings mind and body together.
- Thanks to drama the importance of feeling and thinking is restored.
- Drama brings pupils an interaction to life through the focus on meaning.
- Drama also supports self-awareness, self-esteem and confidence of pupils. Through it the motivation for learning is developed.
- Motivation is maintained through the variety of dramatic activities.
- It offers an open, exploratory style of learning that gives the scope for imagination and creativity to develop.
- Teaching through drama has a positive effect on classroom atmosphere.
- Learning through drama represents an enjoyable experience for pupils.
- It's not so hard. All the teacher needs is a class full of cooperative pupils.
- During the drama activities pupils use all channels (sight, hearing,...) and they are actively involved in the activity and the language enters through the channel that is most appropriate for it (Munther Zyoud).

### **1.2.2 The objectives of drama education**

There are many different objectives of drama education. According to Machková, the objectives of drama education can be divided into three basic categories – dramatic, social and personal. As for the social level, there is very important emphasis on the development of social understanding and cooperation, tolerance, empathy, listening to others and working in groups. In the area of personal development the goal is the acquisition of positive values and attitudes, the ability to express own thoughts, the ability to solve problems, developing own ideas, imagination, fantasy and creativity and developing the communication skills both verbal and non-verbal.

Drama education has two basic dramatic objectives. The first one is to lay the foundations for the pupil's experience with drama. The second goal is to widen and deepen the previous results. The dramatic objectives include the conscious perception of art and interest in art, acquiring the dramatic negotiations, developing the rhythmic feeling and a sense of gradation, developing the motion, controlling the dramatic spaces or mastering the dramatic elements such as dramaturgy, direction or acting (Jak se učí dramatická výchova 35).

Drama activities during the teaching should help pupils to develop many of their abilities such as understanding the difference between acting and reality, identification with the character during the performing, the acquisition and consolidation of self-confidence or learning to collaborate with classmates to solve various problems.

Pupils of 8<sup>th</sup> or 9<sup>th</sup> class of elementary schools or pupils of grammar school should be able to cope with their roles convincingly, to improvise, to control their movements and voice, to work with dramatic elements and to create a suitable space for drama. Then they should be able to present their knowledge that is related to the basic terms of drama education, to improvise with a text and to use the appropriate grammatical structures. Last but not least, they should be able to prepare an easy drama activity for their classmates and work in teams. During the practice at Grammar School it was seen that it certainly takes a lot of time of practicing but if there is a class of cooperative pupils that are interested in this way of studying everything is possible. In the practical part of this diploma thesis it would be spoken more about the output of pupils of Grammar School.

One of other important tasks of drama education is to develop and enrich the imagination of pupils and it is also very important to support and apply their intuition and universally influence the development of their creativity. Drama education gives pupils the opportunity to express themselves through art. Another important task is the emotional education – drama education actually gives individuals the opportunity to vent their feelings - in other words, an opportunity to “release the steam”. Thanks to the opportunity of relaxation drama education is often used in medical treatment of various neuroses or disorders of social behavior.

In order to meet the above mentioned objectives, the organization of drama education is very important.

### **1.2.3 Organization of drama education**

Teaching through drama can be applied at elementary schools in various forms in many different subjects or as a separate optional subject. Schools usually have a wide range of off school dramatic activities such as weekly drama club or theatre. It is also very important to have enough time for teaching through drama and to include the methods of drama education in all subjects. The organization of drama



education at elementary school is mostly a matter of a teacher – a specialist. The specialist helps other teachers to incorporate drama into their subjects, supports and coordinates their teaching, works as a consultant for all members of the teaching staff who are interested in using drama methods – from educators to teachers. His help is based on the common teaching, joint processing of materials or providing the theoretical and methodological literature, magazines and dramatic texts.

The minimum number for teaching through drama is usually a group of ten or twenty pupils, in other words a class. These pupils are then divided into small groups. Pupils form groups based on their own choice (it depends on their friendship) or the teacher himself divides pupils into groups. It is appropriate to include at least one better pupil so called the team leader into each group. The composition of groups should be diverse. Each group should be made up of some dominant and subordinate pupils, active and less active pupils and extrovert and introvert pupils. If it is possible it is also very good to form groups with the equal number of boys and girls. Groups that are composed in the mentioned way have one big advantage because the activity, assertiveness and originality of boys are combined there with the sensitivity, aesthetics and experience of girls.

For the smooth course of teaching through drama it is also very important to set some basic rules of behavior. These rules are truly crucial because the teacher wants pupils to work in a way the work during the lesson would not be significantly disrupted by noisy, volatile and uncontrollable behavior. The most important thing is to think up some kind of signal (word, gesture or sound) thanks to which pupils became immediately quiet.

It is also important to set the rule of respect because pupils should respect their classmates and other people and their work. Pupils should not bother each other and shout over each other, they should closely watch the presentations of their classmates, give them some feedback and participate in their work.

Other rules are connected with the formation of groups, arrangement of room and its cleaning after the lesson. A special part of rules can be a ritual that is linked to the beginning and the end of the lesson. It is a regularly repeating scheme of activities such as talks – pupils are sitting in a circle and telling each other the most interesting experience of the day or what they read.

It is also very important to think about the structure of a drama lesson. Pavla Fejfarová in her dissertation mentions the universal structure of the drama lesson and

states that each drama lesson should consist of four phases – warm up, pre-drama, drama and reflection.

As for the beginning of each lesson, there is one important task – the teacher should be able to ensure the smooth course of work during the lesson and create a correct creative atmosphere. The teacher himself helps especially with the opening exercises (commonly called warm-up activities) or with games on concentration. Thanks to these activities pupils are relaxed and they can better concentrate on the work. These opening exercises take about three or five minutes. The exercises usually have many different forms such as rhythmic games, pantomime activities, relaxation exercises or word games but their goal is the same – to lead pupils to focus on the game and its story. The teacher should choose the type of exercise according to the mood of pupils. Anyway, all these exercises are the most effective if they contain at least several motifs of the planned theme of the lesson.

The second phase (pre-drama) is a preparatory phase which usually consists of a number of exercises that are focused on vocabulary and grammar and the preparation of the drama situation. The main conflict is also presented during this phase. The teacher usually uses the techniques such as brainstorming, still images or hot seat.

The main phase (drama) is connected with the major role-play, techniques and methods thanks to which the conflict is finally solved. In this phase the teacher usually works with techniques such as improvisation, alley, and mantle of the expert.

The reflection or calming down is the last phase of the drama lesson during which the pupils express and share their emotions and experience with their classmates. This can be done both in a spoken and written form (Fejfarová 123).

During the preparatory phase of drama education the teacher should also think about the basic items that have to be used in every lesson of that kind.

#### **1.2.4 The basic items of drama education**

Pavla Fejfarová mentions in her dissertation that there are three basic items that are considered as very important when the teacher thinks about the use of drama during the teaching English language. It is a role play, situation and a presence of conflict.

Role play is the main methodical item of drama education. During the role play pupils act in many various roles through which they solve the given problematic situations. These situations are fictional and they include the whole scale of situations that are more or less distant from pupils' reality. Detailed information about role play is in the chapter 1.4 Drama methods.

Situation is another key item of drama education because pupils that are acting in some role can do it only on the basis of the given situation. Each situation is based on the relations between the individuals that are acting in the situation. More information about the situation is also given in the chapter 1.4 Drama methods.

To make the situation dramatic there must be a conflict (tension). The conflict can be presented as a dilemma, obstacle or misunderstanding. Drama education uses the conflict to create a tension. Another item that is connected with drama education is so called "hook." The hook is a necessary tool by which the pupils are involved into a play and have a reason to act. The conflict is indicated through this hook and is understood as a starting point. The starting point can be expressed by many various forms (Fejfarová 67 - 68).

These three basic items are closely related to the principles and methods that are used during the teaching through drama.

### **1.3 Principles of drama education**

According to Machková there are two kinds of principles in drama education. Drama education shares the first group of principles with other subjects, branches of study and various pedagogical systems and specializations. Principles that belong to the second group are specific for drama education and create its identity. This division into two groups is very important – both due to the determining the definition of drama education and also for determining whether the performed activities are a part of drama education or if they belong to other educations – cooperative, experiential, personal or social.

The first group of principles is represented by education through experience, enjoyment, game and creativity. The transitional element between two groups of principles is the principle of partnership. The second group of principles then includes a somatic unity of the individual, fiction, entering in role, experimentation and improvisation (Jak se učí dramatická výchova 11).

All of the following principles are an integral part of drama education and they can never be omitted.

### **1.3.1 The experience**

The experience is one of the principles that form the basis of drama education. According to Winifred Ward (the founder of drama education) it is much more important what children do than what they see or hear. Every experience is based on what the individual encountered during his life (for example hands-on activities, skills, enjoyment, relationships with people, knowledge). On the basis of just mentioned experience people create their own attitudes. The experience of people can be direct or indirect, inner or outer. Other experience is then processed on the basis of one experience. The most important education is therefore based on the personal activity from which people deduce the individual conclusions that lead them to the easier and more permanent remembering and deeper and more personal understanding (Jak se učí dramatická výchova 11 - 12).

### **1.3.2 The enjoyment**

Enjoyment is a particular expression of the inner life of each person. Every experience has a subjective, unique character. It is a very important event in the inner life of a man. The enjoyment is one of the principles of drama education because when the individual enters the role in a fictional situation his personality immediately changes. On the basis of this personal experience drama education differs from other educations. Learning through experience then encourages the individual to assess the self (Jak se učí dramatická výchova 12).

### **1.3.3 The game**

The game is an activity which is played by people during their whole life but it gradually differs in the degree of intensity and form – it depends on age. The game can be represented by many various activities such as shaking with a rattle, swinging, playing with the box of bricks, folk games with rules, World Championships and Olympic Games, Poker, gaming machines and roulette.

According to Machková the French philosopher Roger Caillois distinguishes four types of games: a competitive game or match; a game that is based on a chance

such as roulette or lottery; a game whose main essence is a rotation, movement or fall – dancing, swinging, bungee jumping; and games that are based on the temporary fiction. The last type of games is represented by theatre and various drama activities (for example masking).

Roger Caillois also set two poles of games – frolicking (in other words the joy and the pleasure from the activity) and effort, dexterity, thinking and overcoming the obstacles. Drama education actually starts with the frolicking and gradually turns into the conscious work and developing the dramatic skills and abilities.

The game is a free and voluntary activity. The freedom in the game is guaranteed primarily by the teacher. He has to respect pupils' interests and their motivation, choose various interesting topics, themes and methods and respect the pupil's right to withdraw from the game. Another factor that provides freedom in the game is fiction.

Every game has its own determined space and time. In organized games at school the time and space are defined either by the lesson itself or by the mutual agreement of the players. Every game also has its own rules that can be determined by the international agreements (for example in sport), they can be variable in space and time, they can be valid only within some group of people or they can be free and simple (for example in drama education) but on the other hand they can be completely obligatory. The individuals who break the given rules are always excluded from the game (Jak se učí dramatická výchova 13 - 16).

According to Soňa Kořátková every dramatic game has its own structure that consists of several parts. The first part is called the exhibition within which the basic rules are expressed (time, space and behavior) and pupils are familiarized with the topic and the course of the game. At this stage it is very important for the teacher to motivate the pupils enough and grab their attention for teaching in this way – through the dramatic game. The second part of the structure of dramatic game is the formation of action that is based on the free scope for children – for their individual action. The third part is called the collision. The clash of roles and the establishment of different variants of certain situations are the typical features of this part. In this part pupils also offer various solutions to their teacher and the teacher tries to connect these solutions somehow and maintain the continuity of the game. Another point of the structure is called the top or the crisis and it is based on the estimation of the important moment that is full of emotion and that is very important for pupils

who feel like finishing the given game. The fifth part of the structure is the rignmarole. This is the part in which the various options that are connected with the top are offered. The teacher usually adds one more character or a new event to the game and pupils give new suggestions of the solution. The decisive turnover is done here. The last point of the structure is a catastrophe and catharsis. At this time the space is given to the children and teachers to assess the course of the game. Pupils and teachers talk about their feelings, experience and the fact that they managed something through the dramatic play – for example they learnt new vocabulary or grammar (Kot'átková 37 - 39).

#### **1.3.4 The creativity**

Creativity is a general ability of all people who have at least an average intelligence. The creativity is thus generally understood as the ability or activity. We encounter the creativity in art, in technology, in social relationships or in the classroom – simply, in all educations.

A creative person should be self-reliant and independent; s/he should be characterized by his confidence and the interest in the meaning of things. The creative person must be able to recognize the limits within which the problem is solved.

The social climate that is based on the interests of teachers and pupils is very important for the development of the creativity. The richness, interestingness and variedness of offered activities are also very important. Finally, it depends very much on the evaluation of the entire process (not only on the result) (Jak se učí dramatická výchova 18).

#### **1.3.5 The partnership**

Partnership is understood as a principle that applies both to the social climate in which drama education takes place and to the content of its components. Drama education is based on a partnership of teachers and pupils but also on a partnership between pupils as such. Drama activities are always a matter of a group and therefore they require the partnership and cooperation.

The basis of the partnership is the reception of a person as such – with his or her shortcomings. A teacher who creates a climate in the classroom shows the pupils that they all have some power (Jak se učí dramatická výchova 20).

### **1.3.6 The somatic unity of the individual**

Drama education is based on the psychosomatic unity of the individual, i. e. on the unity of his inner world with his body. The basis of the psychosomatic unity of a man is seen in the internal processes, emotions and conformity of a man who tries to deal with his body. In the context of drama education it is very important to be able to distinguish the situation when we are working with reality from the situation when we are dealing with fiction (Jak se učí dramatická výchova 23).

### **1.3.7 Fiction**

Fiction is one of the key principles of drama. To mark the fiction the term “make-believe” is usually used. People have the possibility to create a new, unreal world, relationships and characters and detach themselves from their earlier world. Drama education enables the individual to move in time and space freely and to solve various situations. This then helps the individual to find some deeper information about himself and about his possibilities and limitations. Fiction also provides a certain kind of safety because during the drama lesson pupils have an opportunity to act in the way they never would do. Fiction, of course, also enables to withdraw from the situation, topic or theme – the individual is monitoring the situation from a distance and tries to look for an appropriate solution (Jak se učí dramatická výchova 24).

### **1.3.8 Entering in role**

Entering in role can be understood as acting in a fictional situation, as a game that is based on human relations. Entering in role is the elemental principle of drama education. On the basis of this principle drama education differs from all other subject and educations (Jak se učí dramatická výchova 24 - 25).

As for acting, Michael Kirby explains that acting means “to feign, to simulate, to represent, to impersonate” (Kirby). He also claims that “not all performing is acting” (Kirby). In his essay he works with two main terms: acting and

not-acting. He is sure that “acting and not-acting are relatively easy to recognize and identify” (Kirby). But sometimes the difference may be quite small. Within the not-acting “the performer does nothing to feign, simulate, impersonate” while within the acting “the behavior of the type that defines acting appears in abundance” (Kirby).

Kirby claims that “acting is acting whether or not it is done well or accurately” and he also explains that “acting can be said to exist in the smallest and simplest action that involves pretense” (Kirby). Acting does not exist only in the physical terms but it also exists in emotional terms. In other words, the performers really believe what they are saying. Kirby believes that “it may be merely the use and projection of emotion that distinguishes acting from not-acting” (Kirby).

### **1.3.9 The improvisation**

The principle of improvisation is included in all parts of drama education. The ability to improvise is very important in our life because almost every day we have to react to unexpected situations, obstacles and conflicts. The improvisation in a fictional situation is then seen as an example of playfulness. The improvisation can also be understood as a way to the interpretation that is based on the experimentation and transformation of the text (Jak se učí dramatická výchova 25 - 26).

### **1.4 Drama methods**

There are many ways how to define a method. Josef Valenta is convinced that under this term several explanations can be understood such as “the whole system of drama education on which the drama education is based, specific style of work (summary of the basic characteristic of the objectives and principles), the complex or group of partial processes and the specific process that results in the specific activity of the teacher and his pupils” (Metody a techniky dramatické výchovy 46 - 47).

Eva Machková in her book *Jak se učí dramatická výchova* writes that a method means a way to the goal. In pedagogy method is understood as an intentional organization of activities of teacher and pupils leading to the achievement of pedagogical goals. She also mentions some information about the first methods. The oldest method was based on the imitating of adults. Other methods used from the beginning were narration and explaining, lectures and other verbal methods. In the



course of time, other various methods such as visual, demonstrational, practical and graphic started to be used.

The bases of the method of drama education are the role-play and fiction in which pupils become someone or something else. The pupil thus looks at the situation as someone else and acts as someone else. It is very important the pupil identifies with his character and looks at the situation objectively and independently. At the beginning it is not good to give pupils instructions such as “Identify yourself with your mother” because to play in the role of familiar people is often complicated by pupils’ emotions and relationships (Jak se učí dramatická výchova 94 - 95).

#### **1.4.1 Role-play**

The definition of role-play is ambiguous and the experts approach it from many different angles. For example Josef Valenta describes the role-play as the basic and specific methodical principle for drama education. Role is then characterized either as a system of expectations that the surrounding (state, family, teacher) holds to the individual or as a complex of outer display of behavior of the individual (Metody a techniky dramatické výchovy 52).

According to Eva Machková the role-play is based on several levels. It depends on the fact whether we only enter the different life circumstances or whether we enter someone else’s role and how much we do so. The pupil can get into the field of simulation which is characterized by a change of given circumstances. The pupil acts for himself and builds on his own opinions and attitudes. The second field is the alteration within which the pupil takes the role. The pupil becomes a prince, a knight or a chef. This type of character is without further characterization – in other words this type of character lacks the personal characteristic. The third field is the characterization which has very close to acting because the pupil enriches his character by various individual characteristics, reactions and behavior.

The basis of the role-play is the inner idea. The role-play should be based on the inner characteristics and motivation of the individual. The situation is also very important element of methods of drama education. In the context of drama education the situation is understood as a mutual relation or a summary of conditions. In other words, the situation represents the relation that leads to the plot. It is a relation that is very important and has to be solved. The various conflicts are very often the part of

the relations and the individual tries to solve them. Every situation has several important factors and those are: time, space, physical conditions such as light and heat, physical activity and social components like number of pupils in class, age and gender. In other words it is called 5W – when, where, who, what and why (Jak se učí dramatická výchova 95 - 100).

It has already been mentioned that the role-play has three levels – simulation, alteration and characterization. These levels are really important and that is why it is necessary to know more information about it. Soňa Kořátková states that simulation develops pupil's ability to perceive the phenomena from many different angles (Kořátková 54). Josef Valenta then states that the simulation requires the player to act for himself but in a fictional situation. In other words, the player plays himself in some part of his life but he reacts within a fictional situation (Metody a techniky dramatické výchovy 54). According to Kořátková, alteration is the ability to be aware of many different social roles (Kořátková 54). According to Valenta it is a type of game in which the player takes a different role. But it always displays certain behavior. Every role requires: certain activities (talking, reading), communication with other players, certain attributes of the character and the states of the character (emotions in character's face), the approach to the problem of the game. The main task of alteration is to show general characteristics or essential features of type, stance, function and social role (Metody a techniky dramatické výchovy 56). The last level is characterization. Kořátková states that it is the most difficult type of game in role-play. Characterization actually requires some skills and a certain degree of maturity (Kořátková 54). Valenta then states that the characterization tries to show both the general features of the game and its individual specificity in a particular situation. Last but not least it also tries to seek the psychological characteristics of characters and explores and creates their inner life (Metody a techniky dramatické výchovy 58). Fejfarová in her dissertation mentions that characterization is almost the same as acting because both the pupil and the actor lend his individual qualities, reactions and behavior to the character.

According to Pavla Fejfarová there are three main types of role play: role play, real play and simulation. Within the role play the pupil acts for example in a role of a mother, shop assistant or doctor - it depends on what is written on a role card. There can be other information such as name, age, appearance, hobbies, instructions – how the pupil should decide in a given situation and vocabulary. In the

real play both characters and situation are taken from the pupils' real life. The pupil acts himself in a different context and situation. The simulation is then more extensive role play. The class uses the role cards again and the teacher gives the pupils more sources of information – records, articles, graphs or notes. The information can be the initial point of the simulation and on the bases of the development of the simulation the pupils can change their opinions. The main goal of this type of a role play is to create more complex context (Fejfarová 72 - 73).

Jeremy Harmer then states that “simulation and role play went through a period of relative unpopularity.” He also mentions that it is a pity because there are three main distinct advantages of role play and simulation. The first advantage is that “they can be good fun and thus motivating.” The second one is based on the fact that “they allow hesitant students to be more forthright in their opinions and behaviour than they might be when speaking for themselves, since they do not have to take the same responsibility for what they are saying.” The last main advantage is connected with the fact that “by broadening the world of the classroom to include the world outside, they allow students to use a much wider range of language than some more task-centred activities may do” (Harmer 290).

#### **1.4.2 The general classification of methods**

There exists many ways how to classify drama methods. Some of them are general and some of them are specific. As for general classification of methods Valenta states that there are four main groups of methods. The first group is represented by methods that are based on the principle of playing roles. Drama education cannot be realized without these methods because they are fundamental. The second group includes methods that are complementary to the methods that are based on the role-play. These methods can supplement the role-play. They are also important but it is not necessary to use them. The third group is represented by methods that are not based on the principle of the role-play. They are very important because it is almost impossible to play a game without them. The last group includes auxiliary and supplementary methods that are based on the principle of the role-play. They can be omitted. The best example of these methods is a relaxation exercise (Metody a techniky dramatické výchovy 118 -121).

### 1.4.3 The specific classification of methods

During the development of drama education there appeared many different types of classifications of drama methods. Various experts such as Miloslav Dismán, Hana Budínská, Josef Mlejnek, Josef Valenta, R. N. Pemberton, J. P. Clegg, G. Bolton or J. Neelands determined their own classification of drama methods.

For example Johnatan Neelands presents methods that are commonly used and he adds its pros and cons. Eva Machková in her book *Jak se učí dramatická výchova* speaks about the following methods of Johnatan Neelands and its pros and cons:

- Warm-up – It is good when the teacher needs to unite the pupils and wants them to release some energy. Unfortunately pupils consider it childish.
- Games – It is used to build trust between the teacher and pupils. But it is again considered childish and there is no possibility of reflection.
- Live pictures – The advantage of this method is mainly the better concentration, the development of symbolic thinking and the time for some reflection. The disadvantage is that there is no development of the role and no interaction – especially a dialogue is missing.
- Drawing – It convincingly indicates that the situation is credible but on the other hand this method is very time consuming.
- Writing – It helps pupils to deepen their reactions and to slacken their thinking. This method also reveals pupils' weaknesses.
- Group work in front of the audience – It develops pupils' assurance and well-being in front of the audience. The negative aspect of this method is the tendency to stereotypes and cliché.
- Improvisation of the group with teacher in role – This method teaches pupils how to be open and how to overcome stereotypes. It is the most demanding and the most complicated method and the teacher has to be professionally educated for it (*Jak se učí dramatická výchova* 110 - 111).

### 1.5 Drama techniques

There are many various possibilities how to define a drama technique. According to Josef Valenta drama technique can be understood as a type of method

that demands a personal and practical action from a pupil. Another possible explanation of a technique is that it is a concretization of a method. In other words a method is a way how to reach the given goal and a technique is a concrete process. For example method is a pantomime which is a basic principle and technique is a partial pantomime which is an implementing form. A technique is also described as a skill that determines the practicing of a certain activity (Metody a techniky dramatické výchovy 48 - 49).

In practice it happens quite often that a method and technique blend. Some techniques are actually used as methods and vice versa.

Drama techniques help pupils to develop their language skills and instigate them to work with their creativity, imagination and experience. A teacher who chooses the drama technique has to respect pupils' knowledge and abilities and didactic goals.

The specialists often speak about some advantages of drama techniques. One of them is for example Alan Maley. According to him drama techniques “foster fluency, authenticity and range of output, provide context for acquisition, and can be highly motivating” (M. G. Rauen).

In practice there are several types of techniques – verbal, pantomime, role-play, graphic and sound. The choice of a technique is influenced by the main theme of the lesson. The techniques are not usually difficult but it is very important the teacher would be able to choose the appropriate technique (Úvod do studia dramatické výchovy 105 - 110).

The most used drama techniques are following:

- **Teacher in Role**

In this technique the teacher is personally involved in the game – s/he becomes one of the characters. “A teacher adapts a suitable role in order to: excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop the narrative, create possibilities for the group to interact in role” (Neelands, Goode 40).

- **Pupil in Role**

This technique involves a pupil that is engaged in the drama by adopting a role. The role is chosen by the child or it is given by the teacher. Thanks to the role

a pupil mediates to the classmates a piece of advice or some information. There are of course some pros and cons of using this technique. One of the advantages is that the pupil acts somebody else and it brings him higher certainty.

- **Still-Image**

According to Neelands and Goode this technique is understood as an image made up by groups of pupils that use their bodies to depict a moment, idea or theme (Neelands, Goode 25). A group of pupils has to perform a certain situation or event. This technique is said to be relatively easy.

The still-image can be stable – without a transformation or with a transformation of the chosen variation.

- **Thought Tracking**

One group of pupils create a Still-Image and the rest of the class speak about their potential thoughts and feelings aloud. More creative way of this method can be the following – pupils create some “thought-bubbles” and hold these cardboards above their heads. This technique is also a good preparation for improvisation.

- **Mantle of the expert**

In this technique pupils assume roles of various experts in a fictional world. Every pupil is given a special task by the teacher. Neelands and Gode declare that thanks to this technique the pupil feels respected by having the status of expert. Through this technique pupils are able to find out something new about their classmates (their knowledge and hobbies) and the relationships in the class are also better (Neelands, Gode 34).

The teacher uses this technique in order to motivate pupils to self-study because they have to have enough knowledge and information about the problem to be able to discuss it with the class.

According to Dorothy Heathcote “the Mantle of the Expert approach places the child at the centre of the learning. The teacher’s role is to create the conditions whereby a mantle of leadership, knowledge, competency and understanding grows around the child. This approach assumes a progressive view of learning, responsive to the needs of the child” (Aitken).

- **Hot seat**

This technique is based on the pupil who is sitting on a chair in front of the group of his classmates and plays the character. Pupils also may be hot-seated in pairs or small groups. The pupil is then questioned by the rest of the class about his background, motivation or behavior. If pupils know lots of information about the character (pupil sitting on the chair), then it is not necessary to do much preparation. This technique is very useful for developing the questioning skills of pupils.

The advantage of this technique is also seen in mutual language help and in the necessity of pupils to perceive each other. The possible alternative of this technique is a teacher in role – in other words the teacher is sitting on a chair in front of the class and s/he is questioned by his pupils.

- **Conscience Alley**

This technique is based on the fact that pupils form two lines facing each other. One pupil who has some problem then walks between the lines and each member of the class gives him some advice. When the pupil is at the end of the alley he has to make a decision that is known as Decision Alley or Thought Tunnel. This technique is usually used when pupils face some dilemma.

- **Role on the Wall**

A pupil or a teacher outlines a body on a sheet of paper (A3) and fastens it onto the wall. Pupils then write some words or phrases that describe the character directly on this paper. They can write information about the character's appearance, age, gender, location, likes and dislikes, friends and enemies, secrets or dreams. This technique can be used as both individual and group activity.

- **Narration**

This is a technique where one or more pupils speak directly to the audience. The pupil tells a story, gives information or comments the action and motivations of characters (Farmer).

## 1.6 Exercises

In drama education it is very important to distinguish a game from an exercise. One of many definitions describes the exercise as “the repeated performing of certain operations and activities with the aim to gradually improve and partially automate them and thus change the knowledge and the individual operation into the skill” (Maňák 58).

The border line between the game and the exercise cannot be clearly defined. Anyway, every game needs certain rules in order to work. Pupils have to accept them, acquire them and know how to use them. The exercise is then based on the fulfillment of the given instructions. The game also differs from exercise in the fact that it is more difficult and more complex because it can follow more targets at the same time. The game has more complicated rules and it often has a certain composition and it usually develops. Mostly it also has a longer duration.

The primary source of all exercises is the direct experience of pupils. The exercises work with everything that the individual experiences during the whole life – with both direct and indirect experience. Machková states that G. Bolton divides exercises into several groups:

- Exercises that are focused on direct experience
- Exercises that are focused on acquiring the dramatic skills
- Drama exercises (interview in pairs)
- Games with rules
- Other art forms (to tell the story, to compose a song) (Jak se učí dramatická výchova 158)

Another possible division is mentioned by Bláhová in the book *Vybrané kapitoly z dramatické výchovy* and it refers to the mental functions and skills of pupils. There are seven main groups of exercises:

- **Familiarization and relaxation** – The main aim is to create a friendly atmosphere among pupils, to ease the tension in the class and prepare the condition for a collective work.
- **Paying attention** – These exercises support the ability of concentration which is very important in drama education.



- **Rhythm** – In drama education the rhythm is practiced with the emphasis on the rhythm of a speech and movement.
- **Sensory perception** – These are exercises that are focused on the work with sight, hearing, touch, smell and taste.
- **Spatial awareness** – The aim of these exercises is to learn to perceive both the space in which we work and the imaginary space.
- **Imagination and fantasy** – They are an essential part of every creative acting and thinking.
- **Partner relations and group sensitivity** – These are the exercises that help pupils to get rid of shyness and strengthen the mutual trust (Kořátková 104 - 116).

M. G. Rauen introduces in her article some samples of drama exercises that are usually used by the teachers. There are some of them:

- **Tune in**

Pupils have their eyes closed and they listen to some noises (outside the room, inside the room or their own heart beating). Then the teacher plays them some soft music for several minutes and finally he gradually lowers the volume and end the exercise.

- **Mirror hands**

This exercise is based on a pair work. Two pupils stand facing each other and one of them moves with his or her hands and the partner has to mirror the presented movements. Later the partners switch.

- **Who is missing?**

During this exercise pupils walk around the room and they have their eyes closed. The teacher who is also walking around the room cues some pupils to leave the room. After some time (for example after four pupils have left), pupils will open their eyes and try to guess who is missing.

- **Interviews**

Pupils are divided into pairs and each pair is given a picture and pupils create an identity for the person in the picture. When they finish it they go to another pupil, show him the picture and then they are interviewed and they have to answer as if they were that person.

- **Yes/No**

A teacher or a pupil has a story in mind and the class tries to guess it by asking yes/no questions.

- **Dialogues**

There are many possible topics that can be used in this type of exercise. For example a teacher argues with a pupil that his final paper is very weak. The task of the pupil is that he has to persuade the teacher to let him or her revise it.

- **Complain**

Pupils are divided into groups and each group of pupils has to work on a cultural difference they have met in the host country. Some of them must only complain, while others argue in favor (Rauen).

### **1.7 The content of drama education**

When the dramatic techniques and devices are used during the teaching of various subjects such as history, literature, foreign languages and many others, the elements of content are of a great importance because they determine their own content and objectives of the above mentioned subjects. Dramatic methods bring a formative element into the subjects and within the given subject they allow pupils to get to know the facts, the relations between things and their structures and they also lead pupils to the independent thinking and solving problems – unlike traditional teaching that is based on mechanical inculcating of new information in pupil's mind and their ensuing reproduction.

In drama education the knowledge from different disciplines such as human sciences, performing arts, humanities and many others are included in the topic of the subject. During the drama education pupils are generally acquainted with other

people and the relationships between them, with the development of humanity, global problems or the environment but the most important fact is that they get to know their own self.

As for the sources of content of drama education, they are very diverse. The literature (particularly epic) is considered as the richest source ever. Another source of topics is usually the theatre and film. Together with literature they offer various topics that can be used to free adaptation, to taking the motifs, characters or situations out, or to the interpretation of texts. The artistic and musical art can also be the valuable source of topics.

According to Eva Machková the topics and themes for drama education can be divided into four areas. The first area is based on the existence of a default theme or situation. This area includes the themes from life, personal experience, press, television, arts, documents, information out of earshot and the like. The second area is based on the situation that there is no identifiable default theme. The starting point is then the theme in a general form or summary of various experience and opinions of pupils and teachers. The third area sees the starting point in the artistic literature, coherent stories and works of art. This area is represented by various poems, fables, nursery rhymes and short funny stories. Then it also includes different motives and excluded situations or characters from the text, descriptions of activities, whole stories, drawings or photographs. The last area sees the starting point in the reference literature and nonfiction. Topics of this area come from textbooks, curriculum, reference literature and nonfiction (Jak se učí dramatická výchova 52 - 53).

The most common forms of situations that teachers use during the teaching through drama are for example meeting of people, quarrels, everyday activities (situations that happen in shops, interviews, visit of a doctor), unexpected events (how to behave in the situation when we are injured), small talks or basic models of characters' behavior.

The two basic pivots that are related to the content, objectives and methods are according to Machková the social development of the individual and the dramatic art as a way of life. Perception, imagination, fantasy, feeling, intuition or procedures are an integral part of the dramatic art. In contrast the phenomena, thoughts, ideas and skills are an integral part of the social development of the individual.

Anyway, the teachers have to remember that no separation of these two pivots is possible in practice (Jak se učí dramatická výchova 59).

## **1.8 Personal experience**

There are two friends from USA, Christina Baer and Janine Scüb Shuey, who were willing to share their personal opinions on using drama in teaching English. Both girls regularly attend drama lessons and their teachers at school often use drama techniques during the English lessons. Thanks to them Christina and Janine love drama and theater in general and they cannot imagine their life without it.

Christina Baer said that she found out that studying drama made her more comfortable when talking in front of people, like presenting or giving a speech. A lot of time she used Shakespeare plays to help with the grammar, and sentence structure while writing a paper or speech. She also stated that she's had friends who were excellent students but when it came to papers they never found it as easy as she. Christina is also convinced that drama opens the mind to more creativity too, so she often finds herself reading and writing stories more often than most of people. In her opinion theater and drama make people more comfortable in their surroundings as well.

Christina also said that she knows a lot of Shakespeare shows, so if she is confused about phrasing of a sentence she just thinks about how it would have been phrased in one of the Shakespeare's shows. She also stated that she is very good at improvising on speaking in old English because she has studied Shakespeare so often that she finds it easy now.

Christina was also questioned about her experience with drama teachers. She wrote that in US she knows a lot of teachers of English who are mainly drama teachers. Christina said that "if you teach drama odds you're also going to be teaching a little about Shakespeare and other famous playwrights. So the teacher has to have a deeper appreciation, and knowledge of literature." She thinks that some of the best English lessons are taught by drama teachers because they can connect it to some form of performance the class could understand. She is sure that "it's very useful because then the students are understanding not only English but also ways it's used in dialogue in their favorite tv shows, or movie." Christina also told me that some of her personal best teachers were also her drama teachers.

According to my friend Janine Scüb Shuey "drama is very useful when it comes to learning the English language. Through drama, you can learn how inflection changes the meaning of the words that you are saying. In this way, you can

also learn to interpret the meanings of others through how they speak.” She also said that “drama can be used to show the multiple meanings of words through comedy routines that center on these multiple meanings. Depending on the type of work that you are performing, drama can be used to teach slang or regional vernacular phrases that may be confusing to English language learners who do not know the terminology.”

Janine also had several advices about what drama activities could be used during the English lessons. Her most favorite drama activity that can facilitate English language learning is when someone has a hat where there are pieces of paper with ideas in them. A person pulls a strip of paper out of the hat and he or she has to act out what it says while the other people try to guess. She said that “it’s basically a more advanced version of charades.” That activity will be analyzed more in the practical part.

The second Janine’s favorite activity at school was performing of some moments from any kind of a fairytale which is really good way for pupils how to study and practice verb tenses. Her teacher of English prepared for them some extracts from two fairytales – *Sleeping Beauty* and *Little Red Riding Hood*. Janine told me that she and her classmates really liked this type of practicing grammar because the lesson was more relaxed, they enjoyed lot of fun and it helped them to be clear about the explained grammar.

## **1.9 Summary**

The theoretical part is divided into eight chapters that deal with the most important issues that are connected with drama and drama education.

At the beginning of this part there are described the basic definitions and main differences between drama and drama education from the point of view of several specialists including Susan Holden, Hubbard and Eva Machková. After that the beginnings of drama education, some basic information from its development and some information about its today’s use are mentioned here. The theoretical part then presents many advantages that are connected with the use of drama education during the teaching including fun, entertainment, motivation, encouragement and many others. Some specialists such as Alan Maley introduce their points that support the idea of using drama in language lessons. The main aims of the drama education

including the development of pupils' abilities, imagination, intuition and creativity are mentioned here. The fulfilment of the mentioned aims is conditioned by the correct organization of drama education including the setting of the atmosphere and rules. The great part of the theoretical part is then focused on the existing principles, methods and techniques that are usually used during the teaching through drama activities. Some principles, methods and techniques that are mentioned in this part of the diploma thesis were then used in the practical part (for example pupils' experience, game, creativity, partnership, improvisation, role-play, drawing, writing, group work, still images, pupil in role or teacher in role). This part also emphasizes the importance of the distinguishing the exercise from game and on the suitable choice of topics. The theoretical part is finished by the personal experience of two girls from the USA which gave the inspiration for the practical part.

## **2 Practical part**

### **2.1 The purpose of the practical part**

The main purpose of this part was to introduce the possibility of teaching, learning and mainly practicing English language using various drama activities, to interest pupils in drama education by the choice of several drama activities and to motivate the supervising teacher to apply this way of teaching into her English lessons.

Another objective was to find out how the pupils will accept the different organization and course of the English lesson and how they will proceed to the practicing of new grammar through drama activities. In other words, whether the pupils will do the set activities without any difficulties or whether they will consider this method as embarrassing or childish.

The last goal of the research was to find out whether the learning and practicing of new grammar through the drama activities help to the better and more permanent acquisition of new knowledge (whether the sustainability of the acquired information is longer) and whether the pupils consider this way to be more natural for them in comparison with the classical learning.

### **2.2 Lepař Grammar School in Jičín**

The research was implemented during the teaching practice at Lepař Grammar School in Jičín in September 2014. The target groups were two classes, 1. A (the first year of the four-year study) and 2.C (the second year of a six-year study). These classes will be described in more detail in one of the following chapters.

As for the local Grammar School, it offers a four-year and six-year study, a wide selection of optional courses and foreign languages, and a positive learning environment with a number of top teachers. The school can boast of an excellent success in the admission to all types of universities, sporting achievements of school teams (even at the national level) and organizing numerous cultural events. The school cooperates with several schools from foreign countries, for example with schools in the Netherlands, Slovakia, Germany and Latvia. In January 2014 the school became a partner of Cambridge exam center in Hradec Králové which gives the students a great number of advantages.

### **2.3 Teachers of English language**

The total number of teachers at Lepař Grammar School is 33 of which there are 7 teachers of English language. All the teachers are teaching English according to the same textbook which is called *Maturita Solutions*. All the teachers are relatively satisfied with these textbooks but most of them would prefer Headway textbooks which were used at this school several years ago.

All the teachers are teaching English language in a common way that means that they explain something new and then pupils are practicing it with their help. During the compulsory observations of English lessons the teacher used both deductive and inductive method.

In 1. A she was explaining a new piece of grammar (present simple tense and present continuous tense) to her pupils. She explained what present simple tense is, how it is formed (positive declarative sentence, question and negative) and when the pupils should use it. She made some notes on the whiteboard and pupils copied it into their exercise books. After that the teacher asked pupils to tell her how present continuous tense is formed and when it is used. Then they started practicing new grammar. Pupils were given some pictures and their task was to describe what the people in the pictures are doing.

In 2. C the teacher started the lesson with past simple tense and present perfect tense. The pupils were given a text, email from a friend, and their task was to find all examples of past tense and present perfect tense. When they finished it they checked it with the help of their teacher and finally they tried to set the rules – how past tense and present perfect tense are formed and when they are used. This way of explaining new grammar was definitely better than the first one because pupils had to think about the language more and they learnt a new piece of language in more natural way. Other lessons of this teacher in her other classes were similar.

Although all the teachers use the common methods during the teaching English language the pupils have a possibility to try to learn English in a different way that is much more creative. They can attend an extracurricular course of English language that is organized by one of the English teachers and that is based on the teaching English language through the drama activities. This course takes place in the school building once a week.



The most common participants of this course are said to be the youngest pupils of Grammar School which means the pupils of the first and second year of a six-year study and pupils of the first year of a four-year study because these pupils are still playful and eager for acquiring new knowledge. Most of older pupils apparently consider this method of teaching childish. The truth is maybe such that they are afraid of making a fool of themselves during the performing the drama activities in front of their classmates while the younger pupils are easy about it.

As for the personal experience with the supervising English teacher, it was not so positive. Before the observation of her classes she was very nervous and she even openly told me about it. During her teaching she was referring her pupils to ask me almost all the questions that were connected with English language because according to her I know everything better than she because I am still studying English. Then she was asking me all the time whether she explained the grammar correctly or whether she left something out. Her overall expression was chaotic and very uncertain. It was maybe caused by the fact that I was her first trainee so she did not have any experience with it but I think that she is doing her profession long enough to be able to behave as a professional.

In the course of my practice I had to ask her questions myself because she was not able to give me any instructions or feedback. Sometimes I did not have the courage to ask her because I saw that she was afraid of it. Only for a few times she asked me herself if I wanted something from her but it was apparent that she hoped that not. Almost before every lesson she also asked me whether it is time to go. I was shocked by it.

To summarize it, I had quite bad feelings about her but she at least delighted me with her interest in drama activities. She even told me that she would like to use them in her English lessons too but I am not sure whether she is able to organize it due to her chaotic nature. On the basis of both my practice and opinions of my sister and friends that studied here this profession is not suitable for her because she does not manage it. She is very sensitive and she is even able to start crying when the pupils do not listen to her and do not cooperate. It is generally known that she has a problem to keep order in class because pupils do not take her seriously which is probably caused by the fact that she tries to be a friend with them which is not a good attitude.

## **2.4 Classrooms and their equipment**

The historical building of this school has many basic classrooms that are furnished with functional furniture and basic didactic tools such as data projectors, overhead projectors and many visuals.

In this building there are ten special classrooms including two laboratories that are intended for laboratory work and experiments in biology and chemistry. There are also classrooms intended for subjects such as physics and computer technology and pupils also have an opportunity to use the reading room. These three classrooms were completely reconstructed. All the special classrooms are fully-equipped for modern education with modern technique including data projectors, computers with internet connection and in some classrooms the interactive whiteboards are installed. This number of special classrooms is considered sufficient.

The major part of the foreign language classes is organized in two language classrooms. One of these classrooms is equipped with an interactive whiteboard. The walls of these classrooms are covered with various maps of foreign countries, posters and pronunciation charts. Other tools necessary for the teaching languages such as dictionaries, CD players and other supplementary material are not a part of the equipment of language classrooms, the teacher always has to carry it with them.

As for the use of the interactive whiteboard in the classroom of foreign languages, it is not used so often because both younger and older teachers have not got used to work with this modern technology and they still prefer the traditional textbooks, work sheets and other additional material. During the observation of English lessons the teacher used the interactive whiteboard only once – at the end of a lesson the teacher wanted to reward her pupils for their work during the lesson so she allowed them to play a game that was based on the correct arranging of letters to get a word. It was seen that all pupils liked the work with the interactive whiteboard very much so it would be useful to work with this technique more during the lesson because the pupils would be more motivated and willing to work.

## **2.5 Target groups**

It has already been mentioned that the project was implemented in two classes of Lepař Grammar School, in 1. A (the first year of the four-year study) and in 2.C (the second year of a six-year study). Both classes had four 45-minute lessons

of English language per week. The project was realized gradually during the whole continuous teaching practice.

The total number of pupils in 1. A was 15 including 9 girls and 6 boys. Considering the fact that it was the beginning of the first year of study of these pupils here there sometimes were quite significant differences in their knowledge of English language because in previous years they had studied at many different elementary schools in Jičín or neighboring villages.

On the other hand, being on A2 – B1 level both receptively and productively, the pupils understood spoken and written English in most cases and they were able to write and speak at their level without any significant mistakes.

Although the pupils did not know each other so well and they initially gave the impression of confusion they were cooperative, hardworking and open to new knowledge and experience and they were willing to practice new language through drama activities which was an unusual way of learning for them.

The total number of pupils in 2. C was the same. There were 15 pupils including 9 girls and 6 boys. In both classes there were more girls than boys. Unlike the pupils in 1. A, these pupils already have spent one year of their common studying at this school which was obvious from the level of their language which was similar.

Being on A2 – B1 level both receptively and productively, they understood spoken and written English and they were able to write without any significant mistakes and speak fluently. Lots of pupils spent some part of their summer holiday in England where they were practicing their English and according to their teacher the improvement of their English was perceptible.

At the beginning of the teaching practice the cooperation with this class of pupils (especially with girls) was not as easy as with the other class (they did not want to listen to someone who is so young and still studying) but in the course of time the cooperation was better and finally the work with this class was much better than with the second class. Pupils started to be cooperative, hardworking and open to new knowledge and experience and they were eager to practice English through drama activities. It can be said that they liked this new way of learning English very much.

## **2.6 The project**

The project was based on the practicing of a just explained piece of grammar through various drama activities. These activities were chosen according to the type of the expounded grammar and the possible interest of pupils in the topic or the type of activity. The main goals of this project have been already mentioned in one of the previous chapters.

In the initial lessons both classes were acquainted with the new way of practicing grammar. They were given some information about the drama education and its possible use during the teaching English language and some examples of drama activities were introduced to them. Finally, the pupils were asked if they have some experience with the use of drama education in English lessons. Unfortunately, all pupils had no experience with this type of education.

## **2.7 Realization of the project in 1. A**

During the first lessons at the beginning of the new school year the teacher started to explain new grammar which was present simple tense and present continuous tense. As it was mentioned earlier, the teacher only explained how to form the present simple tense and when to use it and she wrote some notes on the whiteboard. Pupils wrote it down into their exercise books and then they started practicing it. They used the exercises in their workbooks *Maturita Solutions - Intermediate*. In the following lesson the pupils had to explain how the present continuous tense is formed and when it is used. Then they started practicing it using the method of describing the pictures.

During the several following lessons pupils were practicing present tenses through the drama activities that were introduced to them. There were two main warm-up activities that were called “Guess who/what I am” and “What are you doing?” Then there was one more exacting activity that was connected with the just ongoing festival of fairy tales.

### **2.7.1 Guess who/what I am**

Basic information:

Class size: 14 (one girl was missing)

Age group: 15 – 16-year-old pupils

Time: 20 minutes

Pattern of interaction: group work + individual work

Equipment: Free space in the classroom  
Cards with terms (professions, characters, things, animals)  
A sheet of paper  
A pen

Aims:

- Revise: receptive (listening) and productive (speaking) skills
- New: grammar – present simple tense – questions, positive declarative sentences, short answers

Stages:

- 1) Revision of present simple tense – pupils are asked about the formation and usage
- 2) Giving the instructions
- 3) The activity

Stage 1 – Revision of present simple tense

Teacher The teacher wants pupils to tell him/her how the present simple tense is formed and when it is used.	Pupils The pupils explain the formation and usage of present simple tense and they demonstrate it on the examples.
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Stage 2 – Giving the instructions

Teacher The teacher explains the activity and prepares the equipment – he/she spread the cards on the table and takes a sheet of paper and a pen.	Pupils The pupils listen to the instructions and then they form two groups according to their choice. The groups agree on who will begin the activity and then the selected group chooses one pupil who will start.
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### Stage 3 – The activity

Teacher	Pupils
<p>The teacher is monitoring the situation, encouraging and helping the pupils, correcting mistakes and writing down the points to the group that correctly guessed what the pupil was demonstrating.</p>	<p>The pupil chooses a card with a term and she/he has to demonstrate it. Then other pupils ask him/her questions and they try to guess the term. The pupil can answer only yes or no.</p> <p>The group that will reveal it first scores a point.</p>

#### The output:

Before the beginning of this activity pupils were asked whether they know this game in its Czech version and whether they have ever played it. I also wanted to know what their relation to this game is – whether they like it or not. All the pupils have already met with this game in its Czech version and they all liked it. Their delight in this activity even in English language was showed through its course.

However at first they had to form two groups. I let them form these groups according to their own choice so there were some boys and girls in both groups. When the activity was about to start there appeared one problem – nobody wanted to go first. So I had to choose one of them and then the activity proceeded fluently. There were 8 pupils who were performing in front of their classmates.

As for the chosen terms, the English teacher told me that pupils should know them. There were terms such as hero, Cinderella, time bomb, grandmother, sailor, reader, cowboy, scientist, giraffe, vampire, teddy-bear and Sleeping-Beauty. Pupils knew all of them but there was a problem with the term sailor. All pupils know this English word but some of them have different idea about its Czech meaning. Finally, the pupil in role performed this character so perfectly that the guessing pupils realized that they were wrong and they corrected themselves.

It has already been mentioned that during this activity pupils were practicing present simple tense. At the beginning there were some mistakes in formation of questions – two or three pupils used positive indicative sentence instead of question – but this mistake was immediately corrected either by me or by their observant classmates. Otherwise there were no other mistakes in the formation of present

simple tense. There were only some mistakes in articles – pupils usually omitted them. After the umpteenth correction the pupils started to be careful about it.

Despite the initial shyness pupils were enthusiastic about this game, they were very active and they enjoyed it. During the little discussion after the game they told me that they liked it more than in Czech because it was more challenging for them.

### 2.7.2 What are you doing?

Basic information:

Class size: 15

Age group: 15 – 16-year-old pupils

Time: 15 minutes

Pattern of interaction: whole-class work

Equipment: Free space in the classroom

Aims:

- Revise: receptive (listening) and productive (speaking) skills
- New: grammar – present continuous tense – questions and positive declarative sentences

Stages:

- 1) Revision of present continuous tense – pupils are asked about the formation and usage
- 2) Giving the instructions
- 3) The activity

Stage 1 – Revision of present continuous tense

Teacher	Pupils
The teacher asks pupils how the positive indicative sentence, question and negative are formed in present continuous tense.	The pupils try to explain the formation and usage of present continuous tense without looking into their exercise books or workbooks.  They add their own examples.

### Stage 2 – Giving the instructions

<p>Teacher</p> <p>The teacher introduces the new activity to pupils, tells them how the activity will be going on and what the main purpose is.</p>	<p>Pupils</p> <p>The pupils sit on their seats, listen to the teacher and ask questions (if they do not understand).</p> <p>Then they prepare a space for the activity.</p>
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### Stage 3 – The activity

<p>Teacher</p> <p>The teacher begins the warm-up activity demonstrating some activity (for example: The teacher is swimming in the swimming pool).</p> <p>Then the teacher is asked by the pupils: What is he/she doing? The teacher answers different activity then he/she is doing. (For example: I am brushing my hair.)</p> <p>After that only pupils continue in the activity and the teacher is monitoring the situation and helping the pupils.</p>	<p>Pupils</p> <p>The pupils are in a circle and one of them is in the middle and he/she is demonstrating some activity. Other pupils ask him/her: What are you doing?” The pupil answers the different activity that he/she is demonstrating.</p> <p>The second pupil is demonstrating the activity that the previous pupil said and again the class asks him/her and he/she replies the different activity.</p>
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### The output:

At the beginning of this activity pupils were a little shy because they still did not know both me and each other well (it was the second week at new school) but in the course of time they were easy about it and they enjoyed this activity very much.

At the outset there were some minor ambiguities that needed to be corrected. After the more detailed explanation the pupils already knew exactly what to do and the activity proceeded almost fluently. It happened only a few times that some pupils did not know what activity to demonstrate and thus the game was interrupted for a while.



When the activity was over the pupils were asked what they thought about this activity, how they felt during the demonstrating some activity and if they found this activity childish. The pupils told me that despite the initial mixed feelings they liked the activity because finally it was a funny way of practicing new grammar during which they could relax and they also told me that they found it natural to use present continuous tense in this activity. According to the pupils this activity was not childish at all.

This warm-up activity was used once more – before the test that was focused on the present simple and present continuous tense. The activity was performed naturally without any difficulties.

### **2.7.3 Jičín – The Town of Fairy Tales**

Basic information:

Class size: 15

Age group: 15 – 16-year-old pupils

Time: 20 - 25 minutes in three lessons

Pattern of interaction: group work, whole-class work

Equipment – part one: Two sheets of paper

Pens

Dictionaries

Equipment – part two: 2 sheets of paper (A3)

Colored pencils

Aims:

- Revise: receptive (listening) and productive (speaking) skills
- New: grammar – present tenses

Stages:

- 1) Discussion in two groups – why the town should/should not keep the festival
- 2) Discussion + drawing + presentation (how to improve the festival)

## Stage 1 – Discussion

Teacher	Pupils
<p>The teacher asks pupils to form two groups. He/she gives them a sheet of paper and dictionaries and tells them what he/she wants them to do.</p> <p>Then he/she is monitoring the situation and helping pupils.</p>	<p>The pupils are given the instructions. One group discusses why the town should keep the festival of fairy tales and the other group discusses why the town should cancel this festival or to do it every second year.</p> <p>Then they share their opinions with the whole class and discuss about it.</p>

### The output:

At the beginning of this activity pupils formed two groups. I asked them to form different groups than they had formed during the first activity because I wanted them to try to cooperate with their other classmates and I wanted to give them an opportunity to get to know each other better.

One group discussed why the town should keep the festival of fairy tales. This group was very active - all pupils tried to cooperate and add some ideas. Pupils tried to speak only in English; they used the opportunity to look some vocabulary up in the dictionary and they thought up a lot of reasons why to keep the festival. According to the pupils the festival should be kept due to the following reasons: it is a cultural heritage, it is a week of entertainment intended for children (there are many attractions, shows, concerts and fireworks), it attracts lots of people who will come to Jičín, it is a long-time tradition (over 20 years), pupils can meet their friends during the festival and the town should keep the legacy of Manka, Rumcajs and Cipísek in this way.

The other group discussed why the town should cancel the festival or to do it only every second year. This group was not as cooperative as the first one and sometimes pupils spoke Czech. They told me that they found this task more difficult than the task of the first group because they would not want to cancel this festival in any case and that is why they were not able to think up many reasons for its cancellation. The main ideas were the following: after the festival there is a lot of

rubbish, it costs a lot of money, it makes a lot of noise, kids are not able to concentrate on the education and people have to pay a lot of money to get to the square on Saturday.

After sharing the opinions the whole class including me and the observing teacher was discussing the given topic. Finally, pupils voted for and against the keeping of the festival. The result was clear: to keep the festival of fairy tales.

#### Stage 2 – Discussion + drawing + presentation

Teacher	Pupils
<p>The teacher chooses two pupils who will be in the role of representatives of the town and he/she divides the rest of the class into two groups.</p>	<p>The representatives of the town monitor the work of two groups.</p>
<p>He/she gives them a sheet of paper A3 and colored pencils. Then he/she gives them the instructions.</p>	<p>Each group has to think up how to improve the festival and how to attract a huge amount of people and stallholders. They draw a map of the improved fairy tale square.</p>
<p>He/she is monitoring the drawing of the groups and he/she organizes the following presentation.</p>	<p>Then groups try to persuade the two representatives that their plan is better than the plan of the other group. The representatives choose the better plan and say why.</p>

#### The output:

At the beginning of the activity pupils were divided into two groups and they were given the instructions. Then they started speculating about the possibilities how to improve the festival of fairy tales and they began drawing a map of the square where the festival takes place every year.

In both groups there were pupils who were more and less talkative but on the whole both groups were active and they tried to think up something that would be unusual and attractive. It seemed that both groups enjoyed this part of the activity so I gave them more time for a preparation.

During the next lesson pupils performed two short scenes in which each group tried to persuade the representatives that their plan is perfect. Each group had

two main speakers but sometimes each pupil added some information. As for their English and use of grammar, there were some mistakes in articles or word order.

After the better plan was chosen I wanted to know how pupils liked this activity. They told me that it was interesting for them because the topic was familiar to them but they were sorry about the fact that in reality nobody cares about their opinion on this festival.

## **2.8 Realization of the project in 2. C**

In the initial lessons new grammar which was the comparison of past simple tense and present perfect tense was presented to pupils. The teacher did not want to give them the rules directly at the beginning so she let them deduce it from the text. They could work individually or in pairs. After some time they told their ideas to the teacher, they discussed it and finally they made some notes. After that they started practicing it, they used the exercises in their workbooks *Maturita Solutions – Pre-Intermediate*.

During the course of other lessons pupils were practicing new grammar also through several drama activities. There were three main drama activities that were called “Guess what my profession was in past life”, “Find someone who has...” and “Guess the proverb”.

### **2.8.1 Guess what my profession was in past life**

Basic information:

Class size: 15

Age group: 14 – 15-year-old pupils

Time: 15 minutes

Pattern of interaction: group work + individual work

Equipment: Free space in the classroom

Cards with professions

A sheet of paper

A pen

Aims:

- Revise: receptive (listening) and productive (speaking) skills
- New: grammar – past simple tense – questions, positive declarative sentences, short answers

Stages:

- 1) Revision of past simple tense – pupils are asked about the formation and usage
- 2) Giving the instructions
- 3) The activity

Stage 1 – Revision of past simple tense

Teacher The teacher asks pupils to tell him/her how the past simple tense is formed and when it is used.	Pupils The pupils explain the formation and usage of past simple tense and they add the examples.
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Stage 2 – Giving the instructions

Teacher The teacher explains the activity and prepares the equipment – he/she spreads the cards on the table and takes a sheet of paper and a pen.	Pupils The pupils listen to the instructions and then they form two groups. The groups agree on who will begin the activity and then the selected group chooses one pupil who will start.
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Stage 3 – The activity

Teacher The teacher is monitoring the situation, encouraging and helping the pupils, correcting mistakes and writing down the points to the group that correctly guessed what the pupil was demonstrating.	Pupils The pupil chooses a card with a term and she/he demonstrates it. Then other pupils ask him/her questions and they try to guess the term. The pupil can answer only yes or no.
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	The group that reveals it first scores a point.
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The output:

As in 1. A, pupils of this class were also at first asked whether they know this game in its Czech version, whether they have ever played it and what is their relation to this game. All the pupils have already met with this game but not all of them liked it. Some pupils told me that they feel embarrassed when they have to generally perform something or they do not like when they do not know how to perform something. Similar feelings were then seen during the activity.

Despite the fact that some pupils did not like the activity I decided to try it with them. I asked them to form two groups according to their own choice and then we started the activity. Unlike the first class there was not a problem with volunteers. There was a girl who wanted to perform first. Then there were further 5 pupils who were performing some activity.

As for the chosen terms, I decided to use the vocabulary from the unit in their Workbooks. The main topic of this unit was connected with jobs so I chose some of them including an estate agent, shop assistant, manager, driver, dressmaker, painter, repairman, receptionist, banker, judge, lawyer or actor.

It has already been mentioned that during this activity pupils were practicing past simple tense. There were almost no mistakes in the formation of this tense but there were some mistakes in articles. Pupils did not use them at all so I always tried to correct them.

Otherwise the development of the activity in this class was different than in 1. A. Pupils were not so cooperative (especially some girls), they did not want to ask their classmates questions and when I tried to encourage them they told me that they do not know what they should ask about. So in the comparison with the first class it was a disaster.

### **2.8.2 Find someone who has...**

Basic information:

Class size: 13 (two pupils were missing)

Age group: 14 – 15-year-old pupils

Time: 20 minutes

Pattern of interaction: whole-class work

Equipment: Cards with activities  
A sheet of paper + pen

Aims:

- Revise: receptive (listening) and productive (speaking) skills
- New: grammar – present perfect tense – questions, short answers + past tense – positive declarative sentences

Stages:

- 1) Revision of present perfect tense
- 2) Giving the instructions
- 3) Activity

Stage 1 – Revision of present perfect tense

Teacher The teacher wants pupils to tell him/her how the present perfect tense is formed and when it is used.	Pupils Pupils explain the formation and usage of present perfect tense and they give their own examples.
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Stage 2 – Giving the instructions

Teacher The teacher explains the activity and gives each pupil a card with the word connection, e.g. eat salmon.	Pupils Pupils listen to the instructions, receive the card and they read the word connections. Then they form questions.
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Stage 3 – The activity

Teacher The teacher is monitoring the situation, listening to the pupils, correcting mistake and helping pupils. Then the teacher organizes the presentation of pupils' findings.	Pupils Pupils are moving round the classroom and they are asking their classmates the given questions. They make notes about their findings and then they present them.
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The output:

Unlike the first activity, the course of this activity was absolutely different. It was maybe due to the fact that it was our fourth lesson so we knew each other better or it was maybe caused by the type of the activity. However, all pupils were active from the beginning of the activity till the end.

During this activity pupils were practicing present perfect tense and past simple tense. Their task was to ask a question that was formed in present perfect tense and the respondent gave him a short answer. If the answer was positive he/she had to add detailed information such as when and where he/she did it. Pupils had to make some notes about the classmates' responses to be able to give a summary of their findings. As for the use of new grammar there were no significant mistakes.

There was a friendly atmosphere in the course of the activity. Pupils were active; they were talking and smiling all the time and sometimes they were surprised by new findings about their classmates. When the activity was over I wanted to know what pupils think about the activity – if it is a good way of practicing this grammar or not. They told me that they liked this activity because of three main reasons – unlike the usual practicing of grammar this way of practicing was funny, relaxing and also interesting because they found out new information about each other and they fixed new grammar more easily and more naturally.

### **2.8.3 Guess the proverb**

Basic information:

Class size: 14 (one pupil was missing)

Age group: 14 – 15-year-old pupils

Time: 30 minutes

Pattern of interaction: group work

Equipment: Cards with proverbs

Dictionaries

Aims:

- Revise: receptive (reading) and productive (speaking) skills
- Grammar – proverbs



Stages:

- 1) Giving the instructions
- 2) The activity – reading, matching two parts of a proverb together + matching it with its Czech translation
- 3) Still pictures

Stage 1 – Giving the instructions

<p>Teacher</p> <p>The teacher explains and organizes the activity. He/she gives them the snippets with English proverbs and Czech translations.</p>	<p>Pupils</p> <p>Pupils listen to the teacher and then they are divided into several groups. Each group is given a packet of snippets.</p>
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Stage 2 – The activity

<p>Teacher</p> <p>The teacher is monitoring the situation; he/she is helping pupils with problems and he/she is correcting their mistakes.</p> <p>Then the teacher organizes the collective check of the results.</p>	<p>Pupils</p> <p>Pupils match the parts of the English proverbs together and then they match it with the Czech translation.</p> <p>Pupils try to think up other proverb for the last part of the activity.</p>
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Stage 3 – Still pictures

<p>Teacher</p> <p>The teacher explains the last part of this activity. He/she is helping pupils to think up how to perform the chosen proverb.</p> <p>Then he/she encourages the groups while performing a still picture and guessing the proverb.</p>	<p>Pupils</p> <p>Each group of pupils chooses some new proverb and tries to think up the best way how to perform it to the rest of the class. Then the group performs a still picture and other groups try to guess the performed proverb.</p>
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The output:

The inspiration for the activity was taken from the Workbook where the author mentioned one proverb. Due to the fact that it was one of our last lessons I decided to pay attention to it and make the lesson more relaxed.

During this activity pupils in three groups were mainly practicing the reading comprehension and deducing the meaning of the words from the context. They had an opportunity to use a dictionary but most of them tried to understand it without it. While pupils were working I moved from group to group, helping, drawing attention to problems and getting them to self-correct where possible.

When the first part of the activity was finished we checked it together and we discussed the used grammar in all proverbs. There usually was present simple tense and sometimes there was future tense, imperative and comparison of something. Pupils more or less knew all the grammar and they were able to explain it.

The second part of this activity was focused on the practicing of present perfect tense. At first pupils had to agree on a proverb and then they tried to think up how to perform it to their classmates. It has already been mentioned that during the first activity pupils did not want to cooperate at all but now they were keen on performing the chosen proverb.

When the groups were ready they tried to perform it in front of their classmates. This part of activity was based on the technique that is called still pictures in which pupils took up an initial position and then I instructed the group to perform what they had prepared. Then I wanted pupils to tell me what has just happened so they were describing it and practicing thus present perfect tense. Finally they tried to guess the performed proverb.

From the course of this activity and from the following discussion emerged that pupils enjoyed this kind of practicing new grammar more than usual practicing that is based on the exercises in Workbooks. Pupils told me that the lessons during which they were practicing language through drama activities elapsed faster than usual lessons and they also told me that they felt they got from these lessons more than from the traditional lessons which was the pleasing information for me.

## 2.9 Summary

Both classes tried to practice new grammar through three main drama activities and other minor drama activities. One activity was almost the same in both classes and two activities were different. Although the beginning was almost the same in both classes the overall development was different.

In 1. A the course of all activities was similar. At the beginning pupils were shy and they had mixed feelings from all the activities but after some time they were easy about it and they enjoyed it. Their initial shyness could have been probably caused by the fact that pupils did not know each other, their English teacher and I well because it was the beginning of their common study here. Another possible explanation of their mixed feelings can be found in the fact that this way of teaching English language was completely new for them so they did not know what to think about it and how to approach to it. But the course of our lessons was finally smooth and from the final discussion emerged that pupils liked all the activities and they found them useful because thanks to them they fixed new grammar easily and in more interesting and more natural way. The results of the final test also showed that the practicing grammar and vocabulary in this way was successful. Pupils even told me that thanks to these drama activities their preparation for a test took less time than usual.

In 2. C the attitude to the practicing grammar through drama activities was different. The popularity of this type of education increased gradually. At first pupils did not want to do any activity of this kind but in the course of time they started to love it and they wanted to do some activity almost every lesson. It was the second year of English classes their teacher had with them so she knew her pupils quite well when she told me that after several common lessons they will be cooperative and playful. Unlike the other class, these pupils were finally much more playful which could be caused by the fact that they are younger and they know each other well so they do not have a reason to feel embarrassed while doing the given drama activities. The opinion of this class on learning and practicing new grammar through drama activities was finally same as the opinion of pupils in 1. A. Despite the unfavorable beginning pupils were enthusiastic about this way of learning English and they found it more natural and relaxing than classical learning. It was an interesting and pleasant matter for me to watch this absolute change of opinion closely.

As for the principles, methods and techniques that were mentioned in the practical part, the activities used during the teaching practice were based on the creativity, improvisation, own experience, group and whole-class work, role play, drawing, game and still-image. On the basis of these methods, techniques and principles the education was more natural and more interesting for pupils and it made their learning English more effective.

## **Conclusion**

It has already been mentioned at the beginning of the practical part that the main aims of this diploma thesis were to introduce the possibility of learning English through drama, to interest pupils in drama education, to motivate the supervising teacher, to find out how the pupils will proceed to the different organization of the lesson and practicing through drama activities and last but not least the aim was to find out whether the learning through drama activities help to the better and more permanent acquisition of new knowledge and whether the pupils consider this way to be more natural than the classical learning. All the findings that emerged from this research were positive.

At the end of the teaching practice there was a final discussion with the pupils and then with their English teacher, who was present in all lessons. Assessing the whole project positively, the pupils stated that they were interested in this way of learning English. Even though there were some difficulties at the beginning of the practicing grammar through drama activities such as shyness or unwillingness to cooperate, the pupils confirmed that they could imagine drama education as a method for their second language acquisition. According to the pupils, the lessons in which drama activities were used were challenging, enjoyable, interesting and relaxing and they livened up their everyday boring learning and classical routine at school. The pupils affirmed that they acquired some new knowledge in more natural way which then helped them during the learning for a test – they did not have to spend a lot of time with preparations because they remembered it from the above mentioned activities.

As for the receptive and productive skills, the pupils appreciated that they had quite a lot of possibilities to speak (whether they said only a few sentences or whether they discussed for a longer time) and practice thus both their speaking abilities and new grammar unlike the common practicing of grammar during which they usually complete some exercises and then they only read it aloud due to the check.

The English teacher was also interested in teaching and practicing English through drama activities which was also a positive output. She confirmed that she was surprised by the fact that pupils in both classes were more relaxed and willing to

cooperate than in normal classes. Being keen on this way of teaching English she decided to use some similar activities in her lessons with other classes.

From all the results of this research emerged that it would be beneficial to use drama activities during the teaching English grammar. On the basis of the attitude of pupils to drama activities it would be better to use this way of teaching more at the second grade of primary school because these pupils are more playful. On the other hand even the teachers at high schools should sometimes (for example during the afternoon lessons) put some drama activities into the lesson plan and give their pupils opportunity to try to learn English through more creative way because it could help them to acquire new knowledge more naturally.

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