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FACULTY OF EDUCATION

Department of English Language and Literature

Drama in Learning
English as a Foreign Language

Bachelor Thesis

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Declaration

I declare that I worked on this thesis on my own and that I used only the sources listed in the bibliography.

Prohlášení

Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně, s použitím pouze literatury uvedené v bibliografii.

Brno 2017

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Abstract

This Bachelor thesis focuses on using activities and principles of drama in learning English as a foreign language. The theoretical part concentrates on the brief history of drama in education, its basic principles, techniques, and on the possibilities and advantages that drama in education brings into English language learning. The practical part concerns a drama workshop realized within an international English camp, description of the activities used and research analysis data for which were gained from interviews of three workshop participants.

Key words

Drama in education, English language, language learning, activities, role-play, improvisation, experience, workshop

Anotace

Tato bakalářská práce se zabývá využitím aktivit a principů dramatické výchovy při výuce anglického jazyka jakožto cizího jazyka. Teoretická část se zaměřuje na historii dramatické výchovy ve vzdělávání, její základní principy, techniky, možnosti a výhody, které přináší do výuky angličtiny. Praktická část se zabývá drama workshopem, realizovaným v rámci mezinárodního anglického tábora, popisem použitých aktivit a analýzou výzkumu, pro který byla data získána prostřednictvím rozhovorů se třemi účastníky workshopu.

Klíčová slova

Drama ve vzdělávání, anglický jazyk, učení se jazyku, aktivity, role-play, improvizace, zkušenost, workshop

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Introduction

Drama is a topic I have been interested in for some time. I perceive it as a very powerful, effective and valuable educational tool which I would like to be able to use myself as a teacher one day. Therefore, I would like to get into the topic as much as possible and I consider bachelor thesis to be a great opportunity.

The aim of this bachelor thesis, *Drama in Learning English as a Foreign Language*, is not only to introduce drama in education to the readers but also present drama in the context of the English language learning, and subsequently support the concept of drama being an English language learning method through my own drama project and its feedback analysis.

The thesis is divided into two parts, theoretical and practical one. The theoretical part consists of two main chapters. In the first one, I provide a definition of drama, its general concepts, principles and aims. In the second part, I concentrate on the role of drama in learning English as a foreign language, its techniques and benefits that drama brings into the learning.

The practical part, which is also divided into two parts, is devoted to a drama project, precisely a drama workshop that I led. The first part focuses on a description of the workshop, the second one deals with analysis and interpretation of the feedback that I gained by interviewing three participants of the workshop. Their answers and statements serve as the data for verifying the theory which is the content of the theoretical part.

THEORETICAL PART

1 Drama in Education

1.1 A Brief History

In 1987, Wessels claimed that the concept of using drama as a tool for learning “is not new, but has been around for quite some time” (Wessels, 1987, p. 8). The link between drama/theatre and education can be traced as far back as to ancient Athens, where the education was based on literature, music and physical games, whereas in ancient Rome the focus was rather on rhetoric skills, as the orators were considered educational models. After losing its importance for being banned by the Church throughout Middle Ages and re-gaining it again during Renaissance, “drama was regarded an important source for teaching as far as the classical languages and the contents of the classical plays were concerned” (Tschurtschenthaler, 2013, p. 20). Moreover, in many educational contexts, the attention was paid rather to speech and rhetoric than to dramatic action, which widely persisted till the second half of the 20th century (Tschurtschenthaler, 2013).

In the second half of the 20th century, there were many debates over drama not only in terms of a final performance but also in terms of new classroom practices applying drama. As Tschurtschenthaler (2013, p. 21) points out “In the 1950s and 60s Peter Slade and Brian Way marked a new era in the field of drama and education in Britain. Slade’s two publications, *Child Drama* (1954) and *Introduction to Child Drama* (1958), and Way’s *Development through Drama* (1967) influenced drama teachers not only in Great Britain but also in the US, Canada and Australia.” Spontaneity and the absence of audience while having the whole class engaged in the activity is what Slade’s ideas were based on. On the contrary, Way focused on one hand on small groups and pair activities in order to develop concentration and intuition of the learners, and on the other hand on the individual at the centre of the activity, seen as enhancing personal development. This kind of focus is important for language teaching and learning, for more people in a class get the chance to speak and interact simultaneously. Also, at that time the terms “creative drama” or “creative dramatics” were introduced (Tschurtschenthaler, 2013, pp. 21 - 23).

In the 1980s and 1990s, in many countries there was a division between writers and practitioners who advocated different approaches to teaching drama. There were teachers who followed the theatre approach talked about acting, rehearsing and performance, whereas the

teachers focused on drama referred rather to experience or living through improvisations (Hornbrook, 1989). This division and differences between drama in education and in theatre will be discussed further in the following chapter.

Concerning drama in education, along with two very significant persons - Gavin Bolton or Dorothy Heathcote who are often seen as its parents (of drama focused on the experience, not the performance), there were many others who contributed to the debate from the point of view of drama in education. Many of them developed the idea of “living through” further, some of them added different aspects to Heathcote’s and Bolton’s work (Tschurtschenthaler, 2013).

Fleming (2006) describes differences between drama in education (DiE) and theatre in education (TiE) in a graphic form (see the diagram below), pointing out that how drama and theatre were seen at the beginnings of its separation is depicted in the upper part of the diagram, whereas the more contemporary perceiving is shown in the lower part.

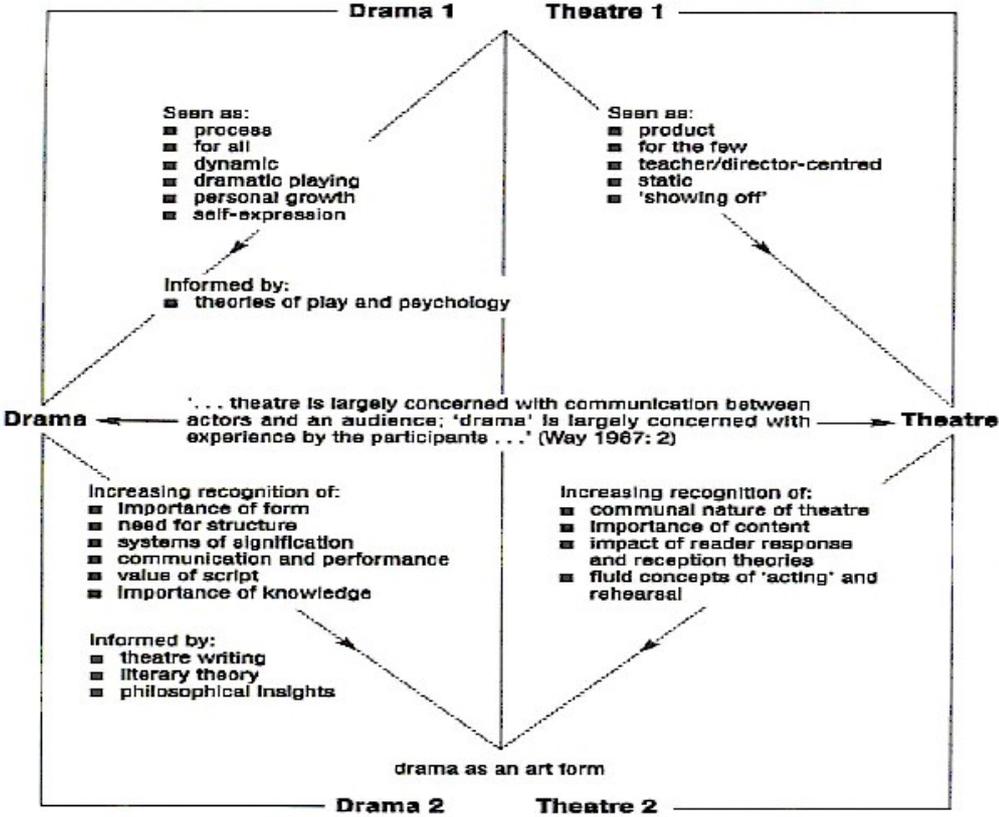


Table 1: Drama vs. Theatre in Education

1.2 Terminology: Drama vs. Theatre in Education

Despite the previous description of the division of drama in education and theatre in education in a historical background, when using the term drama in education (or just drama), it might be still a bit confusing for some people, for their connotation of drama might be just playing and performing in a theatre. That is why we should clearly distinguish between those two terms; theatre in education and drama in education. It is important to realize this difference so as to fully understand what drama refers to. Drama in education, not theatre in education, is the topic discussed in this thesis.

The aim of theatre in education (TiE) is to use pedagogical concepts to rehearse and to present the work, usually a theatre performance, to the outer audience in the best quality possible. While TiE is performance oriented, drama in education (DiE or just drama) has completely different goals: to initiate or intensify learning processes while using theatre techniques, such as role-playing, improvisation and mime. In drama, it is not the quality of performance what is important, but rather the learning process itself as well as the experience of the participants, irrespective of any communication to an audience (Ronke, 2005). Essentially, in DiE “everything is contrived for the benefits of the learners” (Wessels, 1987, p. 8), it is participant-oriented. The term drama can be also applied to the teaching of other subject through drama (Tschurtschenthaler, 2013).

DiE involves theatrical elements to enrich the learning experience. Jackson (1993) also adds that DiE is “usually concerned with the exploration of themes and problems through role-play and improvisation with emphasis upon developing the child’s imagination, self-awareness and expressiveness and upon the social skills involved in group work” (Jackson, 1993, p. 8).

1.3 Why Use Drama in Education?

As Wessels (1987, p. 7) states, “Drama is doing. Drama is being.” If someone studying English asked us ‘What is a blind person?’, we could either provide him with a simple answer, such as ‘It is someone who cannot see’, which would probably satisfied him in terms of intellectual understanding, or we might also make him close his eyes and let him try to find a subject on the desk nearby. This would involve not only his intellectual understanding but also emotional experience. Such experience would possibly awake feelings

of empathy with all blind people in him. Moreover, he would be more likely to remember the meaning of the word as a result of his direct experience. Such situation Wessels (1987) further describes as students having space for exploring the basis of the surface reality. When the learners are given the needed background to a situation and let think about it, feel the atmosphere, their participation to a situation becomes deeper.

Drama in education is a mode of learning. Through DiE and its methods, the learners are engaged in different subject areas in different topics. They can learn to explore various issues, relationships and events while actively identifying with imagined roles and situations (O'Neill & Lambert, 1982). Drama enables learning processes to be holistic¹ (Ronke, 2005). While learning through drama, the learning process takes place on different levels, not only in terms of the learning content but also in terms of social skills and personal skills (Tschurtchenthaler, 2013).

According to Machková (2004), drama offers practice for one's life, getting to know it via the personal experience without any danger of consequences or sanctions. There is a possibility to go back, to modify, to change decisions or to research, explore and verify both relationships between people and how they work and one's own reactions, decisions and behaviour in certain situations. Role play and identification with the role, but also the possibility to shake off the character in some situations is the key to success. Therefore, situations arising during drama activities can be seen as possibilities for training for real-life situations, or as some kind of a 'life laboratory'.²

Moreover, being capable of creating a situation imaginatively and playing a role in it is a splendid experience. It is some kind of vacation from one's everyday self and the everyday living routine (Spolin, 1963 referring to Neva L. Boyd, *Play, a Unique Discipline*).

*I hear and I forget,
I listen and I remember,
I do and I understand.*
(Confucius)

¹“Relating to or concerned with complete systems rather than with individual parts.”
(LearnersDictionary.com)

² Translated from the Czech language

1.4 Aims of Drama in Education

As Tchurtschenthaler (2013) states, drama is a social form in which the participants learn from and with each other (which corresponds with Fleming's (2006) and Needland's (1984) statements about the learner-centred aspect of drama. The evoked dramatic situations provide a safe framework, in which the individuals can have new experiences in new roles and see their contributions discussed and modified by the group. Thanks to drama, learning situations can be regarded as social events because they put students into a new process with the other members of the group. Subsequently, students have space to reflect on the process and discuss it within the group. Bláhová (1996) agrees and concludes that DiE deals with personal and social learning. Knowledge of dramatic arts mingling with pedagogy and psychology knowledge can be found in the content and methods of drama in education, aiming to get to know the world, people, society and one's self, all this in an active way. From this general formulation of the main goals she derives a few more concrete ones:

- 1) To sense reality around deeply and to be knowledgeable about it.
- 2) To solve practical problems creatively.
- 3) To be knowledgeable about one's own personality and opinions, and to clearly formulate thoughts and present them without any fears.
- 4) To be aware of moral dilemmas and to be able to make decisions, consider them responsibly and individually.
- 5) To respect opinions of other people, listen to them and value their contributions, to rely on them if needed.
- 6) To undergo criticism of one's opinion and to gain openness and ability to change and develop attitude.
- 7) To sympathize with others and to be able to help them (if necessary).
- 8) To collaborate with others on the common work, to finish it and to bear the responsibility of it.

1.5 Drama Teacher

What is also an important aspect when using DiE as a tool for learning is the teacher; his attitude towards the classroom management, the relationships with the students, his personality traits. This subchapter provides brief information about this issue.

“An important and necessary base of any drama activity is the enthusiasm of the teacher who is eager to work in an open form of classroom management, and whose attitude towards drama activities and techniques is positive” (Tschurtschenthaler, 2013, p. 51). Nevertheless, just the enthusiasm is not enough. Sawyer (2012) stresses that with an increasing emphasis on innovation and creativity in the 21st century, it is not only students who must learn to be creative but also and foremost teachers need to be creative professionals. He also adds there are many structures and guidelines teachers must follow and that effective creative teaching requires a balance between structure and improvisation.

Heathcote (1972, in Wessels, 1987) points out the need for the teachers who create a learning situation rather than only sharing information, the need to give students opportunities to struggle with problems before they come to the teacher’s knowledge, and to reach the information and answers thanks to their own activity rather than being passive listeners. This will keep knowing at first hand alert, hence encourage the desires for more knowledge. Wessels (1987, p. 14) agrees and adds that “learners should be permitted to take responsibility for their own learning in such a way the teacher can take a less dominant role in the classroom without losing the respect of the class or losing control.”

Moreover, the teachers should neither be afraid of making relationships with their class (as will be concerned later on in subchapter 2.4), nor they should be afraid of admitting that they simply do not know. They should never stop trying to learn more about the dynamics of teaching. Also, they should like to get on well with the students and be able to give the responsibility to the class (Heathcote, 1972, in Wessels, 1987).

1.6 Possible Difficulties in Drama

Despite all the positive features and rich potential of drama as a method, some objections and difficulties might arise. These comments are not meant to be negative or discouraging, they should rather offer a realistic view of the possible limiting challenges and struggles in drama-based activities.

What may some teachers prevent from using drama is their classes is regarding it time-consuming. Is 45 minutes enough time to realize a teaching unit based on drama activities which involve warming-up, topic and the input, creating a scene in a group work, performing the scenes and then reflect on the time spent with drama? It is not. In a 45 minute class there

is usually space only for single games and activities which can be incorporated. Nevertheless, the more often these activities are used, the faster will learners get into them (Tschurtschenthaler, 2013). Also Wilson (2010) draws attention to the very common teachers' feeling of the lack of time for drama activities. Nevertheless, he advises against becoming the only source of information and encourages teachers to use drama activities so as to prevent their students from being passively involved in the classes.

The problems of discipline might appear during drama activities with younger learners, for drama involves moving away from familiar structures and routines which feel safe in approaches that are more open-ended and unpredictable. Some problems with hesitating or refusing to cooperate may appear with the older ones, as they may perceive such activities as a waste of time, feel shy or be afraid of an embarrassment. This does not have to be a problem when repeating drama activities, allowing students to come across such techniques more often, they will become more confident. Though, it is very often the group who helps the individual to overcome such feelings and solve the problem (Fleming, 2006; Tschurtschenthaler, 2013). This is one of the reasons why drama requires safe environment (see 2.4).

Up to this point, drama in education in general was discussed. After the term drama in education (DiE/drama) was clarified, the benefits this method brings into the learning process were looked at as well as the aims of drama. The need for an enthusiastic teacher when using drama was mentioned too. The focus was also on possible difficulties that might occur when using drama.

2 Drama as a Method in Learning English as a Foreign Language

Each student is different, has different abilities, expectations, personality, skills and preferred learning style, which reflects in their motivation and enthusiasm in particular activities. Hence, how can teachers effectively encourage their students to stay active, motivated and aware of what is happening throughout the English language learning time? How can teachers offer the right conditions for learning English to everybody in the group?

Drama as a method was discussed in the previous chapter, as well as its advantages when used in education in general. This chapter focuses on drama in the context of learning English as a foreign language. It also provides clarifications that drama is the right answer to the questions above.

2.1 Why Use Drama in the EFL Learning?

Wilson (2010, p. 3) states that what happens in classrooms is usually highly controlled and structured. There is a focus on the outcomes measurable in tests and exams. However, plentiful evidence that foreign languages can be acquired also in a different way exists. Activities focused on enjoyment, physical involvement, playfulness, affective engagement, and activities having the ability to foster so called ‘flow’ state of effortless effort are found very important in this context. One of the ways how to achieve this ‘flow’ is through drama and improvisation, as they build confidence (see 2.1.6) and something that is the core of interacting in the new language – the ability to handle the unpredictability. They also “foster the capacity to deal imaginatively with the unexpected, and the willingness to ‘have a go’ – to take risks in the new language,” says Wilson (2010, p. 3) and adds “In the absence of this capability, little enduring learning is likely to take place” Wilson (2010, p. 3).

Desiatova (2009) agrees and emphasizes the benefits of using drama activities in the English Foreign Language (EFL) learning. According to her, the students are encouraged to speak and are given the chance to communicate. Using not only the language but also non-verbal communication, such as facial expressions and body movements, the ones whose language is limited can communicate as well.

2.1.1 Complex Communicative Activity

Desiatova (2009) states that in classrooms, the children are usually exposed only to small bits of language such as individual words, rather than whole phrases or “chunks” and describes drama as an ideal way to encourage learners to guess the meaning of unknown language in a context. She also expects the learners will need to use a mixture of language structures and functions (“chunks”) if they want their communication to be successful. Similarly, Morrow (1981) cited in Zyoud (2010) claims that communicative activities should conform to some principles, such as that the students should understand what they are doing and know its meaning. It is necessary to work in a context as a unit when communicating, since communication cannot be divided into its various components. Therefore, drama can be considered a communicative activity since it fosters communication among learners and offers miscellaneous opportunities to use English in drama situations. Maley & Duff (2005) add bringing the language into context comes with the lively interaction through an intense focus on meaning. The possibility to use and practise the language weighs in its learning.

2.1.2 Motivation

Fleming (2006) underlines the aspect of entertainment in drama and therefore claims it is highly probable that students will be motivated to learn, also Desiatova (2009) says it is fun and therefore highly motivating. In addition, they both agree on various opportunities for different uses of the language that drama offers, such as the same activities can be done at different levels, which means that all the learners can do it successfully. Also Harmer (2007) talks about the importance of motivation which he describes as having desire to achieve a certain goal, saying there is a variety of factors that can create such desire, which is the bedrock of motivation. There are two types of motivation; *extrinsic* and *intrinsic*.

Extrinsic motivation arises from outside and may be influenced by many different factors; this can be the attitude of society, family and peers to the subject in question. Basically, it is the motivation learners bring from outside (Harmer 2007).

Intrinsic motivation arises from inside the individual and involves engaging in behaviour because it is personally rewarding, e. g. the person's behaviour is motivated by an internal desire to participate in an activity for its own sake rather than the desire for some external reward (Cherry, 2016).

Harmer (2007) points out that while it may be relatively easy to be extrinsically motivated (i.e. to have a desire to do something), what seems to be more problematic is reach intrinsic motivation and to sustain the motivation. However, there are many ways how motivation of the students can be sustained. Harmer (2007) suggests some of them, all relevant for drama activities, for example:

- to incorporate activities which would *involve students*, excite their curiosity, hence provoke their participation and help them keep their interest in the subject (see subchapter 1.3);
- to consider the issue of *affect* (see subchapter 2.1.6), which is how students feel about the learning process, their need to feel that the teacher cares about them, as with the feeling of being supported and valued they are more likely to be motivated to learn;
- to give them *responsibility* for their own learning (see subchapters 1.4 and 1.5)

According to Maley & Duff (2005) drama supports confidence and self-esteem of the learner but also self-awareness and awareness of others (see subchapters 1.3 and 2.1.6), thus, through these, motivation is developed as well as through the variety and sense of activities generating expectancy.

2.1.3 Learning Styles and Multiple Intelligences

Desiatova (2009) describes drama as a tool for making what is learnt memorable through affect and direct experience for learners with different learning styles.

Multi-sensory inputs which typically appear when drama is used help learners to make use of their strengths and also to widen their range. Doing so offers great opportunities for obtaining different learning strategies (Maley & Duff, 2005). When learners dramatize, they use different channels, such as; sight, hearing, and physical bodies and each of them will draw to on the one that suits them best. Thus, they will all become actively involved in the activity and the language will “enter” through the channel which is the most appropriate for them (Desiatova, 2009).

The concept of having one dominant channel for “entering” language mentions Harmer (2007) in his book *How to Teach English*. He explains learners’ different learning styles, stating that “...some things stimulate them (*learners*) into learning more than other

things do. The Neuro-Linguistic Programming model (often called NLP) takes account of this by showing how some students are especially influenced by *visual* stimuli,...*auditory input*,...or *kinaesthetic activity*” (Harmer, 2007, p. 16). Fleming and Baume (2006) subsequently add a fourth learning style, i.e. *reading and writing preference* and characterize all types of learners:

- ***Visual learners*** learn best when they can use a lot of images, maps and graphic organizers in order to access and understand new information.
- ***Auditory learners*** best understand new content when listening and also speaking in group discussions or lectures. They use repetition when studying and benefit from the use of mnemonic devices.
- ***Kinaesthetic learners*** prefer different physical movements and activities, and they understand information through its tactile representation. They learn best by doing things rather than by listening or reading. They like to touch or hold materials and enjoy being part of things which are being done.
- ***Reading/writing learners*** prefer learning through words. They like taking and rereading notes and are capable of translating abstract concepts into words and essays.

Harmer’s (2007) point is that although everyone respond to all of these stimuli, for most of the people one of them (visual, auditory, kinaesthetic, or reading/writing) is more dominant than the others in enabling learning and remembering what has been learnt.

“Drama, as a multimodal art from combining visual, aural, verbal and kinaesthetic languages, offers students different points of entry into the work and different ways of becoming involved” (Winston, 2012, p. 7). Engaging multiple ways of learning allows students fixing learning experience more firmly in their minds. For instance, the visual learners or those having good spatial awareness as well as kinaesthetic learners will benefit from drama activities such as sculpting or creating still images. They might also respond well to miming and acting out. Audible learners will appreciate techniques such as voices in the head, hot seating, or alley of consciousness. What Maley & Duff (2005) say is that drama also integrates careful listening as a key feature. Spontaneous verbal expression is needed for most of the activities. Many of them require also writing and reading, such as diary entries. Winston (2012) adds these examples show that drama stimulates all learning styles and

therefore enables learners to feel confident, since they can adopt new information through their preferred channel.

All of these learning styles can find their place when applied in drama techniques (will be discussed in subchapter 2.2). Supposing that each learner fits into one of these categories, we can state that everyone can find their preferred learning style when drama techniques are used in language learning process.

Harmer (2007) connects learning styles with another way of looking at student variation in learning, which is Howard Gardner's concept of multiple intelligences.

In the past, it was generally believed that intelligence was a single entity that was inherited, and that human beings could be trained to learn anything, provided that it was presented in an appropriate way. However, an increasing number of researchers nowadays believe precisely the opposite, i.e. that there exists a multitude of intelligences, quite independent of each other, while each intelligence has its own strengths and limitations (Gardner, 1993, p. 23 in Smith, 2008).

Howard Gardner first identified and introduced his seven different kinds of intelligence in *Frames of Mind: The Theory of Multiple Intelligences* (1983). Gardner states that they rarely operate independently, but are used at the same time. Furthermore, they tend to complement each other as people develop skills or solve problems. The seven origin intelligences include: **linguistic; logical-mathematical; musical; visual-spatial; bodily-kinaesthetic; intrapersonal; interpersonal**. The first two have been typically valued in schools; the next three are usually associated with the arts; and the final two are what Howard Gardner called 'personal intelligences' (Guignon, 1998).

Learning through drama can accomplish the goal of multiple intelligences involvement. It requires active discovery, analysis, interpretation, problem-solving, memory, musical creation, physical activity, and the emotions of the self and others (Spolin, 1986). Students learn best when they are engaged, when they can think critically, solve problems, have choices to consider, and make decisions (Matthews, 1996). Designing activities that systematically consider students' multiple intelligences and their different learning styles is essential for all of them to learn effectively (Berk & Trieber, 2009, p. 36).

2.1.4 Language Acquisition Theories

There are many theories dealing with acquiring a foreign language. This subchapter briefly concerns a few chosen ones relevant to the topic and mirroring drama principles, therefore supporting the idea of drama being a tool for learning a foreign language.

Affective filter

One of the very significant linguists contributing to the field of language acquisition is Stephen Krashen. In one of his theories, he presents so called affective filter. From Krashen's perspective, affect includes factors such as motivation, anxiety, self-confidence and safe environment. Subsequently, he introduces affective filter. Krashen claims that acquiring the language takes place only if the filter is low, e. i. when learners are motivated, self-confident, in emotionally safe environment and have a low level of anxiety (Gass & Selinker, 2008).

Not only does drama increases learners' motivation and confidence (as was already mentioned in 2.1.2) but it also creates safe environment which will be discussed later on in subchapter 2.4. As drama creates conditions lowering the affective filter, in the context of Krashen's theory it can be stated that drama allows acquiring the target language.

Interaction Hypothesis

Ellis (2015) states that people have a natural desire to communicate and so they learn a language in order to interact and they learn through interaction. Long (1985) in Ellis (2015) claims within interaction the negotiation of meaning takes place, which helps learners to receive a comprehensible language input and also directs their attention to certain linguistic features. Long (1985) in Lightbown & Spada (2006) proposed what is called interaction hypothesis asserting modified interaction is necessary for language acquisition. Summarization of the relationship is as follows: "1 Interaction modification makes input comprehensible; 2 comprehensible input promotes acquisition. Therefore, 3 interactional modification promotes acquisition" Long (1985) in Lightbown & Spada (2006, pp. 30).

Drama being a complex communicative activity in which interaction is a key aspect as described in subchapter 2.1.1 enables and even requires negotiation for meaning, therefore facilitates acquisition.

Collaborative dialogue

Swain (2000) introduces the concept of collaborative dialogue, which is where “language use and language learning can co-occur. It is language use mediating language learning” (Swain, 2000, p. 97). Andrášik (2017) adds this principle is crucial for drama and especially improvising which requires collaboration, mutual understanding and above mentioned negotiation for meaning when creating a drama situation.

Noticing Hypothesis

A language learner can acquire the target language form “only if it is presented in comprehended input and ‘noticed’ in the normal sense of the word, that is consciously” (Schmidt & Frota, 1986, in Gass & Selinker, 2008, p. 248). Schmidt (1990) proposed the noticing hypothesis the cornerstone of which is awareness through attention, necessary for noticing which is essential for learning. Learning requires the learner to be actively involved or attending to the language forms in order for the learning to take place (Gass & Selinker, 2008, p. 248). The involvement is what drama offers. And even though noticing itself is not enough for acquisition, it is the necessary first step (Schmidt, 2010 in Andrášik, 2017).

2.1.5 Cross-curricular Content

Through drama, the real world can be brought into the classroom, as the aims do not have to be only in terms of linguistics. Also topics from other subjects might be used, the learners can act out scenes from history, topics and issues that run through the curriculum can be incorporated, for example respect for environment. Culture of the English language can be introduced through drama, through stories and customs, and with a context for working on different kinds of behaviour (Desiatova, 2009).

2.1.6 Personal and Social Aspect

As mentioned above, using drama contributes to learners’ inner motivation, as it is a method involving them actively, in a fun way, engaging different intelligences and various learning styles. Besides that, Wilkinson (2000) points out there is research showing that drama also allows learners to “enhance not only their intellectual but also their physical, social, emotional and spiritual abilities and provides them with psychological support that is not found in other areas of the curriculum” (Wilkinson, 2000, p. 1). He also adds within

drama cooperation, the learners are supported socially while being motivated to listen, think, imagine and express emotions independently and they also discover their own talents.

Cooperation

Drama is a social activity, thus it creates space for social and communal aspects of learning, as opposed to the individual learning. That is why drama is highly learner-centred and participants can learn from each other (Fleming, 2006). In drama, very often the learners work in pairs or groups and to achieve their aims, they have to cooperate. They are required to make decisions as a group, listen to each other, and value each other's suggestion (Desiatova, 2009).

Imagination

Desiatova (2009) supports the idea of drama stimulating not only learners' intellect but also imagination, as learners' creativity is encouraged through make-believe playing.

Affect

Tschurtschenthaler (2013) clarifies that the process of taking on imagined roles leads learners to reflect upon what a situation could be like in someone else's shoes. Moreover, the process is meant to lead them to understand not only other people better but also themselves. Tschurtschenthaler (2013) continues with pointing out the moment when "the real and the fictitious are simultaneously present and provide a frame within learners are confronted with how they themselves feel and act and how others might feel and act as well. While they are actively engaged in a make-believe situation, their emotional involvement is real and makes this experience an authentic one" (Tschurtschenthaler, 2013, p. 31).

Confidence

In drama, when learners are given special roles, they are encouraged to be that character and leave their shyness behind. There is the possibility to use roles for encouraging the ones who would otherwise hold back, and to control the ones who dominate the weaker learners (Desiatova, 2009).

What is important to point out is that even the personal and social aspects have a lot to do with supporting the learners in learning English. According to Bolton (1992), crucial for

DiE appear the individuals with their personal development, their personal identity, confidence, sensitivity, self-expression and the uniqueness of each individual. Also Tschurtschenthaler (2013) emphasizes the importance of personal factors in language learning. The affective aspect of learners, their view of themselves and the others, their personal values and attitudes, all this plays a serious role in becoming a language user. Desiatova (2009) also sees drama as a tool helping gaining self-esteem, needed to use the language spontaneously, as learners can escape from their everyday identity and “hide behind” another character by taking a role. Role-play and other techniques will be discussed in the following chapter.

2.2 Drama Techniques in English Language Learning

As mentioned in subchapter 1.2, DiE uses theatre techniques so as to intensify learning process. This chapter demonstrates a few examples of drama techniques that might be used in English learning and which were broadly used in the practical part of the thesis (will be dealt with in subchapter 3.4). Not only through these techniques all mentioned in the previous chapter can be achieved.

2.2.1 Role play

Role-taking is the crucial and irreducible bridge between any form of drama and theatre techniques. Using role play in a learning environment is abundant in a huge range of benefits. Cowley (2007, p. 85) indicates some of them; “experiencing what it’s like to be someone else, seeing things from another viewpoint or perspective, understanding why some people behave differently to others, using and enhancing students’ imaginative skills.” Livingstone (1983), focused on the effects on the language, perceives role play as an activity providing the learners with opportunities to practice the language aspects of role-behaviour, the actual role they may need outside the classroom. Experiencing situations and react in a role can equip the students with abilities useful when dealing with real-life situations. By simulating reality, students can prepare and practice for possible future situations. Ladousse (1992) adds that when students are in a role, they play as if they are someone else and the role is taken on in safe environment where students can be as playful and inventive as possible. Concerning rather the shy members of a group, they might have a great deal of difficulty participating in conversations about themselves. However, thanks to the role play they no longer have to be shy because they are not in the focus as themselves but as someone else, i.e.

they do not “feel that their own personality is implicated” (Ladousse 1992, p. 7). From the point of view of language learning, the greatest advantage of the role play is that it enables a flow of language to be produced, which may be otherwise difficult to create (Livingstone, 1983).

2.2.2 Improvisation

Ronke (2005, p. 201) uses Webster’s Dictionary to define Improvisation (< lat.improvisus = unforeseen, unexpected) which means “to invent or provide something on the spur of the moment.” Although students act out roles just as in a role play, there is a difference in improvising; the role is assumed at the particular moment and it will be influenced by their prior personal experience (Ronke, 2005).

Landy (1982) in Zyoud (2010, p. 8) defines improvisation as “an unscripted, unrehearsed, spontaneous set of actions in response to minimal directions from a teacher, usually including statements of whom one is, where one is and what one is doing there. The focus is thus on identifying with characters, enacting roles and entering into their inner experience of imagination and fantasy.” Zyoud (2010) also brings McCaslin’s (1990) interpretation which is based on discovering learners’ resources of their imagination, ideas, and strong feelings flow while improvising (the aspect of feeling was discussed in subchapter 2.1.6). Subsequently, referring to Hodgson and Richards (1974) Zyoud (2010) pays attention to improvisation as a technique to use in the EFL classroom as it motivates the learners to be active participants in authentic situations, thereby reducing their anxiety. They remind that students will be probably quite shy and hesitant in the beginning. However, owing to techniques such as improvisation aiming to improve the learners’ confidence in learning English, after some time they will become more enthusiastic and there will be a huge improvement in the level of their confidence. Their higher confidence level will unavoidably lead to improvement in the use of the target language (Hodgson and Richards, 1974 in Zyoud, 2010). Dorothy Heathcote cited in Tschurtschenthaler (2013, p. 24), supported by one of the most significant people and practitioners on the improvisation field, Viola Spolin (1963) points out the idea that the real learning moments are created spontaneously.

2.2.3 Frozen Picture

This technique is also known as *still-image* or *tableau*. Fleming (2006) introduces this technique as one of the most common in DiE. The aim is to capture a particular dramatic

moment, idea or theme by creating and holding a still image using participants' bodies. Neelands & Goode (2000) provide broadened characteristics by explaining the learning opportunities of this technique, such as economical form of expression that can be interpreted by the observers; allowing to represent more than the learners would be able to express through words alone; a useful way of representing difficult content, e.g. fights. Maley & Duff (2005, p. 2) claim "Drama combines verbal and non-verbal aspects of communication, it means that it brings together mind and body, and restores the balance between intellectual and physical aspects of learning."

2.2.4 Mime

John Dougill (1987) cited in Davis (1990, p. 90) defines mime as "a non-verbal representation of an idea or a story through gestures, bodily movement and expression." Wessels (1987) adds that mime helps convey the meaning when words are not enough or fail, and Hayes (1984) in Zyoud (2010) claims this happens thanks to the emphasized paralinguistic elements of the communication. Wessels (1987) adds through mime, even the weaker students can strengthen their confidence because it can help them with gaining the meaning of what is happening without having to use the words initially. Moreover, while guessing the meaning, the learners' imagination is developed as Hayes (1984) in Zyoud (2010) claims. Mime, being a marvellous way of reinforcing memory through visual association, can elicit and generate the use of language before or after the activity, even though the language itself is not used during miming (Rose, 1985 in Zyoud, 2010).

2.2.5 Other Techniques

As there is a big amount of other drama techniques, this subchapter provides short characteristics of just a few chosen ones which are very frequent in drama activities, thus relevant to be mentioned.

Teacher in Role

The term teacher-in-role itself suggest the principle. "The teacher does not take the role of a narrator or an initiator, but intervenes from within a role and shares the experience during the dramatic activity" (Tschurtschenthaler, 2013, p. 24). Neelands & Goode (2000) describe this technique as suitable in order to control the action, provoke tension, invite

involvement, excite interest, challenge superficial thinking, create choices and ambiguity, develop the narrative or create possibilities for the group to interact in role.

Mantle of the Expert

The power and responsibility shift from the teacher to the group when they become characters endowed with specialist knowledge that is relevant to the situation. These situations are task-oriented, thus experts' knowledge/skill is required to fulfil the task (Neelands & Goode, 2000).

Hot Seating

A group, working as themselves or in role, can question a role-player (remaining in the character). This character may be either released from frozen improvisations or the role can be prepared, the role-player formally seated and facing the others (Neelands & Goode, 2000).

Voices in the Head

A technique leading to tension as the character, facing a problem or a hard decision, becomes influenced by the others who express themselves. They represent and speak aloud the possible thoughts the character might have in such a situation (Neelands & Goode, 2000).

2.3 How Can Drama Be Used in the EFL Learning

Wessels (1987) shows different attitudes to using drama in foreign language learning, pointing out that many teachers perceive it simply as something enjoyable, nevertheless with possible difficulties (mentioned in subchapter 1.6), useful mainly with extrovert, easy-going students during classes in spoken communication skills. On the other hand, she also speaks about others, mentioning Gavin Bolton who has the very opposite view, that is placing drama at the centre of the curriculum and applicable to every aspect of learning. Wessels herself supported by Wilson (2008) suggests the golden mean: drama is neither for the extroverts only, nor is it a complete answer to the questions concerning language teaching.

Wessels (1987) suggests that drama can offer a wide range of activities, operate on different levels; be it simple, superficial games or the deepest levels of the whole group role-playing. Both ways, drama brings language to life. Subsequently, she offers many ideas on

how to use drama techniques when working with a coursebook. A rich source of inspiration can be called also Wilson (2010) and his book *Drama and Improvisation*.

Wessels (1987) describes drama project, considering it the highest and most demanding level of drama. To evoke a real life situation, background, emotions, relationships, status, not only the verbal communication but also body language and other paralinguistic features must be present. During a project, students get involved with creating scenes rather than with the task of learning English, and therefore they do what was mentioned many times - learn by doing (Wessels, 1987).

Drama can take several forms in the language learning, but above all it should be a communicative activity allowing the learners make their choices (Davis, 1990).

2.4 Relationships in the Group

Wessels (1987) makes the point that there are several elements which are a must in lessons using drama techniques; warp-ups, teacher being rather in the background and the students' leadership, goal orientation, suitable physical environment and good relationships in the group. Wessels gives the highest importance to the last one mentioned and continuous by stating that the students should be happy to work with each other in pairs or groups and so as to reach their willingness to do so, the teacher should help them to get to know each other better. Davis (1990) adds that also the teacher should know the students well so as to the atmosphere in which both the students and the teacher can feel secure can be established. Only in secure atmosphere it is possible to enjoy and benefit from drama activities. And vice versa, Maley & Duff (2005) see the positive effect on classroom atmosphere and dynamics when using drama, as it helps to formulate a group, the participants of which can learn together.

2.5 Feedback and Error Correction

As Desiatova (2009) and Maley & Duff (2005) declare, drama elicits lively classroom interaction through an intense focus on meaning rather than accuracy. According to Desiatova (2009) it is focusing on the message what helps learners acquire language. Once a drama activity is over, Kodotchigova (2002) adopting Livingstone's (1983) opinion devotes attention to debriefing. Nevertheless, that should not mean stressing mistakes the learners made. The

learners have just used their knowledge of English for something useful and concrete, thus they feel happy and satisfied with themselves. If every mistake was analysed at this moment, the learners would lose their feeling of satisfaction and also the level of their confidence might be decreased, willingness to participate in another similar activity as well.

Therefore, the teacher should keep in mind that after providing the students an enjoyable way of using and practicing their English, the feedback should be given primarily on what they have done, on the process, their cooperation and decision making, not only the language they used. Anything positive should be valued, commented on, brought into attention. On the other hand, the areas good to work on should be a part of the feedback as well (Desiatova, 2009). Wilson (2008) recommends praising learners and keeping correction for later, using notes, in which he sees a big advantage: no need to name the one who made the mistake, therefore avoiding embarrassment. Also Harmer (2007) and Scrivener (2005) agree on postponing the correction for later and Scrivener (2005) suggests the next day or next week. He also provides several ways how to deal with errors after a fluency-oriented activity, among which is, e. g. encouraging the group to correct written sentences containing the mistakes.

Sawyer (2003) in Berk & Trieber (2009) talks about drama when used in teaching, students provide different responses throughout the session and the instructor should not evaluate any given response but facilitate the process among the students instead, with the goal of guiding them towards discovery of their own knowledge (Berk & Trieber, 2009). Koppett (2001) in Berk & Trieber (2009) agrees and claims that students get to express themselves creatively, to play together, to have their ideas honoured, and to have their mistakes forgiven.

To sum up the second chapter of the thesis, drama as a method in learning English as a second language was looked at from different points of view. The attention was paid to drama in terms of its benefits that drama bring into the language learning, its techniques, how it can be incorporated into the EFL learning, how important the relationships and safe environment are and also how to deal with mistakes in drama-based activities.

PRACTICAL PART

3 Drama Workshop

In the practical part, a drama workshop which was realized during an International English Camp is concerned as well as the research analyses. This chapter deals with design of the workshop, its background and aims, to analyse the research findings is the purpose of the next chapter.

Being exposed to environment with English speaking policy, the participants had an opportunity to experience what it is like to learn English outside their classrooms. At the outset of the camp, it was more than desirable not only to motivate the participants to really communicate in English and start with the English language learning but also to help the participant to get to know each other, make them cooperate and help them with overcoming possible anxiety. Drama having the potential of fulfilling such needs was chosen as a tool for reaching this. Therefore, the participants experienced a drama workshop, the aim of which will be discussed in subchapter 3.2 in detail.

Three participants' evaluation and description of their feelings about their English and personal development after the workshop gained from interviews serve as feedback which will be dealt with in chapter 4.

3.1 Workshop Background: Camp Introduction

This international camp where I worked as one of the leaders took place in Velká Úpa in the Krkonoše Mountains in the summer of 2016. There were 17 children participating, aged 13 – 17 whose level of English varied from A2 to B1. Seven of them were from the Czech Republic, the others from Austria. They met each other for the first time.

The main aims of the camp can be divided into three categories. The first one is get to know people from a different country and their culture throughout a certain period of time spent in the Austrian-Czech environment. The second one, as the topic of the camp was *Live healthy and be happy* was the focus on healthy and balanced lifestyle with all the aspects that such a topic includes, from balanced diet to stress management and positive thinking. Last but not least, the third aim was to encourage the participants to use English language as a tool for reaching the aims mentioned above. Nevertheless, the language was not only a means of communication but there was a lot of time devoted to activities focused especially on the

English language learning, as a component of the third aim was to gain some new language skills, vocabulary, and reinforcement of participants' self-confidence when using English. All of the aims mentioned were to be fulfilled in a fun and experiential way.

3.2 Aims of the Workshop

There were two areas of aims, linguistic and also non-linguistic ones. The linguistic aims reflect the theory behind using drama in learning English discussed in the theoretical part. Nevertheless, non-linguistic features, being a part of holistic learning that drama allows, were the aims of the workshop too, for they are an inseparable and valuable component of drama activities used in English language learning.

These two areas comprise of a few more specific aims. These are as follows:

1. Linguistic aims

- To practice certain grammar features
- To gain new vocabulary
- To boost fluency
- To improve listening skills
- To reduce anxiety when using English
- To encourage and motivate the participants to use English as the only communicative language throughout the workshop and the whole camp
- To make the participants feel better about their communicating in English
- To underline the importance of delivering the intended message as opposed to the form and accuracy

2. Non-linguistic aims

- To weld the group together
- To enhance cooperation
- To create friendly environment
- To engage creativity, imagination and spontaneity
- To have fun while learning and practising English.

3.3 Overview of the Activities

The following table provides a brief summarization of the activities applied during the workshop. Nonetheless, each activity, its procedure and realization will be looked at in detail in the following subchapter.

<u>Activity</u>	<u>Linguistic Aims</u>	<u>Non-linguistic Aims</u>	<u>Preparation Time</u>	<u>Realization Time</u>	<u>Work Aids</u>
Balls		warm up names; symbolic links between participants	-	10 min	five balls
Research	questions; content selection	get to know the people; one-to-one contact	-	20 min	pens; paper
The Old Lady	verbs; speculative language	cooperation	2 min	30 min	-
Association circle	past simple; past perfect; listening; vocabulary; drill	spontaneity; memory; perception; cooperation	-	20 min	-
What am I doing?	body language; present continuous; describing	spontaneity; imagination; accepting; energy	15 min	15 min	flash cards ³
Present giving	speaking; body language; clarification questions; vocabulary	spontaneity; imagination; accepting;	-	15 min	-

³ See Appendices

Shop Assistant	in-role interaction; vocabulary	observation; emotions; fun	-	25 min	-
Picture	present continuous; vocabulary; short utterances	elaborate ideas of others; problem-solving	-	30 min	-
What should not be said	conditional sentences; vocabulary;	spontaneity; creativity; fun	-	10 min	-
Alphabet	alphabet; in-role interaction; listening; elimination of hesitation	spontaneity; creativity; accepting; reactions; perception	-	15 min	-
The Last Sentence	in-role interaction; listening; include sentences into context	spontaneity; cooperation;	-	30 min	-
Theatre Performances	speaking; speculating	cooperation; group decision making	10 min	20 min	flash cards ⁴
Chant		cool down	-	3 min	-

Table 2: Workshop Activities

3.4 Individual Activities

The purpose of this subchapter is to demonstrate drama activities used within the workshop, thus the focus is on the practical incorporation of drama into the English language learning. It is more than desirable to use drama not only to enliven rather traditional English language learning but also for its beneficial effects concerning social aspect (as was discussed

⁴ See Appendices

in chapter 1.3). However, not every teacher/facilitator might be willing to apply drama, be it for the lack of their own experience or inspiration or for the reluctance to try something different (the possible restraints were concerned in chapter 1.6). Not only for such people is this subchapter, hopefully inspiring and providing some ideas through the examples of a drama workshop.

At the beginning of the workshop, the participants were encouraged to focus on being “here and now” and not to be afraid of working with whatever comes to their minds, whatever imagination or association. Also, the importance of being willing to communicate and trying to communicate rather than being linguistically accurate was pointed out.

Glossary:

- *Stage*: a defined part of the space determined for performing scenes
- *Audience*: participants who do not perform at the moment, but watch the ones on stage

3.4.1 Balls

Procedure: After making a circle, participants say their names one by one. Then, they are required to throw a ball while saying the name of the person to whom the ball is thrown. There are only two rules: the first one is not to hurt anyone; the second one is that the person responsible for the ball being caught is the one who throws it. Therefore, eye contact is necessary in this game. After a while, up to five balls can be added one by one. Choose a ball having a different colour and make a new rule – when this ball is thrown, the two throwing and catching have to swap their places. Also, do not forget to stop the game at some point and ask the participants to change places so that they have different people on their sides. Continue throwing from different spots.

Possible modifications: The whole circle might be rotating or there might be other (more challenging) object instead of the balls (eggs, stones, plates).

Note: Assure the participants that it is completely fine and maybe even desirable to ask someone about their names if they do not know them yet.

Source: *Group Dynamics workshop*, led by Mgr. Petr Holík, Mgr. Petr Sucháček and Bc. Roman Szomolai.

Personal experience from the activity: Although the participants already knew some of the names, they did not know everyone. In the beginning, most of them were throwing the balls to the ones they already knew and only after being encouraged to ask for the names they did not know, they started doing so.

3.4.2 Research

Procedure: Each participant thinks up two questions they would like to ask the others and goes to investigate among the participants as a journalist. After 10 minutes, groups of 3-4 are made in which they should share their findings. When sharing in groups, ask them to connect all the results and try to interpret them as one research outcome. Share with everyone.

Note: Very useful is to play a demonstration scene at the beginning, which would give the participants a clear idea of the form of their questioning, so that they could later on focus on the content only, already being aware of the form. (Approach, shake hands, repeat names, one person asks, the other person asks, shake hands again, say thank you *Ann*, thank you *Jan*).

Source: *Group Dynamics workshop*, led by Mgr. Petr Holík, Mgr. Petr Sucháček and Bc. Roman Szomolai.

Personal experience from the activity: Some of the participants were quite hesitant when coming up with their questions, but all of them managed in the end. Three Czech participants came to me to check the correctness of their questions. They were all very enthusiastic about approaching and asking others (maybe also thanks to the demonstration scene we performed with another leader at the beginning). The groups they created consisted either from Czech or Austrian people only, so they were asked to mix up a bit. When sharing the final findings from the research with the whole group, it was always an Austrian child speaking.

3.4.3 The Old Lady

Procedure: Ask each participant to place a chair somewhere in the space. Let everybody sit down on their chairs, except for one volunteer who becomes an old lady, slowly walking towards the only free chair intending to sit on it. The rest of the group has to defend the free chair by sitting on it, whilst they free the chair they were sitting on. That means there is always at least one free chair, depending on how many people stand up. Once someone stands up, they are to sit somewhere else, i.e. there is no possibility to sit back on the chair they left.

The group has to cooperate and find a strategy how to keep the lady walking as long as possible.

Note: There will probably be chaos at the beginning. Encourage the group to stay calm and focused and to communicate. Also, it will be probably necessary to remind them that an old lady can only walk slowly. Do not forget to allow different people to become the old lady.

Source: *Training for Trainers of Experiential Learning*, Erasmus⁺ project in Žilina.

Personal experience from the activity: After 10 minutes of vain effort and disorganized atmosphere, when any old lady found her place within 15 seconds, someone asked if they were allowed to speak. “*Of course you can, it’s not banned.*” Since then they started saying *me* whenever someone stood up. Nonetheless, the real difference made only a suggestion of one girl who was claiming it should be always someone whose chair is more distant from the free one. In the end, it was only the people on the edges changing places and they managed to keep the old lady walking for more than 2 minutes, even in a higher speed.

3.4.4 Associations circle

Procedure:

Stage I:

Make a circle. The participants send signals to each other. At first without speaking, only pointing at someone while clapping hands (one clap). As soon as someone receives a signal, the person is to send it to someone else. After a while, a word is added to the signal. The first person starts with whatever comes to their mind, then the next person sends a signal and a word that comes to their mind when hearing the previous expression. (*apple – tree – garden – flowers – allergy...*)

Stage II:

Participants send their associations around the circle, therefore there is no need for the signal this time. Make three rounds of associations. After finishing the third round, go back around the circle, recalling what each person said depending on what the previous person had said. Use phrase *I **said** apple because you **had said** fruit.*

Possible modification: Two-word expressions might be used instead of just one word.

Note: Point out that it is not about listing words concerning a particular area (such as jobs or animals) but really about the immediate thought that comes to one's mind after hearing a word.

Source: *Teaching through Drama*, led by Mgr. Bc. Šárka Dohnalová.

Personal experience from the activity: It was necessary to remind the participant of the immediate word, not the "right" word to say, for they were all thinking about it in the beginning. Otherwise the activity had a nice flow, regardless of the fact that a few times someone asked about the meaning of a word. When going back around the circle, surprisingly everybody was able to follow the pattern *said...had said* without any obvious difficulties. The participants also managed to recall all the associations, sometimes with the help of others. All started clapping at the end.

3.4.5 What Am I Doing?

Procedure: Ask the participants to make pairs and take turns in miming situations. Each person has a few flash cards with situations that can be used as an inspiration, but does not have to (see appendices). They should keep repeating the movements and ask their partner *What am I doing?* It is the other person's task to describe the situation using imagination. When the description is finished, the participant somehow joins the situation and says *...and I am helping you.*

Possible modifications: There is a possibility to prepare more cards with the activities, or not to use them at all.

Note: Underline the importance of accepting the guessing person's description of the activity/situation, irrespective of what is written on the card or what was their idea (if the card was not used). In the end they can share what were the actual activities/situations.

Source: Inspired by *Maley and Duff - Drama Techniques. A source book of communication activities for language teachers*, p. 50.

Personal experience from the activity: After the previous activity, the people were sitting in a circle. At the moment when they were asked to make pairs, the participants looked at their neighbours so the pairs were ready without any choosing or searching. Everybody seemed to

be enjoying the game, there was lots of laughter and creative miming. Some of the pairs used all their cards and then kept on miming their own situations.

3.4.6 Present Giving

Procedure: Let the participants walking around and finding different partners they will exchange gifts with. Using their body language and gestures, ask them to pretend they have a gift for the partner. They should give it a shape, a weight and a size. Saying what the gift is and what they are going to do with it is up to the receiver who has to “recognize” the present from the gestures and body language. Addressing the person (mom, teacher, neighbour) helps the receiver to come up with a nice, original gift. Upon finishing, give the participants an opportunity to share what they received.

Note: This game works best if played fast, so the participants do not have time to prepare. What is nice is staying positive and happy with their presents, no matter what they are.

Source: *Drama in English*, led by Mgr. Tomáš Andrášik.

Personal experience from the activity: This activity worked also well with the whole group. They were enthusiastic and most of them also eager to share what they received. Someone also mentioned that they were actually giving presents to themselves.

3.4.7 Shop Assistant

Procedure: One volunteer becomes a shop assistant. Another volunteer comes to his shop to buy something. The customers come one by one with particular emotions, characteristic, defects (e.g. *smiling, crying, in pain, jumping, dancing*). The shop assistant does the same thing as the customer, but exaggerates a lot (*smiles even more, even more in pain*). They play a short scene and then the next customer comes.

Note: Do not forget to change the shop assistant after a couple of customers.

Source: *Fryšták Intensive Language Course - Drama Workshop*, led by Mgr. Tomáš Andrášik.

Personal experience from the activity: This activity took longer than was expected, since the participants kept coming with new ideas as new characters. Most of them tried both roles,

whereas two children were just observing throughout the whole activity, giving the impression of being amused.

3.4.8 Picture

Procedure:

Stage I:

One person comes to the “stage”, makes a still body position, and says who/what he is and what he is doing. Anyone else can come to join him and in the picture he started drawing by doing the same thing (still body position, saying who/what he is and what he is doing). What was drawn before has to stay there, the others can only add something to complete the picture. When the third person comes to join the picture, it is done. The one who was there the first decides who stays on the stage for the next picture. The one who stays keeps the same position, but has to think of a new character and a different activity according to his body position. The other two leave the stage. Subsequently, two other people will join the picture.

Stage II:

Let the participants understand the principle, then add a new rule to the game. The first on the stage has to start with something neutral. The second one comes with a problem, while the third one has to solve the problem. (*I am a clown making people laugh. I am a hungry lion who decided to eat the clown. And I am a cage for the lion.*)

Stage III:

Another variation has a different pattern, e. i. something neutral – problem – something even worse, which causes that the situation is ruined completely in the end.

Stage IV:

Encourage all the participants to join the last picture so as to create the biggest one as the whole group.

Note: After some time, tell participants that they don't have to be only human beings, but also things, moods, emotions, animals.

Source: *Drama in English*, led by Mgr. Tomáš Andrášik.

Personal experience from the activity: Also this activity took longer than was expected. What worked best was the second and third stage of the activity. In the beginning, only few children were participating, the rest was observing. However, after being encouraged to simply step into the picture and stop trying to think about something funny, more and more people started

stepping into the pictures. One girl asked me several times about the correctness of her sentence, nevertheless, because of this she always missed her chance to step in, as there was always someone faster. She was repeatedly assured it was alright not to have a flawless sentence ready. In the end, everybody was in the picture at least twice, then the whole-group picture was created.

3.4.9 What should not be said

Procedure: Ask participants to step into the circle while saying sentences that definitely should not be said at...(wedding, funeral, first date, school, hospital...), let them choose the environment. Give them a pattern sentence: *If I am at....I should not say...*they should use.

Possible modifications: The sentences might be accompanied by short scenes finishing with such inappropriate utterances. Or, the reactions on the utterances might be performed as a follow-up.

Source: Inspired by *Drama in English*, led by Mgr. Tomáš Andrášik.

Personal experience from the activity: Unlike in previous activities, during this one the participants were rather hesitant. Nonetheless, suggesting familiar environment that is close to them, such as school or at home, they managed to think of some nice and also hilarious sentences for which they were appreciated with short applause. There was again the same girl who wanted to make sure the utterance she intended to give was correct.

3.4.10 Alphabet

Procedure: Two volunteers are given a topic or environment (ask the audience), in which the two are supposed to have a dialogue (on the topic/in the environment given). However, the first letter of the first word in a line must follow the alphabet. They take turns. Once one makes a mistake or it takes him too long to say something, a person from the audience takes over the character and the dialogue goes on.

(At the hospital/ problem with a teacher)

A: Alex, how are you?

B: Brother, I'm not happy at all.

A: Come on, what is wrong?

Possible modifications: To make it harder it is possible to follow the alphabet from Z to A.

Notes: Spur the participants not to stick to the game. If they are not able to think of a suitable line, it is better to give the space to the others.

Source: Inspired by improvencyclopedia.org.

Personal experience from the activity: The ones staying behind so far were successfully invited to become the volunteers. As long as they were given a little bit longer time to think about their lines, they were capable of communicating for some time. When the higher speed without pauses was required, the two people talking were changing quite frequently. They were encouraged to stay focused and calm, trying not to panic, but simply starting pronouncing the letter required and wait for their brain and quick-wit to react. They were able to stay in a role a little bit longer, a few ones were able to “survive” even more than a half of the alphabet. A new volunteer needed appeared every time without asking. All children participated in this activity.

3.4.11 The Last Sentence

Procedure: Let the volunteers create four pairs. Give each of them different environment (ask the audience). Let them play a short scene, one pair by another. The leader should stop the scene after a random sentence, which is the sentence the next pair is supposed to start with in their scene. Let them play a few rounds. Ask the ones who were watching to perform this time and repeat.

Source: *Drama in English*, led by Mgr. Tomáš Andrášik.

Personal experience from the activity: The pairs in the first set did not develop their scenes much throughout the three rounds. Therefore, when the second group of pairs came on stage, everybody was asked to think back about the painting pictures activity. They managed to recall that there was a conflict, also *what should not be said* activity was mentioned in order to help inspire the pairs to develop their scenes a bit more, to create conflicts and unexpected moments, replies etc. The second set of scenes was far more successful and interesting. The third round of pair was demanded by the participants.

3.4.12 Theatre Performances

Procedure: Ask the participants to divide into four groups. Each group is given a set of flash cards (see appendices) with different words to use and different tasks to fulfil during the upcoming “performance in a theatre”. Give the groups 10 minutes to agree on their characters and roughly about the scene they will perform. Once they are ready, start introducing their short scenes as if being played in a theatre. After each scene, check together with the audience whether the group incorporated the words and tasks into their scene.

Note: Let the audience guess what the words and tasks might have been.

Source: *Training for Trainers of Experiential Learning*, Erasmus⁺ project in Žilina.

Personal experience from the activity: There was again no problem with dividing the people into groups. Reactions of each group were similar when they saw their cards. At first they started laughing, then claiming it was too difficult to base a scene on them, but then they started brainstorming and ideas started emerging. Each group occupied a different part of the compound and everyone seemed to be very enthusiastic and avid for creating something imposing. When the preparation time was up, each group asked for a few more minutes...When coming to the “theatre”, all groups reported they were not completely ready and would have to improvise on stage, yet resolved to perform. The groups agreed on the order without difficulties. Some tentative passages occurred during the performances, but in the end each group managed to finish their scene and rejoice, as the audience was attentively watching and zealously clapping.

3.4.13 Chant

Procedure: Ask the participants to make a circle and think of a word or expression that would summarize their current feelings. Make sure everybody has got their word and let them start whispering their words. First only one, then another one, then third one...As soon as the last one in the circle joins in, everybody should chant their word out loud.

Source: *Training for Trainers of Experiential Learning*, Erasmus⁺ project in Žilina

Personal experience from the activity: The procedure had to be clarified twice, for some people did not understand it was completely fine to have different words.

4 Research

The aim of this chapter is to provide and analyse data from three interviews realized after the workshop. It is necessary to mention that all names are fictitious in order to preserve anonymity.

The research method chosen for this thesis was interview. Boyce & Neale (2006) define interview as a qualitative research technique which involves “conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program or situation” (Boyce & Neale, 2006, p. 3). The interviews were semi-structured, which Boyce & Neale (2006) describe as a set of same questions to be answered by all interviewees prepared, yet some additional questions might be asked to clarify and/or further expand certain issues.

The same questions all interviewees were asked are as follows:

1. *Have you learnt anything new concerning English grammar during the workshop?*
2. *Have you learnt any new vocabulary?*
3. *Has the workshop helped you with fluency?*
4. *Has the workshop helped you with listening skills?*
5. *As for your attitude towards English, has the workshop changed anything?*
6. *How did you feel about the group and its atmosphere before and after the workshop?*
7. *Have you learnt anything about yourself during the workshop?*
8. *How would you describe the workshop in three words?*

4.1 Interviews Interpretation

Jakub

The first interviewed participant was Jakub, a 17-year-old Czech boy who likes English and considers himself to be a real extrovert. Throughout the workshop he had a chance to practice speaking, which is not very typical for his school classes. After the workshop, he was determined to stick to the English speaking policy at the camp. Although he could not see any personal development during the workshop, he was happy about the English language development and a chance to use it throughout the workshop.

Mája

Mája is 14 years old and she comes from the Czech Republic, claiming her English is not good enough. She was strongly focused on the accuracy of her language and during the workshop she also asked for clarification or translation. A few times, she also demanded the sentences she wanted to say to be checked before she said them out loud. However, she stopped doing all this approximately in the middle of the workshop, as she felt more comfortable and relaxed among the people, was encouraged a few times to stop focusing on the accuracy, and noticed somebody else's mistake not being corrected. All this gave her the feeling mistakes are not the most important thing and she started enjoying the workshop more actively, as she joined the flow. She would be happy if some activities similar to what she experienced in the workshop were usual for her English classes at school. Such a change would probably increase her interests in learning English.

Johanna

Johanna, who is 17 years old, is from Austria. For Johanna, the biggest contribution of the workshop was its playfulness and space and freedom allowing and fostering creative thinking. She also found the workshop extending her comfort zone. As for the language development, she realized the rich potential of practising in a fun way, while being motivated and entertained.

4.2 Research Analysis

This subchapter presents and analyses the interviews outcomes in detail, providing links to the theoretical part of the thesis, and verifying its validity through the interviewed participants' points of view.

Grammar

Two out of three interviewees admitted they did not even realize they were learning at first. However, after being asked further they were able to find what they have learned. Mája mentioned the game including past simple and past perfect, e. i. *Association circle* which she described as "...the game I said water because you had said river." Jakub commented on the game *What am I doing*, claiming he realized it was actually learning present continuous. However, he added he was not thinking about learning during the workshop, for he was

entertained and involved in the activities. The third respondent, Johanna, was aware of the learning as she had a different answer, saying “...we were actually learning a lot of things”, which she subsequently supported by providing examples “...I would say we will all remember I said because you had said because we repeated it many, many times...and when we were doing the situations and the other one had to guess, there was “What am I doing” question practised all the time...Johanna also added such a way of practicing was very fun and entertaining.

What is apparent from the answers is the interviewees being involved and entertained during the workshop. As was discussed in subchapter 2.1.2, involvement and entertainment are factors increasing and sustaining learners’ motivation.

Vocabulary

Jakub pointed out that during the *Association circle* he gained some new vocabulary “there were some words I did not know....and now I know for example that destiny *je osud*⁵ ...and also chopsticks from some other game...” Similarly, Mája stated she noticed a lot of words that were new to her. However, she was not able to recall them during the interview. On the contrary, Johanna claimed she probably did not enrich her vocabulary, but she had an opportunity to practice “...wide range of different topics and situations when I used different vocabulary.”

Noticing of the new language forms described by Jakub and Mája traces attention to what was concerned in subchapter 2.1.4, e. i. noticing hypothesis the principle of which is what was not noticed consciously cannot be learnt. Johanna’s opinion about the opportunity to practise is relevant to what was dealt with in subchapter 2.1.1, the contribution of practising the language to the language learning.

Fluency

Jakub said he felt he was more fluent rather at the end of the workshop and the reason for this he saw in being exposed to the language and actively speaking for a longer period of time “...I think I was more fluent at the end because I was using English longer time.” Subsequently, he was asked whether he intended to continue using English only throughout the camp, his answer was “Yes, definitely. I like English and I want to speak.” Also Mája

⁵ *Osud* is a Czech expression for destiny

expressed she was more fluent in the end, as in beginning she did not dare to speak before having her utterance checked. Whereas Jakub and Mája were positive about their fluency boost, Johanna could not see any significant change in her fluency.

Concerning fluency and vocabulary, a link can be made towards one of the characteristic of drama, which is a complex communicative activity which was dealt with in subchapter 2.1.1, providing that drama offers learning in context while being exposed to the language.

Speaking

As for speaking, Jakub appreciated the space and need for speaking during the workshop. “*We could and actually had to speak English all the time.*” Johanna had the same opinion, saying “*...speaking only in English was great because that is how you learn the language – you use it.*” Also this supports the idea of drama being a communicative activity, providing the learners with the opportunities to speak (see 2.1.1). What became apparent was the change in Mája’s motivation to speak. She expressed her worries about being grammatically incorrect, therefore she was rather avoiding speaking in the beginning.

Jakub and Johanna were praising the necessity of interaction in English during the workshop, which is the cornerstone in a language development according to the Long’s interaction hypothesis. What is more, Johanna herself stated using the language is the way one can learn. What might be seen is Mája’s answer is what Krashen calls a high affective filter. Both the interaction hypothesis and affective filter were discussed in subchapter 2.1.4.

Mistakes

What emerged was Mája’s strong fear of making mistakes. Mája was asked about her need to have her expressions checked before she stepped in front of the people and said something (activities *Research, What should not be said, Picture*), which she stopped doing in the second part of the workshop and her explanation was “*...you always said do not be afraid and say it...*”, she continued explaining, mentioning she noticed someone else’s mistake “*...he did mistake too.*” Mája also said “*...I know my English is not good.*” Nonetheless, Mája also commented on this... “*I tried to stop thinking about it...if it is right.*” She said she felt there was no need to be afraid of being judged for her language inaccuracy. What helped

her overcome her fear was the fact she wanted to “*do something*”, which means being actively involved in the activities. For most of them the only way was to use English.

The role of motivation comes to the forefront again, together with the important principle of drama concerning accuracy and error correction, discussed in subchapter 2.5. In drama, the attention is paid rather to the flow, hence correcting is not recommended during drama activities, as pointing out the mistakes might decrease learner’s confidence and motivation. Moreover, Májka was strongly motivated to be in the centre of what was happening, whereby her affective filter (see 2.1.4) was lowered.

Attitude

One interviewee, Májka, had a different attitude towards using English actively in the beginning than at the end of the workshop (see the previous paragraph). Jakub did not see any noticeable change towards English, as he claims he has “*...always liked it*”. Johanna admitted she had regretted not knowing some English expressions she wanted to use, hence she would “*...have to google it later.*”

In Johanna’s answer, the motivation for future learning can be seen.

School

Two out of three respondents, Jakub and Májka, mentioned they would be very happy if such activities were used at schools. Jakub linked this with his fluency and made the point that if school classes looked more like the workshop, he might “*...work on the fluency*”. Moreover, Jakub mentioned that sometimes at school there is not enough space for everybody to be at the centre of each activity, be involved in everything. The workshop was different for him, for he “*...was part of it all the time*”. Májka mentioned the usual classes at school as well, saying “*...I want this in school...it was funny*” and she added if such a style of learning was usual at school, she would like English much more.

Group

All three respondents felt some positive changes in the group after the workshop. Jakub said he “*...actually felt quite good*” about the group from the very beginning. He thought “*...having prejudice is never a good thing.*” Therefore, he tried not to think anything about the people before he got a chance to get to know them a bit. He described the

atmosphere before the workshop as *“friendly...people were curious about what will happen.”* According to Jakub, what has changed during the workshop was that the people *“...seemed really relaxed after the workshop”* and he personally felt *“...even better among the people.”* *“I was nervous.”* described Májka her feelings before the workshop. She also said that her nervousness started disappearing during the workshop and that she felt *“...fine”* among the people in the end. Nevertheless, she was not able to describe why her feelings have changed. Johanna said she felt *“...rather hesitant and insecure”* in the beginning, and ascribed her feelings to the situation of not knowing the people yet. After the workshop, she continued explaining *“I still do not know much about the people, but I think they are all pretty cool and the atmosphere is nice and relaxed.”*

The feelings of all the three participants about positive changes in the group relationships and atmosphere prove the indivisible complement of drama activities mentioned in the practical part (subchapter 2.4) concerning the group dynamics.

Cooperation

Again, all three interviewees indicated they would be willing to cooperate with anyone from the group, what is more, Johanna stated she already cooperated with everyone during the workshop and therefore did not see any problems with cooperation in the future tasks or activities. *“...I think we have already cooperated a lot during the workshop.”* Jakub was also very positive about the possible future cooperation on a task with anyone from the group, and Májka admitted she asked many times someone from the Czech Republic about the meaning of certain expressions, therefore the cooperation with others was crucial for her, as she was actually asking for help. Johanna commented on her feelings as being *“...quite upset”* when she forgot what she had said during the association game, *“...but it was actually O.K. because Alex remembered...”*

Also these answers and feelings about cooperation in the group support the idea of drama enabling and requiring cooperation in the group, as mention in subchapter 2.1.6 and 2.4. Asking for clarifications and negotiation of meaning can be linked to subchapter 2.1.4, discussing language learning theories.

Personal development

In terms of personal development, Two out of three respondents were able to see some progress or realize and learn something about themselves in the workshop. Johanna spoke

about the space for having a lot of different ideas and appreciated the potential she saw in the workshop concerning the support of creativity development “...it was supporting our creative thinking because sometimes we even had to be creative”. As an example Johanna mentions “...the last game, where we had some words and had to play a scene on them”, she saw the activity as not an easy one, though manageable. She was also encouraged to elaborate the idea of creativity, whereupon Johanna added ... “It was the freedom we had, we could be someone else, try different things...” she developed her idea even more by saying “...as you said at the beginning that we should work with imagination or something, so I did.” Another respondent, Májka, might have discovered some kind of talent, as she claimed she enjoyed and was good at “showing”, by which she meant using mime and gestures, as was subsequently clarified.

Especially Johanna’s statements about creativity development confirm what was dealt with in subchapter 2.1.6, that is involving the personal aspect while learning English through drama.

Fun

What proved to be a very significant aspect of the workshop for all three interviewees was their perceiving it as highly amusing and fun. Fun was the common feature in everybody’s answer to describing the workshop in three words. Jakub said “...It was definitely fun...and interesting...and...enjoyable.” He also expressed he was sad when the workshop was over and that he would prefer doing such games “...the whole day.” This was also the only thing he would personally change about the workshop, e. i. he would make it longer. Johanna answered as follows: “It was creative, it extended my comfort zone but it was fun at the same time.” Being asked which activity she enjoyed the most Johanna answered “...we agreed with girls that the game with the last sentence was great....But they all were.” And what would Johanna change: “It could have been longer...not only the “last sentence” but the whole workshop.” Also Májka had a clear idea, saying the workshop was “...funny...I do not know...funny, different...and just funny.” As she added, what was different about it was that she was not bored, but rather involved in what was happening. Her answer to a complementary question which activity she liked the most was “Shop assistant and gifts.” She also explained why was it so “...because I could show it.” However, she immediately added she liked everything apart from the Alphabet game, that one “...was hard”, as she could not always find an appropriate word to start with.

Drama being an enjoyable and fun activity triggers motivation as was already mentioned before. Moreover, the point made by Májka concerning her preferences of activities involving “*showing*”, draws attention towards what was mentioned in subchapter 2.1, e. i. what is crucial when communicating is not only verbal but also non-verbal language component. Drama techniques involving the non-verbal element, such as miming or frozen picture which were incorporated into the workshop (*What am I doing?*, *Present Giving*, *Picture*, *Shop Assistant*) were looked at in detail in subchapter 2.2. The fact that even the weaker learners can convey the meaning while communicating also non-verbally, and therefore increase their confidence so important in the language learning was emphasizes there. This weighs in the idea of drama being a language learning tool.

4.3 Research Outcome

For the sake of the clarity, the following table summarizes results from the interviews, providing an overview of the topics that emerged during them and which were discussed above. However, it should not be expected that the participants will rapidly improve their language skills or they make a remarkable progress in their personal development after only one drama workshop. Nonetheless, even the little learning points and positive influence the interviewees were able to identify count. Therefore, what is marked with a symbol “✓” in the table are probably little but important steps towards accomplishing goals in both language and personal development.

	Jakub	Májka	Johanna
Grammar	✓	✓	✓
Vocabulary	✓	✓	✓
Speaking	✓	✓	✓
Fluency	✓	✓	
Dealing with Mistakes		✓	

Attitude towards English		✓	✓
School	✓	✓	
Group Environment	✓	✓	✓
Personal Development		✓	✓
Fun	✓	✓	✓

Table 3: Areas Fostered during the Workshop

What is important to repeat is it should not be expected that after only one drama workshop the participants will rapidly improve their language skills. And even though it would be probably too daring a statement that all three interviewees really improved their grammar, vocabulary or speaking, we can definitely see some results and positive effects after the drama workshop not only in these areas. As they were either able to mention some learning points or identify positive influence themselves (grammar, vocabulary, fluency, creativity, cooperation, group atmosphere) or there was a noticeable change/opinion of theirs (school, mistakes, attitude), we can state that the workshop was somehow beneficial for each of the participant interviewed, both in terms of language development and in terms of personal and social development.

As we can see from Table 3, the goals of promoting grammar, vocabulary, speaking, group environment, cooperation and fun were accomplished by all three interviewees in a certain way. Two of them described positive experience concerning fluency, attitude towards English, personal development, and also expressed their desire the school classes to be more like the workshop. For one of them, dealing with mistakes was relevant as well.

Not only does Table 3 show that most of the aims (see 3.2) of the workshop were fulfilled, but it also mirrors and affirms the theory presented in the theoretical part.

Therefore, it can be assumed that using drama activities more often or regularly will have a very positive influence on the learners' English language learning, while the personal and social aspects will be certainly included as well.

Conclusion

In the theoretical part of my bachelor thesis, I presented the issue of drama in education with the main focus on learning English as a foreign language through drama. The role of drama in the English language learning was characterized from different points of view, such as its benefits when used in learning, motivation, learning styles, or language learning theories. The core drama techniques were discussed as well as the incorporation of drama into the EFL learning. Moreover, there was a focus on the importance of good relationships in the group and the attitude towards error correction.

The practical part concerned a drama workshop, realized within an international English camp, description of the activities and research analysis. Data for the research were gained by interviewing three participants of the workshop. The outcome of the practical part corresponded to what I was dealing with in the theoretical part, which is that drama creates conditions suitable for the English language learning and so can be considered an effective language learning method.

Drama was presented not only as an effective educational tool but also as a way of supporting personal development and social skills. Having an entertaining character, drama fosters and maintains motivation. It has power to evoke such learning environment where the focus is on cooperation, emotions, creation and discovering, whilst the singularity of the participants is appreciated. Drama involves all the learners interactively. Anyone can shine when participating in drama activities even without being an excellent language student, for drama involves various opportunities for expressing and engages all learning styles.

I consider the investigations and the project I have realized to be enriching experience for my future teacher self, as I have gained a lot of theoretical background and a direct experience in the field of drama. Nevertheless, one should never stop discovering and learning and therefore I am determined to continue with further investigations of the topic in the future, including my diploma thesis.

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Appendices

Appendix 1: What am I doing?

<p>You are building a sand castle on a beach while someone comes and destroys it.</p>	<p>You are in the middle of a frozen pond, fishing through a hole in the ice.</p>
<p>You are trying to cheat during a final test.</p>	<p>You are in bed sleeping and having a bad dream.</p>
<p>You are waiting for a train and someone standing nearby you is smoking, which you do not like at all.</p>	<p>You are in a changing room trying on a very tight pair of jeans. You can fit in but you cannot get out of them.</p>
<p>You are eating a soup in a restaurant when you suddenly find a hair in it.</p>	<p>You are attacked by a swarm of bees while walking through a forest.</p>
<p>You are trying to carry a heavy piano out of a house.</p>	<p>You are crossing a four-lane road.</p>

<p>You are watching a football match on TV and your favourite team is losing.</p>	<p>You are trying to eat with chopsticks for the first time.</p>
<p>You are in a crowded train trying to read someone else's SMS he is typing.</p>	<p>You are in a shop and you are just about to pay for the products. Suddenly, you realize you do not have any money.</p>
<p>You are cleaning your teeth when you realize you accidentally swapped your toothpaste for a shoe cream.</p>	<p>You are at your first dance lesson, having problems with the basic steps.</p>
<p>You are a hairdresser cutting a very unusual haircut.</p>	<p>You are snowboarding when you fall down and break your leg.</p>
<p>You are unwrapping gifts and you find one you do not like at all.</p>	<p>You are trying to paint a landscape you are looking at, but you are not satisfied with your work.</p>

Appendix 2: Semi-improvised scenes

<p>Group I</p> <p><u>Expressions:</u></p> <ul style="list-style-type: none">• Do the things you like• Travel the world• Challenge <p><u>Tasks:</u></p> <ul style="list-style-type: none">• Fight• Sing• Show you are bored	<p>Group II</p> <p><u>Expressions:</u></p> <ul style="list-style-type: none">• River• Mobile phone• Climate change <p><u>Tasks:</u></p> <ul style="list-style-type: none">• Act like a fan of a metal band• Turn around three times• Act like a queen
<p>Group III</p> <p><u>Expressions:</u></p> <ul style="list-style-type: none">• School time• An apple• You are lying <p><u>Tasks:</u></p> <ul style="list-style-type: none">• Dance• Act like an angry person• Only one person can be standing	<p>Group IV</p> <p><u>Expressions:</u></p> <ul style="list-style-type: none">• I want to recycle this• I can't believe it• I was not here just for 5 minutes <p><u>Tasks:</u></p> <ul style="list-style-type: none">• Play a guitar• Save someone• Act like a model

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