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Drama for Foreign Language Teaching

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M.A. Thesis

University of Durham

School of Education

1997

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Abstract

Drama for Foreign Language Teaching

Miho Moody

This thesis shows how drama, when used correctly, can significantly aid second language acquisition (SLA). It was inspired by my own experiences of English teaching, as a student and a teacher, in Japan.

Chapter 1 deals with the current situation in Japan. It explains why, despite huge amounts of time and money devoted to English teaching, the majority of students leave school unable to speak the language.

Chapter 2 establishes the conditions necessary for SLA to be effective. In chapter 3 the theory of drama in education is reviewed and conditions necessary for drama to be effective are noted. Comparison of these two sets of conditions found many similarities.

Chapter 4 reviews existing drama resource books and suggests why they may fail to make the best use of drama with reference to the earlier chapters. Chapter 5 shows how the observations from the previous chapters can be put together to make SLA through drama fully effective. Chapter 6 expands this theme to give example lesson plans for teaching English in a Japanese Junior High School.

Possibly the most important finding of this thesis is that there is a great deal of similarity between the conditions necessary for effective SLA and effective drama. In order to encourage language acquisition we have to ensure the high quality of the drama.

Acknowledgements

I would like to take this opportunity to thank the many people who have helped and encouraged me in the course of this thesis. The greatest thanks must be reserved for my supervisors, Prof. Michael Byram and Dr. Michael Fleming. Their constant support, advice and humour ensured this work was completed despite the many unexpected events that occurred during my time in Durham.

It is impossible to adequately thank my parents and sister for all that they have done for me. Their love and kind words can never be repaid, but I hope these few words can be read with the feeling with which they were written.

To all my friends in Durham, or wherever they are at present, I would also like to say thank you. Sometimes a cup of tea can save the world! To my husband, Paul, thank you for trying to proof read the text. Next time I will not ask the advice of a scientist when it comes to spelling, punctuation and grammar.

Finally I would like to dedicate this work to Hiroshi, my son. May he always remind us to keep things in perspective.

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Declaration

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Introduction

When I went to Junior High School I was looking forward very much to learning languages and about other people and other cultures. However the reality of English teaching in Japan was very different. Dull text books and endless grammar drills. This pattern was repeated at Senior High School and even during my university course. It was not until I began to teach English at a private school that I found that learning a language is much more than an academic exercise. Teaching and learning English through drama was not just fun, it proved itself to be very effective.

Among the many methodologies used in foreign language teaching, drama is known as an especially useful tool for communicative language teaching. Compared to other methods such as; Suggestopedia, Natural Approach or Counseling Teaching, with drama it is easier to imagine the sort of activities that are actually involved. Activities such as; role play, dialogue and improvisation games provide learners with opportunities which allow them to use their existing knowledge in meaningful contexts. Due to its unpredictable nature, drama introduces laughter and enjoyable moments to the classroom and allows the new material to be learnt and remembered effectively.

The drama approach enables students to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation. Forcing the teacher from centre stage, it gives students space to work with language in ways that are enjoyable, memorable and continually varying. (Rivers 1987: 27)

In my experience of teaching English as a foreign language, I have mainly used the so called Drama Method established by Richard Via and Yoko Narahashi. This was an application of the techniques used when training actors. The drama method involves games, dialogues and rehearsals for a play performance at the end of the school year. Through this experience, I have realised that the advantage of using drama is

‘exposure’ (Bolton and Heathcote: in press). In the given situation, learners *use* the language to express themselves. In drama, the focus is on learners using the language as a tool for communication. Exposing themselves in various contexts, learners realise that the word or sentence shows different faces depending on the situation. I have encountered many scenes in which students were actually using the scripted language in practical situations. It was a pleasure to see a student aged 7 or 8 talking to a guest teacher (a native speaker) with the words she learnt (as a bad spirit!) in a play. In another example, a boy asked a fellow student to go for a walk with words he learned from a dialogue between a mother and a child.

The school I was working for was a private English school where oral language was taught through drama. We had quite a few High and Junior High School students who learn English in the grammar based methods of Japanese schools. They chose to come to our school because they could not learn practical language at their schools. They were very keen to learn the language but English lessons at school did not help them to communicate in the language. It was a shame to find out that some students who showed very good performance at our school said they could not get a successful mark in their school examination.

As mentioned earlier, it is not difficult to imagine that drama can provide learners with meaningful contexts where they can exercise their oral ability. Through teaching English by the drama method, I have noticed that beginners were more prepared to get involved in the drama. As a consequence of their willingness to take risks their progress was much more rapid than that of intermediate or advanced students. A contributing factor may well be that as beginners they have such a low level of knowledge of the target language they do not worry about making mistakes. Beginners can learn most of their vocabulary and gain insight into how the language works through their “real” interactions in drama. Intermediate students make a big leap once they get used to the idea that same language can be used in different contexts, or realise that they can actually use the knowledge in real communication.

Therefore, when planning the lesson for intermediate students or upwards, the focus was always on how to get them fully involved in the activity and how to get rid of their shyness or fear.

For language learning, drama is a useful tool that brings out the students' maximum ability and allow them to learn the language not as mere knowledge but as a tool for communication. Despite its continued success there is still opposition to the drama method. Many people both students and teachers have had "bad experiences" in the drama classroom. The drama method is easily misused, and thus causes embarrassment, which is an obstacle to learning.

The aim of this thesis is to explore the theory behind the drama method. I will attempt to discover why drama is such an effective tool for second language acquisition and how it can be used in any foreign language classroom. In this thesis I will focus on the Japanese Junior High School where the first formal language instruction starts. Finally I will attempt to overcome the prejudice many people have against drama, by explaining with clear examples why these "bad experiences" come about and how they can be avoided.

In the first chapter, we will examine how English is currently taught in Japanese schools and how the curriculum may be improved. Chapter 2 we will explore the theories proposed to explain how foreign language learning occurs. Drama in education theory is the subject of Chapter 3. I will identify areas that can be used in foreign language teaching. Drama resource books are the subject of Chapter 4. Three books are examined in order to determine if drama is used to its full potential. Schemes of work proposed in these books are compared to the requirement for drama in education outlined in Chapter 3. Chapter 5 suggests ways in which existing drama activities may be improved. Drama based lesson plans for use in Japanese Junior High Schools are proposed in Chapter 6.

As a consequence of this work I hope to encourage and expand the use of drama as a teaching method especially in the foreign language classroom.

Chapter 1

English Teaching in Japan

1.1 Introduction

Japan's international reputation is based on commerce. Obviously in order to sell to the people of the world or indeed to learn from them you must be able to communicate with them.

As Japan's role in the world has become more prominent the importance of English, the most widely spoken language, has become increasingly clear. In order to negotiate it is not enough to have a good vocabulary it is essential to understand the language.

To this end the Japanese government have taken a great deal of interest in developing a new curriculum and encouraging teachers who are native speakers. This chapter will examine the current curriculum, attempt to identify problem with it and offer some general solutions.

1.2 English teaching in Japan

In 1985, The Education Council of Japan called for a change of the school curriculum. Especially, they criticized the traditional way of English teaching which placed too much emphasis on grammar and not enough on communicative understanding. They insisted that the aim of foreign language teaching should be development of communicative competence (Koike 1993: 23). This reform was proposed to deal with Japan's rapid internationalization and its turbulent situation in the world. However, we may say this proposal came rather late considering the long-time demand for it. These problems of English teaching have not been fully understood by language teachers and other concerned parties.

...they do not know how to improve the syllabus. Besides, they do not

recognize the importance of this problem. (Koike 1993: 22)

Communicative language learning which involves interactions between people, needs more consideration rather than changing the syllabus. As we shall see in the following chapter, it needs to be reflect on the affective domain of learning. Personality, age, motivation or learning circumstances are all important factors as well as the notion that the language is a tool for conveying meaning.

In order to understand why foreign language learning developed in this way we must take into account the differing methods of communication practised between Japanese people and between Japanese and foreigners. We must also seek out the reasons why grammar and vocabulary have been at the center of English teaching in Japan.

It is often pointed out that Japan's geographical isolation and self-imposed political isolation from the sixteenth century is responsible for the modern Japanese way of communication.

There has been some fluctuation in the position of Japan's boundaries but the central islands have enjoyed a degree of isolation which made possible a long continuity of geographical identity. Since there has been written history, they suffered no real occupation by outsiders until after Second World War. (Hendry 1987: 7)

The self imposed isolation which lasted 215 years helped Japan to establish a very distinctive culture. This geographical and artificial isolation has had a number of by-products. Particularly, it has influenced Japan's attitude towards the outside world.

Such things are hard to measure, but the Japanese do seem to view the rest of the world, including even their close cultural and racial relatives in Korea and China, with an especially strong "we" and "they" dichotomy. Throughout history they have displayed almost a mania for distinguishing between "foreign" borrowings and elements regarded as "native"

Japanese. (Reischauer 1988: 32)

Another by-product of isolation is the priority of intuitive communication over verbal communication.

The Japanese find aesthetic refinement and sophistication in a person who sends nonverbal, indirect, implicit, subtle messages. Such a “sophisticated” form of communication is made possible by the empathy between the sender and receiver of the message. The Japanese believe that only an insensitive uncouth person needs a direct verbal complete message. (Lebra 1976: 46-47)

This idea of communication arises mainly from a racial homogeneity and a monolingual society caused by geographical isolation. The influence of great religious leaders and philosophers has also played a part. As Koike (1993) points out, this attitude of putting trust on nonverbal communication is often accused of being “indirect” and “disorganized”. This is a major disadvantage in the international context. Different style of discourse can also lead to misunderstanding. For example, people from most countries say the conclusion first followed by the reason why they came up with the idea and show the evidence or data to support the claim. Opposed to that, Japanese people normally tell the reason first which leads to the conclusion.

We must also consider linguistic differences. Japanese language is unique with a most unusual written and grammatical system.

Japanese philologists could not establish a clear-cut relationship between Japanese and any other language. It is now obvious that, unlike the European languages, Japanese cannot be easily linked with any family of languages. (Kindaich 1978:33)

This linguistic uniqueness is responsible for traditional English teaching. Translation was done on a sentence by sentence or word by word basis. This slow methodical and

labourious process has been passed down to the English classroom. Koike (1993) refers to the historical background of traditional English teaching. Since Japan opened itself and started diplomatic relations, foreign language learning has been focused on reading and translation of literature to gain knowledge of western culture. Learners were taught to read literature very carefully to understand and analyze different structures of the language. Foreign language learning was highly intellectual work, in which good marks were found to be related to the performance of mathematics.

Internationalization has become more active over recent years, it no longer allows Japan to maintain its traditional way of communication. Ninety-nine percent of secondary schools take up English although the foreign language is selected from French, German and English. Despite six to ten years of English education at school and a lot of “international” events all over the country, the Japanese are still thought to be very poor at English by many observers.

In the remainder of this chapter I shall describe;

Japan’s situation in the world - the reason for studying English,
English teaching in junior high school,
The problems with English teaching.

1.2.1 Japan’s situation in the world

After a long political isolation imposed by the Tokugawa government, overseas relations started in 1854 when an American ship came to Uraga port. Internationalization from the nineteenth to early twentieth centuries took the form of importing western culture, technology and science. Foreign language learning was totally academic work, an exercise in understanding literature. There was an absence of awareness of oral language. This approach continued until the second World War.

Shinbori (1992) summarizes Japan’s internationalization after World War II in three

stages. The first stage is right after the War when people were struggling to recover from poverty and isolation from the rest of the world. "Internationalization" was meant to repair the damage from the War and catch up with developed countries. The second stage was in the 1970's when Japan had accomplished a rapid economic growth and was ranked as one of the top countries with respect to Gross National Products (GNP), trade surplus, the share of expenses at United Nations, etc. As Shinbori points out, this internationalization was due mainly to its economic power. This attitude which neglected any projection of Japanese identity and culture made Japan look inscrutable. Especially, throwing away huge amounts of 'Japan money' created the image of 'economic animals'.

From the 1980's onward Japan has not been able to overlook its notoriety. Shinbori insists that the next stage of internationalization should focus on problem solving - to pay for having neglected 'exporting' Japan's identity, putting too much emphasis on economical growth and industrialization. It is also its burden to tackle world-wide issues such as racial problems, abuses of human rights, AIDS, pollution, etc. Shinbori asserts that education is one of the keys which raise interest and concerns in young people about those world-wide problems.

1.2.2 The role of teaching and learning English

The National Policy of foreign language teaching leaves each school to choose which language to teach. However, as stated above, ninety-nine percent of junior high schools take up only English. At universities, most of the students take English as a compulsory subject. There are thousands of private English schools which primarily teach oral English. Both radio and television offer English language programs for different levels of ability.

As in nineteenth century one of the main reasons why the Japanese study English today is to observe western culture in order to aid trade and tourism:

In last half of the 19th century, the Japanese people discovered that they were far behind Western countries in many areas. In order to learn about Western countries, their economies, systems of government, technology, etc., the Japanese need to learn the languages of Western countries, particularly English, French and German. (Kitao 1985: 2)

In recent years Japan has become more internationalized and increasing numbers of people have begun to travel or work abroad. English speaking ability has become essential in order to make themselves understood.

Because English is becoming the main international language, it is natural that the Japanese would choose English as the foreign language with which to communicate with other people. The close postwar relationship between Japan and the US has also influenced the choice of English. (Kitao 1985: 2)

A similar pattern is found in most Asian countries. As economies grow and world trade increases the need for English teaching also grows.

World wide exchange of ideas, funds, arts, science and culture is growing wider and quicker. What made this possible was rapid progress of computer and optical communications. Still it is language that operates them and English is the most frequently used medium for international communication. (Koike 1993: 1)

On the other hand, despite the reasons given above, there are factors which influence people against learning foreign languages. In multi-lingual countries and continents, most people learn to speak more than two languages. In those countries, it might be easier to go to the country where the target language is spoken or learners are more motivated in need to get jobs. Japan has been enjoying its isolated position where overseas influence was quite rare. In such a monolingual society, Japanese people do not always make the effort to make themselves understood.

...much social interaction takes place at a face-to-face level. Within the largest corporations, universities, political parties, gangs, even the self-defense forces, two related principles operates to ensure that most important transactions may be made between people who know and understand each other, who can rely on each other and predict each other's behavior. (Hendry 1987: 202)

We must be aware that this Japanese way of communication is not applied outside of Japan. At the moment, English teaching does not take this into account. English is taught as if it simply encoded and translated Japanese ways of communication. To see the problems in more detail, we shall look at the general curriculum of foreign language teaching at secondary school where most pupils have the first formal instruction in English.

1.2.3 Curriculums and methods

According to the survey by the Japanese Association for College English Teaching (JACET) in 1984, 62.6% of junior and senior high school teachers thought that the English teaching was "not good", and 60.3% of college graduates thought that English teaching at schools was "not effective".

The following information is from the archives of "Tesl-L Electric Discussion Forum". This is the international computer network for Teachers of English as a Second language (TESL) run by the computer facilities of the City University of New York. The structures for English teaching in Japan are, briefly;

<i>Grade</i>		<i>Grades</i>	
1-6	Elementary school (compulsory)	13-16	University
7-9	Junior high school (compulsory)	13-14	2 year junior college
10-12	High school		

Class Size and Hours of Instruction for English:

Junior high school	4 hrs/wk	40 wks/yr	40/class
Senior high school	3-7 hrs/wk	43 wks/yr	45/class
University	2-3 hrs/wk	24-30 wks/yr	30-60/class

Teaching texts are written to guidelines, the Course of Study, approved by the Ministry of Education which prescribes minimum and maximum standards of e.g. vocabulary, grammar, sentence patterns. According to the Course of Study, the minimum number of words to be learnt in junior high school is 490 and up to 1,050 words can be taught. The Course of Study is also applied to high schools where 1,900 words may be introduced. Thus, normally high school graduates would be able to learn about 3,000 new words. (Kitao 1985)

The language instruction is quite often straight grammar translation which requires pupils to do a lot of preparation at home.

Students prepare for a class in advance by writing Japanese equivalents next to English words and phrases. In classes a student reads the resultant translation of paragraph or lesson. The teacher reads a model or correct translation. Much of the class may be spent in discussion of difficult grammatical points. The teacher also models reading aloud the English version of the lesson, and students repeat after the teacher.

(Kitao 1986: 6)

In 1985, the Ministry of Education started the “JET (Japan Exchange and Teaching) program” as one of the changes in the school curriculum. This program is to place native speakers as assistants to aid pronunciation and conversation. We may say this program has been successful, as the number of AET is increasing significantly. Eight hundred and thirteen AETs were invited when it was started in 1987. According to the White Paper 1994, 3,865 native speakers were invited from eight countries including

France and Germany. The problem about AETs is that they often have little, if any, professional training; Chikuzen (1993) quotes problems of “Team Teaching” of Japanese teachers and native speaker teachers from Tanabe (1993);

1. the lesson done by AET has to be taught again from the beginning by the Japanese teacher
2. Japanese teachers are not used to team teaching with AETs
3. AETs cannot be very effective in advanced classes.

There is also a problem of communication between Japanese teachers and AETs.

It is often pointed out that English teachers themselves lack communicative competence. What qualifications are needed to become an English teacher? We shall look at the teacher training at the college level and the linguistic confidence of Japanese teachers.

1.2.4 Teacher training

Teachers in state schools are required to have teaching certificates. Prospective teachers must take a supplementary course while in colleges or universities. The course requires;

1. Six credits in English linguistics
2. Six in English literature
3. Two in composition and conversation
4. Sixteen in related subjects such as American literature
5. Fourteen in professional courses, including educational psychology, methods, educational principles, and the practice of teaching
6. 2-3 weeks of internship

(Kitao 1985: 8)

These requirements do not emphasize practical teaching methods. For example, methods classes must cover the history and the theory of English teaching and the law

which relates to English education. There is not much opportunity for practical teaching technique.

Student teachers rarely have the opportunity to practice teaching in more than a few classes. The practice teaching period usually only lasts two to three weeks, including observation as well as practice.

(Kitao 1985: 8)

The following data (JACET 1991) shows that most of the junior / high school teachers are English literature majors;

English literature	40.6%
English language	21.9%
English language teaching	25.0%
Other languages	2.6%
Others	12.8%

(answered by 927 teachers)

With respect to overseas training, 62.4% of teachers have been to English speaking countries. However, 59.0% of them had only "less than one month". (JACET 1991)

To be hired by state schools, student-teachers have to pass a highly competitive examination run by each prefecture. (Tesl-l 1992) The course and the examination emphasize theoretical knowledge rather than practical performance and teachers' language ability.

1.3 Problems with English Teaching

As mentioned earlier, the most basic problem with English teaching is its traditional instruction which neglects communicative competence.

Many students start studying English in junior high school with eager

anticipation, but due to the emphasis on memorization and learning about English, rather than using English for purposes of communication, many soon lose interest. (Kitao 1985: 5)

In 1991, the Course of Study was reformed for 'International Education' which focuses on the awareness of world wide issues. As for English teaching, more emphasis is put on communicative competence at junior high schools

1. to build up communicative skill, 'listening' and 'speaking' should be taught independently
2. requirements prescribed by The Course of Study were removed so there is variety of choice about vocabulary, grammar and other aspect of the language
3. teachers were encouraged to make good use of language equipment, e.g. Language Laboratory (LL.), video, tape recorder, native speakers
4. the hours of instruction were raised from three hours per week to four
5. textbooks were to replaced and written with a view of world wide issues and cultural awareness.

(The Ministry of Education White Paper 1994)

These proposals were intended to replace traditional instruction which put emphasis on grammar, writing and reading. However, we cannot be optimistic about reading and writing. Lessons for reading and writing have been translation of each word.

What most Japanese students consider "reading" is the finding of a Japanese equivalent for each English word. They know the meaning of each word in Japanese and of the Japanese sentence, but they do not understand how the individual sentences fit together and what the meaning of the passage as a whole is. (Kitao 1985: 8)

Ishida (1991) points out that traditional English teaching tends to see the language as an accumulation of symbols. One of the problems is that little attention is paid to the meaning of the language. Literature and passages are broken into pieces and put into Japanese equivalent 'symbols' and pupils with a more extensive vocabulary get the highest score.

The survey by JACET (1983), targeting college students, shows that most of the people who do not like English lost their interest when in Junior High School through High School. The reasons are;

	Junior high school	High school
Could not understand the instruction.	35.7%	40.4%
Did not study at home.	31.5%	41.9%
The lesson was boring.	27.8%	31.6%
Did not like the teacher.	24.4%	21.8%
Others	9.8%	7.8%

The lecture type of lesson has been common style of teaching at school. This may be the main reason for losing interest as Ishida points out:

Not only with English teaching, this has been quite common with other subjects. What makes foreign language teaching different from other subjects is that participation of students is essential. The interaction between students and the teacher cannot be developed by one way lecture. ...Explanation and information from the teacher should be minimum to spare more time for mutual language activities among pupils.

(Ishida 1991: 69)

The recognition of the unsatisfactory nature of this method of teaching is gradually increasing, and we shall turn to the alternatives being considered.

1.4 The Ideal Foreign Language Classroom

It can be argued that, in Japan, English classroom has been traditional instruction where the emphasis is placed on the language itself. The instruction is teacher-centered where little attention was paid to students' ability. The teacher's task is to give as much information as possible about the grammar and vocabulary. The goal of the students is often to get a high score or pass the examination. This is different from communicative language classroom where the focus is on the meaning conveyed in the language and how to express oneself in the language. Lightbown and Spada talk about communicative instruction environments:

Communicative instruction environments also involve learners whose goal is learning the language itself, but the style of instruction places the emphasis on interaction, conversation, and language use, rather than on learning about the language. ...The language which teachers use for teaching is not selected on the basis of teaching a specific feature of the language, but on the teaching learners to use the language in a variety of contexts. (Lightbown and Spada 1993: 70)

Thus it can be argued that; the teacher-centred traditional language classroom should be replaced by a student-centred one. This will allow more participation from the students and create motivation. Following are the proposals by Ishida (1993) for a student-centred classroom;

1. teachers should know pupils' ability as a basic point of all instruction and activities
2. materials have to be selected carefully not to give pupils heavy burdens
3. more chances of self-discovery and peer tutoring should be introduced to encourage pupils' participation which, as a result, helps them to acquire the language

4. teachers must have a lot of ideas of activities and a creative way of teaching to get pupils' attention
5. more audio-visual aids should be brought into the classroom]
6. introducing grammatical terms should be kept to a minimum, but more practical examples should be given.

It is not sufficient just to give this list to teachers. We have to think e.g. why self discovery and peer tutoring are efficient, why we need audio-visual aids. Various language activities and audio-visual aids can get pupils' attention and cooperative learning may get pupils involved in the language tasks. These activities draw pupils' attention to the meaning rather than to the form of the language itself which, as a result, helps learners acquire the language. We should have more thought on how language is acquired. Acquisition defined by Ellis (1985) is the internalization of rules and formulas which are then used to communicate in the second language. In the following chapter, we shall review research on Second Language Acquisition in order to understand how Japanese language classroom needs to change for language acquisition to take place.

Chapter 2

Second Language Acquisition

2.1 Introduction

In the previous chapter, we have considered the problems of English teaching in Japan. The main problem with foreign and second language learning is the absence of communicative competence despite the new approaches and methods introduced to the school curriculum and existence of hundreds of private English schools. Our attention shall be drawn to what communicative competence is and what should be borne in mind when teaching communicative skills. Where the problem lies is not only in the curriculum but the attitude of teachers and teacher training, especially the lack of awareness of language acquisition. In this chapter, we shall discuss the development of language acquisition theory in the last fifty years or so as well as the methods based on the theory. We shall also see how these theories and methods can be used to develop and encourage learners' communicative skills.

2.2 The Audiolingual Approach

During World War II., the American defense force in need of a large number of interpreters of different languages urged linguists to rapidly develop a methodology. The audiolingual method is based on behaviorism and structural linguistic theory that all learning, verbal or non verbal, occurs simply through imitation and habit formation. In behaviourism, language learning is regarded as one of the behaviours acquired through reinforcement of input from the learner's environment. Children imitate sounds and patterns which they hear in their environment and continue to imitate and practice until 'habits' of the language are formed. Brown (1994) mentions Skinner's

theory of verbal behaviour learned by operant conditioning.

If a child says "want milk" and a parent gives the child some milk, the operant is reinforced, and over repeated instances, is conditioned. According to Skinner, verbal behaviour, like other behaviour, is controlled by its consequences. When consequences are rewarding, behaviour is maintained and is increased in strength and perhaps frequency. When consequences are punishing or when there is a lack of reinforcement entirely, the behaviour is weakened and eventually extinguished. (Brown 1994: 23)

The basic approach of audiolingual teaching is memorization of dialogue in various situations to meet a number of conversational needs. There is much use of tapes, visual aids, and language laboratories. With minimum explanation, learners give response to the dialogue, at first in the memorized form then with variations. Immediate confirmation of a correct response is reinforced by the recorded model with the normal speed of the language. Great effort is made for learners not to make mistakes so that the correct new habits are formed. Grammar is taught through drilling in substitution. These drills are sequenced by means of contrast with the learner's first language. (Rivers 1983 /Brown 1994)

2.2.1 Criticisms of the audiolingual approach

As Rivers (1983) points out, learning theorists in the 1920s and 1930s were committed to the study of human behaviour without looking into innate mechanisms and the affective side of learning.

Not surprisingly, linguists trained to describe and analyze recurring surface forms of language, without necessarily having recourse to meaning as key to use, found compatible a psychological approach to habit formation that similarly did not require presumption of unobservable mental process at work in determining behaviour. The methods the structural linguists as

language teachers developed for language learning similarly emphasized overt patterned behaviour of responses to stimuli. (Rivers 1983: 3)

Because of its success in the army training programs, the audiolingual approach enjoyed large popularity for many years. It became a leading methodology in English teaching as a foreign language. However, in the early 1960s, criticisms were cast especially on its mechanical process and neglect of difference in individual learners. Rivers (1968):

Students trained audio-lingually, in a mechanical way, can progress like well-trained parrots: able to repeat whole utterances perfectly when given a certain stimulus, but uncertain of the meaning of what they are saying and unable to use perfectly memorized materials in contexts other than that in which they have learned them.they do not understand the possibilities and limitations of the operations they are performing and are unable, later, to use these patterns outside the framework of a particular drill. (Rivers 1968: 46)

The behaviourist view of first and second language acquisition also attracted criticism. Especially, Chomsky's theory had great influence on linguistics and psychology in the 1970's and onwards.

Chomsky the protagonist of the linguistic theory, categorically rejected the notion that language was acquired by children through a form of conditioning dependent on reinforcement or reward. (Rivers 1983: 6)

2. 3 Natural language learning

Chomsky maintains, with biologist Lenneberg, that children are biologically programmed to acquire language in the same way as they learn to walk. This innate language ability was called a language acquisition device (LAD). As Lightbown and

Spada (1993) mention, Chomsky and other researchers no longer use this term, but refer to the innate language capacity as Universal Grammar (UG). UG is a set of principles which are common to all languages. Children make hypotheses of the form of the language and compare them with UG. In this way they internalize the grammar of the language (competence) and this competence makes the language use (performance) possible. (Rivers 1983)

2.3.1 Communicative competence

Chomsky's theory of innate Universal Grammar had considerable influence on the studies on second language acquisition, especially as it led to the notion of communicative competence. According to Chomsky, competence is the internalized knowledge of linguistic rules, and performance is production of language which includes hesitation, false starts, distractions. (Ellis 1985)

As sociolinguists became influential, Chomsky's concept of competence was found to be too limited. Hymes insists that aspects of language behaviour are a reflection of a user's competence. As Brown (1994: 227) points out;

Communicative competence then is that aspect of our competence that enables us to convey and interpret messages and to negotiate meanings interpersonally within specific contexts.

Hymes and other researchers place emphasis on knowing the culturally acceptable way of using the language.

2.3.2 The monitor model

Chomsky's theory led to a new methodology and approach to learning another language. Natural language learning is the revival of the approach used in the nineteenth century which simulates the environment in which children acquire their first

language. The most influential theory in natural language teaching is the monitor model proposed by Stephen Krashen which consists of five hypotheses:-

1. the acquisition-learning hypothesis
2. the monitor hypothesis
3. the natural order hypothesis
4. the input hypothesis
5. the affective filter hypothesis

The acquisition-learning hypothesis

The basic principle of Krashen's second language acquisition theory is the distinction between acquisition and learning. For communicative language learning, the acquired system is more important than the learned system. The acquired system is the natural way of developing linguistic ability as used by children to pick up their first language. The knowledge is acquired through informal situations where the focus is on meaning. The learned system is the product of formal classroom instruction. The knowledge is learnt by a conscious process of understanding of grammatical rules and linguistic information.

Knowledge from one system could not pass into the other. The two systems, like the processes which produced them, acquisition and learning, operated separately; there was no 'cross-over' or 'interface'....

(Larsen-Freeman and Long 1991: 241)

The monitor hypothesis

Communicative competence is dependent on the acquired system. The learned system is used only as the "Monitor" which edits the learner's language performance. Monitoring is accessible only when three conditions are met;

1. there is sufficient time;
2. the focus is on form;
3. the learner knows the rule.

(Ellis 1985 /Larsen-Freeman and Long 1991)

The natural order hypothesis

This hypothesis states that learners acquire morphemes in predictable sequence. The rules that are easiest to learn are not necessarily the first to be acquired. Krashen asserts that the natural order is independent of either the learner's first language or the order which rules are taught. (Lightbown and Spada 1993 /Krashen and Terrell 1983)

The input hypothesis

According to Krashen, we acquire languages by understanding messages, in other words, comprehensible input - reading and listening - is of primary importance for the language acquisition. Ability of speaking emerges by itself after acquiring sufficient input. The input should not be far beyond the learners' current level, the learner can move from their current level i to a stage $i + 1$ when the message contains the forms and rules of $i + 1$.

The affective filter hypothesis

The affective filter refers to invisible barriers which prevent learners from acquiring input in the available environment. When the filter is up, the learner is tense, unmotivated and thus not open to input. It will be down when the learner is relaxed and motivated.

2.3.3 Criticisms of the monitor model

Despite the fact that the monitor model has been very influential in the recent communicative language teaching, the theory has also attracted many criticisms for failing to show enough scientific evidence. Especially, the acquisition-learning distinction and the lack of explaining how 'input' is made comprehensible are hotly disputed.

Second language learning clearly is a process in which varying degrees of learning and acquisition can be beneficial depending upon the learner's own

styles and strategies. Long (1983, 1988), Ellis (1990b), Doughty (1991), and Buczowska and Weist (1991) have all shown, in a number of empirical research studies, that instruction in conscious rule learning can indeed aid in the attainment of successful communicative competence in a second language. (Brown 1994: 281)

Ellis points out that Krashen does not justify the distinction between acquisition and learning:

...Krashen does not explain what the learner does with input. If the 'acquisition-learning' distinction is to have any power, it is surely necessary to specify in what way the processes responsible for each knowledge type are different from each other. This Krashen does not do. Thus, despite its comprehensiveness, the Monitor Model is still a 'black box' theory. (Ellis 1985: 265)

Krashen does not consider the role of output and therefore his theory is thought to be inadequate. Ellis (*ibid*) introduces Swain's suggestion; 1. the learner may be 'pushed' to use alternative means where there is communication breakdown; 2. Using the language may force the learner to move from semantic processing which is characteristic of the early stages on SLA (second language acquisition) to syntactic processing (i.e. ...production may trigger the focus on formal features)

Although Krashen's theory needs modification and more empirical research, it has been influential on other second language acquisition theories, and these five hypotheses will be a useful framework for looking at conditions for an ideal environment for second language acquisition in the classroom.

Natural language learning draws the attention of language teachers to the affective and interpersonal nature of learning. The 1970s was an innovative era for foreign language teaching during which certain revolutionary methods were developed. These methods

are called "designer" methods (Brown 1993) such as Community language learning, Suggestopedia, The silent way, Total physical response and The natural approach. The common notion in these approaches is to lower learner's anxiety and to make them more able to express themselves freely.

2.4 Input and second language acquisition (SLA)

The last section saw the flow of second language learning theory from behaviourism through natural language learning. This section attends to how the linguistic environment affects the learner's ability to acquire the second language. *The creative construction theory* proposed by Chomsky states that learners 'construct' the language they hear according to their internal rules to understand and generate the second language. It is imperative to consider the role that input and interaction play in second language acquisition. Ellis (1985) draws a distinction between input, interaction and intake. Input is the language which is addressed to the second language learner. Interaction is oral exchange in the target language between the learner and interlocutors. Intake is the part of the input that is processed by the learner. In this section we shall have a look at *foreigner talk* and human memory as agents which facilitate input becoming intake.

2.4.1 Foreigner talk

Foreigner talk is adapted speech which native speakers use to address non native speakers to make themselves understood. Foreigner talk contains aspects of interaction modifications. Long (1985) argues that interaction modification is necessary because it makes input comprehensible and comprehensible input promotes acquisition. Features of modification in foreigner talk are:

1. **Here-and-now topics**

Native speaker refers to objects/events which are contiguous.

- NS: *What's that you are wearing?***
2. Comprehension checks
- Efforts by the native speaker to determine that the learner understands.
- NS: *The bus leaves at 6:30. Do you understand?***
3. Clarification requests
- Efforts to get the learner to clarify something which has not been understood.
- NS: *Could you say that again?***
4. Self-repetition or paraphrase
- The native speaker repeats his or her sentence either partially or in its entirety.
- NS: *She got lost on her way home from school. She was walking home from school. She got lost.***
5. Other repetitions
- The native speaker repeats part or the whole of the learner's previous utterance without seeking confirmation.
- NNS: *I went to the cinema.***
- NS: *Yeah. You went to the cinema.***
6. Initiating moves
- Native speaker starts a conversational topic by asking a question or making a comment.
- NS: *Do you like movies?***
7. Confirmation checks
- Utterances designed to elicit confirmation that a learner utterance has been correctly heard or understood.
- NNS: *I went to cinema.***
- NS: *The cinema?***
8. Expansions
- The native speaker expands the learner's previous utterance by

supplying missing formatives or by adding new semantic information.

NNS: *I wear a sweater.*

NS: *Yes, you're wearing a red sweater.*

9. Shorter response

The native speaker restricts the length of his response to a learner question or comment.

(Ellis 1985/Lightbown and Spada 1993)

Foreigner talk has similarities with the speech directed to children in their first language. This speech is known as 'motherese' or caretaker talk. Caretaker talk involves a slower rate of speech, higher pitch, more varied intonation, shorter, simpler sentence patterns, frequent repetition, and paraphrase. Moreover, the topic of the conversation is often limited to 'here and now' (Lightbown and Spada 1991). These elements in foreigner talk can be applied to some activities of drama in education. Among the improvisational exercises, especially the one which involves the teacher in the work (known as 'teacher in role') can maintain the same principle. 'Here and now' is also an important requisite in drama in education. We will return to this in the following chapter.

2.4.2 Human memory

Stevick (1980) develops a model for second language acquisition which allows for flow from what has been learned to acquisition store. Stevick agrees with Krashen that acquisition comes through experience, but claims that experience also makes use of learnt memory.

I have not, on the other hand, found in the writings of Krashen et al. any provision of seepage from what has been "learning" into the "acquisition" store. I suspect, however, that such a seepage does take place, and moreover, that it may be of considerable importance for the design of methods and techniques. (Stevick 1980: 276)

Human memory may be divided into three categories; short-term-memory (STM), long-term-memory (LTM) and 'tertiary memory'. Short-term-memory is capable of holding materials 15 to 30 seconds, and if the material is retained more than two minutes, it has passed into long-term-memory. Stevick suggests "learning" may relate to this long-term-memory which would be gradually lost in a long absence of occasional use. "Tertiary" memory is not lost even if it is not used, and "acquisition" may relate to this "tertiary memory". When the learner can make use of the material in LTM including what has recently been memorized, the material possibly transfers into 'tertiary' memory'; learning becomes acquisition. He refers to the moment that a certain phrase composed or translated by the learner does not sound right or fits better than the other one to themselves (acquisition works). These feelings may direct the learner's attention to the form ('monitor' works). What makes the language 'sound better' may be due to the acquisition. However, this 'feeling' is based on what had been 'learned' before. Therefore, Stevick argues that learning and acquisition play back and forth between each other and each of them is necessary to the final product, not sufficient by itself.

Stevick (1982) argues that LTM depends mostly on frequency and intensity, to get materials from LTM to tertiary memory. 'Intensity' covers various aspects of learner's experience, especially 'vividness' of exposure to the item.

Of particular interest to teachers, it includes in addition the emotional 'depth' at which the material touches the hearer, and the cognitive 'breadth' of the associations that the material finds in the hearer's mind. Depth and breadth are partly under your control as you lead your students in thinking and talking about the things they are learning, and even in responding to them within physical actions. (Stevick 1982: 31)

Perhaps drama may be a useful method to provide intensity to language learning. The learner may be exposed in a situation. They can try various language uses in the real

world like situations. We will discuss this in Chapters 3 and 5.

2.5 Factors for the good language learner

The 1970s saw various new methodologies with individualized programs. As Rivers says:

...teachers were no longer satisfied with a monolithic "what is good for one is good for all" approach. They wanted to do more to meet the needs of their students. (Rivers 1983: 23)

As individualized methods were developed, the research into the learner's individual learning processes and affective domain were also studied. We see that extroverted learners who do not worry about making mistakes are quite often successful in learning languages and some people need much more time than others. Are there any personal characteristics that make some learners progress more rapidly than others? If so, is there a method, language teachers can apply to make up for weak characteristics for language learning? The characteristics related to foreign language learning can be classified into five main categories; motivation, aptitude, age, personality, and cognitive (learning) style.

2.5.1 Motivation

For motivation, there is a basic distinction between integrative and instrumental orientation. Integrative motivation indicates that the learner is interested in the target culture; the more the learner is attracted to the people, literature, the places, etc. the more successful the learner will be. When the learner has instrumental motivation, it means that s/he needs the target language in order to get jobs, pass examinations, or the native language and the official language are different.

For instance, Gardner and Lambert (1972) found that an integrative

orientation was related to successful learning of French in schools in both Canada and USA, but that instrumental motivation was more important in the Philippines. (Ellis 1985: 118)

High motivation is one of the most important factors in learning language. It will be difficult to learn a foreign language if learners have neither instrumental nor integrative motivation and as Cook (1991) mentions, this is often the case in school language teaching.

The literature on both drama in education (Peacock 1990, Fleming 1994, Byron 1986) and drama for foreign language teaching (Via 1976, Doughill 1987, Wessels 1987) claims that drama can give students motivation for learning. This particular motivation in drama might be difficult to categorize either as integrative or instrumental because the nature of this motivation is mainly from the successful performance or interest in a particular text. Drama creates motivation which learners express themselves. Using props in the regular class also stimulates students' motivation. We will discuss this in a later chapter.

2.5.2 Aptitude.

Aptitude is the ability to learn a second language in an academic context. Aptitude tests have been developed to predict how successful a language learner will be. The Modern Language Test measures abilities to:

1. identify and memorize new sounds (phonetic coding ability)
2. understand the function of grammar in sentences (grammatical sensitivity)
3. figure out rules from sample sentences (inductive language learning ability)
4. remember new words (rote learning).

(Lightbown & Spada 1993, Cook 1991)

It should be noted that this view of aptitude emphasizes the academic ability rather than the skills of interpersonal communication. Therefore, aptitude tests are not adequate for predicting foreign language acquisition which involves not only ability to learn grammar, sound and memorization but how to use them in communicative settings.

2.5.3 Age

The general belief about the age for foreign language learning is that children are quicker to pick up language than adults.

It has been widely observed that children from immigrant families eventually speak the language of their new community with native-like fluency. Their parents rarely achieve such high levels of mastery of the new language. Adult second language learners may become very capable of communicating successfully in the language, but there will always be differences of accent, word choice, or grammatical features which set them apart from native speakers who began learning the language while they were very young. (Lightbown and Spada 1993: 42)

This can be explained by the Critical Period Hypothesis. The proposal of this theory is that there is a specific and limited time period for language acquisition. However, much research evidence shows that age is a positive advantage (Cook 1991). There have been a number of theories about the effect of age:

1. there is a similar order to learn linguistic data among learners, irrespective of how old they are.
2. Adolescents show the most rapid progress.
3. Generally speaking, the longer the exposure to foreign language learning, the more fluency the learners get
4. As far as the pronunciation is concerned, the younger is the

better.

(Ellis 1985: 105-106)

Each argument is not very clear as making comparisons is difficult, for conditions of language learning are often very different. A common view of the age factor is that adults are quicker at the beginning, but in the long run, children accomplish at a higher level. (Lightbown and Spada 1993)

In a language classroom age can be an indication for how a teacher can vary teaching methods. This is especially important in using the drama method. Teenagers or adult may dislike 'childish' activities such as games, role plays or any activities which expose them in public. As Cook (ibid.) mentions, adults learn better than children from the informal activities once they let themselves join in. In the drama classroom, it is particularly important to think how to get them involved in the activity.

2.5.4 Personality

Extroversion/introversion and inhibition are major characteristics which appear conducive to foreign language development. It is often argued that outgoing learners may be more successful in second language acquisition. However, results of empirical research do not always support this conclusion.

Naiman et al. (1978) found no significant relationship between extroversion/introversion and proficiency. Likewise Swain and Burnaby (1976) did not find the expected relationship between their measures of sociability and talkativeness on the one hand and proficiency on the other in early grade French immersion and French as a second language students. (Ellis 1985: 120)

Inhibition has been suggested as an obstacle for second language acquisition (Lightbown and Spada 1993). Fear of making mistakes discourages communicating

productively in the target language. As mentioned in many publications (Brown 1994, Ellis 1985, Lightbown and Spada 1993, Larsen-Freeman and Long 1991), Guiora produced studies which support the claim that inhibition is a negative factor in language learning. Guiora and his colleagues designed an experiment which involved the effect of small doses of alcohol on pronunciation. As a result, performance of subjects who received alcohol was better than the performance of those who did not drink any alcohol. Although such results are interesting, they are not reliable. Alcohol may reduce inhibition but also affects muscular tension and the physical effect is more important for the achievement of pronunciation (Brown 1994).

When we think about personality for communicative language learning, our attention can be drawn to the difference between traits of personality and states of mind in various situations.

...it is difficult to predict an individual's behaviour in a particular situation based on global traits measurements. Although there no doubt exist personality traits which are fairly consistent, new research initiatives should attend to personality states as well as traits.

(Larsen-Freeman and Long 1991: 192)

It may be possible for some drama techniques to give opportunities where learners can practice interaction of events, person and the language use.

Anxiety is associated with feelings of uneasiness, nervousness, or worry. Trait anxiety is a permanent characteristic of one's personality where they are generally anxious about many things. State personality refers to a specific situation, event, or act. We have an inclination to see anxiety as a negative factor for language learning process.

Yet literature (Larsen-Freeman and Long 1991, Brown 1993) refers to another distinction between debilitate and facilitative anxiety. Debilitating anxiety stimulates the individual emotionally to adopt avoidance behaviour. Facilitating anxiety, in

contrast, motivates the learner to 'fight' the situation. Brown (Ibid.) mentions that facultative anxiety can be one of the keys to success:

The feeling of nervousness before giving a public speech is, in experienced speakers, often a sign of facilitative anxiety, a symptom of just enough tension to get the job done. (p. 142)

Our attention may be drawn to the same kind of feeling before drama performance. Some degree of tension is needed to make the presentation a successful one. We will return to the value of tension in a later chapter.

2.5.5 Cognitive style

Cognitive style is a term which refers to the way individuals process information or skill. Some people have to see in order to learn and there are other people who need to hear. The major dichotomy in cognitive style is between field independence and dependence. People are termed field dependent if they see the field or context as a whole and have difficulty to abstract an element from background. Field independence indicates that people perceive parts as distinguished from background. Literature (Larsen-Freeman and Long 1991, Brown 1994) shows that field independence-dependence relates to second language learning. Field independence correlates with classroom learning that involves drills, exercises and other detailed activities. Field dependence contributes to learning the communicative aspects of a second language. This may also prove the difference between child and adult language acquisition. The child is predominately field dependent and uses acquisition system more practically than field dependent adults. The field independence-dependence dichotomy may well be formulated by the Krashen's monitor model which suggests that adults use more 'monitoring' or 'learning' (conscious attention to the form) while children utilize acquisition strategies (subconscious attention to forms). (Brown 1994)

Little evidence, however, has been gathered to support this hypothesis as effects of

cognitive style are related to age; "...field independency is facultative in the case of late adolescence but not before" (Ellis 1985: 115). As Brown (Ibid.) indicates cognitive style also varies according to the context. In doing detailed tasks, individuals may utilize field independence; if it requires field dependence, individual learners may invoke field dependence style.

We tend to think that outgoing people have the inclination to become good speakers of a foreign or second language. As stated above, researches on the interaction of person and situation have been overlooked in studies of personality. It is impossible to put learners into distinctive categories of field dependence/independence because in is interchangeable within one person. A learner who is found out to be 'extroverted' by personality test or known as outgoing among friends might feel inhibited in some situations and not be able to speak as s/he usually does. Sometimes a weak quiet learner surprises the teacher and other students by becoming unpredictably talkative within certain activities. When traveling in the country of the target language, we may find ourselves, no matter how outgoing or shy we are, communicating with the native speaker with a limited amount of vocabulary using gesture or mime to survive the situation. This may be a place for drama to provide learners with opportunities where they can explore different situations and look for appropriate learning style. Brown (1987: 88) comments:

The burden on the learners is to invoke the appropriate style for the context. The burden on the teacher is to understand the preferred styles of each learner and to sow the seeds for flexibility in the learner.

2.6 Strategies

As mentioned earlier, the 1970's was an innovative era for methods and theories of language teaching and at the same time, teachers and researchers began to realize the importance of individual variation in language learning. This led to the studies of

learner strategies as well as learner characteristics.

2.6.1 Learning Strategies

Learning strategies fall into three categories; metacognitive, cognitive, and social strategies. 'Metacognitive' involves planning for learning, monitoring one's own speech, self evaluation, etc. 'Cognitive' strategies are specific learning tasks such as note-taking, resourcing, evaluation, etc. 'Socioaffective' indicates social mediating activities which is the same as communication strategies. Cook (1991) summarizes Good Language Learner (GLL) strategies:

1. Find a learning style that suits you

While GLL conform to the teaching situation to start with, they soon find ways of adapting or modifying it to suit themselves.

2. Involve yourself in the language

GLLs do not passively accept what is presented to them. They take the initiative and devise situations and language learning techniques for themselves.

3. Develop an awareness of language both as system and as communication

GLLs do not treat language solely as communication or as academic knowledge but as both.

4. Pay attention to expanding your language knowledge

They make guesses about things they do not know; they check whether they are right or wrong by comparing their speech with the new language they hear, and they ask native speakers to correct them. system.

5. Develop the L2 as a separate system

GLLs try to develop their knowledge of the second language in its own right and eventually to think in it. They do not relate everything to their first language but make

the L2 a separate

6. Take into account the demands that L2 learning imposes

It is painful to expose yourself in the L2 classroom by making foolish mistakes. The GLL perseveres in spite of these emotional handicaps.

The problem with this research is that, as Cook (1991) says, these are what GLLs say they do rather than what they actually do. A Good Language Learning Strategy may be found from factors they are not aware of.

2.6.2 Communication strategies

Communication strategies are typically divided into four broad categories; avoidance; prefabricated patterns (formulaic speech); appeal to authority; language switch. Learners try to avoid the words or structures of the target language which they do not know or not to talk about the entire topic, e.g. talking about the past when the past tense is unfamiliar. Prefabricated patterns are memorized stock phrases and sentences such as we see in "phrase books" for tourists. Appeal to authority indicates that learners may ask native speakers for a correct term or look in a translation dictionary. Language switch occurs when learners get stuck with a certain word or sentence and use their own languages hoping that the hearer will get what is being communicated.

In these four categories of communication strategies, prefabricated patterns are most likely to occur in drama activities especially with scripts or role play. One of the problems with using scripts and role play is that learners often fail to transfer the sentences and words they learned in the artificial settings of the classroom to the new situation in the real world.

...formulaic speech can consist of entire scripts, such as a greeting sequences, which the learner can memorize because they are more or less fixed and predictable. (Ellis 1985: 167)

Errors are often made in formulaic speech, largely due to the lack of knowledge of structural rules of the utterance. Ellis (1985) states that memorizing of ready-made expressions compensates for lack of sufficient second language rules and reduces the burden while maximizing the learner's communicative ability.

As far as drama activity is concerned, it may be helpful to look into how prefabricated patterns are acquired to enrich the use of play scripts and role play.

2.7 Learner Training

Studies on individual learners and strategies gave rise to researches on learner strategies training, and also collaborative language learning, for as Brown (1991) quotes Waden's assertion, learner strategies are the key to learner autonomy which is one of the most important goals of language training. Brown (1991) provides hints for teachers to facilitate learner training in classrooms; 1. lower inhibitions; 2. encourage risk-taking; 3. develop intrinsic motivation; 5. engage in co-operative learning; 6. use right-brain processes; 7. promote ambiguity tolerance; 8. practice intuition; 9. process error feedback; 10. set personal goals.

Research (Nunan 1988) shows that learners do not necessarily learn what teachers teach, and that learners have different learning processes and different learning ways. Collaborative learning which involves learners in decision making about aims, objectives, methodology and material development is crucial. It is difficult to provide every aspect of what language learners need to know. A learner centred curriculum developed by the collaboration of the teacher and learners can make the use of the limited time in class as much as possible. Collaboration encourages learners:

- to learn about learning, to learn better and
- to increase their awareness about language, and about self,

and hence about learning

- to develop, as a result, metacommunicative as well as communicative skills;
- to confront, and come to terms with, the conflicts between individual needs and group needs, both in social procedural terms as well as linguistic, content terms;
- to realize that content and method are inextricably linked, and
- to recognize the decision-making tasks themselves as genuine communicative activities. (Nunan 1992)

It has been suggested that in collaborative learning, group work is one of the important forms of activities. Nunan (1988) cites Long and Porter's rationale for group work:

Group work provides an environment in which learners can comprehend, it gives them opportunities for production and it provides contexts within which meaning can be negotiated. (p. 83)

As mentioned earlier in this chapter, Krashen asserts in the monitor model that comprehensible input is of primary importance for foreign language acquisition. Swain argues that comprehensible output is also necessary. Working with fellow learners will give them more opportunities for input and output rather than the interaction with a teacher for a whole class. Nunan (*ibid.*) also shows benefits and findings from interactions between learners and from classroom research:

1. Learners talk more in pair work with other learners than with native speakers.
2. Contrary to expectation, learners did not appear to learn each other's errors to a significant extent.
3. There are advantages in arranging pair work between learners of different proficiency levels; that results in more negotiation of meaning than interactions either between native speaker and non native speaker or learners of the same ability.

Nunan (ibid.) states that language acquisition can be fostered if the learners have opportunities for productive language use and negotiation of meaning in small group work. Role play is one activity which allows learners to simulate the interactions which they will encounter in the real world. He cites Richard's suggestion that role plays and simulations as well as other collaborative activities such as group work and problem-solving tasks, exhibit the following factors:

- They provide opportunities to practise strategies for opening, developing, and terminating conversational encounters.
- They require learners to develop meanings collaboratively.
- They necessitate the use of turn-taking rules.
- They practise use of conversational routines and expressions.
- They involve learners in different kinds of roles, necessitating use of different styles of speaking.
- They require negotiated completion of tasks.
- They focus on comprehensible and meaningful input and output.
- They require a high degree of learner participation. (p. 87)

According to the survey by Eltis and Low (in Nunan 1985) on the most valuable activities, 80% of the teachers chose students working in pairs as most significant followed by role play 56% and language games 51%. 445 teachers were asked to choose two activities which they found to be most useful.

On the other hand, data presented by Alcorso and Klantzis (in Nunan 1985) reveals mismatches between teachers and learners. While teachers favoured communicative type activities, only 12% of learners ranked 'drama, role play, songs, language games' as useful and 'communication tasks, problem-solving' ranked in the second last which earned only 10%. The report by Alcorso and Klantzis (ibid.) also says that most

students have their own views about usefulness and uselessness. For most of the students, language games are a waste of time.

“I don’t want to clap and sing. I want to learn English.” (Brendley-in Nunan 1985)

Nunan (1985) suggests that the different views on learning tasks among the students is largely due to their sociocultural background and previous learning experience. The teacher has to face a dilemma if the atmosphere of whole class is not in favour of communicative activities while the teacher is committed to both learner-centre philosophy and communicative principle.

Nunan (1991) claims that it is necessary to provide learners with maximum information about the task; why are they doing this particular work now? What is the purpose? What is the value of this task in achieving the learner’s goal? Without knowing the answers to these questions, communicative activities such as warm-ups or pronunciation exercises may become just ‘clap and sing’.

Holliday (1994) argues that since the ‘communicative approach’ is developed in Britain, North America and Australia, it is problematic to transfer methodologies to other countries straight away. Social context which concerns the influences from outside the classroom helps us understand what happens between people in a particular classroom.

Although the final focus, on what happens between people, is micro, these relationships can only be fully understood in terms of the wider, macro picture. A major part of my argument will be that it is the attitudes derived from relationships of statuses, role and authority brought by students and teachers from outside the classroom about which we know least. (P. 14)

In order to use drama techniques successfully in Japanese institutions we need take time to investigate these aspects. As we discussed in the first chapter, the Japanese

way of communicating and their system of the language is a unique one. As the drama techniques for language learning or drama in education are specifically developed in 'Western' cultures adaptation must be considered.

2.8 Implications

We have reviewed briefly second language acquisition theory and what has been studied to develop learners' communicative skills. To develop learners' language acquisition, we saw that the focus should not be only on the form of the language but on the meaning. We also have to consider individual learners and the affective side of learning such as inhibition, motivation, personality, etc. What we discovered is that in classroom settings, we may provide learners with situations or activities in which the focus is on the meaning rather than the form and this makes the learners' state of mind more open to input and willing to produce utterances. As Krashen claims, classroom settings are more beneficial particularly for adult beginners because they often have difficulty obtaining comprehensible input in natural settings. It seems that the recent trend in 'Learner training' and 'collaborative learning' are the key to developing communicative skills and also have a lot in common with drama activities as drama derives from the collaborative work of students. It is interesting that techniques suggested by Brown (1993) to build strategic competence are found in drama activities. Here are some of the suggestions:

- *to lower inhibitions:* play guessing games and communication games; do role play and skits; sing songs; use plenty of group work; have them share their fears in small groups.
- *to encourage risk taking:* use fluency exercises where errors are not corrected at that time.
- *to promote co-operative learning:* direct students to share their knowledge; play down competition among students; get your class to think of themselves as a team; do a considerable amount of small

group work.

- *to promote ambiguity tolerance*: encourage students to ask you, and each other, questions when they don't understand something; occasionally you can resort to translation into a native language to clarify a word or meaning.
- *to help them use their intuition*: praise students for good guesses.
- *to get students to make their mistakes work FOR them*: tape record students' oral production...etc.

In the tasks for collaborative language learning, we saw that role play and simulation or drama activities are useful to facilitate communicative skills and sensitize learners to the importance of taking charge of their own learning.

I wish to summarize conditions for second language acquisition as identified in this chapter:

1. Here-and-now topics

Learners need to have access to modified input. Native speaker/teacher talks about what is going on here and now with which the learner is actively involved, particularly in the early stage of SLA.

2. Comprehensible input and output

The learner gets comprehensible input from the meaningful interaction. At the same time, output is required to reinforce the new material. "...intention to do things with words" (Hawkins 1987) is necessary.

3. Negotiation of meaning

When the learner is exposed to genuine conversation with the teacher/native speaker or other students, they try to negotiate meaning for mutual understanding.

4. High degree of learner participation

The task in the communicative language classroom should maximize learners' opportunity for speaking. Teachers do not just give the students tasks or instructions but explain the value of the task. Knowing about students and outside classroom environment is also useful for the teacher to design the work.

5. An awareness of language as a system and means of communication

A healthy balance between structure and meaning is necessary to encourage learning.

6. Encourage motivation

It is important to design activities in the way that stimulates learners' motivation; tasks which learners are likely to succeed in, an interesting topic, attention catching materials, etc. Also activities need a challenge to appeal to learners' intellect.

7. Lower inhibition

It is important for the teacher to create a classroom atmosphere which is free from inhibition of making mistakes and being forced to do 'foolish' exercises.

The questions that emerge from this are; can these drama activities for foreign language be counted as drama in education? And does language acquisition theory have any similarity with drama theory? If so, what aspects of drama can help with language learning and what can not? I shall look for answers to these questions in the next chapter which examines theories of drama in education.

Chapter 3

Drama in education

3.1 Introduction

It is difficult to arrive at a clear definition of drama, for drama has many different manifestations depending on the person's experience or the context. People have different expectations and images - e.g. fabulous shows or performances on the stage, the traditional theatre of Shakespeare, rituals of communities, educational workshops, role play or simulation for job training, as a tool across the curriculum, etc. 'Drama techniques' in foreign language course books look very attractive because they seem to create a lot of opportunities to use communicative language and each activity seems a lot more enjoyable than ordinary desk bound lessons. However, it is true that just picking up some activities 'for a change' can create drama phobia. As we examined in the last chapter, the 'communicative approach' which has developed in Britain, North America and Australia is not always favoured in any circumstances. Without further consideration of the nature of drama learners can get confused and embarrassed, which may take them away from drama or even from language learning. It is a pity to see the misuse of drama because if used properly drama can be one of the most useful media for second language learning.

This chapter will examine drama for education theory in order to see if those activities for foreign language learning such as role play, simulation and language games have a root in drama theory and find out if these are effective and how they can be more effective.

It might be confusing and perhaps impossible to try to discover the 'best' drama method because the theory of drama in education has greatly changed and is still changing. We will start looking at what practitioners have developed in theory and

practice in the last forty years followed by an examination of some drama activities. In doing so we shall discover or identify useful elements for foreign language learning.

3.2 What do we mean by drama?

There has been a shift of emphasis in drama in education over the last forty years or so. The movement has been from simply facilitating theatrical skills to taking an interest in the pupil's overall development. The value of drama as a teaching instrument not only for art education but for many other subjects is now becoming widely acknowledged. The recognition of drama separated from theatre activities has its root in Peter Slade's 'Child Drama' movement of the 1950's. Brian Way, together with Slade aimed at children's inner development and this was followed by the work of Dorothy Heathcote and Gavin Bolton which is characterized by an interest in using drama for the acquiring of knowledge.

3.2.1 Drama for development

The approach of Slade and Way is based on the spontaneous play of children. Way's 'Development Through Drama' stemmed from Slade and has more individualized exercises rather than group work. Slade preferred the term Play to drama to refer to young children's activities. He asserts drama has its origin in Play which fosters children's self-expression.

Play is the child's way of giving, proving, relaxing, working, remembering, daring, testing, creating and absorbing. Except for the active physical processes, it is life. (Slade 1954.)

He mentions that Play releases children from inhibitions and develops awareness of

self, confidence, emotional and physical control, ability to observe, tolerance and sincerity. And also by focusing on sound and meaning, the teacher can see the development of speech. Among the many spontaneous types of game Slade places emphasis on activities in a Circle. In a sitting down circle, the teacher or actor can share the task with the pupils or audience rather than teach or act at them, for it will lower inhibitions and makes it easier for them to participate in the task. Doing activities in a circle is a common style of drama. It is interesting to remember that the basic form of ritual or dance of primitive communities takes the form of sitting down in circles.

3.2.2 Drama for knowing

The work of Bolton and Heathcote is characterized by the respect for knowledge that uses drama as a powerful tool for learning. Placing pupils 'in context' the teacher can provide them with a great opportunity for learning. 'In context' carries a high quality of learning and extra dimension of responsibilities. (Bolton 1992) One of the most unique features of their approach is that the teacher takes a role in the drama which is known as 'teacher in role'. The teacher can get more control of the quality of the drama by taking a role in the play and elevating the quality of the knowledge. Heathcote sees educational drama as role-taking which helps students understand or experience imaginatively various social situations; to see how it feels to be in someone else's shoes. (Johnson and O'Neill 1984) She allows students to make as many decisions as possible, what a play is to be about, when and where it is to take place. The outcome should remain unpredictable to stimulate children's interest and hold the drama together.

Bolton discusses 'cognitive development' through drama. He uses drama to bring conceptual change in pupils, letting them take equally active and responsible roles to the teacher. The conceptual change involves modifying existing ideas or introduces

pupils to new ways of viewing the world. He takes the example of six-year old Californians doing a drama project on primitive and modern Africa. Their superficial idea of living in a primitive tribe - playing the drum for communication, cleaning their teeth with a special bark or cooking 'fou-fou' - had been shifted through the drama work of capturing a lion. They found out the real human qualities in Africans; they are as skilled as Americans and love their families.

...it is a change in the value given to a situation or concept, a change in appraisal, the affective aspect of which appears to be sufficiently shared by members of the group for it to prove a common reference point. ...drama in education is primarily concerned with change in appraisal, an affective/cognitive development. (Bolton 1979: 38)

According to Bolton, the release of emotional energy has nothing to do with drama. It is art-form that brings to the class control, a sense of time, a sense of significance, contrast and tension. Heathcote's and Bolton's approach is known as creating spontaneous play. This is opposed to drama, as in theatre, which leads to passive audiences in the classroom. In recent years they have been developing a number of methodologies which include work on written texts or theatre elements.

3.3 Criticisms of drama in education

One of the obvious characteristics of educational drama is the avoidance of performance solely for the sake of an audience. Slade was concerned that having a passive audience tempts pupils to show off.

...Absorption is shallower and Play deteriorates. The joy of dramatic play is the creation of the moment. The energy and imagination can be interrupted, and then the 'moment' is gone forever. Audience is often the

enemy of the 'moment'. (Slade 1954: 49)

Another criticism is that 'acting' has been viewed as a rather artificial interpretation of emotion that provides only superficial understanding rather than experiencing real feeling in activities of drama in education. (Fleming 1994) The teacher/director asking pupils to act makes them robotic and produces showing off.

Criticisms have been made of the absence of dramatic art, especially in recent years, by Hornbrook. He argues that drama should aim for the development of aesthetic awareness in pupils. The aesthetic dimension reveals deeper meanings so that children perceive universal applications personally.

Unfortunately, the random quality of Bolton's list serves only to obscure the hypothesis which it patently seeks to declare; that is, that art, and drama in particular, seems to have a special ability to engage with our apparent sense of presence, to illuminate for us that momentary consciousness of existential insight which, for Heidegger, was the key to understanding the complex relationships we have with our experience in its immediate aftermath. ...According to Bolton, classroom drama should no longer be considered as of necessity artistic at all. (Hornbrook 1989: 70)

The other criticism is that the methods for drama in education are not practical for the everyday classroom. Hornbrook argues that it is impossible for the teacher to maintain activities or workshops as Heathcote and Bolton suggest. It requires a certain amount of time and space to attend and draw abstract ideas from the pupils which is difficult in the school curriculum. There is also a problem of evaluation as development of self awareness or creativity can hardly be judged or put into a grade.

...it is never made clear how this can be reliably ascertained, particularly if a pupil's high score in 'Maintaining role' suggests more than fair competence in the skills of deception. (Hornbrook 1989:26)

3.4 Balanced Approach

The recent trend in drama in education has suggested a healthy balance of various approaches. Fleming (1994) suggests that the notion of 'balancing' does not simply recommend a compromise but tries to get each set of arguments/theories into proper perspectives. Balanced approaches as suggested by Fleming should have:

1. aspects of drama as a separate subject and as a medium for learning other curriculum.
2. distinctive elements of drama as a separate subject which include work on scripted texts, performance and responding to other people's drama.
3. particular emphases which are appropriate for particular ages.
4. recognition that without sensitive teaching the work in performance will be superficial or invite embarrassment that spoils the possibility of meaningful educational or artistic experience.

These balanced approaches can be applied to the foreign language teaching context. Especially in this context 'particular emphases which are appropriate for particular ages' is required. The particular level of the language and particular experience in drama will influence the choice of approach.

3.5 Activities for drama in education

Role play and improvisation are the most well known drama activities in the foreign language context. Role play takes the form of re-enactment of various situations such as shop assistants and customers with a written text of shopping expressions.

Improvisation is more challenging because it allows students to try their language ability in the given situation. Although resource books of drama for language learning are full of role play, improvisation activities, games and exercises it is not recognized that each activity has a particular emphasis. The important question that needs to be asked is which drama work is to be used in which particular context with respect to language level, experience in drama and classroom environment.

Fleming (ibid.) suggests that in planning drama the teacher may choose approaches with respect to the four factors of drama: orientation; organization; mode; techniques:

Orientation: making, performing, responding

Organization: pairs, small group, whole group

Mode: script, planned improvisation, unplanned improvisation

Technique/conventions: tableau, questioning in role, etc. (p. 83)

‘Orientation’ helps us to think about the broad approach to the subject. These four factors are useful indicators when planning drama; which activity (mode, technique/conventions) is suitable in which form (organization) for particular classroom circumstance. For example, as Fleming indicates, pairs work is suitable at the beginning in drama, for it allow participants to work in security. Whole group improvisation requires a considerable amount of concentration from the class and the pressure on the teacher is high.

In the foreign language classroom, little attention tends to be paid to the theory behind each activity. This section will examine why drama techniques are useful for communicative language teaching and what should be born in mind to improve them as language teaching methods.

3.5.1 Improvisation

Improvisation is one of the oldest forms of theatre and a crucial element in drama in education. Heathcote (1984) defines dramatic improvisation as a medium that is

concerned with helping students understand another individual's point of view by experiencing situations that include some element of desperation. The focus is spontaneity drawn from the participant's personal experience. It should be distinguished from simulation or role play which are often used in job training. Although role play is often seen as a form of improvisation it lacks the element of personal experience.

Improvisation is also an important tool for cultural learning. Cultural learning should not be overlooked in the process of communicative language learning. Brown (1993) quotes Stevick:

...learners can feel alienation in the process of learning a second language, alienation from people in their home culture, the target culture, and from themselves. In teaching an 'alien' language we need to be sensitive to the fragility of students by using techniques that promote cultural understanding. (p. 173)

Improvised drama will be a useful technique to aid the learner's cultural understanding. It extends beyond mere dialogue the interaction between 'a waiter and a customer'. Heathcote and Bolton (1997) argue that drama operates not only at the level of national boundaries but also at the level of sub-culture boundaries. For example, older generation of waiters having to understand the new generation. At its best, improvised drama extends participants' interest causing them to probe the embedded personal and cultural values contained within a given situation. We will return to this point later in this chapter.

Among various approaches to improvisation: 'teacher in role', 'questioning in role' and 'mantle of the expert' have been most widely used.

Teacher in role

Neelands (1994) states that teacher in role is an efficient way to start , for the group often needs to be 'led' into action by the teacher and it is easier if the teacher does it by taking a role in the drama. What we have to consider here is the teacher's experience in drama as well as the student's. Switching on/off as the role and the teacher is not easy, especially for people who are new to drama. It is often the case that the teacher does not realize the difficulty until s/he starts the actual activity.

...in my experience many newcomers to drama find it rather more threatening than much of the literature on the subject often acknowledges. ...pupils are quick to detect uncertainty and will not believe in the role if the teacher lacks confidence. (Fleming 1994: 99)

The younger students become more sensitive to this and the teacher's 'shyness' will easily spread among them.

It is recommended in the literature (Linnel 1985) that the teacher should take an intermediate role rather than an authority role, not to overpower the class, and that teachers try not to talk too much. One of the concerns in communicative language classroom is how to encourage learners to make as many utterances as possible, and at the same time, provide them with comprehensible input. Comprehensible input is the messages which the learner is able to understand.

participation, but the results of immersion and sheltered language teaching Classroom input can certainly be made more comprehensible by active studies suggest that such situations provide comprehensible input for all students. (Krashen 1985:34)

One may find it quite challenging to give linguistic input while trying not to speak too much. 'Teacher in role' is a technique that has great potential for language teachers. However, it is an advanced technique that requires teacher to be well prepared and experienced in drama.

Questioning in role

A group has the opportunity to question one student or the teacher playing a character. Questioning in role is a useful technique to highlight the character's motivation and personality. It encourages insight into: human behaviour, relationships between events and attitudes and how events affect attitudes. Questioning in role may be an easy way to start drama for teachers who do not have experience and also for language teachers because it gives participants something definite to speak about. To start with, a very famous story will be convenient e.g. the step mother in Cinderella, the mayor in The Pied Piper of Hamelin - so that learners do not need to study the context beforehand. For example, the teacher or student playing the step-mother sits facing the shoe which Cinderella left in the castle. The other students, as the prince's servants, ask about Cinderella who has not yet tried the shoe on.

Mantle of the expert

Here students work in the situation as if they were experts; engineers, historians or social workers. The situation is task-oriented so that knowledge and skills are required to perform the task. Normally a great deal of preparation is needed to become the expert before the actual work. In a foreign language learning context, this technique can be useful for teaching language for special purposes - business, medical or other technical terms or new words in current topics, etc. Having expert status puts more responsibility on learners. Learners may find it more challenging to talk about something very specific which requires knowledge or even research than talking about hobbies, likes and dislikes as they usually do in 'free conversation'.

There are some considerations that one should bear in mind in order to carry out these activities successfully. The four factors for drama introduced above will be useful indicators:-

Does this activity suit a whole group or a small group?

Should we start with pair work?

Do students need preparation or discussion time before doing this work?

These important questions tend to be overlooked in language course books. We will examine drama as found in language course books in the following chapter.

3.5.2 Pre-planned/spontaneous improvisation

Improvisation has many interpretations depending on each language course book. It may refer in some books, to games such as miming and in others, it may indicate role play with the element of conflict. Fleming discusses the importance of the distinction between 'planned' and 'spontaneous' improvisation.

In some ways the idea of a 'spontaneous improvisation' is an oxymoron because spontaneity is at the heart of what it means to improvise. However the degree to which the context is determined in advance of the drama can vary considerably. (Fleming 1994: 88)

'Games' and 'exercises' can be extreme forms of spontaneous improvisation which are played in defined situations. Spontaneous improvisation can provide participants with deep and rich understanding because it takes place in the participants 'here and now', but there are always risks with it. The risk is high when the content of the task is not fully understood by the students. They may feel forced to do the work, feel embarrassed to do 'silly things' in front of others, 'get stuck' and become speechless in the middle of the work, or hurt the other participants with spontaneous dialogue. In planned improvisation the characters, situations and the outcome are all pre-planned so the focus of the task is to create dialogues in the designed situations. When the outcome is known, the chance of these accidents is low and the attention is drawn to the language being created in the context. Participants can focus not only on the meaning but the way meaning is created (ibid.). While learners get involved in the situation they also pay attention to the language; how events create the meaning of the

language and how situations affect the language. Fleming (1982) refers to a reflective awareness of language which operates in drama; when one is thoroughly immersed in the fictitious context one never ceases oneself to be aware of making drama, and at the same time, to be conscious of its elements including language use.

Our attention shall also be drawn to Stevick's views on language acquisition. As we saw in the last chapter, Stevick mentioned that the human memory is divided into three categories; short-term memory (STM), long-term memory (LTM) and tertiary memory. When the learner can transfer the material in LTM to tertiary memory, acquisition takes place. He argued that, as opposed to Krashen's learning-acquisition distinction, there is a link between learning and acquisition. What makes the language sound better is the use of constructions from tertiary memory. Reflective awareness of language also operates in drama in the foreign language learning context. If the learner can concentrate on the context, they will be conscious of the development of the drama and the language, not as a foreign language but as part of their role in the fictitious context. While they are in role, new material or materials in their memory may flow into tertiary memory, thus language acquisition may occur.

In a language learning context, the improvisational activities introduced in the previous section may be used as a fluency exercise for the next more dramatic activity. They are beneficial to remove inhibitions from second language learners and provide comprehensible input. This is because the focus of the activities is on the content and not on the form of the language and the teacher can lead the class as one of the participants. Generally, spontaneous improvisation can be useful to get learners involved in oral activity. As discussed in the previous chapter, the teacher's burden is to provide the information and aims and the purpose of the task for the students.

3.6 Conflict/tension

It is very difficult to enact scenes such as: “mother, father and two sisters are at the dinner table,” or “Two people in the waiting room of the hospital”, etc. These kinds of vague situations do not provide students with anything concrete to act out or talk about so that pressure on the students to find something to say is very high. In most of the drama resource books for language learning and educational drama it is strongly recommended to have ‘conflict’ in the situation.

An important factor in an improvisation is conflict. This helps the students by giving them a direction and goal for their conversation. (Via 1976: 26)

A more appropriate situation would be; “The daughter wants to go out with her friends tonight. She has not told her father about this. One of her friends will drop by to pick her up in half an hour. The father has not been very happy about the daughter’s behaviour recently and wants to talk about it tonight. ...” The point of having a problem to solve or an element of negotiation is that it gives participants something definite to talk about. However, literature on educational drama (Spolin 1963, Fleming 1994) points out that there is a danger of having conflict which leads pupils to confrontational scenes and provides them with shallow understanding.

Conflict should not be given to student-actors until they thoroughly understand playing the ⁱPoint of concentration (object) to create relationships. If such set conditions are given too early, involvement will take place between the players themselves thus creating subjective emotional scenes or verbal battles between them. This is an important point and one difficult to understand. (Spolin 1963: 248)

Fleming (1994) insists on the importance of ‘tension’. To obtain deeper insight into

various events the focus should be more on tension than conflict:

...pupils listen to each other carefully and this creates an appropriate atmosphere of concentrated attention which is warranted by the activity rather than externally imposed. (P. 4)

The language teacher may still think that for communicative language learning, improvisational acting out needs the element of conflict. Even if it leads the class to chaos, as long as the teacher can see that learners are using the target language the task may be worth doing. The more conflict learners get, the more they can absorb themselves into the drama and forget that they are talking in the foreign language.

To produce higher quality in the work, tension plays a more important role than conflict not only for drama as an art or education but also for language learning. Tension creates the atmosphere which makes learners gather up their concentration to the task. Learners will listen more carefully than usual to what other people are saying. Unconsciously they will try to get the whole idea of the utterance and forget to translate word for word. This facilitates the ability of guessing - guess the meaning of an unknown word in the actual communication outside of the classroom and also the ability to think in the target language.

3.7 Work on scripted texts

Recent publications introduce various ways to approach texts (Fleming 1994, Byron 1986, Jeffcoate 1992). They suggest that the nature of the theatre is to help understanding and discover the depth in the materials in focus. By putting themselves in the context, students can involve themselves more actively in the materials. Neelands (1990):

An actor may have played Ophelia several times, but work on a new production offers the actor the opportunity to discover new facets and ambiguities in the role. (p. 70)

Using an extract from a play is an efficient drama work for foreign language learning; the teacher provides students with an extract of a play without telling them anything about the story or characters, for example a dialogue such as the following:

Don't move. Keep still. What are you doing?

Covering the pot.

Don't move. Leave it. Keep still.

Give me the lid.

(A slight ache - A slight ache and other plays 1961, Harold Pinter)

This will stir the student's interest and curiosity in the context and encourage them to think about meaning and language. The dialogue can be exchanged between pairs in a number of ways; fast and slow, loud and soft and then with the stressed syllables being tapped, clapped, jumped stamped as they are spoken. A variation is to use the same extract but this time with the extended meaning of the speaker. For example;

You're pale. What's wrong? (you're looking absolutely horrible)

I feel bad. (it's none of your business)

Have you got a headache? (I don't really care about you)

No. It's probably a cold. (can you just shut up and go away?)

This activity highlights how the underlying meaning of the words affects tone of voice and the same dialogue can be played in a very different context; compliment becomes flattery; appreciation becomes sarcasm. More challenging work can be introduced after the extract is fully understood by students. Groups are asked to create the scenes which were not shown in the play - e.g. scenes described in the text but which take place off the stage, scenes before the play starts or after it finishes.

3.7.1 Performance

Jeffcoate (1992), introducing active approaches to the works of Shakespeare, asserts that work on play scripts is completed when they are performed.

Shakespeare's plays were written to be performed, not read. Indeed, so far as we can tell, Shakespeare seems to have taken no great interest in their publication in printed form; performance was their publication.

(p. 183)

Not only for Shakespeare's work but for all play texts, enactment is very important in order to deepen understanding. Various drama activities/exercises can be practiced - tableaux, questioning in role, role play but the whole task is completed when the play is performed. Performance gives an actual goal to students in any form, either informal presentation in the regular classroom or a stage presentation in front of friends parents and others.

Less attention has been paid to work with scripted texts in the drama education tradition. Apart from the fact that work on scripts has an implication of having school performance as the goal of the activity which involves difficulties of props, sets, costumes, performance skills, it is because the nature of scripted work has been seen as less genuine than children's spontaneous improvisation.

It is possible to distinguish successful theatre activities from ones which create problems such as; showing off, forcing students to memorize lines, intimidation, etc.

Linnel (1985) comments:

Unfortunately, a great deal of the prejudice against teaching children performance skills comes from the vast amount of bad teaching there has been in the past. ... "Now John, you are the father and Jane, you are the daughter who has come home late. John, you are very angry and Jane, you

are feeling guilty. Now act out the scene.” (P. 23)

Linnel suggests that students can learn, through the theatre, about the nature of human experience - fear, anger, hatred, sorrow, death as well as love, happiness and joy. The nature of theatre gives form and structure to the expression of human emotion. In successful theatre, students do not come to second hand emotion but use drama to channel their own experience. Theatrical form can offer safe guards which give security to learning. It distances the self, by using ritual and symbol, from unacceptable reality.

The term ‘acting’ can have a negative implication when it refers to communication merely between an actor and an external audience. Fleming (1994) argues that this assumption is an oversimplification and what is actually happening is not only communication between an actor and an audience but an actor and fellow actors in the fictitious context. This communicational situation is extended to the spectator [audience]. Hornbrook (1989), criticizing educational drama for the absence of theatrical aspects, asserts that a participant in the play can be both an actor and an audience at the same time.

In language teaching, difficulties with using play script include:-

1. using and transferring the pattern of the dialogue which is learned in ‘drama activities’ to the different context - real world communication;
2. Providing learners with equal numbers of lines;
3. technical elements of the theatre e.g. stage, sets, costumes.

The first problem can be tackled by using extended activities with an extract of a play; enact the events off the stage or scenes before or after the extract. Giving very different characteristics to the part or different situations to the same text will also help learners to realize that the same expression conveys different meanings according to the situation. This enables learners to use their own linguistic input freely in the

various actual communication scenes.

Secondly, when working with a whole play script, it is often the case that some learners get more lines than others. The difference shows notably when it comes to performance. However, it is not true that learners get input only from the lines they are given. In rehearsals for many play productions for second language (English) learning, I have seen learners who had only a couple of lines in the entire play remember most of the lines in the script. It was interesting to see that learners with fewer lines seemed more easily to remember other people's lines than those who played main parts. This is probably because they are free from the pressure, "I have to memorize all these lines", or the fear that they might forget the line in front of the audience. The other reason can be explained as a result of communication between fellow actors. (Fleming 1994, Hornbrook 1989) As stated earlier, a communication occurs not only between an actor and an audience but also between the players themselves. When the actor-learners can communicate with each other successfully through rehearsals as they do in their native language the words exchanged in the play may become 'comprehensible input'.

A successful performance will be one that brings actor-learners a feeling of achievement. A feeling of achievement and the excitement of a theatrical occasion provide extra motivation to develop the ability to cope with public occasions.

Pupils get great satisfaction out of performing an actual scene, or part of a scene, by Shakespeare, if it includes props, costumes, sound effects and so on. (Jeffcoate 1992: 187)

As discussed in the previous chapter, the nervousness before performing may serve as 'facilitative anxiety' that will lead participants to a successful performance. The language that learners learned and used through successful performance and rehearsals

may move from learnt memory into their tertiary memory. Acquisition takes place with the feeling of achievement.

Thirdly, in the language learning classroom it is difficult to maintain performance on the proper stage with sets and costumes. Technical elements cannot be the main objectives of language as they are in the drama classroom. One possible idea is to set up a stage in the classroom with minimum sets and costumes that are prepared in the classroom or among learners. A little change from the ordinary class routine will emphasize the 'atmosphere' of the play and stimulate the learner's imagination and motivation for learning.

I wish to discuss here intercultural theatre described by Schmidt (in press). This theatre project has been carried on for over a decade in a multilingual suburb of Paris. The play is in English and other languages but the aim is primarily artistic. Although students improve their command of the language tremendously, this is a by-product.

...the fluency with which the students speak in the final production impresses the audiences so much that it is seen as an outstanding approach to the learning of a foreign language.

Elements for theatre - body, visual image, rhythm and sound are in full use. A physical approach is important not only to break the self-consciousness of speaking the official language but to remind them of the body's resources and that rhythm and movement are universal means of communicating.

Playing with partners from different countries makes students realize that there are different and very interesting ways of expressing oneself through a gesture and a sound. They are well aware that it cannot be just any movement or any noise, in as much as it has to carry a meaning for the building up of a scene together. This experience enlarges their range and

acting skills. Furthermore, creating images together through nonverbal communication allows the participants to reach the essence of human relationships and understanding through a genuine act of theatre, leaving behind stereotypes and prejudices...

As stated earlier, although intercultural theatre is aimed at artistic goals, the success in gaining original language skill is tremendous. This is probably because the aim, which is artistic, freed the students from the pressure of learning. In a multilingual environment, the primary focus will be on how to communicate with another individual and how to express oneself.

It may be interesting to have a school performance in a foreign language where the aim is not to learn the language but is purely artistic. Technical elements will not be considered as something to bring "authenticity" to the language classroom but as essential for the sake of the production. Students can discuss how they can interpret the play in their circumstances.

3.8 Drama in the English classroom

There is a clear relationship between drama and English as a school subject because drama provides an opportunity for different kinds of language use. Drama is being used for the development of communicative skills in the students' mother tongue.

...developing pupils' skills in communication is an accepted and essential part of the work of the English curriculum. ... Activity and movement are

important means of expressing and representing experience and of reinforcing and extending the spoken word. Dramatic work in the classroom, therefore, should involve much more than simply reading aloud a printed dramatic script. (Peacock 1990: 87)

It will be useful to examine the use of drama in the development of native language. We will examine the literature to look for theories and techniques that can be applied in the foreign language learning context.

3.8.1 Language in the classroom

Byron (1986) defines the general patterns of the language used in classrooms:

- **Expressive** - the speakers' individual expression of thoughts, feelings and ideas - a personal viewpoint.
- **Interactional** - the focus of attention is on the person or person's being addressed as the speaker who attempts to persuade, regulate behavior, command, etc.
- **Informational** - the focus is neither on speaker nor audience, but on giving information. (P. 133)

Byron (Ibid.) shows through data collected by Felton et al. (1984), that in the drama classroom half the language used was informational and the other half was expressive or interactional while the language in the general school classrooms seem to be overwhelmingly informational.

Another significant finding is that expressive language, which is so prominent in drama, offers students more opportunities for abstract thinking and the use of complex language than informational language. When informational language is predominant, students language is:-

1. concrete and generalized, rather than abstract,

2. pitched in past and present tense,
3. chronological.

When expressive language is predominant, the language used by students is:-

1. concerned with generalizations and abstractions (implications behind facts, rather than the facts themselves),
2. timeless in tense and employing the more complex syntactical structures associated with prepositional modes of discourse,
3. logical rather than chronological in sequence.

3.8.2 Meaning and form

As stated in the previous chapter, the possibility of second language acquisition is high when learners absorb themselves in the context of drama and the focus is not on the form of the language but on the meaning. Byron (1986):

...the participants were challenged to find the language which met their purpose within the 'as if' context. Also important to note is that they were attending primarily not to the language itself (not exercising their language skills), but to the pressures and needs of the 'as if' situation in which they found themselves. (P. 126)

An interesting paradox here is that when students are involved in a fictitious situation the language development is likely to be most fruitful, they become more conscious of the language they are using. (Fleming 1982) This can be explained by two modes present in drama; participant mode and spectator mode. Students absorb themselves into the drama and are committed to the experience of it but at the same time they are distanced from it to observe and control it. The spectator mode develops reflective

awareness of what is being created in the drama and the language they are using.

If a pupil in drama assumes the role of a leader of an expedition he will be prompted to use language by virtue of the role ... but he will also be conscious of the structure and development of the play. (Fleming 1987: 161)

Fleming (1994) also points out that the development of drama can not be fully recognized unless it is understood in relation to the power of the art form. The contexts being created should be embedded with feeling, meaning and motivation and in bracketing experience. He quotes conclusions drawn from experimental data, Donaldson (1978). The child's performance and language improve when the task is embedded in human emotions, purposes and goals. Children when observed in play showed an ability to make logical inferences that they did not show when tested.

This is because students can perceive human emotion in 'bracketing experience'. That is, drama brings them closer to real experience but in the security of a fictitious context. It provides students with genuine feeling from various events in life but at the same time distances them from the reality that would actually happen and problems that matter to the participants. The fictitious situation also frees them from the pressure to use the language adequately. This correlates with what SLA theory argues about the environment of second language learning. Learners can get more comprehensible input and output in the security of classroom rather than the 'in the street' interaction with native speakers.

3.9 Drama and culture

We have seen earlier in this chapter that drama deals with cultural values. Culture here does not serve only as distinction between nationalities. In drama one can explore any

boundaries of various human behaviours. Fleming (in press):

Such examples seem to me to have the possibility to exploit the potential of drama to the full, using it less as contingent method. Drama here is not serving merely as an arbitrary means to an end but is actually affecting the end or outcome. In this case the end "learning a foreign language" changes to "learning a foreign language in a way which focuses on the richness and complexity of human behaviour" or, to put it another way, it is to approach language in its cultural context.

This approach will be useful for the development of 'empathy'. Brown (1993) defines empathy as:

'the projection of one's own personality into the personality of another in order to understand him or her better'

He maintains that language is one of the primary means of empathizing. (p.143). Brown also says that empathy is the process of "putting yourself into someone else's shoes" which we found to be a definition of improvisation drama.

This aspect is not developed in Japanese textbooks of English. Cultural learning tends to be oversimplified as knowing merely about foods, fashion, school life, etc. The other problem is that, in spite of lots of information about 'western' culture - most of it American - people tend to see each distinctive culture of English speaking countries or even non English-speaking countries in Europe as identical - 'western'. Information through media is easy to acquire. As Byram et.al. (1994) comments:

Our research demonstrated that young people acquire some information but little knowledge of the foreign culture through language classes; the influence of extra-curricular forces such as the media is greater - and more insidious than the intuitive and unsystematic efforts of the teacher. (P. 3)

There is a danger of misuse of drama for teaching culture. This may plant stereotypes or clichés of the nation that causes another ‘culture shock’ during actual communication. It is not the intention of this thesis to cover all the aspects of cultural learning because culture occupies a broad area in both drama and SLA theory. However it is worth thinking about how the teacher can maintain cultural learning with drama to prevent prejudice.

A secure way of using drama may be for the study of literature. As stated in Chapter 1, reading and writing in which students are well trained is not used to aid understanding of content or to aid in writing down their own ideas, but tends to be a mere translating exercise. Literature is a rich resource for cultural learning. Schewe (in press):

In the native assumption that literature can be taken as a purely factual document of a specific society at a specific time, but certainly in the belief that literature has rich potential for learning processes geared to cultural understanding. (P. 1)

Starting from a rather superficial level such as the time, place, clothes that characters would wear, furniture, props, food or dialect helps to stimulate the learner’s interest in the material and allows them to realize the subtle differences between ‘western’ countries. This aids the understanding of the language.

Drama is also used for understanding of language and attitude in foreign texts. When watching foreign films or reading literature, language learners may sometimes come to a scene that they do not understand. This is not due to difficulty with the content but the behaviour or reaction of the character due to cultural differences. “Why does she get so angry?” or “I would not speak to my boss like that.” ...etc. From the language used in a play learners can see different attitudes people would take in various situations, and recognize that some words the learner uses routinely could hurt others in a different culture.

Some phrases in which each word, or the sentence itself, are neither linguistically difficult nor too colloquial prove hard for learners to comprehend. This may be due to understanding of usage. For instance, in the following situation it is quite rare for Japanese learners to answer as 'B' does.

<At the party>

A (host): How do you like the wine?

B (guest): (showing the empty glass) Just look at my glass.

This sentence "Just look at the glass." is not complicated at all but what most of the Japanese learners would say to this question is probably "it was very good" or "I like it very much". It is even unusual especially for beginners to say "I enjoyed it" because 'enjoy' is not used to describe the taste of food. In this sense, play scripts are a rich resource for sensible input and are often more useful than scripts written especially for foreign language learning.

The other point I wish to discuss is drama for the development of empathy - the development of cultural awareness in language learning. The following text describes two drama workshops for cultural understanding that I attended. These workshops were part of a conference held by the University of Durham entitled 'Teaching culture through drama'.

The first drama session was led by Dorothy Heathcote and Gavin Bolton with a group of year 9/10 pupils. The main objective was to allow students to observe elements of culture that would be helpful in their study of the foreign language learning process.

The pupils broke up into small groups with one or two adult foreign guests. After reading a text describing the customs of a fictitious tribe they were asked to discuss the cultural elements. They then watched a play that took place within the tribe (the

foreigner coming to buy a cloth). This showed the people of the tribe to be good communicators. Then students were given information that described another fictitious culture. This time the students watched an interaction between the two cultures in a role play. The scenario for the role play was as follows:-

The son of the Chief of another tribe was on an extended visit to the first tribe. His people are unable to use words as a means of communication and do not use the horse as a means of transport. The host people decide to take the visitor on a horseback tour of their country. The visitor must decide whether to accept the ride or how to decline it without giving offense.

The students observed the dilemma of the cultures and tried to find out the individual values of each character. They reexamined aspects of cultural life that might be taken for granted, discussed the issues and suggested solutions to the situation. The issue to be kept in mind was 'to what extent is it proper to assume the foreign prince should adopt the way of life of his hosts?'

Putting themselves at a distance from the encounter of the two cultures revealed problems within both the host and guest culture. They also considered to what extent the problems were due to cultural differences or personal values, and what situations make themselves feel 'foreign' or 'strange'. Working with guests from foreign cultures, they reflected on the position of either the host or the guest culture;

"How would it affect me in the foreign country?"

"How would I deal with it?"

The second session was conducted by Michael Fleming with a drama club of about 30 students aged 12-14 at a comprehensive school. The aim was to explore the problems encountered when people visit other countries.

...the intention of the session was to focus very specifically on attitudes to other cultures, aiming to help the pupils identify with the perspectives of

others. (Fleming, in press).

A group improvisation that demonstrated what might happen when inviting a foreign guest (a French person) to an English family home. This task gave pupils the opportunity to distance themselves from their own culture.

The actual content of the drama focused on everyday situations: meal-times, watching television, going out for the evening, with the pupils building in to the work explanations of why the visitors were uncomfortable:- assuming the French visitor would automatically know and care about the footballer Eric Cantona, making no concession in their use of accent and dialect, providing fish and chips in newspaper with no explanation, assuming that their visitors would happily watch and understand "Neighbours", the soap opera, (ibid.).

One of the groups demonstrated too much enthusiasm as the host family, they talked too much themselves. They did not seem to realize that the French girl was confused and frustrated. There I could see a typical misunderstanding between the language learner and the native speaker. The girl could understand that they were saying something about ten-pin bowling but did not know exactly what was being said. The hosts put too much emphasis on having her understand the term "TEN-PIN BOWLING!" but the girl still did not know what they were going to do. It was not the vocabulary "ten-pin bowling" that was the problem but the general cultural context. However it was interesting to see that in demonstrating the problems caused by cultural differences they were also demonstrating a problem with language.

Fleming states that the focus was on exploring what visitors need to know in order to make the visit beneficial.

By "need to know" I do not just mean factual knowledge (although factual knowledge is part of it) but what they need to know about human behaviour in general. (ibid.: 6)

Perhaps students can apply this to a foreign guest visiting their own country. Also it may help them to be aware of their own culture. It is worth trying to adapt these workshops to the regular language classroom. This gives the learners deeper insight in to what language learning is, not only the language as semiotics but as a tool to communicate and understand human behaviour.

3.10 Implications

In the previous chapter, we listed the conditions for foreign language acquisition in the classroom context. In this chapter we have found that elements of drama education theory correlate to elements of these conditions. Drama works for language learning as follows:-

- it takes place in the learner's here and now. Concrete here and now topics are essential for language acquisition.
- it provides negotiation of meaning. In the meaningful context, the learner can get involved in the interaction that contains elements of negotiation.
- it lowers inhibition. Drama activities open the mind of learners to maximise comprehensible input.
- it focuses on comprehensible input and output. Meaningful situations so prominent in drama encourage learners to use the foreign language purely as a means of communication rather than worry about grammar and form.
- it requires a high degree of learner participation. Positive attitudes promote co-operative learning, this makes learners responsible for and conscious of their own learning.

- it develops an awareness of language as a system and means of communication. When immersed in drama learners are not aware of ‘making’ drama but at the same time, they become conscious of the use of the language and how it relates to the context.
- it creates motivation. A successful presentation stimulates interest in learning and increase confidence.

It is true that many pupils see drama as something to do in front of an audience and even if there is no audience, some may find it uncomfortable to move around the classroom being dragged from the comfortable desk and chair. However, we have seen that drama phobia is caused by the result of ‘bad instruction’ by the teacher as well as horrible experiences during school performances.

‘...without sensitive teaching, the exposure and embarrassment that can easily be caused is likely to deny the possibilities of meaningful educational or artistic experience.’ (Fleming 1994: 28)

In a language teaching context, drama tends to be seen as just a collection of techniques. While other methodologies such as:- Total Physical Response, Suggestopedia, Counseling Learning, require a certain period of training, ‘drama workshop’ is usually an occasion to show how to lead games and exercises. Each drama activity has different characteristics and purposes and it is often difficult to identify these from the instruction in the resource book. One teacher of EFL (English as a foreign language) comments:

...experts in ED (educational drama) are few and far between, and the method is very difficult to describe within the confines of a teacher’s handbook - believe me! (Tesl-l archives, drama file, 1994)

The other reason for the misuse of drama is a lack of awareness of drama as an ‘art form. We have seen that drama work that is high in quality as an art also provides high quality learning in foreign language teaching. To maintain deep understanding though

drama, each activity starting from warming up, game/exercises, role play, improvisation and presentation should flow in one continuum. Otherwise, for some learners drama activities are just a meaningless game - standing up then sitting down, walking around the classroom... Just picking up games and exercises from a resource book can be useful for 'drill' or to change the atmosphere but it is difficult to expect understanding - language acquisition. For example, I took part in a workshop where all the participants were experienced EFL teachers. We were divided into groups and acted out a number of basic activities. The session ended with a good laugh but some of the participants did not enjoy it. If these 'drama' tasks had contained some element of "Art", for example, real tension might have been introduced by creating a more meaningful context. Enjoyment and understanding would also be enhanced if the participants were given a clear aim and purpose for each task. In these circumstances the session may not of ended just with a 'laugh' and these anti-drama people could have more understanding of drama as a medium for teaching language.

If not misused, drama provides a more comfortable situation especially for weaker students. Here is a comment from another EFL teacher:

While teaching literature in the States, a previously shy Cambodian student suddenly started speaking English. I had turned the class into a "play reading" exercise for teaching drama. Sometimes we had access to a stage. ...I asked the Cambodian student why he enjoyed the drama section of the course. "I can speak English, but I don't have to think or worry about what I am going to say." When I was on stage... I too discovered on-stage is the safest place to be because it's someone else's life, someone else's problems, and someone else's words. (Tesl- l archives, drama file 1996)

Drama in foreign language learning reaps massive rewards if it is understood and used correctly. In the following chapter, we will examine existing drama resource books recommended for the foreign language classroom. We will compare their contents with the conditions identified as necessary for language acquisition in this chapter.

Finally we will attempt to identify areas to be improved and make recommendations on how these improvements may be achieved.

Chapter 4

Critiques of Drama Resource Books used in Foreign Language Teaching

4.1 Introduction

In the last chapter, we examined drama in education theory and found that it mostly corresponds to the conditions for second language acquisition (SLA). This is especially true where it relates to the affective side of language learning. We also identified conditions for successful drama and drama as a methodology of foreign language teaching.

There are many drama resource books for language teaching. General teaching handbooks usually have a section or two to introduce drama techniques.

Most language-teaching resource books already use, or attempt to use, drama techniques to some extent. They contain dialogues, role plays, simulations, games, and songs. (Wessels 1987: 9)

These techniques are seen as alternative methods, as opposed to the traditional classroom practices of grammar centred pattern practice and drills. Drama techniques seem attractive because they are not desk bound and they create more opportunity to use communicative language. However, as we saw in Chapter two, learners do not always favour the 'communicative' approach. The teacher has to consider factors from outside and inside the classroom environment in order to adjust the method to the actual class. It is true that some students are suspicious of using drama for language learning, and refuse to make 'fools' of themselves.

The teacher may attempt to pick up some drama techniques from the resource book because they look different and enjoyable. However, one needs to be very lucky to get the work done successfully without further consideration. As drama activities involve

the students' affective side of learning, they could result in successful acquisition of language. However, if this type of activity is misused it will create a phobia to drama or even to the language itself.

In this chapter, we will examine three resource books from among the many drama books for language teaching. *English in Three Acts* by Richard Via (1976), *Drama Techniques in Language Learning* by Alan Maley and Alan Duff (1982), and *Drama* by Charlyn Wessels (1987) are widely used by many EFL teachers. These particular titles were chosen as they are both popular and typical examples of this field. Each of them has a slightly different view in their approach. We will examine these books in order to establish the principles that they are based on. These principles will then be compared to those laid down for drama in education theory (as described in chapter 3).

The questions we will ask are;

Are the instructions in these resource books sufficient to develop communicative skills?

Do the drama techniques suggested in these books fully develop SLA?

Is there any room to develop these drama techniques?

4. 2 Basic principles

The former stage actor and director Richard Via's approach to teaching foreign language through drama is based on the techniques of teaching acting. What is unique about Via's approach is, based on Stanislavski's *System*, the emphasis is on the learner's *Self*. He maintains that learners should always remain themselves, in various circumstances or different cultures, thinking how they would react to the event and how they say the line. This is called "the magic if" of the theatre; *If I were in this situation, what would I do?* The teacher-director does not tell actor-learners how to say a line or how to act, but helps learners to add their own feelings to the language by

providing lots of information about the context. The situation should stimulate their memory and imagination.

Remembering and using the five senses, the students would know how they behave and speak in this situation, how the friend is likely to respond to the greeting, and what kind of relationship they have between them. (Via 1987: 115)

Even a simple statement like "Hello" has various forms of emotional content; in an unpleasant relationship between a teacher and a student, "Hello" is probably not a greeting or welcome but just an acknowledgment. "Greeting becomes more than a word." (ibid.)

Via emphasizes the merit of using a play. A play is a tool that demonstrates the interaction of many characters and their language use. Physical settings such as costumes and props will create a total atmosphere which stimulates motivation and imagination in learners.

Rehearsing and presenting a play is fun. When students are enjoying themselves and using a new language, they make the language "theirs," and are well on the way to mastering it. (Via 1976: 7)

Most of the activities in the book by Maley and Duff are improvisation. The reason for using improvisation activity is, the same as Via's point of view, that because of its unpredictable nature it enables learners to combine what they are learning with their own personality and background. In drama, the students can engage their own feelings and that makes them aware of the need to be able to express themselves.

As we can also see in Via, Maley and Duff argue that attitudes and feelings exist below the surface of the language. A statement such as "It's eight o'clock." might be variously; a substitute order, a warning, an attempt at persuasion, and so on. The meaning varies depending on the intention of the speaker and their relation to the other

person.

To teach 'It's eight o'clock' as a response (and the only kind of response) to the question 'What time is it?' is to place an unnecessary restraint on the language. (Maley and Duff 1982: 9)

Feelings and attitudes also influence the form of the language. A phrase such as 'It doesn't matter.' could emerge, depending on the speaker's sincerity, 'never mind', 'don't bother', 'too bad', 'don't worry', etc.

The other aspect of language we have to consider is the different roles we play in our everyday life. Our role and status shifts every moment according to our circumstance and we use different language depending on the situation. At one point we may find ourselves in a superior position using dominant language and at another on the receiving end where humble utterances are appropriate. We may use language at home, as a member of a family, which is totally different to the language that we use at work.

Shared knowledge is also an important element in language use. Our conversation involves unspoken assumptions, unconscious prejudice or shared knowledge, which are never referred to. Maley and Duff and Via agree that the excellence of using drama is that it brings the totality of the individual learner and real life communication together. However, Maley and Duff assert that these elements in real life communication - feeling, role and status and shared knowledge are absent from text book dialogue. Situational dialogue, such as 'At the railway station', 'At the restaurant' only serves exactly what tourist phrase books set out to provide.

These books serve a specific (often useful) function: they give rudiments of the language necessary for operating in certain surroundings. Nothing more. But most tourists have discovered to their cost that a phrase they have learnt to produce with a semblance of fluency may bring a *response* they are quite unable to follow. (p. 10)

Maley and Duff disapprove of the use of theatrical elements because 'dramatization' involves the memorization of other people's words. Also, having a passive audience produces distractions to language reinforcement.

Nor do we want students to feel that dramatic activities are part of the preparation for some great final performance. The value is not in what they leap up to but in what they are, in what they bring out right now.

(p. 6)

Drama by Charlyn Wessels is a practical resource book for language teachers.

She defines the benefits of drama as follows:

1. assimilation of correct pronunciation, rhythm, intonation, and other prosodic features through the way actors prepare for the stage.
2. teaching, reinforcement and revision of new structure and vocabulary. For example, new words can be introduced through games. Using improvisation, students can create original dialogues from a basic one.
3. aspects of genuine communication - background, emotions, relationships, status, body language, and other paralinguistic features.
4. sense of confidence and motivation to learn the target language through play performance.

Wessels agrees with Maley and Duff that drama techniques used for language learning should provide links with *real-world* communication:

The use of drama would involve a consideration of most (if not all) of the aspects of genuine communication discussed earlier - background, emotions, relationships, status, body language, and other paralinguistic features. (p.11)

Wessels has a different view from Maley and Duff on drama performance. Drama projects play an important part in the language learning at two levels; a formal type of

learning and an informal type of acquisition. They correlate to Krashen's learning-acquisition distinction, outlined in chapter 2, which asserts that acquisition is the natural way of developing linguistic ability as used by children to pick up their native language, and learning is the product of formal instruction. The students can gain *formal* knowledge by learning lines of a play. The informal type of learning - acquisition - takes place throughout the discussion and planning of the project. Wessels quotes Via on the motivation and self-esteem caused by the successful play performance:

We have fun, and the students learn by doing. We have fun, and the students will get great joy out of performing, and the audience, even the mothers and fathers who don't speak English, will be happy and delighted to see the performance. ...Success is important for everyone. So, through Drama, English becomes a living experience of communication. (p.13)

The common notion in these three books is that, although the authors show enthusiasm towards drama techniques, they are seen as only alternative methods to traditional methods. Drama is a technique which can be used to develop certain skills rather than a methodology of communicative language teaching. Via (*ibid.*) for example says:

...the drama method is not intended as the end-all solution. It is not a complete course in itself, but something to add to enhance your language program. (p. 5)

We have seen in the previous chapter that it is the *art* which gives students the deeper insight into the materials. In language resource books, art tends to be seen as a technical element for the stage performance which is difficult to maintain in the language classroom. Wessels (*ibid.*):

The teacher who embarks on a project with learners of a language should not hope to achieve anything of great artistic or theatrical merit. (p. 10)

Therefore, the target meanings the authors outline in resource books are inclined to be

shallow, or, to put it another way, the potential of drama is not fully used. When the notion of *drama as an art form* is recognized, the quality of learning is higher than expected in the resource book. As we have seen above, 'situational dialogue' was disputed by Maley and Duff because of its lifeless nature. However, I wish to argue that, when using the drama method, these situational dialogues can go beyond mere tourist phrase book level. It facilitates learning to transfer dialogue 'At the station' or 'At the restaurant' to other occasions. It allows learners to explore the meanings of the language and to use it to express their own feelings or ideas. One would be wasting the potential of drama if only the surface of the language were used.

4. 3 Drama activities in the EFL classroom

Wessels points out that, although 'communicative resource books' are full of wonderful ideas and methods, too few guidelines are given to the teachers. Teachers have to rely on their imagination in order to decide how they can lead the activity and what kind of feedback they would expect from the class. This section will examine the resource books to see if each activity can be made use by following simply following the author's instructions. We will also see if there is anything to be improved upon in order to work out drama techniques to their maximum potential. Essential components I have found in the three resource books are;

1. warming up and developing the voice.
2. dialogue.
3. improvisation.
4. presentation.

We will discuss each point separately whilst comparing them to drama in education theory.

4. 3. 1 Warm ups

Warming up exercises are intended to wipe out inhibitions or anxiety which otherwise may be obstacles to learning.

...there are 'icebreaker games' - games played at the beginning of a lesson as warm-ups or introductory activities. Such games tend to relax the learners, make them feel at ease with each other, and willing to work together. They also serve to introduce the main topic of the lesson. (Wessels op. cit. 30)

Maley and Duff and Wessels introduce a number of warm up exercises which involve walking around the classroom and e.g. shaking other people's hands, introducing themselves, asking questions and so on. The 'Name game' is also common as a starter; students sit in a circle and the first person introduces him/herself to the next person: "My name is ~. What about you?" They pass the question on until it comes back to the first speaker.

Via introduces voice and breathing exercises. They are important because everyone is free from fear of making mistakes and letting out a strong clear voice gives learners more confidence. Wessels insists that breathing is the foundation of relaxation which will aid correct pronunciation. Instructions are summarized as follows:

- stand up straight, shoulders relaxed, and e.g. rotate your neck slowly, roll your shoulders backwards
- expel all air and then inhale slowly as you count to ten.
- inhale, and let out the breath on a long e.g. AAAAAAH. /a:/u:/m:
- sing an arpeggio with these sounds
- etc.

Jazz chants, nursery rhymes, or short poems are also recommended as warm up exercises. Students and the teacher can start off by chanting together and then work in groups, pairs or individually. For example;

1 1-2-3-4

2 who's that knocking on my door?

3 5-6-7-8

4 birthday party don't be late

5 for the disco disco disco dancing

6 disco disco disco dancing

(Circus of Poets: *OK Gimme - Poems for Children* - in Wessels)

These exercises are suggested for the beginning in order to 'break the ice'. However, learners may feel uncomfortable about being dragged from the security of their desks and chairs, walking around the classroom among strangers, or even just facing each other in a big circle. Also, it is not easy for the teachers who are new to drama to lead these activities when the classroom atmosphere is not quite ready. I have personally experienced a lot of scenes, as one of the students, where we all reluctantly stood up, made a circle and chanted a rhyme in a very soft voice. Some people were obviously embarrassed and were just mimicking whilst looking down at their papers.

Pronunciation exercises such as jazz chants can be more efficient in the middle of the lesson. Exercises for rhythm and intonation need to be done in a relaxed atmosphere where students are free from the fear of making mistakes.

When the element of tension is absent we may feel uneasy while doing these exercises. As was discussed in the previous chapter, tension is crucial to create an appropriate atmosphere of concentrated attention. Via introduces a concentration exercise 'What sounds do you hear?' which requires tension:

students concentrate on the sounds they hear and make a list of them. This might include breathing, coughing, a car horn, laughing, a door closing, and so on. There are many variations of this exercise; colours in the room, smells or memories e.g. 'what food did you eat yesterday?', 'what is in your bag?' or 'what sounds do you hear at a circus?' etc.

Imagination and observation exercises are also introduced by Via, e.g. think about how

many ways a shoe box can be used, hold an object up for the others to observe and describe every detail of it. This may be useful to get students interested in the material. Although some activities require a certain level of language ability, one can adapt them according to the circumstances.

The difference between these activities and those associated with drama in education is that in these activities the importance of tension is not fully acknowledged. These activities are aimed at development of concentration as for an actor on the stage. Via (ibid.) says:

In order that the audience's attention is kept on the play, actors must keep their concentration on the stage. An actor who is concerned with (concentrating on) the audience is not a good actor and is likely to have stage fright. (p. 32)

Because of the lack of acknowledgment of tension, there is a huge jump between these simple exercises and the next activity. Typical follow up activities include; "Move like an animal.", "Try to capture the attitudes that animal has" or "Create an emotion (happy, angry, nervous, etc.) as you move about".

Since most of these techniques are adaptations of theatre techniques, they are not as easy to do as they look. Especially for the teachers who are new to drama, it is difficult to imagine what may actually happen in the classroom. They may find it hard to lead the activity when they are in the middle of it. Particularly in drama, inappropriate instruction causes puzzlement amongst the participants, this may adversely affect the whole atmosphere of the class. To avoid this, resource books should point out what may divert or confuse the activity and signs that indicate that things are beginning to go wrong.

4. 3. 2 Dialogue/ Role plays

As mentioned earlier, Maley and Duff are concerned that using written dialogue causes artificial memorization which is no better than using a tourist's phrase book. Via insists that the key to avoid this 'parrot-like dialogue' is listening, yet in many oral classes most attention is on speaking. Wessels suggests Michael West's read-and-look-up method. Each student has a copy of a dialogue. They look at their lines but have to look up when saying the line.

...divide the class into groups according to the number of characters in the scene. They now practice reading the scene aloud, using Michael West's read-and-look-up method. They should look at their lines briefly, and then look up when they say them. As a follow up activity, they can be asked to improvise a continuation of the scene. (p.76)

This instruction may need more guidelines: how this method works and why one has to look up when they read the line. Via mentions that students have to look up and *listen* while the others are saying the line. He illustrates how the read-and-look-up method works.

...when one reads a line of dialogue aloud, the words go into one's eye and out of one's mouth with little learning taking place. He (Michael West) believed that if one reads the line without speaking, looks up, and then says the line, the words go from the eye to brain, where they are processed for a moment before they go out of the mouth. It is in that moment's processing that learning takes place. (Via 1987: 116)

Via's *Talk and Listen* cards can be a efficient way to introduce this system. Each student is given a card that contains the lines of only one speaker.

CARD A	CARD B
A: Where are you going? B: ...	A: ... B: I'm going to the store.
A: May I go with you? B: ...	A: ... B: Yes, but I'm coming right back.

A: I'm tired of having nothing to do.	A: ...
B: ...	B: Nothing to do?

Talk and listen may be useful to encourage listening, but still, we have to note that most of the students have a tendency to look down at the card. It is not as easy to promote 'eye contact' as Via insists;

"Eye contact means eye contact. It does not just mean looking in the direction of or staring at one's partner. They should look at each other as if they were actually carrying on a natural, original conversation." (Via *ibid.*)

It is impossible to tell students to make eye contact. As West (1961) suggests, occasional interruption by the teacher "Who did you say that to?" may help to ensure that each phrase is addressed to one person. We have to keep it in mind that, for some students, it will take a lot of time, and rushing to train them to make eye contact does not make for good results.

We can use the same dialogue in a variety of ways. Via asks students to reuse dialogues but to say them in different ways. He suggests one partner may speak softly while the other speaks in a loud voice or the first student speaks slowly and the second fast. On the surface it appears that these ideas are similar to those recommended for drama in education (see chapter 3) however without proper build up students may be intimidated by the exercises particularly when asked to speak loudly or fast. After this exercise, the teacher can give situations to the dialogue - A and B are lovers; A and B have just robbed a bank; A loves B but B does not love A.

Via discusses the talk and listen method and reminds us how these simple additions change the feeling, meaning, or the character of the lines. With respect to language, the main purpose of this task is to learn the dialogue naturally. The teacher will recognize that students are doing talk and listen without artificial effort. By doing the same dialogue in various situations, students will be prepared to utilize the language in

any circumstances outside the classroom. Via mentions that in using this method, students can be relaxed and enjoy themselves which makes their mind and body receptive to learning.

We saw in the previous chapter, drama in education theory asserts that this activity emphasizes how the meaning below the surface of the words affects tone of voice, and that the same language shows different manifestation in the other context. I wish to argue that this activity is quite useful because learning is taking place at two levels: the language itself and the relationship between the language and its meaning. Language is more than simple word to word semiotics, it is strongly related to human behaviour and emotion.

Some resource books look to simple scripts to provide written language. Scripts contain extra information regarding the context and characters, they are more than simple dialogue. In Wessels, there are many scenes from various play texts to dramatize in the classroom. Each extract is introduced according to the level of the language followed by guidelines for its use. Most of the procedures are as follows:

1. Issue students with copies of the dialogue. They read the text and stage directions silently
2. Divide the class into groups and choose one director in each of them.
3. Have them discuss the scene - 'how the lines should be said and what movements and facial expressions should accompany the acting.' For more advanced levels, characters, relationships, and how the scene should be interpreted should be considered.
4. Students then should practice acting the scene under the leadership of the director.
5. Present their dramatizations to the rest of the class.

As a follow up or extension exercise, to emphasize the effect of context on meaning the script can be reworked. In addition to the normal stage directions each line is now

directed. For example

Robert: (*incredulous*) No watch? Why not?

Rick: (*Sheepish*) Well, my girlfriend has my watch.

Robert: (*still angry, commanding*) Rick, you're very late. (*points*) Go to the studio! etc...(p. 57)

One of the problems with these suggestions by Wessels is that the 'level' just refers to the language not to the experience in drama. It is often the case that advanced language learners find it difficult to get involved in drama activity while beginners are quite fond of it thus making rapid progress in learning the language.

Another problem is that this approach is likely to focus on artificial acting rather than learning. Leaving students to discuss how to act or asking them to act 'angrily' or 'to look sheepish' is quite dangerous because their focus will be on the *form* of acting as well as the language. Students, might think for example, 'The direction says angrily so you should raise your voice...' they do not appreciate that anger can be communicated in many ways e.g. speaking rapidly or with exaggerated calmness. They may be more preoccupied with how to look angry or sheepish rather than thinking about communication. As we saw in the last chapter, one needs to explore the meanings of the words spoken, as well as the meanings behind or in between the lines to understand; the context, characters, relationships and situation. If one can do this before the actual enactment, learning from the play script will be richer. Silent reading of the text does not help this learning occur. A technique such as questioning in role, explained in chapter 3, would be ideal.

To carry on this procedure, a broad knowledge or experience of drama is required from the teacher and some experience in drama from the students. The presentation could otherwise be a difficult or embarrassing experience for the students that could even take them away from drama or even from language learning.

Maley and Duff introduce one original play text that can be used as a script to be performed or as a basis for discussion and improvisation. They suggest asking students to devise their own ending and perform it, but there are basic difficulties with the script if it is to be performed. For example, the characters consist of two people and four computers, the students playing the computers have to stand absolutely still until they are plugged in. It is also suggested that they should wear roller skates if the play is performed on a stage. The script involves some original songs so somebody has to compose appropriate music. In their *Remarks*, how to work with individual students and the build up of exercises leading to the presentation are missed out.

4. 3. 3 Improvisation

We may find the resource book by Maley and Duff a useful collection of non-desk bound activities. There are over a hundred and seventy activities, such as warm up exercises, games verbal and non verbal, improvisation, work with poems and songs. Each activity has a brief procedure and notes on language level and form. Maley and Duff assert that the main advantage of drama is in offering students a chance to move from controlled to free expression.

Here is one of the gesture games from the book called "the hotel receptionist"(p. 125). Each student is given a slip of paper containing no more than two sentences e.g.: "I have to leave early in the morning. Could you post a registered letter to Finland for me?" One by one in front of the others (receptionists) the "guest" should demonstrate in mime what the problem is. Once the guest's message is understood, s/he rejoins the receptionist group and the next person takes a turn.

This game is useful to emphasise the following language points:

1. establishing the key details ('You want to send a letter? You need stamps?')
2. Filling in the missing parts ('You want to send a registered letter?' 'To a country in the northern hemisphere?')

3. tightening the screws ('You want *me* to post a reregistered letter to Finland for you?')

The following is an example of how the game might proceed:

Dialogue between the guest and receptionist(s)

R1: You're leaving?

G: (nods)

R2: Tonight?

R3: In the morning?

G: (nods)

R4: You want stamps?

G: (gesture - 'Not quite')

R9: You're leaving tomorrow morning and you want me to post a letter for you?

G: (gesture - 'Yes... just one more detail')

R4: A telegram?

R2: An urgent letter?

R5: A registered letter!

The danger of showing this example is that teachers, especially those new to drama, tend to assume that this is a simple and straightforward exercise, something that more or less happens by itself in the classroom. The real lesson is unlikely to follow the 'typical pattern' without the teacher having further thoughts on the class; the number of students, age, level, experience in drama and what activity has been as a warm up. Maley and Duff say

"... it very often happens that the students who are initially most reluctant to perform in fact make very entertaining 'guests.'"

This rarely happens, it is more likely that the reluctant students feel they are forced to

do something and feel like they could not do it well. For most people, just standing in front of others is itself an unpleasant experience, it can be even more scary if they have to 'mime' to the audience.

What we need to know here is what kind of warming up or instruction should be given to lead students naturally to the main activity. In using resource books like Maley and Duff's, teachers tend to just pick up an activity from the 'warm up' section, and one from the 'main activity' section. Warm up exercises should not be just a game to enjoy or a means of breaking the ice but something that stimulates students for the main activity. Fleming (1994: 69) comments:

...use warm up role-play exercises before the main task to help engage commitment. This gives pupils a chance to 'feel' their way into the activity before the central, more important role-play. It also allows the teacher to assess how the pupils are responding to the work, whether they're co-operating with each other or not.

As indicated in Chapter two, without any explanations as to why they do a particular exercise, students may feel that they are just doing games one after the other. It is important to explain the purpose and objectives of each activity or step to the students.

It may be possible to lead the class doing various activities without one particular theme, but the students miss out on the higher quality of learning that could be provided through a coordinated dramatic approach to language learning. Also it is important for the teacher and the students to know what a certain activity offers as drama and how it is beneficial to a particular aspect of language learning.

Via's interpretation of improvisation is related to theatre technique. At an early stage of improvisation, he introduces 'TV interview type' improvisation. This correlates to 'questioning' which was introduced in the previous chapter. Via says that the interview is quite helpful to start with because it gives students a chance to be the focus of the

group while still offering a high degree of security. Using props will also help reduce nervousness. In drama in education, it is recommended to supply students with a 'peg', something they can hang their acting on;

...giving pupils a clue as to what they might actually be doing while enacting a scene can help; the quality of their work. 'While her mother is telling her to be careful on the journey, Little Red Riding Hood is arranging food in her basket.' (Fleming 1994: 71)

In Via's book there is a leap from these simple examples of improvisation to the next activity, this is called "the elevator". A space is outlined for the elevator on the floor of the classroom, on a signal from the teacher, the elevator "stops" between floors. The students are asked to act out what they imagine they would do if this situation were to happen in real life. Perhaps the first image of this scene is that everybody starts yelling and banging, but is it what would actually happen? Via comments:

The students should be advised beforehand that they should try and imagine what they would really do in the situation. (p.25)

One cannot expect students to imagine the situation and act it out in response to a simple signal such as clapping hands. As Via comments himself, one does not always know how one behaves in a situation until one is actually confronted with it. Also, it needs a lot of energy to make oneself shout or yell. To do this activity successfully, the teacher needs something to draw out the energy from students. For this reason I believe activities which impose a time limit on the students could provide a bridge between "the interview" and "the elevator" that will ultimately lead to more successful learning.

Following "the elevator", Via introduces improvisation with conflict as an advanced activity.

"An important factor in an improvisation is conflict. This helps the students by giving them a direction and goal for their conversation."

(p. 26)

Via concentrates on conflict between individuals and within larger groups:

Group improvisation: A group of students are at a coffee shop. What do they order and what do they talk about? Suppose one forgot his wallet. How does the waiter or waitress behave?

Scenes with conflict: A loaned a textbook to B. The examination is in two days and A needs the book to study. B has lost the book somewhere, and the bookstore is out of the book, so B cannot buy a replacement.

(p. 27)

Although both of the examples above show a degree of conflict, students may find it difficult to act them out without further instruction. Fleming suggests giving the first few sentences to the students in order to set the appropriate atmosphere for the improvisation:

It is surprising how many pupils who are new to drama simply do not know how to get themselves started. 'So your first line might be something like "I know you don't want to talk about this but I think we have to..." (Head of House to pupil). "Could I take a little of your time to ask you some questions - it is very important" (policeman on a house to house inquiry).' (Fleming 1984: 71)

As we discussed in the last chapter, there is always a risk in doing improvisation especially when the task is not understood fully by the students. Via, in a later article "*The magic if*" of the theatre, introduces more detailed situations;

A: You work for an advertising firm. You have been very successful and expect a promotion soon. Tonight you and your partner are to have dinner with several important people in your company. Though it is supposed to

be a social occasion, you know that it is business. It seems to you that your wife/husband is very slow in getting ready, since you were ready to leave fifteen minutes ago. You must not be late for this appointment.

Goal: To get your wife/husband to hurry and leave.

B: Your husband/wife is a successful young executive and a very hard worker. You realize that he/she is working too hard and takes little time for relaxation. He/she has lost weight recently and tonight seems very nervous. You are going out to dinner with others from his/her office. You would rather stay at home and relax with him/her. You want him /her to slow down.

Goal: To persuade him/her to stay home tonight or to take a vacation.

(Via 1987: 121)

The students may be more encouraged to adopt roles in this example because of the detailed situation. Persuasion makes it easier to enact the scene, for it provides conflict. However, having different goals for the participants may create the atmosphere of a verbal battle between them. In the previous chapter, we saw that the level of tension should be higher than the level of conflict in order for progress to be made.

It is generally recognized that straightforward conflict situations tend to lead pupils to shallow confrontational scenes. The key ingredient is tension. (Fleming 1994: 71)

As was discussed in the last chapter, when the outcome is known to the participants it helps them to create the dialogue. With a designed outcome, the attention will be drawn not only to the meaning of the language but to the way the meaning is created, that helps to shift the language from learned memory to acquisition mode.

Wessels suggests 'situational role play' for EFL students in a non-English speaking

country. It provides a situation where the students are likely to interact with English speaking people:

An English speaking family has moved in next door to your family. You have to act as an interpreter for your parents who do not speak English.

Invite them to dinner.

Tell them about the neighborhood, the nearest shops, the bus stops, etc.

They want to borrow some of your father's tools. Improvise the dialogue...

etc.

As discussed above, just giving these ideas to students may lose them. The teacher needs to provide an idea of how they can start, who will take the role of what, how to use the space, and so on. Although students can produce a conversation without these instructions and considerations, their utterances are made from a shallow understanding of the situation and will be forgotten soon after the enactment.

The common notion of improvisation in language resource books is that it allows learners to use their existing command of the language and test their communicative skills. These books do not use drama to its full potential. Drama can enhance dialogue, giving students a better chance of acquiring the language. From following these texts, one may succeed in acquiring the language, but not always.

...The full value of drama for the development of language can only be appreciated in relation to an understanding of the power of the art form in creating contexts embedded with feeling, meaning and motivation and in bracketing experience. (Fleming 1994: 45)

4. 3. 4 Presentation

Wessels suggests how to plan and prepare for a drama project. She comments on suitable play scripts, space, time, group dynamics, how to encourage weaker students,

and so on. Although Wessels instructions are practical and comprehensive, language acquisition may not occur if we just blindly follow them. The following is her comment on 'Rehearsing with the script':

Then start directing the scene, guiding the students' movements and utterances. You must have a clear idea of how and where you want them to move and perform certain gestures, but be ready to acknowledge any ideas they might have. ...Clear, crisp leadership generally works best, especially as very few of the students will have had any acting experience.
(Wessels 1987: 128)

I am suspicious of giving instruction on; movement, gesture or how to say the line, which forces students, especially those new to drama, to 'memorize' them. Although the greatest merit of using drama is that it frees students from the pressure of memorizing the form of the language and lets them focus on the meaning, these detailed directions will cause students to focus on another 'form' - how to act.

As we saw in the previous chapter, movement should be recognized as a way of expressing oneself;

"...creating images together through nonverbal communication allows the participants to reach the essence of human relationships..."

(Shmidt in press)

It seems that the 'gesture' Wessels refers to in the earlier quote will reduce students' appreciation of how to use language. If there is an absence of awareness that the gesture or movement is a way of conveying meaning, the learning from the rehearsal will be poor.

Although comprehensive, it could be argued that Wessels approach will actually limit students progress as it is too prescriptive and teacher centred. On the other hand Via's approach which reminds the students of the *Self* in any situation is much more likely to

lead to successful acquisition of language. The problem is that his text does not fully explain how this can be achieved. The teacher is left wondering ‘what kind of hint or clue we can give to the students? How can we remind the students to focus on their *Self* in a certain situation?’

Via and Wessels cover the basics of technical elements e.g. makeup, properties, lighting, costume and how to use the space on stage, etc. It is difficult to gain real knowledge of these technical elements from their books. Teachers who are motivated to do productions should be recommended to attend workshops or observe behind the stage before starting productions.

The other point I wish to make is that the instructions and comments are very enthusiastic but might make play production and other drama activities look easier than they actually are. Via gives indications of the problems which people who are new to drama are likely to have; “I don’t know anything about the theatre” or “I have forty students in my class” etc. Via’s comments are very encouraging and sympathetic to the language teachers but they can also be a danger. His answer to the question “My students know nothing of acting” is:

Everyone can act. Everyone has creative ability within him and once he is freed from his anxieties or self consciousness, can do wondrous things before an audience. Unobserved children at play often give Academy Award winning performances - they are uninhibited and are communicating with each other. Since we all were children at one time, we still have this ability. We must rediscover it. (p. 10)

This may be true, but still there are students who are suspicious of performance and are afraid of doing something in front of an audience. It will be helpful to note that leading a play production will be different from what might be expected after simply studying the guidelines laid down in the books written by Via and Wessels. I wish to quote a comment of a friend of mine, a student teacher who did drama in her class for

the first time:

“I explained all the details of the story, then cast the students, made the space in the classroom, gave the students props. I did everything the resource book recommended. After the signal to start the play, all I saw was twenty students just looking at me without doing anything, just staring at me.”

This situation was not mentioned in the resource book she has studied. This book had made the drama appear so simple that nothing could possibly go wrong.

4. 4 Implications

At the beginning of this chapter I set a number of questions;

- Are the instructions in these resource books sufficient to develop communicative skills?
- Do the drama techniques suggested in these books fully develop SLA?
- Is there any room to develop these drama techniques?

I will take this opportunity to summarise my answers and draw conclusions based on them.

These three books will all be useful in improving communicative skills. Students may enjoy learning new vocabulary and practising existing knowledge through meaningful activities. However, in Wessels and in Maley and Duff, there is a lack of the concept of ‘drama as an art’ through which attention can be drawn to meaning and hence facilitate acquisition of the language. In doing activities suggested by Wessels and by Maley and Duff, students acquire some aspect of the language, but it is the ‘art’ that brings deeper insight to the material and shapes and heightens the structure of the activity. With the ‘art’ one can reinforce what they have learned and shift the knowledge into acquisition



mode.

Via's approach is an adaptation of theatre technique in which we found similar activities to those recommended for drama in education. There is a distance between the activities that he uses. His warm up activities do not naturally progress into the main activity, this can cause confusion if students do not appreciate how the lesson is developing. The approach may need more consideration for weak students who are suspicious and afraid of appearing foolish in front of others.

From enthusiastic comments in Via and Wessels, it could appear that the drama method is quite easy to deal with. It will be helpful for the teachers to be given some examples of failure; what may cause confusion or embarrassment in students or a confrontational scene in the classroom. Drama is useful to work with the affective side of learning but needs to be handled carefully because of its nature.

In the next chapter, I will suggest improvements upon current drama techniques found in resource books. This takes into account both drama in education and SLA theory.

Chapter 5

Drama techniques for the EFL classroom

5. 1 Introduction

In chapter 3, we have seen that drama can efficiently contribute to communicative language learning. Apart from the belief that dramatic activities such as improvisation and role play are used to serve interesting and purposeful meaning in the context of real life language use, the most beneficial effect is the aspect of drama which works on the affective side of language learning.

However, as we have discovered in the last chapter, drama activities in the EFL classroom are still at the level of mere alternatives to other communicative activities. The potency of drama tends to be underestimated, thus misused or seen as an unusual activity which requires experience in theatre or performance on the stage. In this chapter, I shall consider ways to maximize the use of drama and try to suggest effective tasks for a communicative approach that also pays special attention to the affective dimension. I will look into existing drama approaches in current teaching and see how they can be improved and made to follow the conditions for SLA and drama in education theory which were established in earlier chapters. As a starting point I will first compare two classroom methods; the traditional grammar centred approach and the communicative approach. This will be helpful to decide what principles are applicable to 'meaning centred' teaching.

5. 2 Contrast of grammar centred teaching and communicative language teaching

Claims have been made regarding different contributions of formal instruction and natural settings to SLA (Pica 1983: Lightbown and Spada 1993: Ur 1996). Most believe that learning in a natural setting is more effective than traditional formal instruction (Lightbown and Spada 1993). In the traditional classroom, the focus is on the language itself, vocabulary building and grammar. The goal in such classrooms is often to pass or to get high scores in examinations. The communicative approach, in contrast, emphasizes communication of meaning rather than learning *about* the language.

5. 2. 1 Conditions for SLA in the EFL classroom

Once again, I shall discuss the required conditions for SLA as a reminder of accepted thinking concerning the ideal communicative language classroom and compare how these two approaches - grammar centred and meaning centred are different. In this section the emphasis is particularly placed on conditions in the classroom setting.

1. *Here-and-now topics*

Learners need to have access to modified input. This adjusted style is called *foreigner talk* for second language and *caretaker talk* for first language. As shown in chapter 2, the teacher talks about what is going on *here* and *now* in the current activity. This is particularly useful in the beginners classroom.

2. *Negotiation of meaning*

When the student is exposed to genuine conversation with the teacher or other students, they try to negotiate meaning for mutual understanding.

'The negotiation, in turn, leads learners to acquire the language forms - the words and the grammatical structures - which carry the meaning.'
(Lightbown and Spada 1993: 83)

3. *Encourage further learning (Motivation)*

Making mistakes and being corrected repeatedly results only in discouragement of further learning. On the other hand, if there is little challenge in the language work and the task has a lot of repetition of the target form, students will certainly be bored. This is dangerous in the classroom as Ur (1996: 23) comments,

"Boredom is not only an unpleasant feeling in itself; it also leads to learner inattention, low motivation and ultimately less learning. "

Therefore, it is important for the teacher to design activities in which students are likely to succeed and to select an interesting topic with attention catching materials and fun tasks. Activities need a challenge to appeal to students' intellect.

4. Student-centred classroom

It is often the case that even in *conversational* classes, the teacher does most of the speaking whilst learners listen. Group work is a useful medium to involve students in the task. The study by Long *et. al.* in 1976 (in Lightbown and Spada) found that the learners produced greater quantity and variety of speech in group work rather than in teacher-centred activities. As mentioned in Chapter 2, collaborative learning which involves learners in curriculum development and provides information on the task as much as possible is also crucial in order to increase their awareness of language and learning.

5. Lower inhibition

It is important for the teacher to create a classroom atmosphere that is free from the fear of making mistakes and being forced to do 'foolish' exercises. When protected from embarrassment learners can be encouraged toward greater output and risk-taking.

5. 2. 2 Comparing and contrasting grammar teaching and communicative language teaching

The following are descriptions of classroom scenarios. They are all intended to practise some aspect of language. The first one exercises present continuous tense and simple present verbs. In the second one, the students are telling their teacher and their classmates what 'bugs' them. They write what "bugs" them on a card and hold this up whilst speaking on the subject.

Scenario 1: A class of 15-year-old French speakers)

T: *Teacher* S: *Student*

T: In Unit 1,2,3, we worked in what tense? What did we work on?

S: Past.

T: IN the past - what auxiliary in the past?

S: Did.

T: Did (writes on board '1-2-3 Past'). Unit 4, we're going to work in the present, present progressive, present continuous - OK? You don't know what it is?

S: Yes.

T: Yes? what is it?

S: Little bit.

T: A little bit.

S:

T: Eh?

S: Uh, present continuous.

T: Present continuous? What's that?

S: e-n-g

T: i-n-g

S: Yes.

S1: And uh, in the afternoon, uh, I come home and uh, uh, I uh, washing my dog.

T: I wash.

S1: My dog.
 T: Everyday you wash your dog?
 S1: No.
 S2: Il n'a pas de chien! (=He doesn't have a dog!)
 S1: Non, mais on peut le dire! (=No, but we can say it!)
 (Lightbown and Spada 1993: 80)

Scenario 2: A class of 10-year-old French Speakers

S1: It bug me to have -
 T: It bugs me. It bugzz me.
 S1: It bugs me when my brother takes my bicycle. Everyday.
 T: Everyday? ...Uh, your brother doesn't have a bicycle?
 S1: Yeah! A new bicycle [inaudible] bicycle.
 S2: Martin's brother has -
 T: Martin, who has a new bicycle? You or your brother?
 S1: My brother.
 T: And your brother takes your old one?
 S1: - clutch - [inaudible] bicycle.
 T: His bicycle! Ah! How old is your brother?
 S1: March 23.
 T: His birthday?
 S1: Yeah!
 T: And how old is he?
 S1: Fourteen.
 (Ibid.)

There is very little negotiation of meaning in scenario 1. The focus is on the formal aspects of learners language. The teacher asks constantly about the grammar (“What auxiliary past?”) and there is not much chance for students to speak. For example, the questions are closed just allowing the students to answer with single words e.g. “Did”,

“Past” or “I-n-g.” The students are not speaking from their experience. What they are talking about is abstract and not concrete. In this scenario, the student’s real experience with dogs does not matter provided s/he uses the simple present verb correctly. So, as language use is not based on experience acquisition is far less likely to occur. In scenario 2 the topic is more interesting and the focus is students themselves. We can see genuine questions from the teacher, although they still do not invite extended replies, trying to draw information from the student.

In both classrooms, the activities are teacher-centred. In scenario 2, the task is associated with each student’s personal experience. However, each student spends only a few minutes answering the teacher, for the majority of the lesson they engage in listening to the interaction of other students with the teacher. These long periods without direct involvement, even if some of the answers are quite humorous, may lead to boredom and its associated problems. These problems include a lack of progress as outlined earlier. (Ur 1996)

Presentations 3 and 4 show different approaches to teach stress, rhythm and intonation. Presentation 3 was written by a native speaker who taught at a secondary school in Japan. Presentation 4 is an improvised activity with adult students.

Scenario 3

“A process known as chaining can be used to break down longer sentences into manageable pieces. Back chaining involves having the student repeat a part of the sentence beginning with its end. Front Chaining involves having the student repeat a part of the sentence beginning at the beginning. For example,

Back chaining

Target sentence: I'm going to work for my brother-in-law

Repetition 1: brother-in-law

Repetition 2: for my brother-in-law

Repetition 3: to work for my brother-in-law

Repetition 4: I'm going to work for my brother-in-law”

(*Teaching English in Japan* WWW service provided by Intec Publishing Ltd.)

Scenario 4

“...I recently found a way to turn my lateness to good account. A full ten minutes after the start of the lesson, I strode into the classroom and wrote on the board in huge letters

YOU'RE LATE!

Then I invited the students to yell at me with all the venom they could muster and we all laughed. So I wrote:

You're late *again!*

and:

You're *always* late!

So we practised these forms. They seemed to get a real kick out of putting the stress in the right place. ...When we had scoured the pleasure of righteous indignation, I proposed that everyone should write down the accusations most commonly leveled at him (or her). A rich and varied selection poured out such as:

You *always* eat my sweets!

You've lost the keys!

You haven't lost the keys *again!*”

(Ur: 1996: 14)

We have no doubt noticed how different these two approaches are. The result of presentation 3 would probably be satisfactory. Students may be able to learn the target sentence by heart with proper stress and intonation. Looking back to the conditions for SLA, perhaps the students do not feel inhibition or anxiety from just repeating after the teacher. However, we cannot expect that the acquisition will take place when the students do not have, as in this activity, intention to ‘do things’ with words (Hawkins

1987). They may learn the language quickly but it cannot be transferred and used for real-world communication.

Presentation 4 seems likely to result in language acquisition because the texts are relevant to the learners and because of a rather unusual improvised presentation by the teacher; heightened energy caused by the real-time event and friendly relationship with the class. We can see that this activity closely approximates the conditions laid down for SLA. That is to say the topic is:-

- in the 'here and now'
- clear and relevant
- provides motivation
- learner centred
- and the environment is friendly

We can say that this activity is very close to drama. The students can acquire the words and where to put the stress without being taught because they really meant it when they yelled at the teacher. When using drama, it is the teacher's task to provide a situation in which learners can interact by identifying with the meaning.

5. 3 Dialogue and related techniques

This section will concentrate on improving upon role play and other related techniques found in resource books. We will attempt to make these drama activities go beyond mere 'dialogue' or fun games by seeing how drama theory serves to improve the teaching of these, to allow acquisition to take place.

We shall examine two types of activities - written text and improvisational dialogue.

5. 3 .1 Materials for role-play, dialogue

In any modern language course book, we are sure to find many dialogues. Written dialogues or scripts are generally easier to start with than spontaneous role play. This is because they provide learners with security and access to a wide range of vocabulary. The problem with these course book dialogues is that the language is rather stiff and artificial and difficult to use in real life communication.

Nunan (1988) shows how the language found in resource books differs from that found in real conversation. The first is a specially written dialogue from a resource book, while the second is from an authentic conversation:

Interview with a Pop Star

Interviewer: First question, Chris. What makes you happy?

Chris: Seeing my records in the charts.

Interviewer: And what makes you sad?

Chris: Violence and poverty, war and suffering.

Interviewer: What was your most embarrassing moment?

Chris: When I missed the bus to my first concert.

Interviewer: What is your earliest memory?

Chris: A holiday in Spain with my parents and my sister when I was three and a half. We saw some fishermen.

Interviewer: What do you think of your fans?

Chris: I love them, don't you?

Interviewer: Who was your first girlfriend?

Chris: Which first girlfriend?

Interviewer: What should your ideal girl be like?

Chris: She would have blue eyes and long legs. She'd have a warm friendly personality and - she would have to like my mum.

Pat is talking about jobs that her friends do

- Bronwyn: Tony wants to be a pilot - he's wanted -
he's wanted to be a pilot - he's adopted - he's wanted to be
a pilot every since he came to me
- Gary: mm
- Bronwyn: he's never wavered from that
- Pauline: mm
- Pat: a friend of mine, he was um...
- Pauline: well, I hope he gets it
- Bronwyn: mm
- Pat: he was doing oh - just joy-rides around
the islands, flying all the people - he only has to work six
months of the year
- Bronwyn: mm
- Gary: yes
- Pat: because that's all his contract is, six
months a year but he gets such a high wage
- Pauline: yes
- Bronwyn: he has holiday for six months (laugh)
- Pat: that he has a holiday for six months and
um another ah guy, Mark went to school with, drives a
speed boat from island to island, dropping passengers off
here and there and everywhere.
- Bronwyn: and they all get really good money
- Gary: they do
- Pauline: yes but it might get boring after a while
- Bronwyn: it does - you ask Helen

This comparison reveals how different these two languages are in terms of style, and patterns of discourse and interaction. The difference between the two is that the

second one has fillers, pauses, and we can see the hesitation of the speaker and the shared knowledge between the people. For example, the speakers acknowledge the long holidays, high wages and mutual friends. As indicated in the last chapter, Maley and Duff argue that all the elements of speech are present in a real conversation and that this is unlikely to be the case in resource book dialogues.

A second problem is to transfer the language learned through dialogue to real communication. Nunan (1988: 100) puts it as follows:

The problem is that comprehending and manipulating scripted dialogues does not readily transfer to comprehending and using language in a real communicative situation.

While learners should be encouraged to explore authentic language, basic forms should not be denied a place in the classroom. It is very important for the elementary - intermediate learners to gain the basic structure of the language. They cannot talk like native speakers, but at this stage, it is more important to be understood. I think that the authentic language shown in the second example will be more effectively learned after basic forms have been acquired. Drama can make a bridge between basic but artificial language and a real communicative situation. This point will be examined in more detail in the following section.

5. 3. 2 Drama and dialogue, role-play

Let us start by looking at a typical teaching method that is often employed in the language classroom. In most cases, the resource book dialogue takes the form of a short conversation between two speakers because this is the simplest way of introducing understandable conversation. For example:-

A: What are you doing?

B: I'm going outside.

A: Why? Why are you going outside?

B: None of your business.

(Ur 1988: 148)

The procedure may be; the dialogue is presented orally or by recording and as written text. Then it is learnt by heart, practiced in pairs or repeated after the teacher. As a variation, students may be given a situation such as 'two students', 'mother and daughter'. Later, the content can be varied, the teacher may suggest certain key words. For example, 'going outside' can be replaced with 'reading a book' or 'going shopping'. This approach may have some success but as discussed in chapters 2 and 3, without personal involvement and the element of tension through drama, acquisition is unlikely to occur. In the following three sub-sections we will look at each phase: presentation, practice and extension for the introduction of new language.

5. 3. 3 Presentation of new material

The presentation stage should be relevant to the students and capture their imagination. When using a recording to present new dialogue the following questions can be asked to tune students in to the material:

- Image question: "Where does it take place?" "Who are they?"
"What is their relationship?"
- Picture question: "What kind of clothes is A wearing?" "Is there a couch in the room, if so what colour is it?"
- Function question: "What did A do last weekend?" "Did she enjoy it?"

The purpose of asking questions is to stimulate learners' interest in new material so functional questions need to be pitched for the learners' limited vocabulary. Image questions and picture questions strengthen the ties between new words and images. This is a helpful way to introduce new materials because it creates appropriate tension

and interest in the activity.

Using *Talk and listen* cards that were introduced in the previous chapter can be an alternative to using recordings. At this stage, however it is not necessary to use *talk and listen* or *look up and read* techniques which entail students reading their next sentence then looking up and saying it to their partner. This is because elementary/intermediate level students may be unable to fix the new sentence in their mind and say it without looking back at the card. The first exchange of dialogue between two people and then discussion about the questions above are adequate to get to know new expressions, and respond to the dialogue imaginatively and affectively.

5. 3. 4 Practice of the sample dialogue

Practice allows learners to sample and become comfortable with unfamiliar sounds. However, the initial interest generated by the new sounds is short lived so in order to ensure learners remain on task simple dramatic exercises can be introduced at this stage. Simply repeating dialogue after a teacher will not be productive.

The aim and focus of the task is to become comfortable with speaking new words and to respond to their pronunciation, rhythm and intonation. In drama class, generally it is easier to begin with 'drill-like' activities and then the teacher can gradually add dramatic elements to the lesson. The type of simple dialogue outlined earlier may not appear to lend itself to drama however the following approach might be used to stimulate learners. Divide the class into group A and B sending them to opposite sides of the room. The dialogue can then be performed in a number of ways:-

Clap hands/stamp feet on the stress of the sentence.

If culturally allowed, tap the shoulder of their partner as they say the line.

Speak softly/ loudly

Speak slowly/ fast

Speak in a high/ low voice

Speak as you play e.g. tennis

The teacher can give the a scenario in which they have to speak in these ways. For example, "Here is a baby sleeping, try not to wake him up." or "Imagine your partner is very slow to understand your words". It might be mortifying for some weak students to speak fast or loudly so strategies must be employed that help to overcome these inhibitions. Possible ideas for the teacher include playing the radio loudly as they speak the line or having students say "Pardon?" every time their partner says the line. For speaking fast; "You must catch a bus which is coming in three minutes, the next one comes two hours later." Simply give them a time limit, "You only have three seconds for each line, having a time keeper might make it fun. Physical activities such as clap hands, stamp feet are easier for younger students. They can be omitted for adult students according to the classroom atmosphere. By the time the class finishes these activities one may find that the voice of the students becomes louder without doing any "voice exercises". Speak as you play gives students security because they can hang on actual 'acting'. Acting such as playing tennis or typing are easier than being asked to say the line *angrily* or *sadly*.

These types of simple dramatic activity provide a sound framework for language acquisition. The dialogue is straightforward, the task is clear and fun and thus students are relaxed and motivated. These conditions, as stated in chapter 3 are ideal for language learning. As discussed in chapter 4, it is important to keep the dramatic element simple to avoid students focussing on the situation rather than the language.

These ideas provide the teacher with security, for they have clear objectives. In this safe structure the teacher can introduce a dramatic element in to the procedure little by little in order to prepare the class for the next stage. What should be born in mind is that the teacher gives only the broad situation and leaves the students to decide how to react to it. It should be up to the student if he/she has to hurry to get a bus or not. Using words like " You *want to...*" or "You *feel ...*" may create cliché acting that puts

pressure on students as well as distracting them from the new words. If the learners can act the line naturally, using their own experiences, they get closer to acquiring the language. The importance of personal experience, a relaxed atmosphere and learner centred activities in language learning were discussed in chapter 3.

5. 4 Further activities

Extension activities are needed to reinforce new language and check understanding by applying it to new situations. Students can develop their understanding of new dialogues by using them in extended situations. For example, the dialogue presented earlier could be enhanced by providing students with the following scenarios.

1. A and B work in the same office. A does not have anything especially urgent to do whilst B has tons.
2. A thinks that B is slightly hard of hearing which is not true. B has a horrible headache and lots of work to do.
3. A and B always compete with each other over; clothes, boy/girl friend, etc.

These situations give 'life' to the printed dialogue. Students will realize that a set dialogue shows various faces according to its context. The situation affects the tone of voice, speed and stress of the language. Providing more information allows students to discuss situations in more detail. For example, where it takes place; what their relationship is; what kind of work they are doing in the office. It is easy to act out the scene when the precise information is given. The teacher may want to ask a couple of pairs to do presentation if they are happy to do so. It is important for the teacher to become a good audience. In most cases the students will feel secure when they receive an appropriate response. This will create motivation in both the participants and the audience.

5.5 Using play scripts

Drama can be used to increase the understanding of literature and play scripts. Also, as indicated in chapter 3, a play script provides good resource material for teaching *authentic* language. It is often difficult even for advanced learners to understand what the language means because of cultural differences or lack of understanding of the context. Obviously there are differences between dialogues and scripts. Scripts contain far more detailed explanation of setting, mood and character than dialogue. Despite this, techniques for handling simple dialogue can be applied to scripts. Breaking down a script into manageable lengths to analyze and examine the language and meaning is common when actors rehearse a play (Dougill 1987).

An extract from a play script can be introduced with the characters' names deleted so that the teacher can ask the students about the characters and the context. This allows the students to get familiar with new material and stimulates their interest in the language in focus. Different interpretations by several pairs on the same scene can be compared if students are happy to do presentations. Fleming (1994:107) also makes this point:

This activity allows pupils to become familiar with a particular text extract but also encourages them to think about meaning and the way meaning is determined by context.

Let us consider the following extract, and how the ideas presented in earlier sections can be adapted to the use of scripts.

Come with me tonight.
Where?
Anywhere. For a walk.
I don't walk.

Why not?

I want to go somewhere else.

Where?

I don't know.

(Harold Pinter *Silence* – quoted in Holden 1981)

The activities for dialogues introduced earlier e.g. speaking loudly/softly or playing tennis, can be followed but students should be challenged with more experimental work as they progress. Ideas for further extending learners' understanding include:

- Condense the line into one or two words which the learner thinks are the most important to convey the meaning.
- Do the dialogue without words, just using gesture. As we saw in Chapter 3, this helps students to be aware that the language is a tool to express themselves.
- Act out the same extract with different characters, in a different place and time. The aim of this exercise is to indicate that the same words can be used in various contexts. Also like the previous exercise, this highlights how the meaning is determined by the context.
- Supply extended meanings for the speaker, for example:
I enjoyed the music. Really. (That was so boring!)
Good. (You were dozing!)
Perhaps we'll meet again. At a concert or somewhere. (Anyway I'm glad I can go home now.)
Yes. Perhaps we will. (You're just saying that!)
(Peter Shaffer *The Private Ear* 1981)

As suggested in Chapter 3, students will realize that the underlying meaning causes a subtle change of feeling when saying the same line.

- Have two pairs work together, one pair speaking the actual thought of the character while the other pair say the line. Fleming (1994) says this exercise introduces subtext and the idea that the

meaning of words is more complex than their surface.

- Ask students to act out the scenes immediately before and after the scene.

Doing these exercises, which are focused on the meaning will facilitate learners understanding of the context. As discussed in previous chapters as understanding develops acquisition of language takes place.

Finally, if the class has successfully completed some of the above tasks the teacher may encourage students to act out a whole script. A script for EFL should:

- be short;
- contain simple language;
- focus on genuine interests of the learners;
- illustrate the close link between words and action;
- include interaction rather than monologue;
- limit number of characters;

Holden suggests Pinter's plays that contain simple dialogue such as that shown below are ideal.

Flora and Edward are sitting in the garden, having breakfast

Flora: Do you know what today is?

Edward: Saturday.

Flora: It's the longest day of the year.

Edward: Really?

Flora: It's the height of the summer today.

Edward: Cover the marmalade.

Flora: What?

Edward: Cover the pot. There's a wasp. Don't move. Keep still. What are you doing?

Flora: Covering the pot.

Edward: Don't move leave it. Keep still. Give me the 'Telegraph'

Flora: Don't hit it. It'll bite.

Edward: Bite? What do you mean, bite? Keep still. It's landing.

Flora: It's going in the pot.

Edward: Give me the lid.

Flora: It's in.

Edward: Give me the lid.

Flora: I'll do it.

(Harold Pinter *A Slight Ache* - in Holden 1981)

The class may start by reading the text to themselves and then be provided with different scenes to work on in pairs or small groups. *Questioning in role* which was introduced in Chapter 3 is perhaps most the most useful technique for deepening characterization. This exchange of simple forms of the language may encourage more utterance from students. The class can start with question such as; "How old are you?" or "When did you get married to Edward?" and for higher the level "Can you describe his personality?" etc. Questioning about the other characters and events in the story may also help students to deepen their understanding of the script as a whole.

5. 6. Improvisation

Using dialogue without written text is more challenging than using dialogue from scripts as the focus is on the learners' linguistic ability. A happy, relaxed classroom atmosphere is an important factor for this type of work. As we have seen in Chapter 3, learning will be increased if the procedure e.g. warm up, game and main activity flows in one continuum. Students will feel secure when the purpose, aim and objective of the work are known.

Situations with conflict give students a direction and goal for their conversation.

"A invites B to dinner at an expensive restaurant. A finds that his credit card has expired and does not have enough money to pay for the expensive meal. Meanwhile B is relaxed and chooses lots of food from the menu as they have been told to have anything they want."

It would be difficult for the participants if the teacher just tells them to enact A and B. The teacher should give some suggestions about how they could start the scene. For example, the first couple of sentences could be; "I've never seen a place like this." or "Choose anything you want, don't worry, it's my treat." Fleming (1994: 71) says:

It often helps to give a starting point which sets the appropriate mood for the exchange. It is surprising how many pupils who are new to drama simply do not know how to get themselves started.

Fleming also suggests to supply 'pegs' on which students can hang their acting. "A keeps looking at the menu while checking his card, wallet, pocket for extra money." Simple props for the scene creates an atmosphere and gives participants security; in this scene, table, chair, menu, wallet, etc would serve this purpose.

Perhaps the conflict absorbs students in the task and they may forget that they are speaking a foreign language. If there is a higher element of tension than conflict, students will have genuine interest in the task and listen more carefully to other people's words. As indicated in Chapter 3, knowing the outcome of the work - e.g. A and B decide to share the bill - may create a tension that allows students to focus on the language as well as the event in the scene. Starting from the point of entering the restaurant, sitting at the table and looking at the menu, if the participants can assume the role they will be attentive to the language they are producing and will also be conscious of the structure of the scene. This is because where there is tension students can be aware of themselves as participants and at the same time as spectators.

It is also helpful for the participants to make a script after improvisation. Reflecting on

the words they used spontaneously and putting them into a script will help them learn the language.

5. 7 Implications

Generally drama classes may include the following procedures:

1. Warm ups
2. Main activity
 - Introduction of the new material
 - Practice the dialogue in pair or small group
 - improvisation based on the dialogue
 - expanded improvisation on the same theme
3. Reflection
 - Presentation
 - writing

Language acquisition is more likely to occur in natural settings rather than through formal instruction in the classroom. It requires meaningful interaction in which the speakers are not concerned with the form but with the meaning they are conveying. We have seen that drama can provide this environment with more security than that of the informal *on the street* environment. It serves simultaneously as a informal environment which provides necessary input and output as well as a formal environment contributing to the development of awareness of language learning. We have also seen that acquisition is likely to occur when the task and the drama are of high quality. If the lesson items starting from warm ups until reflection follow a single theme students will get deeper understanding of the theme, materials and the language used. They can also build up their energy towards a presentation, this gives the class a real sense of achievement.

In the next chapter I will expand on these ideas in order to produce an example lesson

plan for use in the language classroom.

Chapter 6

Drama for the English classroom in junior high school in Japan

6. 1 Introduction

In Chapter 1, we looked at English teaching in Japan and found that in spite of increasing awareness of communicative competence, the focus in the actual classroom is still on the form of the language. In Chapter 2, we looked through changes in foreign language teaching methods and theories. One principle in common among these teaching methods is that, for language acquisition to take place, the language should be viewed as a conveyor of meaning. Furthermore, it has been recognized in some theories that the affective side of learning plays an important role in language acquisition as well as the cognitive side. Chapter 3 examined drama in education theory to see how drama can help foreign language learning. Elements found in successful drama education coincide with the conditions for successful foreign language acquisition. We concluded that any artistic drama activity which is of a high quality helps learners to acquire the language. An interesting observation is that, while concentrating on drama work students' attention is drawn to the form of the language, thus combining both 'acquisition' and 'learning'. However, as indicated in Chapter 4, drama activities in course books tend to be seen at the level of a fun game or something for a change. This approach may mislead the class causing confusion and embarrassment for the students. Chapter 5 suggested how we could make more use of drama in the foreign language classroom by improving an current technique and drawing on drama theory and on language acquisition theory.

This chapter proposes a sample, drama based, unit of work for use in the communicative language classroom as a means of drawing the various strands together. Part 1 presents usage of course book-type material - situational dialogue 'at the restaurant'. The aim being to illustrate how to maximize the potential of what is often

a very superficial resource. Part 2 uses the material from a play script (*The Private Ear* – in *Four Plays* Peter Shaffer 1981). This will allow students to act the language and think about how it is used as opposed to just reading it through. Part 3 is improvisation activities based on a narrative text (*All about the Bullerby Children* - Astrid Lindgren 1963). This allows the students to demonstrate their understanding of the usage of the language. Each unit includes three processes; presentation stage, interaction stage, and production stage. Details for class size, language level, etc. are as follows:

Target language:	English
Age:	14-15 (Third year students in Japanese secondary schools)
Level:	Intermediate (Students who have studied English for two years and who have a very basic understanding of the language)
No. of lessons:	3 one hour lessons per week
Broad aim:	To develop the ability to communicate effectively using a limited amount of vocabulary. To develop the ability to respond to the authentic material/language/literature. To develop an awareness of the language as a conveyor of meaning. To develop the ability to express themselves, concentrate and work as a group.

The teacher needs to decide which language to use, the target language or students' native language, for introducing and discussing each activity. Using native language also gives security to the learners when the level of the language and experience in drama is low.

6.2 Part 1 Eating out

This unit is intended to be used after teaching grammar and vocabulary. We will see how the knowledge can be developed from learning mode to acquisition mode using drama techniques, and how ideas introduced in Chapter 3 can be developed with the course book materials. The aim for the students is to be able to use and understand the usage of basic verbs:-

have/give/make/take/go/come/do/keep/get/ put/see/run, etc.

which have many different meanings in English.

6. 2. 1.Warm ups

1. Game

This warm up works with a group of 15-20 students. For this warm-up, the key sentence is “What type of food do you like?” The students are then told that they should find out which is the most popular type of food in the class by asking each other. The teacher may give a list of the various types of food, such as Chinese, Italian, Indian, fast food, etc. At a given signal from the teacher the students in the class try to find out the information using the key sentence. The teacher can make it a race giving them a time limit.

This works as an ice-breaking and fluency exercise. As discussed in Chapter 4, exercises such as ‘name game’, ‘hand shake’, or relaxation exercises do not always create appropriate atmosphere. Students may feel uneasy about walking around the classroom and shaking hands when they do not know each other. This exercise provides the students with something definite to do thus creating a focus for the task. Also the pressure on each student is low. Making it a time race protects students from the fear of making mistakes, for the aim of the task is *to finish* and *to speak to as many people as possible*.

2. Sound tracking

The teacher plays the tape of a background noise of a restaurant. Students are asked about the situation - e.g. "What kind of restaurant do you think it is?", "Is it busy or not?", "Is it a expensive restaurant?", " Are there any children?" Yes-no questions are appropriate to start with. Students are also asked what noise they hear; noises of plates, cutlery and people talking. The teacher can introduce new vocabulary related to 'eating'.

This task helps to calm down the classroom atmosphere following the ice-breaking exercise, and allows students to focus on the main theme of the task. Memory tracking is optional work where students are asked 'what did you eat yesterday?' and they jot down as much as they can remember.

6. 2. 2. Presentation stage

Students are just required to listen for this exercise. The teacher shows the class a list of basic verbs. The teacher introduces the following conversation preferably by recording. Students are told to raise their hands when they hear the words on the list. For more individual work, the teacher delivers the words list to each student and ask them to tick when they hear them.

W: waiter C: customer

W: A drink before your meal?

C: Yes. A bottle of mineral water, please.

W: A big one or a small one?

C: A small one will do.

(The waiter goes off and then comes back to take the orders)

W: Can I take your order, please.

C: Okay. What's the fish of the day?

W: Grilled salmon.

- C: Does that come with vegetables?
 W: Yes. Vegetables or salad.
 C: Can I have chips instead?
 W: Certainly.

The teacher explains in Japanese the usage of do ‘That’ll do.’ and ‘Does that come with chips?’ as they are different from the meaning they learned from the dictionary. (The teacher may also tell the students that in this context, vegetables and salad are different. In this context vegetables means cooked vegetables.)

This exercise as well as ‘sound tracking’ brings to the class the element of tension. As we have seen Chapter 3, tension is one of the essential components of drama. As Fleming (1994) points out it demands that students listen to each other carefully and thus creates atmosphere of concentrated attention.

6.,Q.3 Practice/interaction stage

Here the class moves on to more verbal exercises. The teacher divides the class into a waiter/waitress group and a customer group. A pair is made up from one person from each group. Each pair is given a copy of a talk and listen card for the dialogue above. Preferably the latter part because this has the potential for greater variation. Talk and listen cards were introduced in Chapters 3 and 4.

W: Can I take your orders, please.	C: ...
W: ...	C: Okay. What’s the fish of the day?
W: Grilled salmon.	C: ...
W: ...	C: Does that come with vegetables?
W: Yes. Vegetables or salad.	C: ...
W: ...	C: Can I have chips instead?
W: Certainly.	C: ...

Students are asked to read aloud within the pair. It is worth telling them not to look down at the card or read their own line while the other is speaking. The purpose of using talk and listen cards is to encourage students to make 'eye-contact', however, it is not recommended to be strict at this stage. As considered in Chapter 3, students may be feeling uncomfortable working with new partners. Forcing them to make 'eye-contact' may cause the exercise to become shallow and superficial. As students gain confidence with partners and with the usage of the language the use of eye-contact will develop naturally.

The teacher asks students to do the same dialogue in;

1. low/high voice
2. soft voice
3. slowly
4. with a tap on the shoulder etc.

As discussed in the previous chapter, it is easier to start with a rather mechanical exercise. However, some students may still find it difficult to speak fast or speak in a loud voice. To overcome this the teacher may ask students to complete the dialogue as many times as possible in two minutes. The setting of a time limit encourages participation. Having distance between partners also encourages verbal participation, especially exercise 4 'with a tap on the shoulder'. The teacher sends each group to opposite sides of the classroom so that they can face their own partner. Students walk towards their partner while saying the line, tap them on the shoulder and return to their place. This puts the first physical movement into the language, the beginning of drama.

More meaningful movements can be introduced to the dialogue - such as e.g. playing catch (with a real ball or imaginary ball), working on a computer, counting coins in their own purse, etc.

Once they get familiar with the language, the teacher can introduce different emotions such as anger or sorrow to the dialogue. In the previous chapter, we discussed the way one can put more meaning into the dialogue. Instead of asking,

‘Can you do the dialogue as if you are angry?’

it would be easier for the students to act out if they can bring back the memory of the emotion.

‘Can you remember when you got really mad recently?’ or ‘Imagine that you won the lottery last night.’

It should be pointed out that students do not have to look happier or angrier even if they experience such feelings. People do not necessarily show their emotions so apparently.

When students become almost fluent with the language, the teacher can give them more complicated situations. Providing roles of waiter/waitress and customer with hints of personality e.g.

‘You get this job only yesterday and do not know anything about this restaurant. You have to check with the manager on everything’ or ‘You are the office manager who has been annoyed whole this morning with your workers’ laziness. You can not stand people who are not professional.’

We have discussed in Chapter 3 that having underlying meanings reminds the students of how they affect the utterance; tone of voice, pitch, speed, etc. This exercise can be a introduction for the next improvisational work. By the time the class comes to this stage, students probably become fluent with the language in focus and speak some words on their own.

6.2.4 Production stage

Students are now almost fluent with the language in the dialogue and probably ready for more challenging work. The words they use are still based on the dialogue in the

text but this time there is more room to create on their own.

Some group improvisation can be done in groups of 10-15. For example, each group is asked to choose only one waiter/waitress while others all become customers. The waiter/ waitress has to take all orders by him/herself. The teacher encourages the customers to become arrogant or impatient to keep the waiter/waitress busy. The teacher's burden here is to watch classroom atmosphere not to give one person too much work, and encourage natural utterance as much as possible. An optional idea for this work is to give a hint of a relay to the situation. When the waiter/waitress feels that they cannot continue anymore, they pass the tray or cloth or whatever can be a symbol of being waiter/waitress to anybody among the customers. The person who is given the tray must take over the job.

The class improvises as customer and waiter/waitress in pairs or groups of at most three. The teacher uses situations which have an element of negotiation. For example, the manager told the waiters/waitresses to sell salmon as much as possible and the number of the salmon dishes they sell will affect their salary. The customer does not have any particular dish in mind but does not feel very rich either.

As discussed in Chapters 3 and 5, giving the outcome of the play helps students concentrate on the events in the scene and at the same time, improve their language use. In planned improvisation the participants do enactment in the designated scene. The outcome could be; the waiter/waitress managed to sell salmon by giving a lot of free offers, for example a bottle of wine, a pudding, side dishes, etc. We also saw in the last chapter that giving the first couple of lines helps students to get the scene started - e.g.

‘Salmon is particularly nice today...’

The teacher can ask students to rehearse the scenes they improvised a couple of times and present them if they are happy to do so.

6.2.5 Reflection

1. Writing

The class is asked to make a script from their improvisation. This is in order to remind themselves of the language they produced and simultaneously to correct grammar mistakes and improve their own dialogue.

2. Discussion

The class discusses in groups various usages which differ from their own language. For example, eat soup (in Japanese they say drink soup), take medicine (drink medicine). This is done in the native language.

6.2.6 Summary

In doing activities described above, one can maintain the following conditions for SLA:

It takes place in the learners here and now

In the improvisation of the restaurant scene, students are involved in what is going on here and now. They talk about what they want and listen to what they need to know. They get involved in what matters to them (Hawkins 1987) in make-believe situations.

It lowers inhibition

Warm up and concentration exercise at the beginning will help to get rid of inhibition, and create appropriate tension for the next activity. Drill-like activity at interaction stage, such as doing the same dialogue in different tone of voice, also helps wipe out mental obstacles to acquiring new materials.c

It requires negotiation of meaning.

Improvisation of the given situation (the waiter trying to take all the customers' order, the waiter trying to sell salmon) requires the participants to negotiate with each other.

It focuses on comprehensible input and output.

All the activities here allow students access to comprehensible input and output. As we have seen in Chapter 2, interaction between learners provides more comprehensible input and output than communicating with the teacher or native speaker.

It requires a high degree of learner participation.

Because of the nature of drama, these activities are all learner-centred. Apart from the explanation on the activity and new language from the teacher, few moments are given to the teacher to take the centre stage. The teacher helps students to get involved in the scene.

It develops an awareness of language as system and means of communication.

In the enactment of the scene with a designated outcome (the waiter managed to sell salmon), as we discussed before, students will focus on the progress of drama and the language they use simultaneously. Writing and discussion after these exchanges will remind the students of the form of the language as well as being a tool of communication. Also it draws their attention to the difference from their own language.

It creates motivation.

The situations described here provide students with something definite to talk about. They are motivated to talk and listen to what they need. Responding to the presentations by a successful pair will also encourage others to participate in the activity.

6.3 Part 2 Using an extract from a play

Part 1 has seen how principles in drama education theory can be applied to the standard language course book dialogue; for the situational dialogue go beyond mere dialogue. In Part 2, we will look at how we can use the same principles to aid understanding of authentic material. In this chapter authentic does not indicate an interview with a native speaker or a recorded conversation in the street but something written for its own purpose, not specifically aimed at foreign language learning. We will use drama to explore below the surface meaning of words. The following is an extract from *The Private Ear* (Harold Pinter 1962 in *Four Plays* 1981);

A: Gin and french?

B: That'd be lovely

A: Well, if you'll excuse me.

B: What are you doing?

A: I won't be a moment.

B: Can I help?

A: I won't be a second.

B: Where are you going?

6.3.1 Presentation stage

The class is asked to work in small groups or pairs. The teacher divides the extract into 3 or 4 parts, deletes the characters' names as indicated in the last chapter to encourage students' imagination, and gives each pair only the first two lines of the extract. The groups discuss in their own language who they are and in what context the situation is developing, e.g.; a customer and barmaid, two friends in a bar or at home, a first date, etc.

The teacher jots down on the blackboard all the ideas from the students. The class is asked to practise the lines in pairs with the situation they devised. The teacher distributes the second two lines. The whole class discusses the new lines and crosses out some ideas from the list which are now obviously incorrect. More ideas can be added if necessary.

Each pair practises the extended dialogue. The class repeats the same process until the end of the extract. As they progress through the dialogue, students are asked to give more precise information to create one particular situation. One possible context could be; A fancies B and has invited him/her to their house. As A is just about to offer a drink their mobile phone rings. A is quite sure it is from their real girl/boy friend. B likes A as well but never imagines that A has a lover... Perhaps the teacher can encourage more imagination in students by asking about the situation in precise details;

‘Does A still want to keep their real boy/girl friend?’

‘How did A and B meet?’

Distributing the material in this way, the learners can get familiar with the language without pressure. As suggested in Chapter 5, this activity allows learners to realize the relationship between meaning and context.

...the aim is to sensitize pupils to the degree to which meaning is not determined by the words on the page but arises from the total context.

(Fleming 1994: 110)

6.3.2 Interaction stage

The class does some interaction exercises as described in part 1. The following exercise helps them explore the meaning of each line;

- Underline the most important word from each line of the dialogue. Students then perform the dialogue using only these words.
For example;

A: Gin?
B: Lovely.
A: Excuse me.
B: What? etc.

- Supply the intended meaning of the speaker, e.g.;
- A: Gin and french? (I'm sure you have never heard of that.)
B: That'd be lovely. (You always show off.)

The last chapter indicated that the underlying meaning causes a subtle change of feeling when saying the same line. Fleming suggests that this activity shows that one needs to change tone to convey the meaning below the surface of the words. The words in brackets can be given in Japanese to encourage students' imagination.

- Students are asked to do the same dialogue using some of the previously discarded contexts.

The first exercise reminds students of what they really want to say. They are exploring various meanings using the same vocabulary. Some pairs can be asked to perform in front of the others if they are happy to do so. It would be interesting for students to see the different interpretations and presentations produced by their colleagues. This reveals how meaning affects language use, tone of voice, pitch, intonation, etc.

6.3.3 Production stage

Activities using extracts of play text can be finished with a presentation by volunteer students. The purpose is to understand the use of the language in the authentic material. The activity which will be introduced here may suit learners advanced in the language as well as in drama.

Groups discuss in their native language what would happen after or what might have happened before the scene. They improvise the scene and act it out a couple of times before producing their own script.

As an option, the teacher may use extracts from two or more parts of the original text. Students are asked to discuss what might have happened between the scenes and to make up dialogues to bridge the gaps.

6.3.4 Summary

The main purpose of part 2 was to increase understanding of an authentic text. Each activity concentrates on exploring the meaning. Students may be amazed by how the meaning of the language varied according to the context. This is a highly learner-participated work in which the students look into the content by themselves; not just receiving the explanation of the literature from the teacher. Exchange allows the students input and output, and variation of the exchange, such as condensing the meaning in to one word, develops the awareness of language as a means of communication. This meaning-oriented activity surely motivates students for further learning of literature.

6.4 Part 3 Using a narrative text

Here we will use drama to aid understanding of narrative text. This may be a challenging task because the material is not based on conversation and so more improvisational work is required.

Points I have considered in choosing the script are; short, simple sentence and vocabulary which is kept as close to as students' current level; events and characters are something familiar to the students. This helps to get students' attention to the material and to imagine what is happening even if all the vocabulary is not known;

the content has some elements of movement so that students can enact the scene as an optional work.

6.4.1 Presentation stage

The teacher gives brief information on the story before distributing the following passage.

We walked and walked and walked. We held hands so that we should not lose each other. The snow was high above my knees and when it is like that it is difficult to walk quickly. The wind blew right through us until we were frozen so that we had no feeling in our toes and fingers and noses.

Finally my legs were so tired that I told Lars I wanted to rest for a moment. "Not on your life," said Lars. Anna was tired too and wanted to rest, but Lars said it was dangerous. Then Anna and I began to cry for we thought we could never get home to Bullerby again.

(Astrid Lindgren All About the Bullerby Children - Methuen: 1963)

The class is asked to read the extract individually and underline unfamiliar words. According to circumstances, the class can work in pairs or small groups taking turns to read the extract sentence by sentence.

Before providing answers to the new words, the teacher asks a couple of students in their own language to describe the content briefly.

6.4.2 Interaction (practice) stage

The class in groups of 4 to 6 discusses the cobbler in detail - e.g. age, family, hobby, likes and dislikes. These details are recorded on a distributed sheet. Students draw a portrait of the cobbler to go with this profile. This can be done in either language

depending on the classroom climate.

As a warm up exercise, the class plays *Keys of the Kingdom* adapted to the situation of the story. One student as the cobbler sits on a chair blindfolded. Other students as children of Bullerby take turns to sneak forward to pick up the keys without being heard. Children are caught if the cobbler raises their hand while they are in his house which is a circle drawn around the chair. If the cobbler raises a hand while they are outside the house or cannot detect the keys being picked up, the successful child takes over the cobbler's role. (For variation, the failed child can leave a shoe in the house and that indicates how many children the cobbler has detected).

The teacher asks a couple of students to become his neighbours and another to be a childhood acquaintance. The class then asks them about the cobbler. This can be done in the native language.

The class is divided into groups of 4 to 6. One of the groups becomes the people who know the cobbler e.g. family, children of Bullerby, neighbours, school teacher. The remaining groups prepare questions in English and interview these people about the cobbler. As indicated in Part 1, starting with yes-no questions gives security to both of the groups and also prevents some extrovert students from being too challenging. Typical questions would be;

‘Do you like him?’,

‘Was he mean when he was at school?’,

‘Has he ever had a girlfriend?’

Wh-questions can be asked later;

‘What kind of food does he like?’

‘Who were his friends?’

The character group also discuss what kind of questions they may be asked. They can help each other to plan answers to these questions in the target language.

6.4.3 Production stage

The questioning groups now call characters one by one and interview them to build up a profile of the cobbler. The character group should try to make sure that they always give the same answer to the same question. This should be done in the target language. The teacher goes around the tables to help students.

Each group shows the class their profile of the cobbler. The class compares these reports and tries to find what they have in common. The teacher organizes all the characteristics and details on a poster together with the portrait of the cobbler. The poster can be displayed and serves to reinforce the language in the students' minds.

As an alternative, each group is asked to act out the scene where the Bullerby children enter the cobbler's house. They are asked to think about;

1. what the cobbler was doing before the children arrived,
2. how the children can speak to the cobbler
3. why was the cobbler not pleased to see them?

6.4.4 Summary

Keys of the kingdom adapted to the material serves to create appropriate tension thus helps to lower inhibition of the students. Questioning and answering about the cobbler gives students the opportunities for the negotiation of meaning, the interviewer group ask genuine questions to make their own profile of the cobbler which is not in the story. This interaction stage of questioning allows students active participation to explore the character, thus giving comprehensive input and output. Discussing in groups of questions to ask and, for the character group, how they can answer these questions, will focus on the form of the language and also their attention may be drawn to the meaning. This activity will like the other activities described above produce motivation to make meaningful utterances as well as for further learning of the literature.

6.5 Implications

In this chapter we have seen three different kinds of sample lesson. They are aimed at Japanese junior high school students who have a very basic knowledge of spoken English. Their knowledge is as we discussed in Chapter 1 at the level of mere knowledge; which can barely be used as a medium for real world communication. Even Japanese students whose reading and writing are supposed to be good are not necessarily encouraged to understand and respond to the material, instead these tasks tend to be seen as a mechanical process of translation and composition. This chapter tried to design lesson plans which help students to use their knowledge in a meaningful context. As well as oral communication, drama can be used to aid the development of reading and writing ability. In doing so I believe that one can shift their knowledge from learning mode into acquisition mode.

When planning drama for use in the foreign language learning context, we have to consider language level and learners' experience in drama. It is often the case that beginners are more open to drama activities than advanced language learners. Thus the improvement resulting from using drama with beginners and intermediate level students is tremendous. The other thing which needs to be considered is when to use the learner's own language. This chapter was aimed at third year students in junior high school who have elementary knowledge of grammar and vocabulary and since drama is not in the school curriculum, we can not expect much experience or a positive attitude from students. Part 1 was planned for these drama beginners. More dramatic elements were introduced in Parts 2 and 3. The teacher can reduce the use of Japanese as the class progress through the lessons. It will be interesting to consider what could come after these lesson plans. How can drama be used to help advanced learners of English? Also, is there a place for drama to be used in its own right? Regular drama productions as part of the school English curriculum will be challenging but also beneficial for the development of language ability.

Conclusion

The purpose of this thesis was to consider how drama could be used for communicative language teaching. As mentioned in the introduction my teaching experience at a private language school led me to realize that drama is one of the most effective ways of teaching practical language. There was a paradox, however, between what is being taught at schools and what students need to learn as they communicate in international contexts. Drama tends to be seen as something very special which requires teachers to have theatrical knowledge, or on the other hand, as just an easy, fun task for a change. Therefore, the aim of this thesis was two fold; firstly how can drama be used in the language classroom in Japan and secondly why drama is useful as a tool for communicative language teaching.

In the first chapter I described the state of English teaching in Japan. The reason for learning English is clear; as Japan's role in international relations becomes more prominent the demand for English speakers is increasing. Despite the new curriculum designed for more practical language teaching, the situation in the classroom has not changed. The teaching style is still the traditional lecture type in which student's participation is limited. Teachers themselves are not quite ready for the change towards communicative language teaching as their training courses still emphasise academic knowledge not actual teaching skills. The people responsible for English teaching in Japan need to recognize that the language is a tool for communication. They must pay more attention to the affective side of learning.

In the second chapter I focused on SLA theory in order to establish guidelines that could be used in the language classroom to encourage language acquisition. I discovered that conditions for SLA correlated to those required for successful drama (which I identified in Chapter 3). This discovery is not surprising if it is realized that drama in education is mainly used to encourage deeper understanding of texts and

situations. By putting themselves in a situation, participants gain more insight into events in life, relationships or literature. Being in context, language learners will focus on the meaning of the words, they use the language as a tool to express themselves. In order to propose an ideal drama class for language teaching, I looked at existing drama resource books. Three books were examined in Chapter 4; *Drama Techniques in Language Learning* by Maley and Duff, *English in Three Acts* by Via, and *Drama* by Wessels. The analysis shows that in Maley and Duff and Wessels the drama is not used to its full potential. The quality of the learning from them will tend to be superficial. It seems that each activity fails to go beyond mere games or role play because they lack the notion of 'drama as an art'. On the other hand, Via's approach which reminds the learner of their *self* in any activity appears to be closer to the conditions for drama in education; as identified in Chapter 3. In Via we see the suggestion that anybody can easily lead a drama in language class. There is a large step between the suggested activities, this may cause embarrassment or failure in the classroom. More guidelines or instruction is necessary in all of these three books. Without this the drama method which is designed to work on the affective side of language learning may actually block language learning.

Chapter 5 builds on these criticisms and suggests how existing drama resource books can be used more effectively. I attempted to build a bridge between resource book activities and real world communication. Activities were suggested that allowed learners to use their knowledge as a tool in various contexts. Drama activities to aid understanding of literature were also shown. These suggestions are put into practical lesson plans in Chapter 6. They are aimed at English language classrooms in Japanese Junior High Schools. Each section has an element of tension that encourages learners to become fully immersed in the material. The activities flow in one continuum to maintain their commitment to the material.

Through my analysis and lesson proposals, I feel that I have proved immense value of drama, as a tool for language acquisition.

Based on Stevick's arguments, the activities shown in this thesis help to move material from learnt memory to tertiary memory. Whilst doing these activities, learnt and acquired material are used in turn and this encourages even more language to move into the acquisition mode. I have also indicated how these activities should be led in regular language classrooms.

A key point is that for language acquisition to take place each activity, from the warm up right through to the revision exercise, needs to flow under a single theme. The notion of drama as an art form is necessary to draw the learners attention to both language and meaning. When a learner is immersed in a given situation the focus will be on the procedure of the drama as well as the language being used. This helps learners to realize the relationship between language and meaning; how the situation affects the language and how the meaning is created.

I hope that in this thesis I have overcome the prejudice that drama requires some special knowledge. I have shown that drama has real value; it is not just an alternative or fun exercise. I believe drama method will work well, especially in Japanese language classrooms where meaning is still greatly undervalued.

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