DRAMA IN MODERN LANGUAGE TEACHING

Dramapädagogik — Methodenzusatzausbildung in englischer Sprache

Schulartenübergreifender Lehrgang in fünf Modulen
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Vorwort

zur vorliegenden Publikation


Wir hoffen, dass dieses Projekt weiterwirkt und entsprechende Kreise zieht bzw. Anstöße zu neuen Entwicklungen ähnlicher Art im Rahmen der künftigen Pädagogischen Hochschulen setzen wird.

Alfred Fischl
Leiter der Abt. I/4 im BMBWK,
Kulturpädagogik, Kreativitäts- und Begabungsförderung
Preface

Anything you can do to increase communication in your class will reduce your need to impose order by authority, and reduce the student’s need to rebel against that authority.

John O. Stevens, Awareness

Drama is both a creative and holistic form of learning. Involving students in cooperative, process-oriented and at the same time peace-related drama activities, is therefore one of the most challenging tasks for the language teachers. As drama methods have not often been included in teacher training so far, it is of great importance that in-service training institutions offer workshops or even a real training course on the use of drama techniques in language teaching.

Having personally experienced the effects of drama activities in language teaching as a teacher, I came to the conclusion that it not only motivates students and helps to speed up the learning process, but also improves their relationships with each other and consequently, the class atmosphere. When Egon Turecek, Karl Eigenbauer and Stefan Egger told me about their dream of setting up a training course on drama as a teaching method, I thought of how this dream could come true. In autumn 2004 - with the support of my former head, Dr. Robert Davies, and Dr. Alfred Fischl from the Federal Ministry of Education, Science and Culture (BMBWK) - we could finally start the course.

Integrating drama as a teaching method in language teaching, means bringing real life as well as fantasy situations and characters into the classroom. It requires enthusiasm and a willingness "to take risks" on the part of the students and the teacher. A risk that was gladly taken by almost 50 participants from all parts of Austria to their own and their students' benefit.

The main ideas and some of the tangible results of the training course are now presented in this booklet. Perhaps of even greater importance, is the fact that during these three years of drama course, new contacts were made, ideas and experiences exchanged, and new friendships established among the participants from various types of schools and parts of Austria.

As one of the organizers, I would like to take this opportunity to say how much we regret the recent unexpected passing away of AL DI Mag. Dr. Robert Davies. He was a valued member of our Institute and we thank him in particular for his valuable advice and support launching this unique training course in co-operation with Dr. Alfred Fischl from the BMBWK Wien, who kindly promoted and helped to finance this training course.

Special thanks are due to the Representatives of the Pädagogisches Institut des Bundes in Wien, Principal OStR. Mag. Brigitte Körbler and and Principal AL Mag. Dr. Gerhard Schmid, who both promoted this training course.

Last, but not least, my thanks go to the whole team of course tutors, Egon Turecek, Karl Eigenbauer and Stefan Egger. Without their marvellous cooperation and support this successful "Professional Drama in Modern Language Teaching Course" would not have been possible.

Finally, I wish all the participants lots of joy along with success when implementing these ideas in their classrooms.

Anton Prochazka
Leiter des IFU
Informations- und Fortbildungszentrum für den Fremdsprachenunterricht am PIB-Wien/ an der PH Wien
Foreword by the Course Tutors

Stefan Egger, Karl Eigenbauer, Egon Turecek

In contrast to many other European countries, drama as a teaching method is relatively unknown in Austria. In the year 2000, through an initiative of Mag. Johann Walter (BMBWK) and Mag. Anton Prochazka, English language teachers who were particularly interested in drama, started networking and held three consecutive conferences. The result of one of these conferences was the idea of organizing a training course for teachers of all types of school who already had some experience in drama and who wanted to use drama as a teaching method in the English classroom. The participants of the course would then, as a consequence, function as multipliers and spread the “drama virus”.

As a starting point, a team of three teachers (Stefan Egger, Karl Eigenbauer, Egon Turecek) created a curriculum for a three-year course consisting of five modules. The curriculum, the exact wording of which is included in this booklet, defines drama as a method and describes the objectives and contents of the course. Module 1 was designed to give a basic introduction into drama techniques. The remaining four modules were conceived to be specialist seminars with outstanding drama experts from the UK and the US: Judith Ackroyd, Emelie Fitzgibbon, Andy Kempe, Cecily O’Neill, Pearl Nitsche, Allan Owens and Bethan Hulse.

The concept was obviously widely and readily accepted by teachers, because the number of applications exceeded all expectations: there were approximately 80 registrations from all parts of Austria, of which only 55 could be accepted. The most difficult part of the project was - you name it - to find an institution that would guarantee the funding of all five modules. Thanks to the effort of Mag. Anton Prochazka from the PI des Bundes in Wien and Dr. Alfred Fischl from the BMBWK this obstacle was finally overcome. In November 2004, the project was launched at Schloss St. Martin in Graz. This venue became a source of inspiration and creativity for four further occasions.

The competence and professionalism of the drama experts made each module a rich and rewarding experience for each of us. To obtain a certificate, each participant planned, carried out and evaluated an English drama project with pupils. Some of these projects are documented in this book.

We, the course tutors, would like to thank Toni Prochazka and Alfred Fischl for their initiatives and the enormous paperwork behind the scenes. Furthermore, we would like to thank the staff of St. Martin’s, especially Frau Schaller, for their patience with our need for “artistic flexibility” and for making us feel at home in Graz. Last but not least we would like to thank each participant for their enthusiastic commitment to this project, for their creative and unique contributions, and for the intense cooperation and friendship which developed and will continue beyond this course.

Introduction

Karl Eigenbauer

In communicative language teaching drama methods play an important part because of their holistic approach, which is rooted in neuropsychology. The more the senses are involved the more effectively and actively you learn, and the improvements you make will be lasting.

Whereas teachers have long been familiar with games and isolated drama activities for engaging students’ participation and promoting active learning in the classroom, the methods and conventions of process drama have largely been ignored in foreign language settings. In fact, there are lots of books on drama and TEFL (Maley/Duff; Wessels; Rinvolucri; Tselikas; Turecek) but hardly any studies on the latter, i.e. “process drama” or “educational drama” and foreign language teaching. The few existing books are rather theoretical (Schewe; Kao/O’Neill; Even). In addition to these “informal” drama approaches, there is also the more formal and traditional method in which participants study a play and perform it. The difference between these two approaches is that, as Dorothy Heathcote, the great British educator, points out: “... in the theatre everything is contrived so that the audience gets the kicks. In the classroom the participants get the kicks.”

Although all the aforementioned drama activities provide a variety of contexts for authentic language encounters and improve speaking skills profoundly (apart from encouraging the learners’ creativity and stimulating their imagination), there is one considerable disadvantage of isolated games and drama activities: They are usually not embedded in wider contexts, they are short “extra activities”, which are easily discarded if there is not sufficient time, and they are usually “closed” and “controlled” language exercises. This would apply - according to Kao/O’Neill - to scripted role plays (which are often
Stereotyped and artificial, to dramatized stories, language games and simulations, which are used to practise linguistic structures or vocabulary etc.

The more “open” and the less “controlled” communication is, the more fluent, natural and spontaneous and the more authentic it will be. This of course means that the traditional boring (teacher) questions and (pupil) answers are no longer the core of a lesson. Process drama is concerned with the development of a wider context for exploration - a dramatic world created by the teacher and students working together within the experience. Very often teachers actively take part in the drama. Through the convention of “Teacher in Role” they can give a new direction to the development of the drama and can even adopt a lower status than the pupils. The key characteristics of process drama include active identification with fictional roles and situations by the group, which will eventually lead to an improvement of communicative competence. Moreover, the techniques and conventions of process drama (e.g. teacher in role, hot seating, angel and devil; thought alley, thought tracking, freeze frames, alter ego, forum theatre etc.) can fruitfully be applied in areas like cultural studies, literature or the usual range of topics from generation gap to bullying and gender issues.

The two-year course we have now started will particularly be concerned with process drama methods in the teaching of English as a Foreign Language, and we are glad that such renowned specialists as Cecily O’Neill, Allan Owens and Andy Kempe will be amongst workshop leaders.

Curriculum in German

Methodenzusatzausbildung
Offene Methoden des sozialen Lernens im Fremdsprachenunterricht
Grundlagen der Dramapädagogik am Beispiel Englisch

Praambel

Dramapädagogische Methoden sind in Österreich relativ unbekannt. Sie sollten als methodisches Prinzip stärkere Beachtung und in die Bildungziele der Lehrpläne Eingang finden.


Lehr- und Bildungsziele

Der Lehrgang „Dramapädagogik und Darstellendes Spiel im Fremdsprachenunterricht“ besteht aus einem Grundkurs und vier Aufbaukursen (insgesamt 18 Seminartage) und soll die TeilnehmerInnen dazu befähigen, Methoden der Dramapädagogik und Techniken des Theaterspiels für fremdsprachliche Lernziele einsetzen zu können.

Im einzelnen besteht der Lehrgang aus folgenden Zielsetzungen:

Die TeilnehmerInnen erwerben Wissen, Fähigkeiten und Fertigkeiten, die Techniken und Methoden der Dramapädagogik und des Theaters in den Fremdsprachenunterricht zu integrieren, in einem eigenen Fach (Darstellendes Spiel) einzusetzen oder bei der Durchführung eines Schulprojektes anzuwenden. Die TeilnehmerInnen sollen dramapädagogische Unterrichtseinheiten planen, durchführen, analysieren und evaluieren können. Sie sollen dazu be-
fähigt werden, drama- und theaterpädagogische Methoden auch klassen- und fächerübergreifend einzusetzen sowie die Inhalte mit anderen Lernfeldern zu verknüpfen.


2) Die TeilnehmerInnen sollen dazu angeregt werden, drama- und theaterpädagogische Methoden in den fremdsprachlichen Themenbereichen wie z.B. Landeskunde, Literatur, aktuelle Sachthemen einzusetzen.

3) Die TeilnehmerInnen sollen erfahren und erleben, wie Dramapädagogik und Darstellendes Spiel zur Realisierung übergeordneter Erziehungs- und Bildungsziele beitragen können, insbesondere zur Stärkung und Förderung personaler, sozialer und emotionaler Kompetenzen:
   - Kommunikations-, Konfliktlöse- und Teamfähigkeit
   - Wahrnehmungsfähigkeit
   - Selbstständigkeit und Selbstsicherheit
   - Urteils- und Kritikfähigkeit, Bereitschaft zur Reflexion
   - Auseinandersetzung im Rollenspiel mit sich selbst und anderen Personen oder Situationen, Stärkung von Akzeptanz- und Toleranzbewusstsein (Beitrag zur Integrationspädagogik)
   - Kreativität, positives Gefühl des Erlebens und Gestaltens, Gefühl für Ästhetik

4) Die TeilnehmerInnen sollen dazu befähigt werden, in der Folge als MultiplikatorInnen für drama- und theaterpädagogisch orientierten Fremdsprachenunterricht in der LehrerInnenfortbildung zu wirken.

Lehrinhalte

1) Grundlagen und Ziele drama- und theaterpädagogischer Arbeit
2) Rolle und Verantwortung des Lehrers/der Lehrerin, des Dramapädagogen/der Dramapädagogin, des Spielleiters/der Spielleiterin
3) Methodik und Didaktik der Dramapädagogik und des Theaterspiels im Fremdsprachenunterricht:
   a) Planung, Aufbau und Durchführung, Analyse und Reflexion von drama- oder theaterpädagogisch orientierten Unterrichtseinheiten oder Projekten
   b) Spiele und Übungen zum Kennenlernen, zu Interaktion und Kommunikation, zur Sensibilisierung und Konzentrationsfähigkeit.
4) Vorstellung und Diskussion von Fachliteratur zu den verschiedenen Inhalten.

Didaktische Grundsätze

Der Schwerpunkt des Lehrgangs liegt im Erwerb dramapädagogischer Kompetenzen. Dramapädagogische Arbeit zielt auf den Prozess und nicht das Ergebnis. Es geht um die Erreichung eines bestimmten Lernziels ohne Vertiefung des ästhetischen Moments. Dramapädagogische Arbeit setzt neue oder ungewohnte Arbeitsweisen und Anforderungen an den Lehrer/die Lehrerin:
   - Den dramatischen Prozess vorantreiben
   - Theoretische und praktische Auseinandersetzung mit nonverbalen und verbalen Ausdrucksmitteln: Bewegung und Körperausdruck, Mimik und Gestik, Atmung, Stimme und Sprache.
   - Kennenlernen verschiedener Techniken des Dramatisierens. Erprobung besonderer Spielformen wie Figuren- oder Schattentheater.
   - Verwendung drama- und theaterpädagogischer Elemente und Techniken (LehrerIn in Rolle, gelenkten und freien Improvisation, Statuentheater, „Hot-Seating“, innerer Monolog, Reportage, Rollenspiel, szenische Gestaltung, etc.) für spezielle Themenbereiche des Fremdsprachenunterrichts, z.B.:
     - Landeskunde und Geschichte (z.B. kulturelle Traditionen und Cliches, Vergleich vergangener und gegenwärtiger Epochen)
     - Medien (z.B. Printmedien, elektronische Medien, Interview oder Rollenspiel zu einem aktuellen Thema aus verschiedenen Blickwinkeln)
     - Literatur und Film (z.B. Dramatisierung einer Kurzgeschichte, eines Kinderbuchs oder eines Romanaußchnitts, Gestaltung eines Liedes oder Gedichtes)
     - Jugendprobleme (z.B. Drogen, Generationskonflikt, Freundschaft und Liebe)
     - Soziale Probleme (z.B. Minderheitenfragen, Fremdein, Anderssein, Möglichkeiten zur Integration)
     - Verbindung dramapädagogischer Methoden mit fremdsprachlichen Aktivitäten wie z.B. kreatives Schreiben.
   - Kennenlernen grundlegender Techniken der Spielleitung. Aufgabenbereiche, Kompetenzen, Status und Rolle des Spielleiters/der Spielleiterin.
Fragen stellen, die zu Diskussionen anregen
SchülerInnen zum Fragenstellen motivieren
Selbst Rollen einnehmen, um den Prozess voranzutreiben
Impulse geben statt Regie führen

In einem kleinen Teilbereich des Lehrgangs wird es auch um die Realisierung theaterpädagogischer Ziele gehen, z.B. wie ein für ein Publikum vorzeigbares Produkt mit einfachen Mitteln hergestellt werden kann.

Vertieftes Wissen und Erkenntnisse über Lernpotentiale, Ziele und Wirkungsweisen dramapädagogischer Arbeit sind nur über die unmittelbare persönliche Erfahrung im dramapädagogischen bzw. darstellenden Spiel und seiner Reflexion möglich. In allen Seminaren dieses Lehrgangs erfolgt daher das Lernen in erster Linie durch die aktive Mitarbeit aller TeilnehmerInnen und die unmittelbare Erfahrung über das eigene Spiel.

Bei der Erarbeitung dramapädagogischer Methodenkompetenz ist im Sinne der Praxisnähe auf die Verschränkung mit den Zielen und Anforderungen der österreichischen Schullehrpläne für Fremdsprachenunterricht zu achten.

Zwischen den einzelnen Seminaren werden die TeilnehmerInnen in ihrer schulischen Praxis Erfahrungen sammeln, dramapädagogische Einheiten bzw. „Mini-Projekte“ durchführen und diese für einen abschließenden Erfahrungsaustausch am Ende des Lehrgangs dokumentieren.

Teilnahmebedingungen

Teilnahmeberechtigt sind LehrerInnen der Sekundarstufe 1 und 2 an Sekundarschulen und Lehrende an Pädagogischen Akademien (Hochschulen).

Die TeilnehmerInnen haben in ihrer schulischen Praxis nach jedem Modul ein Projekt in Form von mindestens einer Unterrichtseinheit mit Schwerpunkt Drama durchzuführen und zu dokumentieren.

Alle TeilnehmerInnen erhalten ein Lehrgangszeugnis am Ende der Ausbildung.

Wien, im Dezember 2003
Mag. Stefan Egger
Mag. Karl Eigenbauer
Mag. Egon Turecek

Curriculum in English
Drama in Modern Language Teaching

Introduction

Drama as a teaching method is little known in Austria. It should be an integral part of the curriculum.

Drama is a creative and holistic form of learning. The interdependence of cognitive and emotional contents helps to further a number of educational purposes. The potential for linking drama with the rest of the curriculum is considerable.

Drama helps students to acquire a wide range of skills which are important both in private and in professional life.

Drama is important for the aesthetic education of children and young people.

Teaching Aims and Objectives

- To improve communicative competence through drama
- To integrate drama into the teaching of cultural studies, literature, etc.
- To promote the use of drama to serve superior educational purposes: communication skills, personality training, social learning, reflective skills, observation skills, aesthetic understanding, creativity, tolerance and acceptance, self confidence
- To facilitate the work of participants as multipliers who will disseminate the contents of the course

Contents

1) The aims and objectives of drama work
2) The role of the drama teacher
3) The methodology and didactics of drama in education
   - Preparation, analysis, evaluation etc. of drama-based lessons
   - Games and activities for interaction and communication, awareness, concentration
   - Drama techniques for the acquisition of vocabulary and structures
• Nonverbal and verbal methods of expression: movement and mime, breathing, voice, etc.
• Guided and unguided improvisation, role play, drama
• Working with a variety of texts (rhymes and songs, fairy tales, short stories, one-act plays, sketches, cartoons etc.)
• Dramatisation techniques
• Specific elements and techniques of drama work: freeze frame, hot seating, interior monologue, etc.
• Drama and media
• Drama and history/cultural studies
• Drama and literature
• Youth problems
• Social problems (e.g. minorities)
• Combining drama with other teaching methods, e.g. creative writing, story-telling
• Basic techniques of directing a play and working with props and lighting etc.
• Presentation and discussion of literature

Didactic principles

The emphasis is on drama in education.
Drama in foreign language teaching aims at the process and not the result. It is mainly about the achievement of learning aims without a focus on the aesthetic element. A small part of the course will deal with performance-oriented drama work, e.g. how to produce a play on a school stage with inexpensive means.

The teacher using drama as a method will have to
• encourage the process
• ask questions which provoke discussion
• motivate students to ask questions
• take various roles in order to speed up the process
• provide stimuli instead of instructions

Attention should be given to the attainment targets and programmes of the modern language curriculum in Austria.
Active involvement and gaining of personal experience will be required of participants. Participants will have to carry out "mini-projects" in their schools and document them.

Participation

The course is open to teachers of all types of schools. Priority will be given to participants who have a basic training in drama.
The „mini-project“ will consist of
• 8 individual drama units in a class/group
• or a project with a class/group lasting two consecutive days (at least four hours per day)

Teachers, Mentors and Course Tutors

Prof. Mag. Stefan Egger

Running drama and theatre projects in Styrian schools; drama and theatre workshop leader for in-service teacher seminars, at the "Pädagogische Akademie" Graz-Eggenberg and for "LAUT", the regional Amateur Theatre Association.

Prof. Mag. Karl Eigenbauer

Teacher of English, History, Social Studies and Politics and Drama at the Realgymnasium (Schulversuch) and Oberstufenrealgymnasium für Studierende der Musik unter besonderer Berücksichtigung der musischen Ausbildung (Wiener Musikgymnasium) in Vienna; workshop leader for drama and theatre for in-service teacher courses and seminars as well as in the private sector and for companies both in Austria and abroad; Head of Drama for Secondary Schools in the Austrian Federal Association of Non-professional Theatre (ÖBV), in this position responsible for the development of drama within the school system and also responsible for organizing Austrian in-service drama seminars for secondary teachers, school theatre festivals etc.
Guest Lecturers

Dr Judith Ackroyd

Associate Dean in the School of The Arts at University of Northampton, England. She has worked in schools at both primary and secondary levels, and has delivered workshops over twelve years, both nationally and internationally. Most of her publications are for teachers and provide accessible ways to help them deliver teaching goals through drama.

Dr Allan Owens

is Senior Lecturer in Drama and Distinguished Teaching Fellow at the University of Chester. He taught in secondary school, FE and as an advisory drama teacher for 14 years before moving in to higher education where he now teaches on undergraduate and post-graduate courses. He is also a National Teaching Fellow and through this work continues to practise drama education in a wide range of contexts including school, prison, business and the community both in the UK and abroad.

Prof. Mag. Egon Turecek

is teacher trainer at the Pädagogische Hochschule Wien-Strebersdorf, coordinator of drama teachers at Pädagogische Hochschulen in Austria, lecturer at the University of Vienna, guest lecturer at various European universities and in-service trainer in Austria and abroad.

Author of books and articles about drama as a method in the English language classroom, including „Act it out in English“, „English around the Globe“, „Auf Englisch Theater spielen“, all published by öbv+hpt.


Publikationen (siehe Liste), Referententätigkeit im In- und Ausland.


Emelie FitzGibbon

is founder (1984) and Artistic Director of Graffiti Educational Theatre Company in Cork, Ireland. The company produces four substantial theatre tours per year (Primary, Post-Primary, Irish Language Primary and Early Learning), has two established attached Youth Theatre Companies and a wide-ranging Outreach Programme. Her educational theatre productions mostly for Graffiti but also for Replay and Very Special Arts have been seen not only in Ireland but also in the U.K., France, Sweden, Finland and the U.S. As an Educational Drama leader she has worked with teachers and youth leaders in Sweden, Malta, the U.S., Austria, the Czech Republic, Switzerland, Hong Kong and the Czech Republic. Her reviews and articles on poetry, Irish Theatre, Educational Theatre and Youth Theatre have been published in a wide range of newspapers, magazines and journals in Ireland, the UK, Hungary, China, Switzerland, the U.S. and Australia. She has served on the Editorial Boards of Theatre Ireland, STET arts magazine, currently Youth Drama Ireland and has been appointed to the Advisory and Review Board of both the IDEA Journal and The Applied Theatre Researcher, based at Griffith University in Australia. As a member of the Executive and as Chairperson, she has been involved with the National Association for Youth Drama for about twenty two years with involvement in the National Festival of Youth Theatres, the National Youth Theatre, European Youth Theatre Encounter (Dublin O91), National and International Drama Conferences and was Chair both of the Irish Educational Drama Forum and the NCCA Committee to introduce Drama as a subject at Junior Cycle. She has worked extensively with New York University's Department of Educational Theatre, has been six times Course Director of their Irish Study Abroad Programs in Theatre and Youth, based on the work of Graffiti Theatre Company. She has served on the boards of Cork Theatre Company, Everyman Palace Theatre, NAYD, Asylum Theatre Company and the Cork Midsummer Festival.

Bethan Hulse

is Senior Lecturer in Modern Foreign Languages at the University of Chester. Prior to this she taught French and German in comprehensive schools in North Wales for 18 years, working with young people aged between 11-18 who demonstrated varying degrees of interest in learning to speak foreign languages. She has always enjoyed the challenge of finding new ways to persuade the more reluctant learner that learning a language is worthwhile and fun.
Andy Kempe

taught in comprehensive schools for ten years and is now Director of the Post Graduate Certificate of Education Course at the University of Reading where he is also Senior Lecturer in Drama Education. He has extensive experience of working in drama with pupils of all ages and has been providing INSET to Drama and English teachers throughout the country and abroad for many years. He works as an adviser to the Government’s Qualifications and Curriculum Authority and has been involved in the development of examination specifications and the drama strand of the curriculum for 11 - 14 year olds. He has written numerous articles and chapters covering a wide spectrum of issues in drama and his books are standard texts in a great many schools. His most recent publications include 'Speaking, Listening and Drama', 'Progression in Secondary Drama' 'Learning to Teach Drama 11 - 18' and 'The GCSE Drama Coursebook'.

Pearl Nitsche

Founder and director of SLL Institute which is specialized in the art of communication. Teacher, teacher trainer, communications trainer and conference speaker in Austria as well as throughout the world. Specialized in nonverbal communication, Suggestopedia / Superlearning, NLP and creative learning techniques. Author of “Unterrichten mit Logik und Liebe. Nonverbales Klassenzimmer-management”. Born in the U.S.A. and has lived for (a very happy) eternity in Vienna.

Loves her job!

Dr Cecily O’Neill

works with students, teachers, directors and actors throughout the world, leading drama workshops, speaking at conferences, lecturing, and carrying out research. She is an Associate Artist with the Unicorn Children’s Theatre, a member of Ireland’s Abbey Theatre Advisory Forum and an external examiner on post-graduate degrees at a number of universities in the UK, the USA, Canada and Australia.

Dr. O’Neill was responsible for teachers’ in-service training in drama for the Inner London Education Authority for a number of years. As an Associate Professor at the Ohio State University she established a drama in education programme in the College of Education. Now based in London, she is a visiting lecturer at New York University, the University of British Columbia, the Central School of Speech and Drama and Goldsmith’s College.

Dr. O’Neill is the author and editor of several influential books on drama including Drama Worlds: A Framework for Process Drama, Worlds into Words: Learning a Second Language through Process Drama, Dorothy Heathcote: Collected Writings on Education and Drama, Drama Structures and Drama Guidelines. She is General Editor of Heinemann Education’s „Dimensions of Drama”, and Series Editor for Harperrcollins’ popular series, Plays Plus and Classics Plus.

Marian’s Conscience
Module 1

The aims and objectives of drama work

- The role of the drama teacher, The methodology and didactics of drama in education
  a) Preparation, analysis, evaluation etc. of drama-based lessons
  b) Games and activities for interaction and communication, awareness, concentration
  c) Drama techniques for the acquisition of vocabulary and structures
  d) Nonverbal and verbal methods of expression: movement and mime, breathing, voice, etc.
  e) Working with a variety of texts (fairy tales, short stories, one-act plays, sketches, cartoons etc.)
  f) Dramatisation techniques
  g) Specific conventions and techniques of drama work: freeze frame, hot seating, interior monologue, etc.

Programme

18. November 2004
18:00 Uhr - Dinner
19:30 - 21:00 Uhr: Workshop 1
  Group 1: Introduction, warm-ups (Eigenbauer)
  Group 2: Introduction, warm-ups (Turecek)
19. November 2004
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 2
  Group 1: Improvisation exercises (Eigenbauer)
  Group 2: Non-verbal and verbal expression: mime, voice (Turecek)
11:00 - 12:30 Uhr: Workshop 3
  Group 1: Improvisation exercises, storytelling (Eigenbauer)
  Group 2: Drama techniques for the teaching of vocabulary and grammar (Turecek)
13:00 Uhr - Lunch
14:30 - 16:00 Uhr: Workshop 4
  Group 1: Drama conventions: teacher-in-role, hot-seating etc. (Eigenbauer) Workshop 4
  Group 2: Drama techniques for the teaching of cultural studies and literature (Turecek)
16:30 - 18:00 Uhr: Workshop 5
  Group 1: Drama conventions and pretexts (Eigenbauer)
  Group 2: Personal and social learning through drama (Turecek)
18:00 Uhr - Dinner

19:30 - 21:00 Uhr: Workshop 6
  Group 1: Pretexts for process drama (Eigenbauer)
  Group 2: Dramatisation techniques, e.g. shadow theatre (Turecek)

20. November 2004

08:00 Uhr - Breakfast

09:00 - 10:30 Uhr: Workshop 7
  Group 1: Non-verbal and verbal expression: mime, voice (Turecek)
  Group 2: Improvisation exercises (Eigenbauer)

11:00 - 12:30 Uhr: Workshop 8
  Group 1: Drama techniques for the teaching of vocabulary and grammar (Turecek)
  Group 2: Improvisation exercises, storytelling (Eigenbauer)

13:00 Uhr - Lunch

14:30 - 16:00 Uhr: Workshop 9
  Group 1: Drama techniques for the teaching of cultural studies and literature (Turecek)
  Group 2: Drama conventions: teacher-in-role, hot-seating etc. (Eigenbauer)

16:30 - 18:30 Uhr: Workshop 10
  Group 1: Dramatisation techniques, e.g. shadow theatre (Turecek)
  Group 2: Drama conventions and pretexts (Eigenbauer)

19:30 Uhr - Social evening

21. November 2004

08:00 Uhr - Breakfast

09:00 - 10:30 Uhr: Workshop 11
  Group 1: Personal and social learning through drama (Turecek)
  Group 2: Pretexts for process drama (Eigenbauer)

11:00 - 12:30 Uhr: Workshop 12
  Group 1: Summary and reflections/feed back (Turecek)
  Group 2: Summary and reflections/feed back (Eigenbauer)

12:30 Uhr - Lunch and Departure

Drama in Modern Language Teaching

THE TEACHING OF ENGLISH AS A FOREIGN LANGUAGE

Getting to know each other in plenary

Good Evening/Morning
All participants at the same time.
  You shake hands with a person saying "good evening". You only let go of the hand as you grab another person’s hand.
  Comment: very effective warm-up game to create readiness for games (also in the classroom)
  (Good Morning - group building)
  The group walks around the room. Shake hands with the first person you meet, say good morning/evening etc. (you may even tell the person your name and only let go of his hand as soon as you have grabbed another person’s hand.)
Shaking Hands (welcoming/introduction)
  Shake as many hands as possible within 30 seconds.
  Comment: very effective warm-up game to create readiness to play (also in the classroom)
King of Stones
  (matches/beans/lentils/chickpeas etc) (getting to know each other)

Karl Eigenbauer
Translation: Edith Hofer

Each gets three to five beans. The group members are supposed to have fast changing conversations in which the words "yes" and "no" are forbidden. The person who says yes or no must hand over one of his beans to his partner.
  Comment: good introductory game for eager groups. There is also a considerable amount of language involved.

Changing Teams
  The group members walk around the room freely.
  When the music stops or the game leader whistles, they get very quick instructions, e.g.
  ➔ get together in groups of four and shake hands with each person in the group
  ➔ get together in groups of three, put your hands together and tell each other your favourite smell
  ➔ groups of six, shoulders in the middle, tell each other what you are very good at
  ➔ groups of nine put your hands together high above your heads, tell each other where you were born
  ➔ groups of five, lift your eyebrows, tell each other who you consider the most attractive woman/man in the world
groups of two, pat your own shoulder and tell
the others about a success of last year
 groups of eight, scratch your chin and tell the
others about a question that you have been asking
yourself right now
 all together, go into the middle of the room and
shout "aahhh"

Bomb/Shield
(concentration, various attention/space/ warm-up)
Each secretly chooses one person of the group
as a "bomb" and one as a "shield". Move about the
room, making sure the shield is between you and
the bomb.
Comment: This game is good fun and involves a
lot of movement

Map of Your Home country
The participants place themselves according to the
geographical situation of their places of birth. By
talking to their neighbours a map should be
established fairly quickly.

Distinctive Marks in a Circle
All participants form a big outer circle. Following
the leader's instructions the participants to whom
the features apply quickly form an inner circle, hold
hands and move back into the outer circle. Each is
free to choose whether or not they want to reveal a
characteristic feature by joining the inner circle.
Possible instructions:
- Everyone who has shoe size 40
- All natural blonds
- Everyone wearing blue pullovers/ shirts
- All vegetarians
- Everyone who has experienced love-sickness
- Everyone who has with brown eyes
- All smokers
- Everyone without an appendix
- Everyone that has still got his/her teeth
- Everyone who was not very happy to come here
  etc

Finally the group forms a circle and the objects
should be handed over to the people to whom they
belong.

Language input: vocabulary.

(Name Game from Jonathan Neelands)
Group stands in a circle. Each group member holds
a different object in their hands.
Teacher walks towards a member of the group,
introduces him/herself and gives this person his/
her object. (e.g. Hello. My name is Charlie and this
is my watch) while this other group member does
the same (I am Claudia and this is my earring).

They both go to other group members, introdu-
cing themselves and handing over the object they
were given adding who they were given it by (Hi.
My name is Claudia and this in Charlie's watch) while
they get another object in return.

The group members then start walking around
the room passing on and exchanging objects.
After a while form a circle again (upon a sign
from the teacher) and try to return the object you
are holding in your hand at that particular moment
to its owner. Say your name, the name of the person
you are returning the object to, name the object
and walk up to the respective person. The teacher
starts. (I am Charlie and this is Egon's wallet.) Then
the person who was given back his/her object
follows etc. until everybody has their objects again.

Gossip Circle (name game)
Sit in circle. You whisper your name into your
neighbour's ear. Your neighbour has to react in a
special way repeating your name (e.g. in a surprised
tone: Charlie?) Continue round the circle.

Introducing Somebody from the Group without
Knowing the Person/Introducing Each Other
(improvisation/names)
Each participant introduces the next but one
person saying something fictitious
 e.g. "This is Harald. I think he owns a race horse
and does ballet dancing in his free time."

Comment: It is very funny to say something
fictitious about somebody you do not know; there
is also language involved.

Shakespeare Insult Sheet
(warm-up/introduction/working off aggressions)
You walk about the room and you are allowed to
insult people choosing words from each column
(= two adjectives and a noun) with a "you" or "thou"
in front.
Comment: Introduction to the language of the
Bard; you can also work off your aggressions.

VOCABULARY  AND GRAMMAR  GAMES

First Block
NAME GAMES/GETTING  TO KNOW EACH OTHER

Changing Objects
(A very effective game for beginners because it is
not linked with the usual movements/ actions that
are often considered embarrassing)
Each participant gets an object (there should not
be too many similar ones). Then the group moves
about the room. Each participant introduces himself
to another person, handing over his object and
receiving one in return. ("I am Charlie and this is
my comb", "I am Christine and this is my watch".)
Then he carries on walking and says his name, then
hands over the object, and name its owner. ("I am
Charlie and this is Christine's watch",.) Carry on
doing this for a while.
and B) sit down on the chairs to the left and to the right. A asks both C and B "And who are you?" Both B and C reply by saying what they are. This must be related to what the first person is (e.g. B: "I am your rainbow" and C: "I am your eclipse"). A decides for one of the two and they leave together, the one that stays moves to the chair in the middle but remains who or what he was (e.g. "I am the eclipse of the sun") Two other players reply to that etc...

**Memory**
(game/warm-up/voice/grammar game/vocabulary extension)
This game is played like Memory. If there is an even number of players, the game leader has to take part, too. One person is sent outside. The other players form couples and each couple agrees on one grammatical structure (e.g. irregular verbs, comparisons, plurals etc.)/opposites (wide-narrow) or a common sound/note/movement if this game is played in a non-linguistic context. Then the group members spread out in the room. The person outside is called back in and has to find the couples by tapping one person after the other who tell their word/sound/movement. When a couple has been found, these two step aside.

Comment: a good game invented by myself. I have tried it out, pupils liked it a lot.

**This is a …**
(concentration/warm-up/fun)

Everybody is sitting in a circle. The game leader (A) gives any object to the person on his right as a present saying "This is a watch."
A asks in an unsure way "A what?"
B takes the object in an amazed way saying "Ahhhh! A watch", and passes it on to C saying "This is a watch."
C asks B "A what?" B asks the game leader "A what?" A answers "A watch."
B passes this answer on to C. C takes the present saying "Ahhhh. A watch!", Group: clap-clap-clap-clap Player one: "the minister's cat is an angry cat"
Player two: "the minister's cat is an athletic cat"
Group: clap-clap-clap-clap etc.

As soon as a player does not know any further adjective beginning with an "a" or repeats an adjective, the next player starts with the next letter in the alphabet.

**Variation on Fruit Salad (warm-up)**

Sit in a circle. One person in the centre says which group members should change seats (e.g. everybody in trainers; or several groups: everyone with dark hair, all those wearing glasses etc.) At the same time the rest of the group must move on so that one chair to the right remains empty. At the same time the person in the centre tries to get a seat. You can play this game when you introduce a topic (Language input: vocabulary; by moving on, the well known fruit salad gets even more entertaining.)

**Second Block**

**Vocabulary, Grammar and Concentration Games/Storytelling**

**Kevin Alone in the Circle (game/icebreaker)**
The players stand in a circle looking down at a particular pair of shoes/ socks/ feet. When the game leader counts to three, at three everybody looks up quickly and looks at another person in the circle. When there is eye contact with another person, put your hands on your temples, scream and leave the game.

If there is an uneven number of players, Kevin stays alone in the circle (If nobody screams- possible with very few participants only-repeat)

**Variation: circle of kisses**
Same game, but when dropping out of the game blow kisses at each other.

**Comment:** very effective warm-up game to get into contact with each other; children and young people like it a lot.

**Easter Bunny - Hunter - Vegetarian - God**
(cf. Wolfgang Mettenberger)

**Variation: circle of kisses**
Same game, but when dropping out of the game blow kisses at each other.

**Comment:** very effective warm-up game to get into contact with each other; children and young people like it a lot.

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The Adjective Cat (Vocabulary extension)

Sit in a circle. To the rhythm Clap-Clap-Clap-Clap (the whole group clap their hands four times) one after the other uses a different adjective each time beginning with the letter "a";

Player one: "the minister's cat is an angry cat"
Player two: "the minister's cat is an athletic cat"

etc.

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**Chinese Whispers (vocabulary extension)**

Everybody is sitting in a circle. The game leader whispers a word into his neighbour's ear, the next person thinks of a related word (the first one that comes to his mind) and so on.

Then in reverse sense everybody has to justify the choice of their words.

Comment: whisper distinctly or ask back otherwise there will be listening errors, which does not really matter. Quite successful even in the 7th forms of Oberstufe.

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**Variation: Association of words**
Same principle but loud justification at the end.

**Variation on Fruit Salad (warm-up)**

Sit in a circle. One person in the centre says which group members should change seats (e.g. everybody in trainers; or several groups: everyone with dark hair, all those wearing glasses etc.) At the same time the rest of the group must move on so that one chair to the right remains empty. At the same time the person in the centre tries to get a seat. You can play this game when you introduce a topic (Language input: vocabulary; by moving on, the well known fruit salad gets even more entertaining.)
in one direction, then the second one in the opposite direction, then the third one again in the opposite direction to the second one; finally all four of them in different directions; none of the impulses should "die"; speed them up and send them round the circle several times - a good concentration game and fun if played fast.

1st impulse: Easter bunny ⇒ turn to your neighbour, make a shrieking sound and bring up your arms - send this round the circle in one direction.

2nd impulse: Hunter ⇒ aim an imaginary shotgun at your neighbour and shout "bang" - send this round the circle in the opposite direction some time after the first impulse has been sent round.

3rd impulse: Vegetarian ⇒ Vegetarian that does not like meat - particularly not roast hare; turn to your neighbour (again in a different direction, some time after the second one), make a dismissive movement with your hands and shout a disgusted "Yuck!"

4th impulse: an Eastern God that watches all this ⇒ extend your arms and say "om" (again in a different direction to the third one, some time after the third one).

Daduda (Concentration/ Rhythm)
In a circle, stamp your feet to a rhythm of four, at two snap your fingers, at four clap your hands.

Then at two, at the same time as snapping your fingers somebody says a term, the neighbour answers at four with a similar term, clapping his hands at the same time (variation: associated term); in the next bar, the group repeats at two and three the two terms (while snapping their fingers), at four everybody says "daduda" with the clapping (stay in this rhythm).

In the next bar the person who had to react or associate repeats his term and you carry on like before; if somebody just stutters, even that has to be repeated and reacted to.

When mistakes are made, start again.

Variation
You can speed up the game and make people drop out if they hesitate or stutter; keep stamping this rhythm of four.

Language input: as with most word association games a very useful (holistic) approach to revise vocabulary.

Weaving Nets (concentration/ various attentions)
Laying three different nets on top of each other.

In a circle point at somebody saying "you" and raise your hand so it is to be seen you have had your turn; remember the person you got the "you" from and the one you are passing it on to (or: characters from literature).

Second net: capitals; same procedure as in one, remember both persons.

Third net: characters from fairy tales (or historical events), remember both persons.

Then put all three nets on top of each other by sending off "you", capitals and characters from fairy tales; after a few rounds all three nets should converge on the person who started them (game leader) without losing any net.

Variations
Flowers, colours, characters from plays, food - whatever you want.

Language input: you can revise anything you want (Holabrunn) with this game; it can also be used for beginners.

Object Game (improvisation/imagination/group)
Form sculptures on a topic or a scene; the group members join each other saying who/ what they are e.g.:

- Topic "kitchen": I am the microwave oven; I am the forgotten sausage in the fridge; I am the mould on the sausage; I am the bottle of mineral water; I am the label on the bottle; I am the bubbles in the mineral water ...

- Or more abstract topics (e.g. the Middle Ages; What we liked about Holabrunn; the accusative etc.)

There is no limit to topics.

Variations
Develop new pictures out of these sculptures (flowing sculptures); place yourself according to a new topic.

A little picture story on a topic (the purchase of trousers, the concert) in several pictures, as a flowing sculpture.

You can use this exercise in an improvisation of a longer type.

Comment: also useful as a revision of word fields for smaller children.

Object Game/Group Sculpture with Title (Improvisation)
The group names a place (e.g. kitchen, supermarket, Ferris wheel) or a topic (Middle Ages, unemployment, drama, even as abstract as accusative) and builds a group sculpture by forming a statue one after the other and saying what and who everyone is (e.g. I am a bench. I am a banana skin underneath the bench. I am the Third Man. I am the Third Man’s conscience. I am vertigo etc.)

There are no boundaries to your imagination (also concerning titles).

Clap-Clap-Fill the Gap (Collective Storytelling/ Vocabulary Extension)
Sit in circle. First player starts telling a story, just half a sentence or parts of a sentence - the whole group claps twice - the next player continues the sentence. A coherent text should develop.

- e.g. Yesterday we were - clap - clap - in a big park: clap - clap - There we met - clap - clap - ...

What Are You Doing?
- Improvisation Game for Grammar

Couples. A starts with a non-verbal activity (e.g. ironing). B asks: "What are you doing?"

A gives a different answer (e.g. "I am feeding..."
my cat.”) B feeds the cat and A asks: "What are you doing?” …

Comment: An improvisation game, which can be used effectively as a grammar game to practise the present progressive (also useful for beginners).

It’s usually more fun than asking for the obvious.

Storytelling

The activities mentioned below create opportunities to talk, they lead to more oral fluency (something I could observe in my 6th and 7th forms where we do a lot of storytelling and drama conventions) and they are fun activities for language development. Finally these activities improve one’s own presentation techniques and increase creativity in general. Most of these activities (but not all) can be done from Mittelstufe onwards as they require a certain command of English.

Fortunately/Unfortunately
(Creativity/Fluency/Improvisation/Imagination)

This game can be played as a whole group or in pairs. The simple constraint is that the story shifts from positive to negative as each player takes a turn.

A: There was a man dying of thirst in a desert.
B: Fortunately he suddenly saw a café.
C (or A): Unfortunately he did not have any money on him.

Etc.

Comment: again a very encouraging activity that usually gives students trust in their own ability to generate new ideas.

Creating Excuses/Because …
(Storytelling/Fluency)

Finding reasons/excuses/giving explanations.

Groups of 4 to 6 create a story based on excuses. A student explains why he was not able to e.g. come home from the disco on time. The second player repeats the excuse and gives reasons. Then the third etc. (example: Student 1: I didn’t come home on time because I didn’t have a watch. S2: I didn’t have a watch because I left it in the bathroom. S3: I left it in the bathroom because I was in a hurry.)

Language input: sentences with because, past tense, fluency, creativity.

Extend/Advance
(Storytelling/Improvisation)

Couples or the whole group

A title is given. One group member tells a story. At “extend” he gives detailed information about this term/passage in the story. At “advance” the story is carried on. (Couples: change roles after some time.)

e.g. A: I went to Paris to see my friend.
B: Extend “friend”.
A: Jean is attractive, has black hair, drives a Peugeot and lives on the south bank of the Seine.
B: Advance,
A: I was quite excited before the trip.
B: Extend “excited”.
A: I was so excited I couldn’t sleep in the night before my departure …
B should vary their instructions and not wait until A is stuck; so B should also support A in telling the story.

Comment: a very useful exercise which helps the learner to improve written and oral expression and capacity for storytelling; can also be used in real life with people who are not concise storytellers.

You Will Never Believe What Happened to Me Yesterday.

Couples.

A begins: “You will never…”
B: “I know. I heard about it.”
Quite spontaneously he gives a fantastic explanation (e.g. You were seen dancing wildly with Mrs. Gehrer at a rave.)
B ends with “Can you tell me why?”
A must explain spontaneously and precisely what happened.

Losing The Thread-Couples’ Storytelling
(Storytelling/Improvisation)

Couples. A starts telling a story, gets stuck. B helps out, finishes the sentences. A carries on etc.

e.g. A: Yesterday I …
B: went into the supermarket …
A: Yes, and there I wanted to …
B: tell the cashier my opinion …
Quick changes - don’t talk endlessly - smooth transitions.

Comment: listening and speaking.

Explaining Words/What D’You Call It
(Storytelling/Improvisation)

Couples. Somebody starts telling a simple story. (e.g. where he was yesterday) or you give them the title of the story (e.g. the salted bread)

The partner keeps asking questions as if he didn’t understand, like an alien- when he hears certain terms/words which the storyteller has to explain without thinking too long. Nothing is obvious.

(e.g. A: Yesterday I was in church.
B: A church?
A: Yes, the building where God is worshipped.
B: God?
A: ….

Become more and more courageous and interrupt at words like “because” etc.

Comment: a very good game for fluency and vocabulary development in higher forms.

Telling a Story Simultaneously/Anticipating a Text/Verbal Mirrors
(Storytelling/Vocabulary Development/Cooperation)

Pairs. A and B sit facing each other. Player A begins a story (teacher can give a title). B must try to say the words A uses at the same time as the speaker. It is surprising how much you can anticipate from the sentence structure and the shaping of the speaker’s mouth. The idea is to work together not to outwit each other, so slow speech works well to
Drama in Modern Language Teaching: Module 1

start with.
After some time (at the clap of the teacher's hands) B takes over.

Guided Tour through the Room (Storytelling)
Either played in pairs or groups of 3 to 6. One is the tour guide and leads his partner/group (who may, of course, ask questions) through the room referring to the items that are there. Make your tour as spectacular and interesting as possible (e.g. This cupboard once belonged to Queen Victoria) and watch out for details and build stories around them (e.g. how a certain stain came onto the floor). Change tour guides.

Comment: Has been tried out several times, also with higher forms; can be fun; vocabulary development; opportunities to talk.

Storytelling in Circle
Group stands in circle.
⇒ Teacher counts the group. Each group member ought to remember their number (if there is an uneven number of group members, the workshop leader has to take part as well). The teacher makes the uneven numbers turn left and the even numbers turn right so that two people face each other. The "even" numbers give their "uneven" partners the title of a story (the title should be interesting, e.g. Your grandfather's cupboard that hasn't been opened since his death 10 years ago), which then the even numbers have to tell.
⇒ Then the uneven numbers move clockwise so that they face a new partner while the even numbers remain where they are. They give a new title.
Other possibilities that give your stories more colour:
⇒ About a certain country and the story told in this country's accent (e.g. The French kangaroo that walked).
⇒ How something (e.g. hamburgers, teachers,...) came into the world.
⇒ Something embarrassing or mysterious that happened to you (e.g. a spaceship in the bathroom) or a strange coincidence.
⇒ Give an explanation why you were late this morning.
⇒ The workshop leader pointing at somebody who then has to tell all the others aloud why he was late this morning. This person may then in return point at someone else in the group etc. You keep changing partners after each round. At some time in the middle the workshop leader tells the even numbers to move anti-clockwise.

Counting Step by Step - Game 21
(Concentration/Building a Group)
The group is sitting or standing in a circle with their eyes closed and starts counting, everybody can say a number but you never know whose turn it is - counting is done at random. Each member can decide when to say a number. If two people say a number at the same time, you have to start from "one" again.

Aim: counting without interruption and getting as far as possible.
Variation: count to 21.
This game helps the members to calm down but also to coordinate the group.
Variation: a sentence.
Each person says one word or a letter to the leader of the game or you connect every number with a mood/a feeling....
Note: don't guess, feel the moment!
Language input: numbers or the alphabet (count to 26) or certain word fields.

Ending
It is recommended to end every session with something, e.g. Crick-Crack - That's That!
(Styrian variation: Kold-hoass, dels woas)
(Ending/conscious ending of a drama)
Clap your hands twice (as if you were brushing them off) at crick-crack and snap your fingers left (at "that's") and right (at "that") - ritual ending of a lesson (or shake everything off your body).

Bellows (Ending)
 Tight circle. Breathing in the group members pull the air from the middle of the circle towards them with their arms and blow the air back out into the middle of the circle breathing out and pushing their arms back in; at the fifth time of breathing out shout "Hey" into the middle of the circle.

Crust-Crumb-Creamcake
(Concentration/game/Warm-up)
Narrow lane. Each is face to face with an opponent. At "crust" one row must run to the wall behind them, the other row at "crumb". The opponents have to try and catch each other before reaching the wall. When you catch somebody or your opponent runs into the wrong direction, you score a point. It is also a mistake to move at "creamcake".
Comment: a good fun reaction game.

10-0 and Yeah
(Warm-up/Group/Opting out of a Role)
Circle. The group counts down from 10 to 0, then from 9 to 0, from 8 to 0 etc. and at every 0 jumps into the circle shouting "Yeah".
Comment: a good game for opting out of a role, when you were deeply involved emotionally.

Storytelling around a Picture Postcard
Take a picture postcard and tell a story around the picture. Some suggestions:
1. Describe what you see (colours, buildings, people, action)
2. Describe what this place used to be like in the old days (before the age of photographs)
3. Tell a story about the most famous person who lived in this place. Why was he/she famous?
4. Tell a story about how this place got its name.
5. Tell a story about the most tragic event that happened in this place. When did it happen? Who was involved? Tell us about the people as
well as the event.
6. Shortly after taking this photograph, something very unusual happened to the photographer—indeed strange things happen to anyone photographing this scene. Tell us a story about what happened.
7. This particular picture-postcard is much sought after by collectors throughout the world. Why are they so anxious to obtain it? Tell a story about it.
8. There is a unique celebration held there on the 4th of January each year. People come from miles around to share in these unusual celebrations. Describe the celebrations, how you came to know about them, explain why they are held and what happened when you took part in them.
9. Something very unusual was invented in this place shown on the postcard. Tell us who it was, who invented it, and how it came to be invented.
10. The people who live in the place depicted on the postcard speak in a very unusual way. What does this speech sound like? How did it develop? Tell a story about it.
11. A particular delicacy is prepared and eaten in this place. People come from far afield to taste this concoction. Describe the name of this delicacy, its preparation, taste and texture.
12. A treasure is hidden somewhere in the place—and the postcard itself contains no vital clues to its whereabouts: Tell us the story about the person who first hid the treasure and the possible clues to its locale. (The treasure is guarded by ...?)
13. Describe only one small part of the picture (in this case one large picture could be used, e.g. by Breughel)
14. Tell a story about the strangest, the most unusual person who lived in this place.
15. Describe in detail what is just "off" the photograph so the listeners can see it in their mind’s eye.
16. This picture makes an immediate impact on you when you first see it. Why? Devise some sentences using your words so carefully that the listeners will receive a similar impact aurally.
17. Hundreds of these postcards, identical to the one you are now holding, are on sale in a shop thousands of miles away from the locale in the picture. Why? Tell us the story!
18. Make up a legend about this place and let this contain a song about the place or the story. Make up the tune and words.
19. Who is the most respected person living in this place? Tell us a story about this person.
20. The publishers of this postcard were warned not to issue it to the public for sale. Why? Was there any legal action? The outcome? If nor postcards were issued how is it that you, the teller, have one to show your listeners?
21. Who is the most feared person in this place? The person’s name, appearance - make up a story about why they are feared and how they came to be feared so strongly.
22. There is a ghost in this place. Tell us about it.
23. On taking office, every member of the government is issued with one of these cards. This custom first began 50 years ago. Why did it begin? Why does it still happen? Tell a story about it.
24. Customs Officers at Ports of Entry to the country have been told to seize any copies of this postcard which may be brought into the country. Anyone carrying these cards may be arrested and held in custody without trial. Why is this happening? Tell a story about the time you were apprehended. How did you get free? How are you still able to show the card?
25. A mythical beast (long since thought extinct or considered "a beast of the imagination") lives in this place. Tell a story about what happened when you first encountered this mythical beast and how you escaped to tell the tale!
26. If you gaze at this card for a long time, strange things will happen to you. Tell a story about what happened the last time you did this.

**Chain Stories with Pictures**

(Improvisation/ Storytelling/ Fluency/ Creativity/ Vocabulary Development)

A series of pictures that have nothing to do with each other are handed out. (e.g. a scene in a coffee house, two people on camels, somebody abseiling,...) Any member of the group starts telling the story around this picture (scene, characters, time, plot etc) and gradually the other members work in the stories of their pictures thus creating one logical, coherent story.

In most cases the story develops logically.

Comment: there is no limit to ideas.

**What’s in the Wallet? (Storytelling)**

Required material: a wallet with all kinds of personal items (about 10), such as international coins, stamps, a photo, a medical report, a visiting card, a map of a town, an advert, ...)

Scenario:

A dead body was found floating down the Danube and fished out. A wallet obviously belonging to the dead person has also been found. The police are trying to reconstruct the dead person’s movement in the recent past.

The teacher appoints two detectives from the class. They go through the wallet and tell the audience what’s inside. One of them has to act as secretary and write down the items they find in the wallet on the blackboard. The audience may ask questions.

Then in groups of 3 to 6 work as detective squads and pick 5 of the items listed and build up the...
Drama in Modern Language Teaching: Module 1

person's story and his/her movements in the recent past. Present your findings to the class.

Optional: Form three tableaux of decisive moments in the dead person's last 24 hours (before his death). Or: Hotseat an acquaintance/ a friend etc.

Variation: Artefacts
A couple of artefacts (bag, coat, a pair of shoes) are found by the beach. Make up a story or start a whole drama from there.

Sculptures/Statues/Freeze frames/Tableaux
Sculptures or freeze frames in the form of a motionless, still posture of a single person or group are good exercises to achieve an expression, a mood which can also be used on the stage. On the other hand they are useful in class to get into a topic or to deepen a story/ a theme or as a reflection to find out what pupils think (e.g. statements about a literary text, as a presentation of a dramatic turning point, for statements on a certain topic, to grasp/realize the core information etc.)

Freeze Frames on a Given Topic
Four to six participants create a particular sculpture on a topic together. There is preparation time (can be used as a method to develop a topic/a play/a drama). These sculptures should be looked at by the other groups

Variation: Each member of one sculpture makes a movement/sound that goes with it).

After this the topic must be guessed.

Examples:
Everyday situations or terms like the sinking of a ship, a traffic accident, a fire, the harvest, a bank robbery, a party, a fountain or scenes from films (westerns/horror films) or titles like "We've got 10 seconds left!" "What a beautiful day that was!" "Leave the house immediately!" "How long is this going to last?"

In this exercise characteristic features of an object/human behaviour of a topic are developed.

Variation: not a concrete but an abstract term is represented in a concrete or abstract way (e.g. embarrassment, forgiveness, vengeance, envy, affection)

Comment: sculptures can be put to various uses - with literary issues or topics - depending on the objective of a lesson

Flowing Sculptures
Each member of the group is given a number. According to the continuous numbering they stand up and represent an association to a given topic (e.g. swimming pool/rock concert/Christmas etc), this means that number one begins, number two joins in (as a sculpture). As soon as a group member has done that, they say their number. This is the signal for the next person to place himself. When each had their turn, number one breaks free and places himself anew, then number two follows etc.

Three rounds! Three completely different pictures on the same topic will develop.

We played it in two groups, one group was watching.

Comment: I sometimes use this as a kind of warm-up for a topic - often very exciting to watch (always to be done in two groups, one group watching) - shows different, spontaneous approaches to a topic.

Note: The reflection of the audience is important.

Structured Drama/Process Drama/Basic Drama Conventions
Stretching and Yawning
(Warm-up/Coordination/Improvisation)

a. neutral and individual
b. with ants in your pants
c. in pairs mirroring each other and transition to mirror exercise with flowing transition, no abrupt change of roles
d. then individual vulgar stretching
e. pair work: 1. stretches vulgarly; 2. dubs with language and sound, then change roles

Writing Your Name with a Brush
(Warm-up/Reduction of Fear of Physical Contact)
Write your name as big/as small as possible with an imaginary brush between your shoulder blades. Then in pairs, back to back, write the name between your partner's shoulder blades. Then in 30 to 60 seconds between as many shoulder blades as possible.

Comment: a very good physical warm-up; can be fun.

Pretexts
They are the framework, the springboard for the story.
They should be a clear framework.
They quickly introduce the participants emotionally into working with drama.
During the preparation bear in mind what the drama is really about
The participants should believe in the situation and take it seriously

Larissa - Structured Drama
Objectives:
Using a short story as a drama pre-text

English:
Speaking and listening, writing, poetry, characterisation, vocabulary work (characterising, persuading, making excuses etc.)

Drama:
Using basic drama conventions (realist and non-realistic)

Other:
Personal and social education, moral and values education
Warm-up:
Character Adjective Circle/Emotion Circle
Group in circle. Trainer names a character adjective (e.g. pathetic, outgoing etc.) or an emotion (horror, despair, jealousy etc). After a few seconds the group members strike a pose expressing this emotion.

Comment: holistic character adjective revision

Lesson plan:
1. Look at the short extract from Francine Pascal’s "Wild Child” and discuss the situation Larissa finds herself in. Is this a "typical" situation for a teen to find herself in? How do situations like this develop between parents and their teenaged children? What clues are there about Larissa’s character - what kind of a person do you think she is? Again, is she "typical"? In other words, is she like many other people of her age?

2. Look closely at the dialogue used by the three characters - do you think their speech is also "typical"? In other words is that what mothers say, what fathers say, in situations like this? In small groups make lists of other typical father/ mother sayings: e.g. "Don’t speak to your mother like that!" "Isn’t it time for bed, young lady?" "You are not going out looking like that!"

Once you have some suggestions
Either: order them into a short poem in which the verses alternate between: Fathers say …/ mothers say … Find an interesting and effective way for your group to perform the poem to the class.

Or: Hot Seat
Place a chair somewhere; one after the other (whoever feels like it) runs out, sits down and says a sentence starting, "Father says,” …or "Mother says", … (whatever he/she can think of) You could also use this exercise as a starter for hair’s say or commenting father’s/mother’s statements in a hushed tone.

3. Home-exercise options:
What might Larissa write into her diary after this incident? Write her diary entry.

What will her parents say to each other after Larissa leaves the room?
Write a dialogue between mother and father. Imagine this was the opening scene in a play about Larissa and rewrite the extract as the scene might look in the play script. Use stage directions and some ideas of the setting.

4. The extract finishes with the line "They didn’t even know who I was". What does Larissa mean by this? In what ways can parents not know their own children?
Divide into four groups and let each group take responsibility for one of the following tableaux/still images

Group 1: Larissa as her parents would like to see her
Group 2: Larissa as her friends know her to be
Group 3: Larissa as her teachers know her to be
Group 4: Larissa as older students might see her

Look at each other’s still images. What is the "gap" between the image of how her parents would like her to be and the other images? Also, consider what each group has added to the character of Larissa - how has her character been developed through the freeze frames and the discussion of them.

5. Each group prepares a short scene which shows Larissa under different kinds of pressure. In each scene your objective is to show the strategy that might be used to make Larissa give in to the pressure. The scene doesn’t show what happens, it concentrates on showing how the pressure is applied to Larissa. Teacher-in-role as Larissa goes from group to group. (Circular Drama)

Group 1: Larissa’s parents want her to go and visit her grandmother on her birthday but it is the same day as the first night of Larissa’s play - what strategy might her parents use to try and make her go with them to see grandma.

Group 2: Larissa’s friends are fed up with the time she is spending on rehearsals instead of hanging out with them. What strategy might the friends use to try and make Larissa give up the play and spend more time with them.

Group 3: Because of her poor grades Larissa’s maths teacher decides to give her a detention but this will mean that Larissa will miss the auditions or an important rehearsal. What strategy might the maths teacher use to try and make sure that Larissa does her detention whatever the consequences might be for Larissa in the play.

Group 4: One of the older students wants the main part in the play for herself. She knows that Larissa will also audition for it. What strategy might the older student and her friends use to try and make Larissa go for a smaller part in the play?

6. Each group now takes responsibility for thinking about what tactics Larissa might use in each of...
the situations in order to tackle the pressure and strategy used on her. At what point in the scene should Larissa try and take some control over what’s happening?

Each group will be responsible for watching another group’s scene again (1 2 3 4) (Circular Drama) but this time they call STOP at the appropriate moment and one member of the group replaces Larissa and plays the rest of the scene out trying to show the best way for Larissa to handle the situation (Forum Theatre).

We played it, however, without anyone being able to interfere.

The scenes do not need to have endings. Just try to show what might work and then discuss the different scenes, strategies and tactics used by Larissa as a class.

7. Either:

Each group now makes a tableau but this time with a difference. The objective is to try and show physically and visually all of the different pressures Larissa is under at this moment in one image. (e.g. You could have Larissa as the central character surrounded by mother/father/teacher/friend/older student pulling her in different directions standing above/below her etc. or like puppeteers controlling her “strings”.

Or:

Imagine that Larissa has a nightmare in which all the characters appear to torment her with their voices and physical appearance. Act out this nightmare. (Remember that in nightmares people can appear to be more exaggerated than in real life).

8. Imagine that Larissa goes for a walk on her own to try and sort herself out. As she walks, she hears different voices - some are the voices of the other characters and what they have said to her, some are the voices of help which offer her advice on what to do and who try to raise her self-esteem and courage. Choose one voice for yourself and when you are ready, stand in a circle with the rest of the class with one person being Larissa. She walks around the circle listening to each of the voices as she goes. (Advice Circle/Conscience Circle)

Drama Conventions

Tableau
Improvisation
Hot Seat
Teacher-in-Role
Circular Drama
Forum Theatre
Nightmare
Conscience circle/Advice circle

So Unfair
My mother crossed her legs and then uncrossed them. She was fidgeting even more than I do when I am upset. “I thought you said Ms. Upton hadn’t graded your test yet.”

Her voice sounded weird like she wasn’t opening her mouth all the way when she talked. “Isn’t that what you said yesterday?”

“Well ... um ... I can’t remember”, I said.

“Well, I can!” My father said it in a very angry tone.

“Larissa, I just don’t understand,” my mother said. “How could you lie to us. You sat there and flat-out lied to us.”

“I’m sorry, Mum. Really I am. I guess I just panicked,” I said. “The thing is that I’ve been too busy rehearsing for West Side Story.”

“If you can’t keep up your grades”, my mother said, “you shouldn’t be in any sort of musical. That goes without saying.”

“No! I’m not giving up the play,” I argued. This was a total and complete nightmare. I’d study maths all weekend, and I’d offer to take a makeup test next week. But I wasn’t quitting the play. They couldn’t make me.

They hadn’t even asked for details about my stupid grade point average. They didn’t even know who I was.

(From Francine Pascal, Wild Child) (Sweet Valley Jnr. High Series Bantam - www.sweetvalley.com)

Larissa - Useful Phrases

Reproach
Why on earth didn’t you ....
What’d you mean by ....
You might have ....
You shouldn’t have ....
You have no right to ....
How dare you ....
You can’t expect me to ....

Necessity
Do I need/ have to ....
Have I got to ....
Must I ....

Advice/Persuasion
Why don’t you ....
If I were you I’d ....
I think you’d better ....
You’d better not ....
I advise you not to ....
I don’t think you should ...
Won’t you ...., please?
Please let me .....
Why don’t you ....
You mustn’t ....
I really think you’d do well to ....
Are you really sure you can’t/couldn’t ....
Come on!/ Go on!/ Don’t be like that!/ Please!
How can I persuade you to ....
If I were you, I’d/ I wouldn’t ....
Can’t I persuade you to ....
You’d better not ....
Just you dare/try!
Don’t you dare/try!
Larissa-Drama with an extract from a text as a starting point.

Read through the text, talk about it (conflict of the generations, mistrust, stereotypes, which clues of the characters do we get).

The drama teacher must try to see the world from a 14-year-old’s point of view.

**Formation of four groups/ Creative writing**
Ask the pupils: Is the language typical of parents? (Conditions, negative sentences, ...)
What do mothers/fathers say? Write down sentences typical of mothers/fathers (e.g. "Ask Mum!" "This is your son!" "I'm not your maid!")
Write short poems: Father says ..., Mother says .... And present them.

**Creative Writing (e.g. as homework)**
Larissa’s diary entry after the text extract.
Dialogue between mother and father after Larissa has left the room.

**Freeze Frames**
The girl’s last sentence, "They didn’t even know who I was!" - What does Larissa mean?
Assignment to the groups: Freeze frame
Group 1: How the parents would like Larissa to be
Group 2: How her friends see her
Group 3: How the older students see her
Group 4: How her teachers know her
Presentation discussion

**Improvisation - Four Groups - Circular Drama - Teacher-in-Role**

Group 1:
It’s Larissa’s grandmother’s birthday on audition day/on the first night. Her parents want her to attend the birthday party. Larissa wants to act in the play at all costs. Which strategy will the parents adopt to persuade Larissa? Portray the pressure on Larissa.

Group 2:
Which strategy do her friends adopt who think that she spends too much time in the theatre group and who want her to spend more time with them?

Group 3:
One of the older pupils envies Larissa her role. She and her friends claim the part for themselves and want Larissa to be content with a minor part. What kind of pressure will they put her under?

Group 4:
Larissa’s teachers are of the opinion that she doesn’t work hard enough for school. What strategy do they adopt?

Presentation of a scene. The teacher-in-role acts as Larissa in the different groups. They are also assigned tasks to observe the performance exactly.

In a following round (assignment: How could Larissa react? Which tactics would she develop?) They can get into the others’ scenes by shouting "stop" and offer new solutions. (Forum Theatre)

**Freeze Frame**
For the poetic presentation (Larissa as central character; one of her parents, friend, older classmates, teachers; different kinds of pressure on Larissa should be expressed)

**Nightmare**
Imagine Larissa’s nightmare in which the others torture her with their physical presence and their voices.
Portray this nightmare in small groups (in a more exaggerated/terrible way etc.)

**Circle of Thoughts**
Each member of the group is either one of the characters who put Larissa under pressure or somebody who offers advice or who tries to raise her self-confidence.

When each member has decided on something, they get together in a circle. One Larissa walks around in the circle and listens to the voices.

**ROMEO AND JULIET - DRAMA AND THEATRE - PEDagogical Exercises**

**Love is.... (Warm-up)**
One after the other walks up to the chair, sits down and says one of these sentences:
- Love is, when ...
- A man/ woman in love ...
- When men/ women are in love ...

**Blindfolded Tour (cf. Drama Conventions)**
Pairs. A is blind and is guided by B through a town etc. B may ask questions (e.g. What are the walls like?)
You use it to establish a setting (e.g. the town of Hamelin, Renaissance Verona, Macbeth’s castle).
In our case we first made a blindfolded tour through Verona/A guiding B) and then through the Capulet palace (B guiding A).

**Chair - Topic of Love and Conflict**
Walk to the chair, arrive there, sit down, make a gesture (expressing affection or hatred, plus stamping your feet), then say
- I like it when my father ...
- I love his nose, when he blows it ...
- I hate it when my father ...
- I love Juliet when ...
- I hate Juliet when ...
- Etc.

**Hot Seat and Alter Ego (cf. Drama conventions)**

**Hot Seat**
Juliet’s father (topic: non-communication) - Juliet
Juliet’s father is sitting on the hot seat and talks about his daughter from his point of view, he also describes her past, her childhood; he is proud of his
daughter, he has got a lot of plans with her.

The group asks him questions.

**Alter Ego**

Two Juliets are introduced. They represent different personality traits of Juliet: one who represents her father's world and obeys him and Juliet who wants to leave her father.

Each comment on what the father says, one after the other (verbally and non-verbally). The father doesn't respond to their comments or rather he doesn't "hear" them in his role. (The order of the questions to the father and his answers on the hot seat, one Juliet, then the other Juliet should be kept so that the statements don't get too diluted.)

**Voice Sculpture (cf. Drama conventions)**

A player stands in the middle of the room and adopts a posture in order to express a character's feeling at a particular moment (e.g. Romeo, who sees the presumably dead Juliet; or Juliet, who realizes that Romeo is definitely dead).

Note: In this case the conscious stepping out of a role is extremely important as the protagonist can be deeply involved in his role/ emotions. (cf. detachment). This is why common physical activities (e.g. jumping, shaking off, crick-crack-that's that) should follow.

**10-0 and Yeah**

Insertion:

**Changing sculptures/De-escalating Conflicts**

(Warm-up on the topic of conflicts)

- A creates a position of conflict.
- B creates a counter position on the topic of conflict.
- C can make two changes in A and B to de-escalate the conflict.

Three rounds so that each can be in every position.

**A Few More Drama Techniques**

**Angel and Demon (cf. Drama conventions)**

Two chairs, one player standing on each. They have to prompt a player standing between the two chairs with the pros and cons of a decision (e.g. smoking); the player in the middle looks to the person speaking to him.

The others (audience) can and should support them.

**Marking the Moment - Spot of Great Intensity (cf. Drama conventions)**

A phase of reflection at the end of a drama/working period.

The members of the group should think about the spot in the room where they experienced the greatest intensity in the drama, look for it and adopt the same position there - freeze. At the teacher's touch, they tell their thoughts or make a sound.

Two questions should be considered:

- What does my position mean?
- Why did I choose this position?

**The Following Other Techniques Were Introduced:**

**The Outline of a Character/ Role on the Wall**

The outlines of a character/ role (or only of the head) are drawn on a poster in their actual size. The group members write characteristic features of this person within the outlines. Social statements about this person are written down outside.

Variation: with literary figures/ film characters your own judgements are written down outside, what the other characters of the play think are written down inside.

**Answers to Impulses of Contact/Thought Tracking/Speak Your Thoughts**

The roles are frozen and they answer or react to an impulse of contact through the teacher by speaking out their present thoughts (as a particular character).

**Thought Alley/Conscience Alley**

A group member/a character of a drama is walking slowly through an alley of people (the other group members) at a particular moment, in order to make a decision, to set an important act or to receive something. His thoughts and reasons for the decision are whispered to him by the people in the alley (e.g. Should I leave school or not? - the right side for, the left side against or mixed) or the person asks somebody from the group or implores him (e.g. Faust, who has sold his soul, asking his mother, "What should I do?") - then the decision follows.

**Ending in the Big Group**

**Wishing Well (Ending)**

Circle. (Every group member creates a statue with the emotions/feelings he/she came here with - we didn’t do that).

Symbolically every group member puts down what he/she would like to leave there.

Then they stretch an arm to the middle of the circle and take the neighbour's thumb. Each throws in a wish for the future (symbolically, verbally or silently) and takes with them what they want (symbolically).

**Bellows**

**Crick-Crack-That's That/Kold-Hoß-Deis Woas**
ACTIVITIES

Dots of the Dice
All players move about the room freely and at the gameleader’s call get together in the dots of the dice from one to six.

In between: two or more players portray various objects, situations or emotions in a freeze frame.

Feeling Followed
All players move about the room to the music of Pink Panther and look around. They feel followed. Everybody is "suspicous”.

Rhythm in the Circle
Circle. Step into the circle, one after another and make a particular, characteristic movement (e.g. dance, jump, ...) and tell the others your name doing so. The other players repeat this together.

Name - Word
Every name is given a particular word and movement (e.g. Egon- eating). The players introduce themselves one after the other, then everybody imitates.

Back to Back
Couples. The players dance slowly with each other rubbing their backs together (one person leads gently ...)

Status I (A+B)
Part of the group get the status A (high status) and walks around heads held high and with self confidence. The other part of the group gets status B (low status) and walks around heads held down and in a subdued way.

Observe and experience how it feels if when you meet somebody of a different/ of your own status.

Status II (1-10)
Each player gets a card with a number between one and ten on it. (1 = lowest status, 10 = highest status). The situation of the game is a firm’s outing.

By meeting and having small conversations the players can find out which status the others have got and experience how the differences feel.

Slap Showers
Slap your body from head to toes.

Simple Relaxation Exercises
With music:
Write numbers with your head
Write letters or words with your hips

Identification
Photos of different people are on the floor. Choose a photo, get into this role, what is my life like etc. Then talk to the others about it.

Clapping
Pass on the clapping in the circle. Mind the rhythm, accelerate, change directions

Who? Where? What?
Two rows are facing each other. A player from row A walks up to a player from row B and says a sentence. B must react spontaneously.

Examples for sentence starters: Can you help me? You are driving me mad. What are you doing here?

Guide Dog
Guide the blind and after a while leave them alone. The guide dogs constantly change partners.

Complementary Rhythm
Couples. A moves with the music, B moves in a “complementary way”.

Chinese Whisper with Movements
Circle. A starts miming an activity. B watches, all the others don’t. Then C turns around, B mimes for C etc.

What do you think you were doing?

Communication Exercise
A talks to B about his/ her hobby.
B tells C as if A
B tells C in third person
B tells C full of admiration
B tells C making fun of A

Improvisation with Everyday Dialogue in Four Scenes
a) agree b) disagree c) compromise d) humiliate

Drama methods for the teaching of vocabulary and grammar

Grab a chair
Run around the chairs. Listen to the words. As soon as you hear a word which does not fit into the category, grab a chair! The player who does not get a chair is out.

Examples for lists of words: colours, things in the house, school things, clothes, musical instruments, adjectives, emotions, ...

Person to person (parts of the body)
Walk or dance around the room. When I call out parts of the body, find a partner and make contact with him/her in the way mentioned.

e.g. shoulder to shoulder, knee to knee

Change your speed (numbers)
Walk round the room. Change your speed to the number which is being called out. One is slowest, one hundred is fastest. Zero means stop.

The ball (adjectives, comparison)
A visualization.

Stand in a relaxed position. Imagine that a ball is lying in front of you. Pick it up and visualize it.

The ball becomes bigger and bigger, heavier and heavier, .... almost too big to hold.

Then it becomes smaller and smaller, tinier and tinier, almost as small as a pea. Be careful that you don’t lose it.

Then it becomes bigger again, harder and
harder, ... It changes colours ... It becomes softer and softer, almost like jelly ...

I'm thinking of something beginning with ... (e.g. jobs)
I'm thinking of a job beginning with the letter B. Act out your guesses without speaking!

Mime each letter
Get into groups of four or five. Each group will get a word. Each letter in your word is the first letter of a new word. Act the new words out in the right order. The others must put the letters together and guess your word.

Run for the next word
Form two teams. Sit back to back. One of you will mime a word in front of your team. The one who guesses the word correctly must not call out the answer like in the game "Activity", but run to me and whisper it into my ear. If it is the wrong word, I will send you back to your team. The mime must be repeated until someone guesses the right word. If it is the correct one, I will give you the next one and you will be the one to act it out.

Newspaper headlines
Form groups of four or five. Each group will get a role card with a newspaper headline. Think of a photograph to go with the headline and form a statue. The other groups will have to guess.

I would tiptoe into the house if ... (verbs of movement).
Learn and mime verbs of movement: bounce, creep, gallop, glide, limp, rush, storm, stroll, tiptoe, etc.
Act out a word and say in which situation you would move like this:
I'd limp if I had hurt my leg.
I'd storm into the house if I was very angry.

What's everybody's mood? (adverbs)
One player leaves the room. What mood are we in? Let's say we do everything aggressively. When the player comes back, we act out all his/her orders in this mood. The player must guess the right word.

Spontaneous theatre (places, characters, abstract nouns)
Two volunteers: Your task will be to react to a word spontaneously. You have about half a minute to act out your mini-situation, then you will hear the next word ... waiting room, bus, stadium, circus, beach, disco, ... doctor and patient, model and photographer, ... happiness, sadness, anger, ...

Grammar sequence with teacher-in-role (tenses, reported speech, conditionals)
Players (in pairs, A and B) sit back to back so that A can see the action and speak into B's ear.
Teacher-in-role acts out a situation:
T comes home, tired, takes off shoes, sits down, phone rings, he picks it up, is happy, looks at his watch, looks into his wallet, hangs up receiver, gets ready for going out, obviously a date, is about to leave when the phone rings again, picks it up, is disappointed, slams down receiver, takes off his shoes again, sits down, frustrated.

· A tells B what is going on while T is acting.
  (present progressive)
· B tells A the story as he remembers it from A's account. (T took off his shoes, he sat down on a chair, ...) (past tense)
· A tells B what B got wrong: No, he did not sit down on a chair, he sat down on a sofa ...
  (negatives)
· B reacts to A's corrections: But you said he had sat down on a chair! (reported speech)
· Act out the first telephone conversation
· Act out the second telephone conversation
· Invent T's interior monologue after the second telephone conversation, e.g. If she really loved me, she would not let me down like this ...
  (conditionals)
· Creative writing: T writes a letter to the person who has let him/her down. Or: A diary entry in which T writes down his/her feelings.

Drama Workshop for Teachers of Modern Foreign Languages

Warm-ups
Change places
Back to back
Person to person
Robot and engineer
First Aid
Brother/Sister help
Grab a chair

Voice training, breathing

Visualizations
Blind circle
Blind farmer
Focusing attention
The wind and the tree
The ball

Miming
Ways of moving, types, moods
Mime each letter
Chain mime
Run for the next word
What's everybody's mood?
Princess Esmeralda

Improvisation
Spontaneous theatre
Improvisation with three objects

Role play and dramatization
Same text - different roles
Who - where - what
Masks
Sculptures
The four elements

Working with stories
Module 2

Ort:
Bildungshaus Schloss St. Martin, Kehlbergstr. 35, 8054 Graz, Tel. 0316/283635

Zeit:
Beginn: Sonntag, 17. April 2005, 18:00 Uhr
Ende: Mittwoch, 20. April 2005, 12:30 Uhr

Leitung:
Prof. Mag. Stefan Egger, Modellschule Graz

Referenten:
Andy Kempe, University of Reading, United Kingdom
Cecily O’Neill, Ohio State University, lecturer at various universities in the UK, Canada, Australia

Einführung, Zusammenfassung und Reflexionen:
Prof. Mag. Karl Eigenbauer, RG und ORG f. Studierende der Musik, 1070 Wien
Prof. Mag. Egon Turecek, Pädagogische Akademie ED Wien, 1210 Wien

Programme

17. April 2005
18:00 Uhr - Dinner
19:30 - 21:00 Uhr: Workshop 1
Introduction, Warm-ups (Eigenbauer+Turecek)

18. April 2005
08:00 - Breakfast
09:00 - 10:30 Uhr: Workshop 2
Group 1: Language in context: ”Baby Rabbits” (Kempe)
Group 2: Words into Worlds: Creating and developing language contexts (O’Neill)

11:00 - 12:30 Uhr: Workshop 3
Group 1: Cont.: Language in context: ”Baby Rabbits” (Kempe)
Group 2: Cont.: Words into Worlds: Creating and developing language contexts (O’Neill)

12:30 Uhr - Lunch
14:30 - 16:00 Uhr: Workshop 4
Group 1: Speaking, Listening and Drama: ”The News Report” (Kempe)
Group 2: Developing skills in role (O’Neill)

16:30 - 18:00 Uhr: Workshop 5
Group 1: Speaking, Listening and Drama: ”The News Report” (Kempe)
Group 2: Developing skills in role (O’Neill)

18:00 Uhr - Dinner
19:30 Uhr - Social evening

19. April 2005
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 6
Group 1: Creating a play: ”One day at the beach” (Kempe)
Group 2: Finding pretexts for language use (O’Neill)

11:00 - 12:30 Uhr: Workshop 7
Group 1: Cont.: Creating a play: ”One day at the beach” (Kempe)
Group 2: Cont.: Finding pretexts for language use (O’Neill)

12:30 Uhr - Lunch
14:30 - 16:00 Uhr: Workshop 8
Group 1: Cont.: Creating a play: ”One day at the beach” (Kempe)
Group 2: Developing pretexts (O’Neill)

16:30 - 18:00 Uhr: Workshop 9
Group 1: Creating a play: ”One day at the beach” (Kempe)
Group 2: Cont.: Developing pretexts (O’Neill)

18:30 Uhr - Dinner

19. April 2005
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 10
Group 1: Playing with language through drama (1): a series of short exercises and ideas (Kempe)
Group 2: Using visuals to stimulate language (O’Neill)

11:00 - 12:30 Uhr: Workshop 11
Group 1: Playing with language through drama (2): a series of short exercises and ideas (Kempe)
Group 2: Using traditional material: short ideas (O’Neill)

20. April 2005
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 12
Group 1: Playing with language through drama (1): a series of short exercises and ideas (Kempe)
Group 2: Using traditional material: short ideas (O’Neill)

11:00 - 12:30 Uhr: Workshop 13
Summary and reflections (Eigenbauer+Turecek)

12:30 Uhr - Lunch and departure
Course Summary

Session One

HAVING A SAY!
The aim of this session is to draw attention to the appropriate use of speech in different situations. This includes using descriptive and narrative voices to build up a sense of location and character and changing the meaning of pieces of texts by delivering them in different ways. The session also uses a forum theatre technique to structure and conduct an argument.

Objectives
By the end of the lesson the participants should:
• have made conscious use of speech which is appropriate to different purposes and situations
• have discovered how use of speech can affect the meaning of texts
• have worked co-operatively to structure and conduct an argument.

Part One
1. Ask the class to look at the whiteboard and imagine that it is the window of a chemist’s shop. What sort of things would they see if they looked through the window. Press the pupils to give details descriptions.

2. Explain that, one night, a police patrol car had noticed that some pieces of graffiti had been scrawled onto the window. One of them read:
   Baby rabbits, eyes full of pus
   Is the work, of scientific us!
   (Spike Milligan)

3. There were other pieces of writing on the window. What did they say? Invite pupils to come and write these on the board around the verse above. Some pupils may write other animal rights slogans, others may be more flippant but this will be useful later!

4. Describe how, after leaving the chemists shop, the police apprehended a teenage girl walking on her own. Stopping to ask if she was alright, they quickly become suspicious and ask her to turn out her bag in which – surprise, surprise – they find a can of spray paint!

5. The class need to decide on a name and age for the girl. If space allows, ask the class to stand in a square as if they are the walls of the girl’s bedroom. Each pupil is asked to think of something that would be found in the room and mentally devise a line that describes this in neat detail. For example:
   ‘A selection of Body Shop goodies lie scattered on the dressing table.’
   ‘CDs and pop magazines are strewn across the floor.’
   ‘Under the bed, a pile of school books.’
   ‘Six mugs, all half full of long cold coffee, decorate the desk and bookshelves.’

   It is helpful to ‘model’ lines such as these. That is, pupils’ initial ideas are likely to be more vague and not so economical. Take some of these ideas and fine tune them in order to give the pupils examples of how to make them punchier and almost poetic! The result is a montage of lines that at once draw a vivid picture of the room and, by proxy, the girl’s character. Discuss the effect of the montage and what sort of girl the pupils think they have created.

6. Place a chair in the space which represents the girl’s room. Ask the class to imagine who might like to say something to the girl if they had the chance. For example, the chemist, someone who was responsible for some of the other graffiti, her mother etc. Ask the pupils to think about such a character and what they might say. The task is to design a line that illustrates both who they are and what their attitude to the girl is. Pupils take it in turns to speak aloud to the empty chair, trying to use their voice to portray different characters. Once again, it is helpful to give a few examples:
   ‘I don’t know who you are or exactly why you think I am responsible for crimes against animals but I can tell you that it is going to cost me a lot of money to get my window cleaned.’
   ‘Hey, Sarah, you haven’t told the cops I was with you have you? I mean, I only went along for a laugh. You’d better not split.’

Part Two
1. Pupils work in small groups to write one of the following pieces of text:
   • A note from the chemist which is taped onto the window and addressed to her customers about the graffiti which is spoiling the look of the shop
   • A headline and the first paragraph of a story about the incident in the local newspaper
   • A letter in the local paper which sympathises with the graffiti artists
   • A letter in the local paper which is expressing disgust at the incident.

   The groups perform their piece of text using choral speech and physical positioning to suggest the character and attitude of the ‘author’ The pieces need to be written in clear handwriting as each piece is then passed onto another group. Their task is to think who might read the piece aloud and in what circumstances. For example:
   • The girl’s father reads the news item aloud to the girl over the breakfast table.
• Some of the graffiti artists read the chemist’s note
• The girl’s teacher reads one of the letters in the staffroom
• The groups use the text as a script. The constraint is that they must try to show both who they are and what their attitude is to the piece of writing without adding any dialogue. The characters and situation must become clear through use of space, gesture and facial / vocal expression alone. Watch some examples and discuss how the audience knew who the characters were and what their attitude was.

Part Three
1. Explain that the girl’s headteacher has requested that the girl and one of her parents attend a meeting in the school to discuss the graffiti incident. The participants divide into pairs and improvise the scene in the car between the parent and the girl as they travel to the meeting. The material generated from this improvisation is used to create a short piece of dialogue (this is constrained by the device of asking the group to agree on a pattern of either long or short lines; in this way the mass of material generate by the improvisation becomes much sharper and dramatic by having to capture its essence in just 8 or 10 lines).
2. Divide the class into three groups to represent the girl, the headteacher and the parent. Each group needs to discuss what their given character thinks about the forthcoming meeting and decides a) what they hope the outcome of the meeting will be and b) what they hope to avoid happening!
3. Each group will need to nominate a spokesperson. Three chairs are set up facing each other. The spokespeople will sit on these chairs with the rest of their ‘team’ sitting close behind them. It’s a good idea to have the headteacher sitting in the scene first. The teacher can then act as the head’s secretary to announce the arrival of the girl and her parent and usher them into the room.
4. Before the meeting starts, explain to the class that a number of rules will be used to shape the meeting:
   • If any of the characters say anything that seems completely unbelievable and out of character then any member of the class can raise their hand and say ‘Stop’. They must then explain why they have stopped the meeting and suggest what the character could have said that would have been more appropriate to the situation.
   • If any team member feels that their character is moving away from what they want and putting themselves in danger of getting what they have decided they do not want, they call ‘Time out.’ The teams then have the chance to hold a quick (and secret!) strategy meeting to decide how they might turn the argument in their favour.
   • If any of the characters feel they do not know how to respond to a point made by another character, or if they don’t know the best language to use, they too can call ‘Time out’ and either ask their team for advice or ask to be substituted by another member of the team.
5. In order to spice the meeting or give it a new focus, the teacher might decide to give teams one of the following ‘jokers’:
   • Tell the headteacher that the chemist is Chair of the school governors who has promised financial support for the school. She has demanded a written apology or she will withdraw her promise.
   • Tell the girl that she learnt the Spike Milligan poem from an English teacher in a recent lesson about animal rights.
   • Tell the parent they are standing for the local council and the last thing they need is for their name to be linked with any bad publicity. Of course, you may add as many jokers of your own devising as you can think of!
6. It is difficult to predict how a debate such as this might end. Sometimes one of the characters will bring it to a natural end by deciding to leave the meeting or perhaps the headteacher decides that enough has been said and calls the meeting to a close. The teacher can always play his/her own joker if necessary by entering the scene as the secretary and announcing that the headteacher’s next appointment is waiting. Either way, at the end of the meeting there will be a great deal to discuss:
   • How well did each character do in achieving their objective for the meeting?
   • To what extent was the language used in the scene appropriate? That is, did the talk fit the characters and the situation?
   • What other jokers might have affected the outcome of the meeting?

Further development
A number of other scenes might be explored as extension tasks in this drama. For example:
• In pairs, pupils improvise the girl and her parent on their way home from the meeting.
• Working in small groups, the pupils show how the girl is received by the other graffitists. Some may, like her, be committed to the cause of animal rights while others are simply having a laugh.
• In pairs, pupils improvise the scene in which the headteacher is trying to find out from the English teacher just what the lesson on animal rights entailed.
Session Two

HITTING THE HEADLINES

The aim of this sequence of this session is to investigate how different speech registers are used and what their effect on an audience is.

Objectives:
By the end of the session the participants should be able to:
• identify the different components of a news report, and use this knowledge of structure and register to plan and create their own representation
• select and convey images and information to an audience in a way that stresses their significance
• reflect on the purpose and effect of their own and other students’ planning and presentation using relevant vocabulary

Content
The frame for this series of lessons is a television news report based on an actual incident that was reported to Lord Louis Mountbatten by his gardener. Mountbatten himself took the gardener’s statement and signed it saying he had every reason to believe the man’s story that he had seen an alien and been hit by a powerful yet unrecognisable force that had knocked him off his bicycle!

For much of the time the pupils work in role as a variety of characters who would contribute to the report. This will involve some of the pupils using discussion to prepare written scripts that will then be presented as formal spoken presentations. Others will study written evidence and use this as the basis for spontaneous talk.

Part One
1. The teacher works in role as an elderly gardener who tells a tale of a strange thing that has happened to him:

AN EYEWITNESS ACCOUNT

By Mr Bert Hedges

I was on my way to work up at Lord Upton’s Estate. Everything seemed the same as it was every morning. I was cycling down the same lane at the same time as I always do.

It was about 8.00 and before you ask I hadn’t been drinking. Anyone will tell you that apart from the odd sherry at Christmas I never touch a drop. I’m not the type of person that sees things and I know that I didn’t imagine this. It really happened.

I’ve lived here in Newbury all my life and worked on the estate as a gardener for nearly forty years. Now I know just about all there is to know about these parts. I know who comes and who goes. If anything changes I’m the first to know about it.

So, I was cycling along. It was a clear morning. Quite frosty in fact and there was a bit of mist clinging to the ground. Well, I came around the corner just up Deadman’s Lane there, I wasn’t going fast or anything, when suddenly I heard this sort of hummin sound and then this great big silver things appeared in front of me. It was all shiny and sort of hovering about twenty feet or so above the lane.

I stopped and looked at it long and hard. You could see sort of windows around it. It was like a big fat cigar but a sort of silvery blue colour, all shimmery. Then a long sort of ramp came out of it stretching out down to the lane. Then a couple of figures suddenly appeared at the bottom of the ramp. They were quite small, about the size of my grandson I suppose - he’s about ten years old. They had these masks on - bit like the old gas masks but the eye holes were purple and there was a round black hole where their mouth should have been. Perhaps they weren’t masks but their natural faces. I can’t really say because it was then I started moving towards them to get a closer look. They were about thirty metres away I’d say. Anyhow, as I started moving towards them I suddenly got this terrific shock, like some big fist had punched me right in the chest. It was so hard it knocked me right off my bicycle into the hedge. I wasn’t knocked out or anything but I was a bit stunned. Even so I could still see what was going on. These two fellers just seemed to be sucked up into the big cigar thing then I heard this rumbling sound and it just sort of shot off. It was like watching the dot on the television disappear when you turn it off.

Now that’s the God’s honest truth. You call me a silly old fool if you like, but that’s what I saw.

2. Having told the story, the teacher invites pupils to ask Bert some questions about his tale.

3. The teacher breaks from role and asks pupils what might have made them believe the character’s story. Key words are listed on the white board e.g. tone, eye contact etc.

4. The pupils placed in threes. A relates Bert’s tale as if they have completely believed it. B then relates the tale in a way that makes it clear they have not believed it at all. C relates tale in as neutral a way as possible.

5. Discuss the different vocal and visual registers used in each retelling. What techniques did the person retelling the tale use to indicate that they either believed, disbelieved or had no opinion about Bert’s story?

6. Divide class into two groups, Believers & Non-believers. Give a few minutes for each group to formulate reasons for their position then conduct a ‘tennis debate’ (i.e. the teacher only allows one person to speak at a time before handing over to the other side. It would be useful to use an unplugged hand held microphone to signal this.)

7. Explain to the class that they will be working towards presenting a television news report which will be video recorded.
8. Show an example of a pre-recorded report from the local television news. Ideally, the example should have the following elements:
   - Introduction to the item by studio based newsreader;
   - Report from an ‘on the spot’ reporter;
   - Interview with eye witness(es);
   - Interview with an ‘expert’ in the field;
   - Statement made by an official.

9. Ask the pupils to identify the structure of the news item, what sort of people are involved and what their function is. Display the results. For example:

   **CHARACTERS**
   Newsreader, Reporter, Eye witness, Expert, Official

   **NEWSREADER**
   Function: To introduce the item and give brief details
   Presentation: Calm, serious, talks directly to viewing audience using standard English and, most likely, received pronunciation.

   **REPORTER**
   Function: To explain the situation in greater depth from the site
   Presentation: Show a little emotion e.g. excitement or concern. Talks a little faster and more spontaneously. May seem a little more informal in choice of vocabulary. Addresses studio newsreader.

   **EYE WITNESS**
   Function: To give personal account and add a ‘human’ element: make the item relevant.

   **EXPERT**
   Function: To provide detailed information on the importance of the event
   Presentation: Uses specialist language. ‘Deliberate’ delivery in order to make a point which will increase concern. Less obvious audience - unseen interviewer?

   **OFFICIAL**
   Function: To calm people down? Suggest that everything is under control?
   Presentation: May use evasive or ambiguous language. Gestures and tone designed to calm. Addresses viewing audience.

10. Ask the pupils to watch the item again and pay particular attention to the different ways that people speak. For example, how do they use their voice (tone, pitch)? What sort of words do they use (vocabulary)? What sort of gestures and facial expressions do they employ (visual signifiers)? What different effects do they appear to want to have on the viewing audience (sympathy, disbelief, etc.)? Record their ideas against the ‘cast’ of the news item.

11. Tell the class that they will be working in role as a news team handling an exciting and important story. Ask them to imagine what the newsroom might look like. What sort of things would they see there? (Desks, computers, television monitors, maps on the wall). What sort of sounds would they hear? (Telephones ringing, keyboards clattering). What sort of people might be there? (reporters, news readers, typists, messengers) What might they be doing? Write up as many ‘specialist’ words as possible so that pupils can refer to them and employ them later.

**Part Two**

1. The class is divided into five equal groups i.e. Newsroom Anchors, On the Spot Reporters, Eye Witnesses, Experts and Official Spokespeople. Each group is given a task sheet and a variety of resources such as ‘facts’ about UFOs on which to draw in order to tackle the task. For example:

   **THE NEWSROOM ANCHOR**
   Who are you?
   You are Sam Smile, the person that the television viewers at home are most used to seeing.
   You are friendly and sometimes have a little joke with the viewers. When you are dealing with a serious story you change your voice and facial expression to let the viewers know that it is serious.
   Sometimes you have to deal with stories that the people at home will have to make up their own mind about. In these cases, you try to show that you aren’t too sure about the real truth of the story.
   What do you do?
   You work in a television studio. You are part of a team that gathers together the details of stories as they come in.
   The team sorts out which stories are worth including in the news bulletin and how much time should be spent on each one. They then write a script (or at least some notes) so that you know what to say once you are ‘on air’.
   Your task as a Newsroom Anchor:
   • Work as a group.
   • Read Bert Hedges’s Eyewitness account.
   Each one of you will have the job of introducing this news story to the audience at home.
   You need to:
   • Prepare exactly what you will say to introduce the story.
(you can write a script for this, jot down some notes or just practice what to say).

- Decide how to introduce the 'on-the-spot' reporter.
  (You know this reporter quite well and the audience at home need to feel that you are quite good friends).
- Think of two questions that you want to ask the reporter about what has been going on.
- When the reporter has finished reporting from the scene, you will introduce an important expert.
- Next, you will introduce an official spokesperson.

2. Groups work on their own on the tasks. Individuals within each group help each other prepare a rehearsed presentation in preparation for the following session.

Part Three
1. Groups are re-arranged so that one pupil from each of the existing groups forms a new group so that each group has one of each of the following: A Newsroom Anchor, an On the Spot Reporter, an Eye Witness, an Expert and an Official Spokespeople. These groups are given some time to rehearse their parts ready for video recording. This will involve negotiating how the links between different locations and speaker are to be made.

2. Groups present their work and each piece is recorded on video. The audience is set the task of noting:
   - Whether each group used the structure of the sample news item effectively;
   - Whether the performers used language appropriate to character and context;
   - Whether the performers spoke audibly and clearly and how else they communicated their message.

The class reflect on the presentations and pupils are asked to produce a written reflection of the project focusing on what they learnt about different modes of speech and the challenges they faced in the different roles.

Sessions Three and Four

One Day at the Beach

The aim of this extended workshop is to explore a variety of writing techniques which can be used to devise and structure a piece of drama. The techniques offer participants an opportunity to extend their understanding of some of the differences between spoken and written language and how tense and case may be employed to create different dramatic effects.

Objectives
As a result of the workshop the students will:
- understand how a play may be created through mapping
- understand that plays do not simply involve dialogue
- understand that dramatic characters speak the words yet the audience perceives the sub-text
- have written in a variety of modes

Introductory Notes
Drama involves conflict and action
Starting out on the process of devising a drama involves finding a pre-text
Developing the drama involves finding a frame

Questions to explore regarding characters:
  - What is their agenda?
  - What values do they hold?
  - What is their history?
  - What are their strengths and weaknesses?
  - What do they want?

Consider the 'classic' story structure:
  - Induction
  - Cause some trouble
  - Make it worse
  - Corner the characters
  - Do or die
  - Resolution/Exduction

For example, J.B.Priestley’s play ‘An Inspector Calls’:
  - The Birling family introduced
  - A stranger arrives and announces that he is an 'Inspector'
  - Each of the family members is implicated in death of girl
  - Some of the characters make things more difficult for themselves
  - An attempt is made to deny the inspector’s validity and this divides the characters
  - A phone call announces the imminent arrival of a real police inspector

Part One
1. Ask the group to deconstruct the visual image of beach consisting of a little girl’s dress, a bucket and spade, shells etc. If possible have a suitable sound track playing and perhaps some stage lights. Small groups make a freeze frame to show what the image means to them.

2. Introduce the pre-text for the drama: a group of old school friends have been invited to a class reunion 10 or more years after leaving school.

3. The class create characters by using the following frame:
   - Why have they decided to attend?
   - How do they feel about the impending meeting?
   - What lasting memory do they have of their school days?
   - How do they hope they will be remembered?
   - What do they hope people will have forgotten?
   - What do they want to get from the reunion?

4. Induction: The class create a collective image of the venue for the reunion by having individ-
uals suggest details of the room. One participant should scribe these ideas.

5. The characters are introduced into the room and improvise the scene in which they meet up again after so many years. Introduce the terms 'ellipsis' and 'modal language'. In pairs or small groups, the participants script the most interesting moments of the initial re-union making deliberate use of ellipsis and modal language to suggest sub-text.

6. **Cause some Trouble:** Suggest that a number of display boards have been placed in the room. On them are many photographs of the group as children. Some of the photos show pictures of the day they spent at the beach. Some of them show a little girl on the beach. No one knows exactly who she was but some characters remember the newspaper story from the next day which said that the girl had gone missing. In pairs and small groups, the class improvise the conversations that focus on the images of the girl. Snippets of these conversations are captured by using the 'long line/short line' technique.

7. **Make it worse:** Ask the class to create monologues for their character. They should consider what the story of the girl means to them. What effect does it have on their demeanour at the re-union? They consider their values, history, strengths and weaknesses. The monologue may be a memory of what the character was doing that day; a revelation about how they are feeling at this moment; an imagined talk to someone else in the group about the incident. Having created the monologue each writer picks one line from it which summarises its essence. This line is repeated at end of the speech.

8. The characters are placed into pre-set using proxemics to illustrate their relationship to the story. From this position each of them delivers their monologue.

**Part Two**

1. Re-establish the scenario by placing the characters back into the pre-set and repeating the key lines from their monologues.

2. Consider different ways of re-telling part of the story of the day on the beach in different modes by, for example, changing the tense or person it is told in. Groups work on different modes and present their stories in the following order:

   - 2\textsuperscript{nd} person future tense
   - 3\textsuperscript{rd} person present tense
   - 1\textsuperscript{st} person present tense
   - 1\textsuperscript{st} person past tense
   - 2\textsuperscript{nd} person past tense
   - 3\textsuperscript{rd} person past tense

3. **Corner the Characters:** Consider where private conversations about the incident may take place. Improvise some scenes around this. Introduce the idea of sandwiching focused comment with phatic communion. Groups try to write the scene using the 'acrostic dialogue' technique.

4. **Do or Die:** Suggest that the group come together for a formal dinner. Each of them has thought of something they would really like to say but knows it would be inappropriate to say out loud in a real situation. Improvise the scene and 'spotlight' different characters so that they can speak aloud their secret thoughts.

5. **Exduction:** Re-consider the pre-set. What does it mean to each character now? How has the re-constructed story of the girl affected what they had hoped to gain from the re-union? Each participant imagines that they are leaving the re-union. They construct a line which they imagine their character might say or think as they leave. They speak this line aloud and position themselves back in the pre-set. Finally, they repeat the key line of their earlier monologue.

6. **Mapping the text:** The group consider the different techniques used so far and map these into a guide for a presentation of what has been created.

**Session Five**

**Andy's A – Z of Drama Games And Warm-Ups**

**Alphabetti cannelloni**
Standing on chairs or benches the class arrange themselves alphabetically by squeezing past each other. The game must be played in silence.

**And then...**
In pairs, one person starts to tell a story but breaks off with the words 'And then...'. The partner carries on the story but again stops after a few sentences with 'And then...'

**Bang!**
Stand in a circle. Point James Bond style at another player and say 'Bang'. That player crouches down and the ones either side face each other and repeatedly say 'Bang'. The first one to run out of breath is out. The winner then 'Bangs' someone else in the circle.

**Bing Bong**
In a circle. Pass an object around clockwise saying, 'This is a Bing.' The receiver says 'A what?' and the leader says 'A Bing.' That player then passes it on saying 'This is a Bing'. The player they pass it to says 'A what?' And they must turn to the leader and say 'A what?' The answer 'A Bing' is then passed on. The game is complicated when a different object, called 'A Bong' is passed anti-clockwise.

**Blood potato**
The group walk around the room with their eyes shut. When they bump into another person they say 'Potato' and get the reply 'Potato'. The teacher will have tapped one player on the head. They are the
'Blood Potato'. When players bump into someone and say 'Potato' but get the reply 'Blood Potato' they scream and then move to the side to watch the others playing.

**Boom chicka boom**
This is a simple call and response exercise which can be developed into something as complex as you please! Standing in a circle, the leader calls 'I said a boom chicka boom' and the class repeat this. The leader says the line again and the class repeat it. Then the leader says 'I said a boom chicka chicka chicka chicka boom' and the class repeat it. And so it goes on ...

**Budgies, Bull and Bananas**
The leader points to a person in a circle and says 'Budgie'. That person becomes a budgie and the players on either side represent a mirror and a bell. The leader adds in more options such as Bat, Bull, Banana, Baboon, Beggar. For each one, the player pointed at represents the object and the players either side complement the image.

**Chairree Ho!**
Individuals work with a chair. Each time the teacher claps her hands they must use the chair in a new way. Initially they signal different types of chair then move on to using the chair to represent different sorts of objects. The game is all about using mime and register to signal clearly. It can be extended into paired improvisations with the first player saying and doing something that will clearly signal to the partner what sort of chair it is.

**Chatting through the A - Z**
In pairs, players improvise a conversation but the first word of each new line of dialogue must work through the alphabet.

**Count-up**
In a circle, players try to count from 1 - 20. If two players speak at once they go back and start the count again.

**Dracula**
The leader stands in the middle of a circle and moves slowly towards a 'victim' who must make eye contact with someone else. That player says the victim's name. They then become Dracula's victim. If Dracula reaches them before they have got some-one to say their name they must become Dracula.

**Fee Fi Fo**
This is a call and response vocal warm up. The lines are as follows:

```
Fee
Fee fi
Fee fi fo
Vista
Cwm a la cwm a la cwm a la vista
Oh oh oh oh la vista
Eeny meeny decka meeny do what you wanna meeny
Zip diddely doo dah do do dha da dah
```

**Fruit bowl**
Players are seated in a circle and names 'Apple, Banana, Pear'. One player stands in the middle and calls 'Apple'. All the apples change seats. The player in the middle tries to get to one first, leaving another caller in the middle. If they call 'Fruitbowl' everyone must move.

**Funky Chicken**
Players shake their left hand vigourously counting up to ten. Then they shake their right hand, left foot and right foot, each time counting to ten. Repeat this counting up to eight, then six, then four, then two and finally one after which they all turn into chickens and call out 'Funky chicken!'

**Gatwick Airport**
Players sit in a circle facing outwards. One chair is left empty. A volunteer tourist tries to get to the chair but the other passengers keep moving round the circle of chairs trying to stop them.

**Get knotted**
Stand in a circle with hands linked. The group weave in and out of each other until they are in a tight knot. They mustn't let go off the hands they are holding, but then try to untie the knot.

**Gretna Green**
Stand in a circle with hands linked. One couple, with hands linked, move around the outside of the circle. When they tag another couple by touching their linked hands, that couple must leave the circle and race around anti-clockwise trying to get back to their space before the first couple, running clockwise, get there.

**Hi Ho**
Sit in a circle. Each player has a shoe in front of them. The shoes are passed around the circle to the tune of:

```
Hi Ho, Hi Ho
It's off to work we go
with a shovel and a pick and a walking sticking
hi ho
hi ho hi ho hi ho
hi ho
it's off to work we go ...
```

**Honey I love you!**
In a circle one player says to another 'Honey I love you, but I just can’t smile'. This is passed around the circle. Anyone who smiles is out.

**Hot cakes**
The teacher calls out a number or holds up a number of fingers. The class must get into groups of that number in silence. The game can be extended so that once in the group they must make a geometric pattern with their bodies but again they must organise this without talking.

**Juicy Fruit**
In a circle mime passing round a piece of chewing gum. Each player has a chew then passes it on in an imaginative way.
Just a minute please
In pairs, one player talks on a topic for one minute. The listener must then relate what they have heard as exactly as possible to a new partner.

Liar!
In a circle. One player jumps into the middle and starts miming something. Someone else jumps in and asks 'What are you doing?' The first player must say that they are doing something different from what they are actually miming. The second player calls 'Liar!' but then starts to mime whatever they have been told. A third player jumps in and so on.

Oh yes!
In a circle, one player says the name of someone across the circle who must reply 'Oh yes!' The first player then starts to walk towards their space while the second player says someone else's name. The game is to get people moving across the circle as quickly as possible but no-one can move until they have been invited with an 'Oh yes!'. Try to get lots of variations into how to say 'Oh yes!'

On the bank
Players crouch down. The teacher demonstrates a simple action to go with the line 'On the bank' but tries to catch them out by saying the line and doing the wrong action. Add more lines such as 'In the trees', 'In the pond'. The game is all about listening carefully rather than watching and copying.

Phantom Tickler
The group must start with their eyes closed. The teacher taps one player on the head. They open their eyes and the teacher points out a victim to them. They are now the Phantom Tickler. Everyone opens their eyes and starts to move around warily. The Phantom Tickler must stalk the victim, trying to get close up behind them and then tickling them round the middle.

Postcards
An extension of hot-cakes, groups of varying sizes must use their bodies to represent postcards from major tourist sites around the world.

Pussy want a corner
The group stands in a square, one player in the middle. This player goes up to individuals and says 'Pussy want a corner'. The answer is always 'No!' Other players in the square make eye contact with each other and try to swap places. If pussy gets to a space first they are replaced in the middle.

Safety net
In a circle, one by one players are invited to shut their eyes and walk across the circle. The players in the circle must protect those with their eyes shut and not allow them to bump into each other.

Squeeze
Players stand in a tight circle. One volunteer stands on the outside but tries to break into the middle of the circle by whatever means they can dream up.

Tag impro
Two players start an impro. in the middle of a circle. Another player can call 'Freeze' at any point. They then replace one of the first players by adopting their position exactly but re-starting the impro. Signalling a completely different scenario.

Where is Maria?
The teacher says 'Where is Maria?', the class answer 'I don't know'. The teacher says 'Where is Maria?' Teacher says 'Um pa', the class says 'Yatatata' and reverse. Teacher says 'Yes', class say 'No' and so on. They have to listen carefully.

Who's got the clap?
In a circle, the leader claps hands. The player on the left claps hands and so on round the circle. Now try it with your eyes shut or make it more complex by passing a number of claps round simultaneously in different directions.

Wink murder
In a circle, players have their eyes shut while the teacher nominates a murderer. One player then stands in the middle and tries to catch the murderer who is killing people by winking at them.

Zoof, Ho, Zap
In a circle, the leader passes round a mimed ball. As it is passed on, the players call 'Zoof'. A player may block the pass and send it back by saying 'Ho' or pass it across the circle by pointing and calling 'Zap'. Add as many new moves as you please.

Session Six

It’s Not What You Say But The Way That You Say It
This workshop aims to explore the notion of whole body communication. Starting with a series of short, simple exercises, the workshop leads on to using a flexible piece of script which allows students to explore how even simple words and phrases can convey diverse meaning because of the way they are spoken.

Objectives
By the end of the session the participants should:
• appreciate the importance of gesture, face and space as an integral part of linguistic communication
• be able to convey different status relationships through the use of whole body communication
• understand how whole body communication can assist students in bringing pieces of scripted theatre to life.

Part One
1. Using a deck of cards, investigate how people project and perceive status. In the first instance this is achieved by dealing each participant a card and have them improvise staffroom small
talk from that status position. This is developed when they are told to find someone who is the same status as them without openly revealing the card they were dealt.

2. A further exercise involves the participants holding the card face outwards on their forehead so that others can see their status and react accordingly while they must ascertain what their status is by noting how people respond to them. After a few minutes, ask the group to form themselves into a line going from low to high status. See how accurate they have been in judging themselves!

3. Working in a circle, pairs of participants experiment with different ways of performing a 4 line play:

   Hello
   Hello
   You're late
   I know

Use this play to investigate status further.

4. Develop this exercise by asking pairs to decide on the context and characters involved in the 4 line play. See some examples and comment on how clearly visual and auditory sign systems were used.

5. Pairs can go on to create their own 4 line plays which suggest context, character and status relationships. It is useful for each pair to pass their script onto another pair to perform and then discuss how the script was interpreted by the performers.

Part Two

1. Read through 'She's dead' by Paul Ableman as a whole group

2. In pairs, work on a section of the text, exploring use of voice and gesture to portray character and situation.

Books by Andy Kempe

Kempe, A. & Holroyd, J., Speaking, Listening and Drama, David Fulton, London 2004
Kempe, A & Lockwood, M., Drama In and Out of the Literacy Hour, RALIC 2000
Kempe, A & Winklemann, U., Das Klassenzimmer als Bühne, Auer Verlag, Donaufurch, Germany 1998
Kempe, A. (Ed), Drama Education and Special Needs, Stanley Thornes, Cheltenham, 1996

You may also wish to take a look at the series of plays for young people that I have edited. It is called Superscripts, published by Nelson Thornes, Cheltenham.

Titles include:
Greig, N., Final Cargo, 2004
Coghtan, L., A Feeling In My Bones, 2004
Wheeler, M., Arson About, 2004
Payne, B., The Last Laugh, 2002
Swift, P., No Man’s Land, 2002
Myers, B., Walking With Shadows, 2002
Hurst, K., The Canterbury Tales, 2001
Pullman, P., Sherlock Holmes and the Limehouse Horror, 2001
Bond, C., When did you last see your parents?, 2001
Campbell, A., Anansi, 1999
Standerline, J., Stone Cold, 1999
Bond, C., The Blood of Dracula, 1999
Andy Kempe - Additional Notes

Introductory Name game 1
- Circle
- Move towards a person by saying his name
- Then this person starts moving towards another person saying his name. Keep it going!
- In a second round send more people out at the same time!

Name game 2
This time only start moving when you are invited. So if you say “Peter”, Peter must say “Oh Yes” before you’re allowed to move. Play with the “yes”! (see Andy’s Games - Oh Yes!)

One day at the beach

Part One
Additions to:
1. Visual image
   - Plastic bucket and spade in the middle of the room - ask for associations, ask for location (beach, holidays);
   - then white and pink ribbons are added -> girl
   - then shell and pin-cushion -> confirms girl.
      (But don’t put too much in too quickly!);
   - then girl’s hat and rag doll -> confirms girl
   - then girl’s dress -> little girl on the beach..
   Teacher starts arranging. Everything you show has got to be crafted.
The Teacher asks for mood/time/words that describe atmosphere. Music (sad) and light (from OH) are added to give atmosphere.
Question: What is missing from the image?

Task
4 groups. Make a physical still image how you feel (also abstract) - e.g. longing, insouciance - but don’t make up a story.

2. Induction
   e.g. photos, artefacts
   Stand up in circle - everybody thinks of a line and delivers it (one by one in any order)

3. Go for a little walk and then experience the arrival. Keep your own name.
   Meeting: At a certain point the teacher says “Freeze”. Stay with the person you are with. Develop a short exchange which shows your relationship. The teacher calls different groups to deliver their lines. In between -> conversation!
   But: Stay in role

4. Long line - short line technique
   The shape of the dialogue makes you focus on choosing the words carefully (tight constraint).
   e.g. long - short - long - long - long - short - short
   Write a conversation about the events and focus on the little girl (group of 3); e.g.:

I wonder who this girl was.
Who?
The one that appears in all the photographs. The one in the blue dress you mean?
Wasn’t she around our group all the time?
Someone spoke to her I remember.
Well.
Strange thing.
Yes.

One after the other step into the middle and choose a distance you have to the girl/story (= distance to the artefacts) - either close or turning your back etc. depending on your monologue).
Then music is played and teacher says, “Freeze”.

Part Two
1. Get into your characters by saying your last line and positioning yourself like before (in relation to the girl artefacts).
2. 3 groups of 8
   a) storytelling -> 2 sentences each
   b) Start again but each time switch MODE:
      - Narration
      - Description
      - Explanation
      - Action
   c) Perspective and Tense, e.g.:
      - 3rd person past tense
        “One day the class went to the beach”
      - 1st person present tense
        “I am sitting ...”
      - 2nd person future
        “One day you’ll go to the beach ...”
        => destiny
   d) Current groups split into two groups each (order as stated in Andy’s handout).
      Find ways of presenting it, e.g.:
      - 2nd person future -> abduction scene
        => playing with objects
      - 3rd person past -> slide show etc.

3. Phatic communion = saying not much at all
   Acrostic dialogue = write and present it alphabetically.
   Constraint makes it easier to write the dialogue, e.g.
   Capturing everyday speech, e.g.
   Ah, there you are!
   Been having a good time?
   Can’t complain! etc.

4. Stand in an oblong form and close your eyes.
   Narration of the teacher. Say your sentence with your eyes closed in random order.

5. Exduction
   Open your eyes and say good-bye (wordlessly)
   => in the mood you want to say good-bye to the different characters.
General Remarks and Summary

- What the Image Meant to Us
- Creating the Room
- Introductions: spot lighting, modal exchanges
- The Memories Begin.
- Same Story - Different Mode.
- Delicate Conversations.
- Secret speeches
- The Long Good-bye.

It’s fairly easy to start a drama.
- find a pre-text
- learning objectives
- techniques

Finding a way to finish a drama.
Narration = giving a sense of story

Minutes: Workshop Andy Kempe

Names
Form a circle. Walk towards somebody and say the name. Wait until the person says “yes”. Variation: “yes” in different moods.

Comment: When playing games, always ask where the learning objective lies!

Having a Say
Story about Chemist’s Shop (see notes Kempe)

Baby rabbits, eyes full of pus, are the work of scientific use.

Discuss in little groups:
- What does it mean?
- Who is the author?

Police officers ask themselves questions.

Construction of a character:
- The next few days in the girl’s life.
- Imagine the girl’s room. Get a collective picture of the girl.

Create other characters in the story:
grandmother, mother, chemist (pharmacist), police, boyfriend, best friend, father, teacher (Biology), people with her

Marlene’s chair in the middle; the other characters say something to Marlene (who is invisible on the chair!).

Write texts:
(see notes Kempe)
- Deliver your text in a certain way (chorus speaking, dramatized version etc.)
- Deliver somebody else’s text: you decide who you are, where you are and in which attitude.

Meeting at school:
(see notes Kempe)

Games

And then
Variation: Same procedure but now absolutely everything you say must be acted!

Juicy Fruit
Sit in circle. Send it round in two directions. Put it onto all kinds of places at the other person’s body.
This person removes it, puts it into her mouth again and puts it onto the next person’s body (Mime this really well!).

Tell kids:
- Ask yourselves, “How far can I go before getting obscene and offensive?”
- If it happens, stop and ask, “Is this too far?”
- Trust that children do know what’s appropriate but give them licence to be naughty.

Comments:
In everyday speech we say more than we need, whereas the dramatic language is crafted.

Function:
use drama to teach language, help to manage the language, focus on what to really say in English.
- Limitation is stimulation.
- Make a task manageable.
- Don’t give children too much to do.

Hitting the headlines (UFO)
the story of Bert (see notes Kempe)

short summary of the session:
Telling a story in role

I’m Bert. I’m 72 years old. I’ll tell you what happened to me this morning. I work as a gardener on a big country estate. I go to work on my bicycle every morning. Usually at 7 o’clock, I like to make an early start. This morning, on my way down there, at the end of the village lane, at the corner in front of me there was a strange thing hanging in the air, like a big silver cigar.

I stopped my bicycle. A beam was coming down from this cigar-shaped thing, two fellows appeared, the size of my grandson. They were silvery, with purple eyes. I looked at them and moved towards them. Suddenly I felt a big thump on my chest. It knocked me off my bicycle.

I fell into the ditch and when I got up they were gone. When I got to work, I told the other gardeners what had happened. They said we’d better tell the television. The television people came and were very interested in the story.
Techniques and activities:
1. Gardener in hot seat
2. Groups of three
   A: tell the story as if you believed it
   B and C watch and listen carefully, give feedback
   +
   B: tell the story as if you didn’t believe it (but
don’t change anything or embellish it!)
   A and C: watch and listen carefully, give feedback
   +
   C: tell the story in as neutral a way as possible
   so that A and B do not know whether it is true or not
This exercise is about language, tone of voice, eyes
(rolling, looking up etc) ...

Notes on Workshop: Cecily O’Neill

Day 1

General Remarks and Tips:
Instead of leaving the room exhausted make sure
that the pupils leave the room exhausted.
Teacher’s role:
• giving instructions
• time management
• teacher knows what’s coming out but pupils don’t
• not much input on the part of the teacher
• Use the native language to reinforce the foreign
language
How much drama is involved?
What is the teacher’s function?
Watch out for either
• narrow or wide
• closed or open
language opportunities.
According to Arthur Koestler there are only five
themes in the world:
• man against god
• man against nature
• man against man (the heart of drama)
• man against himself
• man against society

‘Tricks of the Trade’:
How to end an exercise/calm down:
Teacher starts clapping a certain rhythm. Those
around her start clapping too till everybody claps
→ end of exercise.

Games:

Introductory Game
Arrange yourselves alphabetically according to first
names/birthdays/the signs of the zodiac - without
talking

3. news programme
   • news room anchor
   • on the spot reporter
   • witness (Bert)
   • expert
   • government official
5 groups:
create roles in the groups, regrouping to play
the news programme

Skills:
reading aloud, prepared talk, spontaneous talk, recitation
(different moments of speech)

Pruie
• One player is appointed as ‘pruie’.
• All participants close their eyes and walk about.
• If you meet someone, ask him, ”Pruie?” If he’s
not the ‘pruie’, he must answer, ”Pruie” back.
• If he doesn’t answer, he is the ‘pruie’ and you
must attach to him, until there is no one left.

Drama Unit

Rooms
1. Pairs:
A imagines his/her bedroom and tells B about it in
detail. B then has to draw the bedroom. A then gives
a mark for accuracy (1 - 10)

2. Then reflection in circle:
e.g. People said what was inside but not where things
are @ i.e. Teachers often take too much for granted.

Language input:
• vocab (which you could prepare in advance)
• getting to know each other

Further exercises:
• You have an old auntie, who has given you money.
  How would you refurbish your bedroom? (If you’ve
got to share one, you can design your own.)
• Supposing we were secret agents and had to find
certain papers → we need detailed plan of the
rooms (suite) of the ambassador. 3 groups design-
ning bedroom/ conference room/living room.
• Writing exercises (narratives) could follow.

3. Still in the same pairs:
B’s now go behind their own front door and take A
on a guided tour. They move around - take A’s up-
stairs. A’s ask as many questions as they like.

Note:
Cecily thinks that if you do this exercise blind-
folded, you miss the verbal signals.
The movement seems to release an imaginative landscape and also language.

4. Then A's go into the middle and tell the others what they found interesting.

**Question:**
How much drama has been involved so far? Drama = pretending. To what extent were we pretending?
(first exercise → none; second one → some). Exercises probably didn’t have much potential to grow but there are always little seeds of drama.

- e. g. Michael’s music room:
  Imagine we were all orchestra musicians and he’d form us into an orchestra.

5. Pairs
A is a world wide celebrity, can have lots of property (mansion, cottage in the mountains, beach hut)
B is a reporter from "Homes and Gardens".
Teacher in role as editor instructs reporters B introducing them into their roles:
- e. g. There has been no clearance for photographs; they’re opening their special place to us, so be careful; unusual and much to be valued opportunity; create an interesting story.

6. A gives B interview

7. Reporters B in inner circle
Teacher in role as newspaper editor; reporters report back the biographies of the famous people - people taking up threads, e. g.:
- duchess that has become a hermit
- Russian female tycoon and very nervous reporter

**Possible home-exercises:**
- Write the actual article. Write a headline. Include drawings of the place / the estate etc.
- Write a diary entry of the famous person.
- Write a letter of complaint of the famous person to the editor.

**Variation:**
The famous people are interacting about the reporters.

**Reflection Of Exercises So Far:**
All of the exercises very task-oriented
- a. Your own room → limited, closed
- b. House → more open, more interactive
- c. Reporters → pretending, both in roles
You must have reasons to interact. To try to do an improvisation without a task is very difficult (e. g. the infamous 'cocktail party' task). The clearer the task for students, the more language you’ll get.

**Teacher’s function in the second one (c):**
Teacher in Role, but as a very functional, limited role; elicited more information. The teacher was no character, she was briefing.

She mentioned cameras but suggested a constraint (which gave the impression to the celebrities sitting behind that they shouldn’t allow it). By suggesting that not all is what it seems the teacher puts the thoughts in the heads (to both roles).

Possibility of interacting in the native language (if there is limited vocabulary) and of questioning in the target language. The teacher tried to enrich her instructions with idiom, tried to speak richly.

The teacher was going for the extreme. She built on whatever she was given. Drama needs to be extreme; otherwise it’s uninteresting. Teacher says, "Yes and ..." (cf. the Keith Johnstone Game) adding information.

**Questioning is very important in drama.**

**Building a character:**
If I take up something further (e.g. hermit; Russian business woman and very nervous reporter), how do I go about opening that up?
- Russian business woman e. g., see what happened before, what made her.

The teacher summarizes and narrates the story again. If the teacher can tell a good story (using her voice deliberately), the pupils will forget about the other ones.

8. Teacher in Role = talk show host
a gathering of famous people: e. g. "Welcome to the studio. It’s the first time that such a distinguished group of people has been gathered in one studio."
- celebrities = whole group (but nobody should be any real person, no mass murderers, nobody should be in gaol; it’s not necessary either that they decide what they are famous for).

Teacher asks everybody the same question (tightly controlled, teacher-directed):
"Sum up in a single word what is great about being so famous!" (e.g. admiration, money, luxury, people’s envy, having the choice, social life etc.)
Teacher gives positive comments.

9. Teacher asks a second question
"What is the one worst thing about being famous?" (e.g. too little privacy, loneliness)

**Follow-up**
Interview each other/piece of writing

11. Group decides for a name:
Situation of Natasha (Russian female tycoon) and Paul (reporter)

**Question:** Why might Natasha want to see Paul again? (e.g. He reminds her of someone. He is the
spit image of her cherished uncle). - But: Don’t give too much background!

12. **Whole group**

Walk around and think of a fact/rumour/speculation about Natasha.

Group building:
- Get together in groups of 2/7/6/4

13. **Groups of 4**

Think of some serious moments from her life, moments that stick in her mind, mental snapshots of her life → from her childhood to the present.

Form a tableau.

Teacher goes around and makes suggestions for the different stages of Natasha’s life.

14. **Show the different tableaux**

- without any comment on the part of the people involved in the tableau: “Scenes from the short hard life of Natasha”

Teacher counts from 5 to 1 - then the tableau should be held.

15. **All Natashas in one line**

(in the same sequence of order as before):

Do what you were doing in the tableaux - just the Natasha positions - talk about what you remember about the tableaux.

(e.g. Mother dissociating herself from her daughter - Natasha was hit)

**Notes:**
- If things are not clear, put them into movement:
- If things are not clear, regroup the scenes.
- Ask the whole group what the characters might think.
- The group can give advice to Natasha how she should position herself / where to look etc. (look at the details).
- If a pattern emerges, everything is fine. It doesn’t matter if we can’t read a tableau. Don’t let the group narrate it. Maybe allow them one sentence.

16. **Further ideas**

Adding thoughts/captions/dialogue

Redirect the scenes and try different possibilities within them.

17. **Themes of**

- adoption - abuse - unwanted pregnancy - marriage - loss of lover - revenge

Question: Why does she want Paul?

18. **Group**

Half the group standing in a circle - heads bent - eyes closed: They are the people Natasha blames.

Rest of the group - Natasha → come up to the group very closely and say to this circle - one after the other:

“I’ll never forgive you for ...” (blaming the people for something they’ve done to her).

2nd round:
- Then everybody says their lines simultaneously - from whispering to crescendo

19. **Theme of revenge**

To get more depth into the topic of revenge:
- 3 groups of equal size (e.g. 4 - 4) sit on the floor facing each other (A’s and B’s)
  - A = Natasha (4 parts of Natasha)
  - B = Paul

Natasha will ask Paul to do something for her that will lead to some kind of revenge.

B’s do the interview; they are fascinated, intrigued but also afraid and suspicious.

The stories should be coherent! Listen to each other! If something doesn’t work out, you can always rewind.

** Interruption By The Teacher:**

"At that very moment Paul was interrupted by an important business call."

Teacher’s question: What kind of pressures did Natasha put on Paul?

20. **Teacher as narrator tells the story**

of Natasha, e.g.:

- At 16 she had a child, which she rejected and which was adopted ...
- She was pressured into a marriage with an older man.
- He left her reasonably well-off.
- She fell in love with a man under surveillance, who was killed in her presence.
- This was the trigger that changed her. She swore revenge on everyone.
- Her career rise was meteoric. She had a considerable effect on men, built up a business empire, had her informers etc.
- She was asked to receive a journalist from a world famous magazine - playing with him like a snake with a rabbit.
- The journalist was sent back to see her, had a disturbing interview.

Drama Teacher Now Has To Find The Needle In The Haystack: 5 themes in the world (according to Koestler → see above)

How is Paul to expose Col. Dimitrij, the person who was responsible for the suffering?

21. **Teacher as narrator**

Paul went away with a heavy burden; tracked down some people who knew what kind of person Col. Dimitrij was.

22. **(Game: Pruie - see above)**

23. **Groups of 3 - Gathering of Evidence**

witnesses: one is Paul, two and three are people whose family members or they themselves have suffered at the hands of Col. Dimitrij.

Paul interviews these two people and tries to persuade them not only to tell them what they know but also maybe then speak out in public.

24. **Teacher as narrator**

People were still terrified. Paul returned to Natasha. Natasha arranged a discreet party with Col. Dimitrij
mixed a special cocktail → when he came to, the room was full of people (who Paul had talked to before) → secret court martial

25. Court Martial - Secret Tribunal
Col. Dimitrij sitting on a chair - blindfolded
Group stamps on the floor (kind of rhythm) and accuses him

26. Think of a newspaper headline
that tells us what happened to Col. Dimitrij, e.g.
Justice at Last/Tragic Accident/Mysterious Death of Colonel Dimitrij

27. Arrange the room after the bloodbath
Maybe everybody dead as a doornail?

28. Six o’clock news teams feeding back
News items might include evidence left behind etc.

Drama has to get to the limits!

Day Two

Swap Game
Internal qualities that a teacher needs:
Think of a quality. Walk around as quickly as possible and exchange qualities with others, adopting the other person’s quality and exchange that again.

Then the participants sit down again and the teacher asks each group member what they started out with and then which of the qualities they ended up with → a lot of things will be gone
Can be used as a language game → e.g. colours, animals, party with famous people etc.

Picture Books As Pre-Texts
John Burningham, Would You rather ...
(Harper Collins)
Would you rather ...
be covered in jam
supper in a castle
breakfast in a balloon?
(Task: e.g. Devise an invitation.)
Would you rather ...
jump in the nettles for £ 5
swallow a dead frog for £ 20
or stay all night in a creepy house for £ 50?

Haunted House
Imagine we were all reading the newspaper and saw an ad:
€ 100 to anyone willing to spend 1 night in Darkwood House
Please meet at the Swan Hotel at 8 o’clock!

1. Group sits in a close circle.
Teacher in Role introduces herself as the person who put the ad in the paper.
Somebody asks, "Why?"

She owns the house, it was left to her, It’s secluded - large property - she’s anxious to sell it - the locals spread rumours.
Teacher in Role doesn’t give away the rumours; can’t guarantee safety; will lock them in. It’s the first time she’s put an ad into the paper: She wants them to stay awake; will provide sandwiches and coffee.
She wants them to sign two papers:
• that she wouldn’t be held responsible
• names and addresses of their next of kin
She wants them to meet her on the following day at 11 pm.

Notes:
The more she denied, the scarier it got.
If participants are too quick - e.g. younger kids - the teacher has to slow it down.

2. Pairs.
Storytelling. A asks B about the house
A = somebody who has been in the meeting
B = a local, who has a lot of information

3. Whole group.
Meeting again. Storytelling. Recount your versions. Teacher in Role, "This can’t be true. So many versions."

4. Pairs.
Interview priest/doctor etc.

5. Groups.
Nightmare they had in the house.
(Tableaux and movement)

6. Pairs.
Some people went into the house. Nobody knows what happened there. 24 hours later a group of people was found on the motorway by the police - speechless and far away from their place. (= A’s)
Psychiatrists (= B’s) have to find out.

Animals
Would you rather ...
an elephant drank your bath water
an eagle stole your dinner
a hippo slept in your bed?

Talkshow situation
1. Teacher in Role = talk show host
"Welcome to the TV studio. You have suffered traumatic experiences. You may remain anonymous. The camera will do the 'unfocus' thing. Some of you had elephants in their bathrooms, hippos in your beds .... We need a zero tolerance policy."
Participants tell their stories. The teacher’s questions can elicit the story.

2. Pairs.
A = animal
B = psychiatrist
Animals can play about their difficulties with human beings.
3. **Groups.**
   Animals forming a resistance party. You’ll find graffiti. Write the graffiti.

4. **Cabinet meeting in the government building**
   Teacher in Role presiding it as the Prime Minister:
   “There is very little time, the animals are gathering in large numbers (insects, birds, wild animals, pets), they are all coming towards the government building. What are we going to do about it? What is your plan to deal with it?”
   Interruption by a telephone call for the Prime Minister (Teacher in Role):
   “Don’t look out of the window. They’re here. They’ve overpowered the guards and are infiltrating the building. They’ve asked us to meet their delegation.”

5. **Meeting of animals and human beings**
   Part of the group = delegation of animals (animals that can think very well)
   Rest of the group = human beings
   Teacher in Role welcomes the animals.
   Improvise the meeting.

Note: Sometimes it’s better to leave this stage.

6. **Groups of 5: News report**
   Arrange possible outcomes!
   What is the news of that:
   a. one year later
   b. ten years later
   c. twenty years later
   d. a hundred years later?

**Reflection**
What is this unit on animals about?

Answers:
   Power/rebellion/negotiating/metaphoric version of discriminatory attitude (animals being discriminated against)

   This topic is hard to deal with without exacerbating the problem or being banal. A metaphoric frame that gives you distance might help and might reveal how such attitudes arrive.

   It begins in a light-hearted way but doesn’t stay there but it still remains playful.

   From small ideas big ideas can grow.

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**Minutes: Workshop Cecily O’Neill**

**Egon Turecek**

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**Introductory thoughts**

Watch out for
- how closed or open communication systems are
- how teacher-directed or teacher-controlled
- the role of the teacher
- roles and situations projected
- which bits can be called drama

**Observation game**

3 volunteers standing in front of the audience:
   Audience is asked to compare them. What is similar? What is different? e.g. two women, one man, one is wearing glasses, two are wearing shirts > classification, interpretation?

For children: build in a contest, detectives, “detective skills”, “I want to determine who is very good at observation”

Language: comparisons, singular-plural, present continuous, vocabulary, closed language, limited

**Mirror exercise**

as part of detective training

**Exchanging words**

Form a circle:
   Each person thinks of a quality of a teacher (generosity, humour, enthusiasm, courage, patience, love of children, imagination, integrity, understanding, etc.)
   Walk around, exchange words, take on a new word, pass it on.
   At the end of game: Which words did we lose?

Variation 1:
   book titles, geography: rivers of Europe, any category of words!

Variation 2:
   mime only (pass on a pen or other objects by mime)
   speculation, requires language

Variation 3:
   a theme which you have used in a language or drama activity. Exchange the words again.
   Feedback: I began with and I ended up with ...

**5 basic plots of drama**

by Arthur Koessler

Drama is basically about people
- Man against Man
- Man against Himself
- Man against Nature
- Man against God
- Man against Society

**The story of a marriage**

Form groups of 7 or 8.
   Four people create a Freeze Frame of a wedding ceremony.
   Each of the other 3/4 persons observes one of the people in the freeze frame and decides what this person is thinking.
   These thoughts are expressed without revealing which person they are connected with. Audience guess who says what.
Examples:
• This is the only woman I love.
• I adore him.
• I hope it’s over soon. My third wedding today.

Dialogue bride - best friend
• the day before the wedding.
• Pretext: It is the bride’s third marriage. The groom is maybe unfaithful (based on the freeze frame pictures!).
• Does the friend express a warning or not?
• All brides in a circle: feedback to each other
• All friends in a circle: feedback to each other
• = open communication, communication skills more important than accuracy
• structured by teacher, manipulates a little to get more out, teacher expresses attitude to provoke reactions, to force speakers to justify things.
• Feedback, e.g.: It is difficult to tell somebody something that he/she does not want to hear.

OUTLINE OF THE STORY
Once there was a young woman called Rosanne, a very romantic girl. She was unlucky with her first husband, a most unfortunate marriage. He left her and was killed in a car crash. Not even her best friend knew that shortly before the accident he had left her. People had compassion for her, she was pitied by everybody. She married again and was again unlucky: Her new husband’s whole life was his work, he was never at home. In the end they broke up. Though she was still reasonably young, she decided love and marriage were over for her.

At this point she met a very attractive Italian called Roberto. With him she felt secure. After three months he asked her to marry him. She had money herself, she did not have to worry. As the day of the wedding approached, she thought about her future life. Her best friend warned her that not everything in the garden was rosy. Her friend knew a little more. She planted a seed of doubt in her mind. Something said inside herself: Follow your heart. In the end she married him.

Language:
Descriptive, past tense, feelings; metaphors (seed of doubt).
The storytelling has to be done by the teacher to create a mood, otherwise the story might be too superficial.

Five years from now
Form groups of three - Rosanne and two friends of hers:
Rosanne lives in Palermo now. Her friends pass by on holiday. They remember that Rosanne lives there and ring her spontaneously.

Act out the telephone conversation, characters standing back to back.

Example:
Rosanne picks up the phone and says “Pronto”. This reveals already a lot about Rosanne: she has adapted, integrated. Not necessary to go on too long with an improvisation (Johnstone!)

Possible technique:
2 people sitting back to back, in role. Rest of the group sitting in semicircle, prompting the actors. Actors repeat the words they are told by the audience.

Groups of three (from before): improvisation
The 2 friends show up at Rosanne’s doorstep.
What do they find and see in Rosanne’s house? Rosanne takes them around the house, walk around as much as possible - rooms, gardens. Don’t just sit doing this!

Follow-up:
• All Rosannes stand in a group
• All friends stand in a group
• Each person in the group thinks of one word to describe her situation.
• Then each group stands in line from positive to negative, the two lines standing opposite.
• e.g. happy - balanced - content - resigned - disillusioned - trapped - suicidal
• This reflects the time line of her marriage

20 years later
Rosanne’s daughter is getting married. What advice does she give her?

Silvia’s idea: Create a soap opera with a new sequel every week!

Using freeze frame in literature
• e.g. novel “Great Expectations”
• create illustrations for the book
• “we can only afford 6 full-cover illustrations, please choose 6 incidents from the book”

Pretext:
DER ERLKÖNIG - THE ERL-KING
J. W. von Goethe/Franz Schubert (song)
translation by Walter Scott
O who rides by night thro’ the woodland so wild?
It is the fond father embracing his child;
And close the boy nestles within his loved arm,
To hold himself fast, and to keep himself warm.

“O father, see yonder! see yonder!” he says;
“My boy, upon what dost thou fearfully gaze?”
“O, ’tis the Erl-King with his crown and his shroud.”

“No, my son, it is but a dark wreath of the cloud.”

“O come and go with me, thou loveliest child;
By many a gay sport shall thy time be beguiled;
My mother keeps for thee many a fair toy,
And many a fine flower shall she pluck for my boy.”

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"O father, my father, and did you not hear
The Erl-King whisper so low in my ear?"
"Be still, my heart's darling—my child, be at ease;
It was but the wild blast as it sung thro' the
trees."

"O wilt thou go with me, thou loveliest boy?
My daughter shall tend thee with care and with
joy;
She shall bear three so lightlyt thro' wet and
thro' wild,
And press thee, and kiss thee, and sing to my
child."

"O father, my father, and saw you not plain
The Erl-King's pale daughter glide past thro' the
rain?"
"Oh yes, my loved treasure, I knew it full soon;
It was the grey willow that danced to the moon."

"O come and go with me, no longer delay,
Or else, silly child, I will drag thee away."
"O father! O father! now, now, keep your hold,
The Erl-King has seized me—his grasp is so cold!"
Sore trembled the father; he spurr'd thro' the
wild,
Clasping close to his bosom his shuddering child;
He reaches his dwelling in doubt and in dread,
But, clasp'd to his bosom, the infant was dead.

Teacher tells the story:
Long ago there was a forest, legends attached
to it. One of these legends was the story in which a
child was seized by the Erl-King.
Locals believed in it, warned the children.
One evening a father was riding late through the
forest. When the father reached home, the child
seemed to be dead. It was horrific for the father
and there was no explanation. People began to ask
questions and remembered the old stories. What
happened to this man brought back old fears and
old tales.

Ghost stories
Groups of 2 or 3: Tell each other horrible ghost-
stories from the wood. A tells B, B has a story even
more horrible etc.

Village pub
People gathering in the pub of the village around
the stove. There is a knock at the door.
Teacher-In-role comes in. Introduces himself as
messenger of Graf Schwarzwald, because the Graf
has heard about stories. The forest is part of his
domain and he is anxious that peculiar stories are
reported. He wants to find out whether there is any
proof in what he has been hearing.
The people from the village are desperate for
help because many of them have disappeared. They
feel the Graf does not protect the village.
Teacher-in-role goes round and touches shoulders
(Thught-Tracking): Say what bothers you.
The agent of the Graf is not very popular, he is
rude and impolite.
Effect: the villagers are united, the mystery
depens, there is a common enemy - the Graf.

Teacher-in-role:
- Being the second-in-command (messenger) is
more convenient than being the Graf himself.
You can say "I'm trying to help you" and at the
same time exercise your power.
- Idea of a stranger arriving
- Compare: Postman coming into the house of the
3 little pigs. "I have a big parcel outside. Can
two of you come with me to carry it in?". Wolf in
disguise.

A week later
The Graf’s agent returned. He presents two alterna-
tives:
- Either soldiers will be sent to the village and
garrisoned there
- or 5 people from the village volunteer to go into
the wood with the agent.
They have 24 hours to make a decision.
At night
The villagers have a disturbing dream (Technique:
Dream)
T-in-role acts out the dreamer. All the others are
the wood: trees, bushes, pond etc.
Dreamer walks through the wood, says that the
trees are moving although there is no wind. The
players get the message, close in on the dreamer
who is finally sucked into the pond.
Who is prepared to go into the forest?
5 volunteers are chosen from the players - they
have a reason for going - maybe lost a child ...
The other players form 5 groups. In the group
they decide what they will do when they encounter
the volunteer. The volunteer will learn something
about the lost girl, the "forest" is supposed to help
the volunteer.
The groups set the scene. Volunteers follow the
agent into the middle of the forest.
He gestures to them to sit down, then disappears.
They listen to the sounds of the forest. Each of them
is taken to one of the groups where they receive
some kind of help.

Back to the village
The volunteers come back to the village. The forest
groups are now villagers. The volunteers tell their
stories from the forest.
Example:
I was surrounded by darkness. I was guided by a
mysterious hand. When I opened my eyes I saw very
friendly beings - a mixture between trees and
humans. They gave me the stone of the ring and
said "Take it back to the village."
Each story gives birth to another story!
Drama in Modern Language Teaching: Module 2

STAGES OF THE JOURNEY:
• pretext (Schubert-song)
• telling of the legends
• teacher-in-role comes in as agent
• greatest worries and fears (Thought Tracking)
• two options
• dream
• scene in the forest

TEACHER AS STORYTELLER
... depending on the audience for ingredients of the story

Example:
Once upon a time there was a boy called ...
He lived in a ... The village was ... One day a man from the village, ..., had an idea. Etc.
• Allow the group only small input.
• Do not let the group "run away" with the story.
• You can include the children in the story - e.g. take them on a wonderful journey.

GAME: MINEFIELD
In pairs:
• A = secret agent (blindfolded), has to be guided through minefield (sheets of paper)
• B = guide
• demonstration with one pair, then 3 pairs at the same time (or more!)

GAME used as pretext for improvisation
Two agents are found by the enemy, caught in “undesirable proximity.”
Interrogators have to ask the 2 agents what they are doing here, agents have to find stories to get out. Interrogated separately.

GAME: Hunter and Hunted (Johnstone)
A and B are blindfolded.
Circle, group must be quiet.
A pursues B, group protect them from falling over.

CELEBRITY
Chairperson (Teacher-in-role):
"Welcome to the TV studio. In this programme we want to find out about celebrity.”
Group sitting in circle, each person in the circle is a celebrity, famous for sth but not a well-known person, not famous for bank robbery etc. or being married to sb.
Chairperson: "Can you express with one word or sentence the benefit of being famous?”
After this round:
Chairperson: "Is there any downside to being famous?”
Teacher-in-role conducts mini-interviews, comments, takes everything seriously, elaborates in terms of language (repeating and correcting).

Closed communication
• You do not need a lot of words
• You do not have to reveal who you really are
• Could you guess who anybody else was?

Follow-up
Interviews in groups of three: one celebrity, two interviewers.
Module 3

**ORT:**
Bildungsheim Schloss St. Martin, Kehlbergstr. 35, 8054 Graz, Tel. 0316/283635

**ZEIT:**
Beginn: Montag, 29. August 2005, 14:00 Uhr
Ende: Samstag, 3. September 2005, 12:30 Uhr

**LEITUNG:**
Prof. Mag. Karl Eigenbauer, RG und ORG f. Studierende der Musik

**REFERENTINNEN:**
Emelie FitzGibbon, Artistic Director of Graffiti Educational Theatre Company in Cork, Ireland.
Pearl Nitsche, Director of SLL Institute which is specialized in the art of communication.

**EINFÜHRUNG, ZUSAMMENFASSUNG UND REFLEXIONEN:**
Prof. Mag. Stefan Egger, Modellschule Graz
Prof. Mag. Egon Turecek, Pädagogische Akademie ED Wien, 1210 Wien

**Programme**

**29. AUGUST 2005**
12:00 Uhr - Lunch
14.00 - 15.30 Uhr: Workshop 1
   Introduction, warm-ups (Egger+Turecek)
16:00 - 18:15 Uhr: Workshop 2
   Group 1: Building Blocks: Exploring Games and Strategies which can build Language Structures and Vocabulary (FitzGibbon)
   Group 2: Game theory introduced by the persistent frog and the ever-resistant princess (Nitsche)
18:30 Uhr - Dinner
19.45 - 22:00 Uhr: Workshop 3
   Group 1: Ideas for Lesson Plans - Sharing Strategies (FitzGibbon)
   Group 2: Interactive learning through games and activities (Nitsche)

**30. AUGUST 2005**
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 4
   Group 1: Finding Situations: Role Play into Drama (FitzGibbon)
   Group 2: Role plays (Nitsche)

11:00 - 12:30 Uhr: Workshop 5
   Group 1: Finding Situations: Role Play into Drama (FitzGibbon)
   Group 2: Improvisation and mime (Nitsche)
12:30 Uhr - Lunch
14.00 - 15.30 Uhr: Workshop 6
   Group 1: Discovering Stimuli for Language Acquisition (FitzGibbon)
   Group 2: Dramatic memorization techniques (Nitsche)
16.00 - 18:15 Uhr: Workshop 7
   Group 1: Discovering Stimuli for Language Acquisition (FitzGibbon)
   Group 2: Interactive and communicative games (Nitsche)
18:30 Uhr - Dinner
19:30 Uhr - open end - Networking

**31. AUGUST 2005**
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 8
   Group 1: Structuring a Drama Lesson; Demonstration and Guidelines (FitzGibbon)
   Group 2: Storytelling (Nitsche)
11:00 - 13:15 Uhr: Workshop 9
   Group 1: Devising a Short Performance: Building Confidence in Practice (FitzGibbon)
   Group 2: Drama games and activities for learning grammar, new vocabulary and self-expression (Nitsche)
Afternoon - Excursion to Graz
Evening free

**1. SEPTEMBER 2005**
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 10
   Group 1: Game theory introduced by the persistent frog and the ever-resistant princess (Nitsche)
   Group 2: Building Blocks: Exploring Games and Strategies which can build Language Structures and Vocabulary (FitzGibbon)
11:00 - 12:30 Uhr: Workshop 12
   Group 1: Interactive learning through games and activities (Nitsche)
   Group 2: Building Blocks: Exploring Games and Strategies which can build Language Structures and Vocabularies (FitzGibbon)
12:30 Uhr - Lunch
Drama in Modern Language Teaching: Module 3

**14:00 - 15:30 Uhr: Workshop 13**
Group 1: Role plays (Nitsche)
Group 2: Finding Situations: Role Play into Drama (FitzGibbon)

**16:00 - 18:15 Uhr: Workshop 14**
Group 1: Improvisation (Nitsche)
Group 2: Finding Situations: Role Play into Drama (FitzGibbon)

**18:30 Uhr - Dinner**

**Evening „Singalong”**

2. September 2005

**09:00 - 10:30 Uhr: Workshop 15**
Group 1: Mime (Nitsche)
Group 2: Discovering Stimuli for Language Acquisition (FitzGibbon)

**11:00 - 12:30 Uhr: Workshop 16**
Group 1: Dramatic memorization techniques (Nitsche)
Group 2: Discovering Stimuli for Language Acquisition (FitzGibbon)

**12:30 Uhr - Lunch**

**14:30 - 16:00 Uhr: Workshop 17**
Group 1: Interactive and communicative games (Nitsche)
Group 2: Structuring a Drama Lesson; Demonstration and Guidelines (FitzGibbon)

**16:30 - 18:45 Uhr: Workshop 18**
Group 1: Storytelling (Nitsche)
Group 2: Devising a Short Performance: Building Confidence in Practice (FitzGibbon)

**Evening - Visit to a traditional wine tavern**

3. September 2005

**09:00 - 10:30 Uhr: Workshop 19**
Group 1: Drama games and activities for learning grammar, new vocabulary and self-expression (Nitsche)
Group 2: Ideas for Lesson Plans - Sharing Strategies (FitzGibbon)

**11:00 - 12:30 Uhr: Workshop 20**
Summary and reflections (Egger & Turecek)

**12:30 Uhr - Lunch and departure**
Minutes: Workshop Emelie FitzGibbon

Egon Turecek

Warm-ups

Sharks and Islands
Imagine you are swimming in the Caribbean. There are four islands where you can find safety. The islands are four pieces of newspaper.

Teacher calls out "Shark!" All participants must find refuge on an island, not even a heel may be beyond it.

Teacher makes the island smaller each time.
Participants who are eaten are out.
Aim: to get people physically comfortable with one another.

Winking murderer
Tight circle, close your eyes. Teacher walks around and touches one person. This person is the murderer. If the murderer winks at you, you take 5 steps and die theatrically.

Spontaneous images
Get into groups of any number I call. In the group make an image very quickly.
Examples:
- Eiffel Tower, Statue of Liberty, hamburger
- Feelings: anger, fear, hate, love, happiness
Aims: to react quickly, to teach vocabulary

Alphabet
"The Quick Brown Fox Jumped Over the Lazy Dogs" (sentence contains all letters of the alphabet)
Each person gets a letter (some get 2). Form the sentences, stand in line, jump after each word. You may have to change places very quickly if your letter appears more than once.

Ask question and swap cards
Hand out cards with question words: when, where ...
Participants walk around, ask another person a question using the word, wait for an answer, then swap cards and go on.

Improvisations

Guess the fairy tale character
Divide class into four groups. Hand out cards with question words so that each group gets each of the question words.
Instruct 4 people (same number as groups!) to represent a famous character in a fairy tale.
Each P in each group may ask one question using their word and report back to the group. The characters may answer by saying only one sentence, not giving away who he or she is, of course.
Find out who the characters are!
Aim:
- to use interrogative words
- to become aware of "who - where - what" in drama

Who? Where? What?
Same text - different situation
Act out the following dialogues after establishing "who - where - what".
Examples (see extra sheet):
A: Not easy
B: Now
A: Careful
B: Don’t
A: Look
B: Incredible
A: Pleased
B: Mmmm

Creating a character from a postcard
Hand out postcards. Focus on one person in the picture.
Example:
Ronald Biggs, late 50s, bank robber, just released, 12 years in prison ... Think about questions like:
- Where is he comfortable?
- What is his favourite thing?
- Who is his favourite person?
- What is a secret of that person?
- Consider a picture of his life at that moment.
- Imagine a dilemma this person might be in.
  > Create a still image.
  > Follow the story.

Awareness exercise

Count to twenty in the group.
Stand in a circle. One person starts counting. Only one person at a time! If two people say a number at the same time, go back to the beginning.

Story-telling

One-word-story
Players lie on their backs in a circle, heads together (star-shaped). The other half of the group (audience) sit on chairs around the players.
Each person says only one word, the next person continues.

Extend the sentence
Similar exercise. Extend a sentence by adding one word anywhere in the sentence.
Example:
- The girl walked down the road.
- The young girl walked down the road.
- The young girl walked down the busy road.
- The young girl walked quickly down the busy road.
- The young girl walked quickly down the busy road and ...
Proverbs
Act out proverbs literally.
Examples (see sheet):
• Eat your heart out.
• Let the cat out of the bag.

One-word-story or One-sentence-story
Group in circle. The first person gets a ball from
the teacher. He or she starts with a word (or a sen-
tence) and throws the ball to somebody else in
the group. The person who catches the ball continues.

Still images with fairy tales ("Diatechnik")
(see Basisseminar)
Group work. Create three or four pictures telling
the story, the others have to guess the story.
Examples:
• Sleeping Beauty
• Hansel and Gretel
• Princess and Frog
• Three Little Pigs

Fishing
All participants in a circle. At least one fish for each
person in the middle.
Pick up a fish with a magnet on a line (paper
clips on fish!). There are character descriptions on
the back of the fish.
Example: "The princess who loved a frog"
After the fishing: form groups of 5 according to
the colour of the fish and make up a new mad story
out of the sentences on your fish!

Variation:
the sentences come out of a magician’s hat

A mad play
Create a mad play out of a given number of
sentences (see sheet)
Example for a situation: hotel reception
Aim: to practise any given vocabulary

Minimum language
Create a dialogue using a minimum of language
(10 words)

Warm-up
Fruit Bowl
Apples, oranges, bananas, pears change places
Variation: colour box:
• red, yellow, blue
• purple = red and blue
• green = red and yellow

Status
Deal out cards, King = highest status, 2 = lowest
status. Put your card on your head.
Imagine you are at a diplomatic reception. Find
out what status you are.
Variation:
4 people in a waiting room, each person has got
a card with their status (look at the card!), there is
a TV set in the waiting room, each person wants to
see a different TV programme.
Find out how things develop.

Audience guess which person has got high status
and which person low status.

Improvisation
Role play with objectives
1) Buying a ticket from Graz to Vienna
(pre-teach vocabulary!)
role cards:
A desperately needs a ticket, wants to see her
boyfriend
B ticket seller knows her dad, knows she should
be at school, his superior behind him, must be
efficient
2) In a car of the London Eye
role cards:
A is afraid of heights
B is enjoying it, even rocking the car
3) Earrings
role cards:
A is wearing his sister’s earring
B sister wants earring back
4) letter from college
role cards:
A receives letter from college, a rejection, des-
perately wanted to go to this college, does not
want to tell her friend
B finds out, has to console her

There are role plays with simple or complicated/
complex objectives.

Circle impro
A stars in the middle with an action; B steps into
the middle and changes the action, example:
A is digging
B: “This is an interesting dance.”

You have to take on what is given to you! The crucial
thing is not to block. Teacher may call “Freeze!” at
some point. More effective when you make it larger,
exaggerated.

Starter lines (see sheet)
A gets a line, decides on the emotion; B gets nothing,
has to respond; Example:
Let’s get out while we can.
You’ve got blood all over your shirt.

Do not play too high - sometimes players use level 8
when level 4 is enough (scale of 1-10). Teacher may
always change the atmosphere. Example:
Let’s get out while we can.
a) at a major airport at 10 in the morning
b) in a battlefield at the height of battle, etc.

Credibility
Job interview:
A is manager of a company, B wants a job. During
the interview A is turning green. Should B mention
it?

Role play with TIR
“The gasman comes”
Family situation: Mum is preparing dinner. Daughter
is watching TV, should be doing her homework,
wants to go out later. Dad is coming home, lipstick on his shirt. (Dad is working on a project with a young female colleague.)

**Improvise the family scene.**

In the middle of the action the teacher-in-role as gasman comes in and turns the gas off, because the bill has not been paid.

**TOPIC: FRIENDSHIP VS. LONELINESS**

**Pretext:**

*Beatles-Song »Eleanor Rigby«*

Teacher writes on board:

The warm glow of friendship

On the floor there are stickers of 3 or 4 different colours. Instruction to group:

- Write down (on one of the stickers) a few words or sentences that you associate with the title, that give you the feeling of warmth.
- Put all the stickers on the floor in the middle.
- Pick up one that is not your own.
- The colours go together and use their words to create a poem to be performed.

Examples:

- Long delicious Sunday dinners
- Touch my neck
- An open glance of trust

a. The group forms an alley: each person whispers a word or a sentence while one person is going through.

b. Play the song of Eleanor Rigby:
   - Eleanor Rigby in hot seat (TIR). Ask her questions.

c. Create still images:
   - Eleanor's family when she was 14
   - Eleanor with friends when she was 14
   - Eleanor with friends now
   - Eleanor and her husband

d. Create Character Biopoem (see sheet):
   - Perform the biopoem as a monologue: I am Eleanor. I am shy ... I believe in ... I love ... I am Eleanor.

**“THE OLD WOODEN BOX”**

**Pretext: A Box**

Introduction: Think of a time from your childhood. Share it with a partner.


Six groups, each group prepares a still image referring to one of these years, including the box. Think about WHO - WHERE - WHAT when preparing the image, and also the question:

**Why is the box important?**

Example: A treasure box (family jewels) in 1942 which has to be hidden from the Nazis.

Looking at the still images, thought-tracking + asking questions. Example:

- Touch shoulder and ask: *Why did you open the door? What’s in the box?*

**Create a Family Biopoem (see sheet)**

Perform the biopoem in the picture! Example:

*We are the Goldsmith family. We are wealthy and ambitious ..., we approve of etc.*

**What family came after you?**

Write a note (a little letter) to them telling them to look after the box. Group sitting in a circle and reading at random order. Read the letters whoever feels ready to do so.

Technique could also be used for reading newspaper headlines.

**Conclusion:**

*conscience alley*, a very useful ending technique, especially in a dilemma situation.

**DRAMA LESSON ON THE TOPIC OF BULLYING**

(see sheet)

**Introduction: Bomb and Shield**

Think of a situation in which you felt very small.

Share this with a partner. Examples:

- standing on a skyscraper
- frightened by the dark
- ...

TIR opens school conference as Head of the School:

- Thank you, colleagues, for coming, ... We have a problem with William. He has not been seen for two and a half days.
- (reads out a note)
  
  "I can’t stand Willie Wet Leg
  Can’t stand him at any price
  He’s resigned, and when you hit him
  He lets you hit him twice."

- I wonder did the staff notice anything ... Did you notice anything in his writing? ...

- (A few reactions from staff)

**Working on the note.**

- What was the incident?
- What was taking place?

Create a still image: Willie + friends/bullies

Thought-tracking + asking questions (e.g. What would happen if you helped Willie?)

**Example for a scene:**

Willie stealing CDs in a supermarket because the bullies have forced him.

**After looking at the images:**

Which of these scenes are you interested in? Follow one story and work on the scene chosen.

- What happened a month before? (e.g. How he came to the class as a new boy and immediately became an outsider) or
- What happened immediately before the scene that was shown?
- What happened after the scene that was shown? (e.g. more threatening after stealing the CDs: “This is not enough”)

T takes out all the Willies from the scenes. Look at
Willie’s last image, he is in a desperate situation. Think of a piece of advice for Willie: conscience alley. All Willies sit in a row and say which piece of advice is useful to them.

**Reasons for using still image:**
- you can control violence with it
- different types of bullying are brought up.

**Other useful techniques:**
- Empty chair-technique
  - TIR speaks to empty chair as Willie, anybody in the group answers. Maybe T becomes Willie in the empty chair.
  - Voices in the night: helpful voices, harsh voices, …

**Creating a piece of drama**

**T: What would you like to have in your drama?**
Brainstorm words, e.g. cat, blood, passion, food, old age, …

T writes everything on a poster on the floor. Find the larger theme out of these words: e.g. passion, jealousy, love. Form two groups.

- T calls out one of the (abstract) words from the poster - groups create a big image. T asks groups to remember their positions. Group A hold it, group B watch and vice versa.
- T circles the words which have been performed.
- Transition, e.g. from eternal youth to old age, from fear to rejection.

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**Activities**

**Find three things in common.**
Examples:
- one thing everybody took with them on holiday, childhood memories, everyday routines

**Buttons**
- to describe yourself
- to talk about holidays
- to tell a story
- in literature lesson: character grouping, development of story etc

**Writing on backs**
for any vocabulary
- e.g. five difficult words from the text
- game: prompting at an exam, write the first letter on the back

Variation:
- Read my lips

**Remembering 15 words using technique of creating a story**

**Human Map, Timeline**

More ideas:
- Arguments on a line: strongest - weakest
- Biology: compare e.g. mammals

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Some pictures are more closed, some more open; change (morph) while T counts 1-10 - very effective with the whole group doing it - very controlled exercise - choreograph change from e.g. love to rejection to eternal youth to old age with music.

**Go back to the group images:**
- A produces an image (love)
- B walk around thought tracking

**T has displayed photographs (with people).**
Walk around and look at the pictures.

Work on your own or with one or more partners.

Choose 1 photograph, get into the role of that person (those people), find out what he/she feels about love, rejection, etc.
- Walk around in role.
- Create a monologue or a little dialogue.
- Perform the piece.

**T takes texts home to look at possible stories.**
Maybe go back to the images from the beginning and use some of the texts with the images.

**Result:**
There are 4 or more images to work with, a number of texts to work with. You can now play with the texts and images, use different settings etc.
- Work with sounds, whispering, shouting, echo, soundscape
- Develop scenes, introduce more characters, …

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**Minutes: Workshop Pearl Nitsche**

_Egon Turecek_

**Music:** Composers
- newspapers, media, birthdays

**Greet each other like**
- old friends, ex-lovers, as if afraid, with noise of motorway, in the library, the other person has not washed for 3 weeks

**List of irregular verbs on the board.**
Circle. Somebody starts telling a story, the next person continues with a sentence using the next irregular verb etc.

T pretends she has not understood the story. Who can tell it again?

**Irregular verbs**
- with movements in a circle like "packing the suitcase"
- song "Frere Jaques"
- Irregular verbs with musical chairs.

**10 green bottles hanging on the wall**
Variation:
- 10 bottles of beer on the wall, 10 bottles of beer. you take one down, you pass it around, 9 bottles of beer on the wall.

Sing the song aggressively, lovingly, sadly, happily, slowly etc
**Words of movement**

Group moves in a circle, participants standing behind each other.

One person starts a movement, all the others copy it. Person who says "beep beep" starts a new movement.

- slinking (cat - lauern), striding, marching, wandering, strolling, pacing up and down (when you have a problem), staggering, strutting (peacock), wading (in mud), swaggering (too much alcohol), waddling, stamping, skipping, trotting (horse), dancing, galloping, prancing, creeping, sweeping (down the stairs in a ball-gown), tiptoeing, limping (I’ve hurt my knee), sneaking (you don’t want to be seen)

**Write a movement on a balloon.**

Music. Move around with your balloon, throw it in the air, keep it in the air until music stops, catch one of the balloons, do the movement written on it!

Similar with emotions. T gives a topic.
Talk about the topic using the particular emotion from the balloon (or on a role card): restaurant, dentist, weather etc.

**The Princess on the Pea**

Bring sentences in the right order.
Sing the sentences.

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**Creative Drama Activities For English Teachers**

*Pearl Nitsche*

**Brain Friendly Learning with Drama Games & Activities**

"Tell me ... and I forget.
Show me ... and I remember.
Involve me ... and I understand!"

- *Anonymous*

"I am looking for a method where the teacher teaches less and the student learns more."

- *Johann Amos Comenius*

"You can discover more about a person in an hour of play than in a year of conversation."

- *Plato*

"Man only plays when in the full meaning of the word he is a man, and is only completely a man when he plays."

- *Friederich von Schiller*

The difference between the theater and the classroom is that in the theater everything is contrived so the audience gets the kicks.

In the classroom the participants get the kicks.

- *Heathcote*

"We don’t stop playing because we grow old.
We grow old because we stop playing."

- *George Bernard Shaw*

**K.I.S.S.**

*Keep It Simple, Sweetheart!*

It’s a beautiful sunny day as a fair princess is sitting in her fragrant rose garden near a lovely pond. She hears a familiar sound.

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Frog: (Hop! Hop! Hop!) Ribid! Ribid! Hi there, princess!

Princess: Oh, no! Another one!

Frog: Well, I was just hopping by and though I’d stop and see if you had a spare kiss for me?

Princess: Why in the world would I want to give you a kiss? So you would turn into my so-called Prince Charming? So you could marry me and give me 5 children - not to mention all the cooking and the cleaning? And then you could live happily ever after? Thanks. But, no thanks!

Frog: Well ... I’m different.

Princess: Oh, puhleeez! That’s what they all say.

Frog: No, really. Your kiss would turn me into a charming ... a charming ... a charming professor!

Princess: What?!? A charming professor?

(Suddenly recognizing something familiar about the frog’s voice)

Oh, my! Could it be? Are you ... are you by any chance ... Dr. Bore?!? Dr. Bore, the most boring professor in all the land?!? So the good fairy turned you into a frog. Good for her!

Frog: (hanging his head in embarrassment) You have every right to think that way. I was the most boring professor in the land.

(he raises his head and smiles proudly)

But I have changed.

Princess: (rolling her eyes) How many times have I heard that line? Puhleeez!

Frog: Really, Princess! I have spent the last few years
hopping through this kingdom and I’ve learned a lot about using drama games and activities to make my teaching more interesting.

Princess: (doubtful, but interested) So, so. Tell me more.

Frog: Well, the most exciting ideas come from the Land of Brain Friendly Learning. There’s lots of action there - and some really effective long term learning, too!

Princess: (her curiosity is awakened) Brain Friendly Learning? What’s that?

Frog: That’s an exciting story in itself! I heard all about it from the formerly ominous and greatly feared "Demotivation Monster". Thank goodness, those days are a thing of the past!

Princess: (who is now sitting on the edge of her chair) What happened?

Frog: For hundreds of years the "Demotivation Monster" had reared its ugly head in our schools - until it and the evil Witch of Negativity were conquered once and for all by the shining knight, Sir Positive Thinking. Nowadays he’s a playful, friendly monster - and a great motivator! He introduced me to the concept of

Left and Right Brain Hemispheres

and also that learning can be pleasurable. That was a real breakthrough for me! When learning is fun, students look forward to class and are motivated. If students are motivated, teachers are as well. Now teaching is fun for me too!

Princess: Well, that certainly makes life a lot easier! Hmm. You say "right" and "left"? How does the government feel about this?

Frog: (laughing) It has nothing to do with politics, Princess! When the right and the left hemispheres work together in harmony, students remember new material much easier and faster. The left hemisphere is logical and analytical. We’ve been using this hemisphere in schools all along. The right hemisphere is different. It is global. Colorful, musical, creative and relaxed. It can remember A LOT!! and for a much ... o ... n ... g ... e ... r time! When left and right work together, they can’t be beaten! That’s why I use Suggestopedia in the classroom.

Robert Sperry won the Nobel Prize for his work on the left and right hemispheric brain.

Princess: Su ... Suggest ... Suggesto ... Suggestopedia? What in heaven’s name is that?!?!?

Frog: (laughing) A fantastic teaching method - with an impossible name!

Suggestopedia or, as it is known in the west, Superlearning

was the very first brain friendly learning technique. It activates the right and the left brain hemispheres by means of

Relaxation Techniques, Classical & Baroque Music & Interactive Learning Activities

My students and I are highly motivated. They learn 3 to 5 times faster than with traditional teaching methods - and we have fun at the same time! The results are simply astounding!

Superlearning: western variation.

A collection of brain friendly learning techniques with Suggestopedia at its core.

"Superlearning 2000" ("Fitness für den Kopf), Ostrander and Schroeder

Princess: Why is it called Suggesto ... Suggestopedia?

Frog: That was already much better, Princess! It is called Suggestopedia because the teacher and the classroom atmosphere encourage and suggest success to the pupil. Learning barriers are eliminated and suggestopedic teachers know how to reach their students by appealing to all of the learning styles.

Princess: Amazing! And that’s it?

Frog: Oh, no! Another decisive factor is the:

Learning Cycle

• How do I PICK the students UP at the beginning of the lesson?
• How do I LEAD them into the topic?
• How do I PRESENT new material?
• How do I ACTIVATE it?
And finally
• How do I INTEGRATE and STORE the material in long-term memory?

Princess: (excited) Now it’s clear to me! And that’s where the communicative and playful learning comes in!

Frog: (pleased) You’re as bright as a light bulb, Princess! The Learning Cycle gives us lots of opportunities to use drama activities and games! They take on many interactive structures such as:
• guessing games, puzzles and quizzes,
• miming, drawing, singing and dancing,
• board and card games,
• ranking, categorizing and matching,
• ball games, relays and other team games,
• visualizations and guided fantasy
• and many, many more!

These structures can be used over and over again for devising new games and for learning all kinds of things from facts and figures, grammar and vocabulary to concepts and procedures. Once you’ve worked with them for a while, it is really quite easy to invent your own.

As a matter of fact, I have made my own personal collection of very special activities. I call it K.I.S.S.
Princess: *(whispering under her breath)* Oh, no. Here we go again. I thought he had forgotten!
Frog: That stands for: Keep It Simple Sweetheart!
The simpler the game, the better it is. And the less preparation the teacher must do! So now, how ’bout that kiss?
Princess: Slow down, Froggie! Not so fast. Tell me more ...
Frog: Well, there are some very important points to keep in mind when designing these activities. They should:
• be multi-sensory.
• involve left and right brain thinkers.
• offer something for all those multiple intelligences.
• be learner centered and support group dynamics
• be interactive, fun and positive.
• balance high and low energy.
• follow the win/win principle so that competition is eliminated and learners feel comfortable.
• have a purpose in that they apply to the topic being taught. Actually the MORE purposes a game fulfills the better! I call this Multi-Tracking
Remember, it’s important to keep your goal in sight.
*(With these words the frog hops on to the princess’ shoulder licking his lips)*
So, how about that kiss?
The princess quickly places her hand in front of her mouth and mumbles through her fingers.
Princess: No, no! Tell me more!
Frog: Well, ok. There are some important points to keep in mind when using these activities with your groups.
Safety is essential in creating a positive and risk-taking environment. Allow the learner the freedom to make mistakes! Encourage the learners to be POSITIVE in their Interaction with themselves and others. To keep the concentration high you need a continuous
*Up-Down Flow*
of energy. You achieve this by alternating between high energy activities with lots of movement and interaction and low energy activities where there is less action. Then there is what I call the *In-Out Flow*.
That’s when attention is being directed inward and is more reflective or outward by encouraging interaction with the group or the teacher. So, putting it all together, I call it the *Up-Down-In-Out Flow*.
*(under his breath)*
She’s going to LOVE this kiss!
Princess: That sounds catchy. You seem to have learned your lesson well! But don’t the learners get excited when they play so many games?
Frog: That’s the beauty of the "up-down-in-out flow"! The activities You choose determine the energy level. The ideal lesson plan is like a wave with low energy activities such as storytelling, guided imagery, focusing, painting, reading, writing, drawing, and meditative dancing following high energy ones. That way you achieve high concentration - AND you can guide the class’ energy level.
Princess: How do you know when to end an activity?
Frog: *(looks at her admiringly)* What an intelligent question, Princess! Knowing when to end a game or activity is an important key in motivating a group. You see, a game is also like a wave. During the explanation and at the beginning of play, the energy level is low. Then it picks up in momentum! At some point, the energy level reaches a crest. That can be exciting!!!!
But ... if you let it go on too long .... *(he yawns)* it gets boring and the energy level reaches another low!
End an activity shortly after the wave has crested. That leaves your learners motivated and wanting more!

**Some Terms**

**Learning Cycle:**
• Arrival
• Prelude
• Active Concert (presented with a text such as this one and read with music in the background)
• Passive Concert (second presentation of the new material with classical background music while students are in a relaxed state)
• Primary Activation (text work, work sheets, puzzles, riddles, etc.)
• Secondary Activation (independent work and activities using the newly learned material)
• Integration (mindmaps, posters, guided fantasy, etc.)

**Make your own**
(free!!) crossword, word search puzzles, etc.:! www.puzzlemaker.com

**Suggestopedic Texts:**
www.pearls-of-learning.com
(click on "Materialien" and then on "suggestopädische Texte")

**Worksheets for every subject:**
www.enchantedlearning.com
in English and other languages

**Learning Styles:**
• Multi-Sensory = V-A-K-O-G NLP
  John Grinder & Richard Bandler
• Right Brained vs. Left Brained
  Global vs. detail
  Random vs. logical/linear
  Etc.
• Emotional Intelligence
  Daniel Golemann,
  Harvard University
• Multiple Intelligences:
  Howard Gardner,
  Harvard University
  1. interpersonal "self smart"
  2. intrapersonal "people smart"
  3. musical-rhythical "music smart"
  4. logical-analytical "number/reasoning smart"
  5. verbal-linguistic "word smart"
  6. visual-spatial "picture smart"
  7. bodily-kinesthetic "body smart"
  8. naturalistic "nature smart"

**Safety**

Positive Interaction
Up - Down Energy Flow
In - Out Energy Flow

More about energy levels in the classroom in my book: **Unterrichten mit Logik & Liebe. Nonverbales Klassenzimmermanagement**

"**Up-Down-In-Out Flow**"
1. high concentration level
2. puts YOU in control of the class' energy level

"In our play we reveal what kind of people we are."

Ovid

"The true object of all human life is play.
Earth is a task garden; heaven is a playground."

G. K. Chesterton

"All work and no play makes Jack a dull boy.”

Proverbs (1659)

"Play keeps us vital and alive. It gives us an enthusiasm for life that is irreplaceable. Without it, life just doesn't taste good.”

Lucia Capocchione

"Necessity may be the mother of invention, but play is certainly the father.”

Roger von Oech

"Man is most nearly himself when he achieves the seriousness of a child at play.”

Heraclitus

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**ARABELLA**

There is a woman, whose name is Arabella. She wanders from one village to the next and she always dresses like a man because she travels alone through the lonely countryside. Arabella is an individual and she always does what she believes is good and right. It isn’t always an easy life but she is a very special woman.

When Arabella enters a village the people stop their chatter and listen to her beautiful voice. Her voice reminds them of the wild ocean, of the highest mountain, of the fullness of a summer day, of a mountain brook and of the mighty forest. The people love Arabella. They love her because of what she is and not because of what she does or has.

It is nighttime now and Arabella is dancing in a clearing in the forest. She is dancing her wild dance of joy in the light of the moon. Her long red hair is hanging loose over her shoulders and is as dazzling as the fire of Arabella’s love for life. Her deep blue eyes are shining with her enthusiasm as she is dancing her world into existence. The gods are laughing with joy and the world is becoming a happier place.

Arabella is happy and tired now. She lies down on the ground and falls into a deep sleep. She is dreaming and she is remembering …

… Arabella was a wanderer. She wandered from one village to another and she was very happy because she was following her own path. One day as she was travelling, she came upon the sparkling ocean and a warm sandy beach.

While she was standing on the beach and enjoying the beauty around her, she looked down and found a seashell of many colors. She picked up the shell and thought to herself, “This seashell is a symbol. It has been many places. It has ridden with the waves and it has seen many things. And now it has come to rest.
I have also been travelling for many years. I have been living my life and I have been listening to my feelings about what is right and what is wrong since I was a child. This shell and my feelings are telling me to stay for a while in this place.”

And so she did. She loved the beach. She loved the blue-green water of the ocean. She loved the warm, shifting sand and she loved the seashells.

One day as Arabella was walking along the beach, she saw that there were thousands of starfish, which the waves had washed up on the sand. The changing tide had stranded them there. She did not know how long they had been lying there or how long they had been baking in the hot sun. But she knew what she had to do. She thought to herself, “If I do nothing, the starfish will die. I will save them. I am going to return them to the ocean. I am going to give them their lives.”

For Arabella knew, if she did nothing, they would die. She gently walked toward them, bent down and picked up one of the starfish as carefully and lovingly as if it were her own child. She turned and gracefully threw the starfish into the ocean and life. Then she turned calmly and resolutely to the next one, lifted it up and helped it back to life. She continued saving them in this way - because she knew, if she did nothing, the starfish would die.

**GAME DESCRIPTIONS**

**Favorite Game Handshakes**

*Find 3 Things In Common*

Work as a group. It is important that the teacher is not involved in this activity. The group must find the answers to three questions posed by the teacher.

**Metaphorical Story: The Smuggler**

**Button Introductions**

Pass out button boxes. Each person should find buttons to represent important people, events, etc. in their lives. Lay out the buttons explaining your life to your partner.

This activity is also good for explaining processes, structures, telling stories, etc.

**Statues**

Students walk around classroom keeping equidistance from one another. Call out “Freeze!” and then a person, object or theme, which students should - either individually or in small groups—form statues of.

**Cross The Circle**

Stand in a circle. Teacher says one person’s name, “Anna”, and walks straight toward Anna. Anna chooses another person in the circle and says that person’s name, "Berta". Anna walks toward Berta. Anna takes Berta’s old place and waits there until her name is called again.

A man from the next village approached the beach and saw Arabella. He watched her. Her shiny red hair was swinging gently across her shoulders as she was dancing her starfish dance. The beauty of her movements captivated him and spellbound he slowly moved toward her.

She did not look at him and continued throwing one starfish after another back into the blue-green waters of the ocean. After he had been watching her for several minutes, he could suddenly wait no longer. He broke the silence and asked, “What are you doing?”

She looked at him calmly and answered, "I’m saving the starfish."

He answered somewhat impatiently, “The sun is hot. Within the next hour most of them will have died. What difference will you have made? There are too many of them.”

Arabella had just carefully picked up the next starfish. She turned to him, looked into his eyes, then down at the starfish in her hands and finally back into his eyes again and then said softly, “To this one it will have made all the difference in the world.”

He hesitated a moment, hearing her voice in his heart, turned and silently bent down. He picked up a starfish and threw it back into the ocean and life.

For they both knew that if they had done nothing, this starfish would have died.

**Writing On Backs**

Give students words to write (their birthday, their favorite place, specialized vocabulary, etc.) on the back of their partner with their fingers. Partner must guess what they wrote.

**Put Yourself In Order**

Students should line up in a certain order: according to birthdays, height, shoe size, number of buttons on their clothing, etc.

**Human Map**

Each students draws the name of a European country from a stack of cards. All of the students together form a human map with their bodies. I must guess who is what country.

To make it easier for me to guess, each "country" should think of a typical movement for that country and make this movement while standing in the map (for example, Italy is eating spaghetti, the man from Liechtenstein is counting his money)

"How Do You Do? I’m Austria" - Eu Fact Sheets

Pass out « EU Fact Sheets ». We are at a cocktail party. Each person is a European country. Introduce yourself to as many other party-goers as possible cf. CD

**Puppet On A String**

A is puppet, B puppeteer. Move around room together, interacting with other puppets.
Primary Activation - Arabella
for example, underline verbs & identify tenses; fill in the blanks; stamp with your feet, clap, etc. when a certain tense is read; crossword puzzles, etc.

cf. CD:
- Vier Gewinnt - Countries & Capital Cities
- Match Country To Language - "Ideas" Leo Jones
- Card Match - Country & Capital City
- Irregular Verb Bingo
- Irregular Verb Old Maids
- Irregular Verb 3 Card Memory
- Irregular Verb Crossword
- Irregular Verb Lists
- Elephant Joke Pairing (Mozart Kugeln)

Sing The Irregular Verbs
Sing irregular verbs to the melody of »Frere Jacques«. Sing it as a round.

Irregular Verbs Musical Chairs
Each student has an irregular verb list. Set up chairs either in a circle, with chairs facing outward, or in a row, back to back. There should be one fewer chair than students.

Students walk in a line around the chairs singing the irregular verbs to the tune of Frere Jacques. When the teacher stops singing, everyone sits down.

The person who is left standing joins the teacher. Continue singing. When the person standing with the teacher stops singing, everybody sits down, and so on.

Ten Green Bottles
Write song on board:
Ten green bottles, hanging on the wall.
Ten green bottles, hanging on the wall.
And if one green bottle, should accidentally fall,
There'll be nine green bottles, hanging on the wall.

Brainstorm 10 adverbs. Sing 10 verses accordingly.

Frequency Adverb Board Game
Each player has a marker. Throw die and move marker accordingly. Player should make a sentence using the frequency adverb and the time on that square. For example, I ALWAYS brush my teeth at 7.43 a.m. (cf. CD)

Frequency Adverb Healthy Food Questionnaires
Pairs. Students ask each other the questions on the questionnaire and fill in the answer for their partner. Report to class. (cf CD)

TPR Commands
Students work in pairs telling each other what they should mime. A's make lists for B's and vice versa. (cf. CD)

Simple Present Baker Street
Pass out handout of houses in Baker Street.

The situation: There are 5 houses in Baker Street. One person lives in each house. The aim is to find out each person's name, whether he or she is married or not, what pet he or she owns, which books he or she likes and what he or she likes to drink.

Distribute information slips. They may show the slips to no one and may only SAY what is on their slip. Otherwise the organisation is left completely up to the students. The teacher should fade into the background!

Simple Present/Questions & Negatives

I Am An Animal
Version 1
Student comes to the front. Thinks of an animal and whispers the name of the animal in the teacher's ear.

Other students ask this student questions which can be answered with "Yes" or "No" and try to guess the animal.

Version 2
Each student chooses an animal they would like to be. Write 6 things down that they do every day. Put these 6 items in order from the most difficult (# 1) to the simplest (# 6).

Read their sentences to the class and the class guesses.

Past Tense Questions

The Telephone Booth
Read the following aloud:

The police have arrived to investigate a scene at a telephone booth. The booth is empty. There is blood on the ground and the receiver is hanging down. Both sides of the telephone booth are broken and there is glass on the ground. There is a black bag on the ground outside. What happened?

Students ask you questions which can be answered with "Yes" or "No" and find the solution. (Solution on CD)

Present Continuous Miming
Pass out slips. (Most of them are for individuals but there are also some for pairs), for example: You are taking two dogs for a walk, You are trying to eat spaghetti with your left hand, etc. Student should mime what is on the slip for others to guess using present continuous. (cf. CD)

Pieces Of String Pairing
Present Continuous: Keep Your Head Down!
Hold up an example: "Keep your head down!"

Students brainstorm reasons for keeping your head down: "They're shooting at us!", "You're standing under an open cupboard door!", etc.

Simple Past

Princess & The Pea: Strip Story
Pass out slips. If there are too many slips, give several students two slips. If there are too few, pair students up as Siamese twins.
They may read their slips aloud to the others but they may not show them to anyone. As a group they should decide on the order of the slips and stand in a row (or circle) in that order. They read the story slip by slip to the teacher. Tell them they have two minutes to learn their slip by heart. After two minutes, collect the strips and tear them up dramatically. Now they should retell the story by memory. Back at their desks, they should write the story from memory.

You can also have them make similar strip stories for other classes from stories you read together in class. (cf. CD)

Past: My Favorite Childhood Moment: Guided Fantasy
Ask students to think back to their childhood and remember one of their favorite moments. Make sure everyone has a moment before you begin the guided imagery.

Tell students they should close their eyes and just relax as they listen to the music.

Ask them to go back to this favorite moment in their childhood. Now ask them to hold it for a moment, like a photograph in their minds. Ask them questions about details which they should answer in their minds.

Bring them back.

Now have them draw their picture. Play music. Have them discuss what they have drawn with their neighbour.

Past – Used To
Those Were The Days
Pass out slips. Each person gets several. Mingle. Or work in pairs switching after several minutes

You run into an old friend you haven’t seen for years. Greet each other warmly and then start to talk about the past. Tell him about something you remember that he USED TO do. Talk about it using the “used to” form as often as possible. Exaggerate!!! Use only one slip per partner!

Now move on to the next "old friend". (cf. CD)

Past Continuous
Where Were You Yesterday And What Were You Doing?
Give one person a slip.

Have class guess where that person was yesterday. Person with the slip mime the second part - what he was doing—and the class guesses.

Continue in this way. (cf. CD)

Present Perfect: Have You Ever?
Pass out slips. They should mingle and/or work in groups asking as many people as possible these questions. Have a conversation - if the person HAS done any of these things, the conversation will automatically switch into the past tense!

Feedback session. (cf. CD)

Present Perfect: Change Something About Your Appearance
Teacher should go out of the room or turn her back to the class and change something about her appearance.

What is different? What have I changed?

Have them guess. Emphasize the use of the present perfect.

Send a student out of the room to change something about their appearance. Once again have the students guess and stress present perfect.

What is different? What has he/she changed?
Pairs or groups of three. They should stand back to back and change 3 things about each of their appearances. Turn around and discuss what has been changed.

Now turn around and change 5 more things.

Present Perfect Continuous: Why Is Your Hair Wet?
Take the first slip and read it to the class aloud.

For example: Why is your hair wet?

They should think of reasons in the present perfect continuous and ask them.

Have you been swimming? Have you been taking a shower? Have you been jogging in the rain?, etc.

Continue either in this way giving each student a slip and having the group brainstorm ideas or do as a mixing activity.

Why is your hair wet?, Janice isn’t going to pass her exam., Why are your eyes all red?, Why is your face red?, etc. (cf. CD)

Past Perfect: We Robbed A Bank.
Review past perfect and brainstorm bank vocabulary.

Tell class they are all members of a band of bank robbers. They have robbed a bank and unfortunately they have been caught. They are now sitting in prison awaiting trial and they have to prepare their testimony (Aussage) for the court.

Class works together writing up 10 to 15 sentences about what happened in the bank that day. Write sentences in correct chronological order.

Make sentences with past and past perfect. For example, After we had entered the bank, we walked over to the cashier, etc.

Pairing Activity: Our Song
Pass out cards with favorite songs. They must walk around room singing, humming, whistling and/or dancing that song until they find their partner or the other members of their group. (cf. CD)

Future - Possibility: Will It Rain?
Read list aloud. What do all of these sentences have in common? Write on top of the board: 100 % and on the bottom write 0 %

We are going to rate these statements from 0 to 100%. Pass out one set of slips to each pair. Pairs put the slips in order.

Groups come to agreement on which order the sentences should be written on the board.
There's no doubt whatsoever it'll rain; It's bound to rain; It'll probably rain; Perhaps it'll rain; I suppose it could rain; It might possibly rain; It's unlikely that it'll rain; There's not much chance of it raining; It certainly won't rain; Believe me! It won't rain.

Future - Will: I’ll Walk In The Rain By Your Side, John Denver
Listening Comprehension Song. See: We didn't make the earth. (cf. CD)

1st Type Of Conditional Sentences:
I’m Going To Steal A Little Old Lady’s Handbag
Pairs/Small groups/Mingle
Hand out slips. Or simply write sentences on the board. Students should take turns making “if sentences” stating what will happen. Time period of about 4 minutes per sentence. Then move on to the next sentence.
For example: If you steal an old lady’s handbag, you will go to jail.

Slips: I’m going to drink two whole cartons of milk; I’m going to hold my breath for ten minutes; I’m going to call my friend in China this evening; etc. (cf. CD)

2nd Conditional Card Game
Write sentence stubs such as:
you were trapped in a lift; you saw a bank robbery in the street, etc.
Groups of 4 to 6. Stack of cards face downward on the table. Students take turns looking at top card and making a second conditional sentence out of it. Others decide if the sentence is correct.
If the sentence is correct, keep the card. If it is incorrect, put the card back on the bottom of the pile.
Winner is the person with the most cards at the end of the game.

3rd Type Of Conditional Sentences: The Blame Game
Use List From We Robbed A Bank
Prisoners are sitting around in jail. Each one thinks it was someone else’s fault. Make sentences putting the blame on others i.e. If you hadn’t made so many spelling mistakes on the note, they would have given us the money, etc.

3rd Type Of Conditional Sentences: Stickers On Foreheads
Prepare stickers with names of famous dead people, for example;
- Julius Caesar
- Robin Hood
- Albert Einstein
Write pattern on the board:
• If you had been this person, what would you have done?
• If I had been this person, I would have ...
Stick the stickers on the foreheads of the participants. Make sure they don’t call out loud what their neighbour’s sticker says!
Student asks question on board, other students answer until student guesses who he is.

3rd Type Of Conditional Sentences:
A Dog Came In The Kitchen
Write on board:
A dog came in the kitchen
The dog stole an egg from the cook.
The cook picked up a knife
The cook cut the dog in half.
Many dogs came.
They dug him a grave
They put up a gravestone.
And wrote these words upon it ...
Ask them to make if-sentences of the third type:
• If a dog had come into the kitchen, it would have stolen an egg.
• If the dog had stolen an egg, the cook would have picked up a knife, etc. (cf. CD)

Ways Of Walking Handshakes
Write the words on the board and explain.
Each student chooses a word and writes it on a sticker. He or she walks around the room in this manner, shaking as many students hands as possible.
After a while, change the task: students walk the way which is written on the sticker of the person they are greeting. (cf. CD)

Miming Ways Of Walking
Small groups. Put a stack of cards face down in the middle of the group. Each card has a way of walking on it. First student takes top card and mimes for others to guess. Etc.

One Word Hints
One student stands in front of the class and closes their eyes. Teacher writes a word, for example "PIZZA" on the board. After all of the students (except for the one with closed eyes) have seen the word, erase it from the board. Student opens eyes.
Students give the student in the front hints so that he can guess the word. The hints may only consist of ONE WORD. For example: round, oven, tomatoes, etc.
When the student in front guesses the word, it is the student who gave the last hint’s turn.

M Is For Murder
Take turns saying the alphabet in order. Each person says either one or two letters. For example, 1) A, B, 2) C 3) D, 4) E, F, etc. The person who says “M” has been murdered, “dies” dramatically and is out of the game. Continue until only the "murderer" is left.

How Are You? Chaos
Draw 3 “Smileys” on the board. A laughing, a neutral and a sad one.
Brainstorm answers to the question, “How are you?”. Write positive answers next to laughing
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Smiley, neutral ones next to neutral and negative ones next to sad one.

Group sits in a tight circle of chairs. You stand in the middle. There is not a chair for you in the circle. Explain that you will ask individuals how they are.

- If the answer is positive, the answerer changes seats with the person sitting two seats to the left.
- If the answer is neutral, the answerer changes seats with the person sitting two seats to the right.
- If the answer is negative, EVERYONE changes seats.

I want to have a seat too! When you stand up, I will try to sit down. The person left standing becomes the person in the middle and continues.

Beep Beep Miming

Go through a list of vocabulary to be reviewed / learned on the board. We are going to mime this vocabulary. Person who has an idea says "Beep Beep" and starts miming. Others guess. Erase word. Continue until there are no words left on the board.

Role Play: Passion’s Game

(cf. CD)

Active Concert With Missing Words: Passion’s Game

There are 3 different versions of the text. Each one has different words missing. Each person gets either Version A, B or C. Do the active concert. They may only listen. No pencils.

Try filling in your own text from memory.

Form groups of 3: an A, a B and a C. Complete the texts. They may only speak - they may not show their text to the others in the group.

Masked Emotions

Each mask has an emotion written on it. Put a mask on each student.

Small groups sit in a circle and hold a conversation. Each person must guess the word on their mask. The words may not be said - only described.

Relaxation/Passive Concert:

Emotions with definitions

Draw A Picture Of Our Seminar

Metaphorical Story:

Why do we have to learn all of this dumb stuff?

Sources/Quellen:

Bernard Brown, Rolf-D. Preller, The Pleasure Principle: Motivierende Ideen und Vorlagen für Spaß am Lernen im Englischunterricht,
Bernard Brown, Rolf-D. Preller, The Fun Factor;
Unterhaltsame und praktische Vorlagen für die ersten vier Jahre des Englischunterrichts;
Brown and Preller
Sprachspiele: Tipps & Ideen zum Sprachenlernen,
Manuela Macedonia, Veritas Verlag

Future Tense

I’LL WALK IN THE RAIN

by John Denver

I’ll _______ in the _______ by your side.
I’ll cling to the warmth of your______.
I’ll _______ anything to _______ you satisfied.
I’ll love you more _______ anybody can.

And the _______ will whisper your _______ to me.
Little _______ will sing alone in time.
The leaves will bow _______ when you _______ by.
And _______ bells will chime.

I’ll be _______ when you’re feeling________
To kiss away the _______ when you cry.
I’ll share with you all the _______ I’ve found.
A reflection of the _______ in your eyes.

And I’ll _______ you the songs of the______.
A whisper of the joy that is mine.
And leaves will bow _______ when you _______ by
And _______ bells will chime.

Excerpt from: The Land of Suggestopedia

Chapter 8:

The Session:

Active Concert & Passive Concert

One day, Apple White, a real princess, fell into a deep coma during her English lesson in her teacher Yesbut’s class. (Unfortunately this was quite a common occurrence in the palace classrooms and, at first, nobody was even surprised) The king and the queen have asked Yesbut to save their daughter and he has gone on an exciting adventure to the land of Brain Friendly Learning where he must collect five keys and learn all there is to know about becoming a good suggestopedic teacher in order to awaken Apple White from her coma. He is being
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guided by the seven children of the Suggestopedic Week. Each child introduces him to another phase of the Learning Cycle. He has said goodbye to Tuesday Prelude, continued on his way which led him through the Forest of Doubts and now, as he re- enters the Land of Suggestopedia, he recognizes the red hair and freckles of Wednesday Active Concert, who is sitting in a meadow waiting for him.

Wednesday: Hello, Yesbut! Did you get the key you needed from Tuesday Prelude? Good. Now we really must hurry. You need to learn about the concerts. You’ve already missed Pavarotti’s morning session. He did a special SESSION on how to get through the Forest of Doubts.

Yesbut: Oh no! If only I hadn’t thought the concerts were a waste of time! I really needed that information! What exactly is that - a SESSION?

Wednesday: The session is the musical presentation of NEW MATERIAL. It has two parts. The First Or Active Concert and the Second Or Passive Concert. They present the same material but not necessarily in the same form. For example, the active concert could be the presentation of a text and the passive concert could repeat this text or it could also be a guided fantasy or a list of the new vocabulary contained in the text. The music used varies from the Active to the Passive Concert. And the teacher uses different tones of voice.

But enough said for the moment. Let’s listen to a concert.

They walk through the parks of the castle until they come upon a pavillion, where a band is playing classical music. Standing in front of the band is the huge bearded figure of Pavarotti, smiling at his audience.

Wednesday and Yesbut walk up to meet him.

Pavarotti: Oh, hello. It’s nice to meet you. Would you like the text of what I’m singing?

Yesbut: Oh, thank you. This is good - now I can actively follow along and read what you’re going to sing.

Pavarotti: Yes, and anything you don’t understand, you can underline and ask me about later. When we work through the text later. That will save us a lot of time!

Yesbut: Thank you.

Pavarotti: (half singing and half reading with the music) The title of my piece is:

How To Do An Active Concert

This is the receptive phase, which for you I will paraphrase. The prelude we have already had - an introduction to new material is really not bad! Now I’ll begin reading slow and dramatically as we go. Synchronized with the music in intonation this text is for your information. So silently please read with me. Underline any questions there may be. My voice is an instrument surfing with the music’s intent. And that is also to open your brain. As the right side we also want to train. Left and right learning together. We think that is rather clever!

He stops reading and there is tremendous applause. (please applaud)

Yesbut: Pavarotti that was really great. But what did you mean about music opening your brain?

Pavarotti: Music is a very powerful means of suggestion and it activates the right side of the brain. Normally the presentation of new facts and material is a left-brained activity so in these concerts both brain hemispheres are activated.

Yesbut: Another way of learning holistically! I really like the music. What was it?

Pavarotti: Here we were using Mozart. For the active concert it’s most common to use classical music from the pre-romantic period (1770 to 1885) such as Haydn, Beethoven and Mozart. But actually you can use any music for the Active Concert - as long as it is instrumental, dramatic, emotional, ordered, harmonically structured and not too slow.

Yesbut: You were very dramatic while reading the active concert. Is that usual?

Pavarotti: Of course! The more dramatic the better!! We want our students to remember what they’ve heard. It’s also usual to stand while reading the active concert and use special, clear and sometimes even exaggerated word intonation. My voice is like an additional instrument accompanying the music, with short pauses approximately every six seconds. The voice variations and the pauses are a way of underlining and emphasizing important information.

Jaber: Yes, but I would feel so silly and melodramatic if I did that in front of the class.

Pavarotti: Oh, it comes over in a different way from how you feel and keeps the students’ interest high. The exaggeration makes it easier to remember.

Yesbut: But is the Active Concert absolutely necessary?

Pavarotti: Some Suggestopedians do leave it out. But personally, I think it’s one of the most important elements in the approach. Of course the material must be new, difficult and important to justify doing concerts with it.

We often forget as teachers how difficult it is to take in new material because we already know the subject matter. For students the presentation with pauses is welcome. It also gives them the big picture and more self-confidence before they start working on individual aspects.

This is one of the main principles of Suggestopedia: First a global presentation and then chunking down in foreign language teaching the opportunity during the Active Concert to hear the correct pronunciation and to check the translation for the meanings of words is invaluable.

Not to mention the practise in Visualization Skills!

Yesbut: Visualization skills? What does the active concert have to do with visualization?
Pavarotti: We ask the students to try and make mental pictures of the words or try to “photograph” the word itself in their minds during the active concert. Later during the passive concert they should summon up these visual images while hearing the teacher read the words.

Yesbut: Oh, right. The passive concert. Will you sing again?

Pavarotti: Yes, I will, but this time it’s a little bit different. You simply put your script aside and close your eyes, relax and listen to me read the dialogue at a normal speed. The music will also be a bit different - pre-Classical or Baroque- and this time the content governs how I read and not the music itself.

Well, here we go!

Band Leader: Hold on a minute, Pavarotti. You almost forgot the GOLDEN RULE !!! Lozanov says that we can’t hear the second concert in the middle of a session. It must be at the end - and we still have a lot to do!

Pavarotti: Whoops! Yes, Yesbut, that is the ONLY fixed rule in Suggestopedia: The passive concert must be at the end of a session. I guess you’ll have to come back for our evening performance.

Yesbut: I’ll try. Thanks a lot. Bye!

... in Pearl’s Suggestopedia training courses!

MUSIKAUSWAHL

Anmerkung:
(a) = Musik ausgesucht von E.Gateva vom Institute of Suggestology, Sofia
(b) = Musik verwendet in Canadian Government Suggestopedia Training Programm
(c) = Musik empfohlen von dem L.I.N.D. Institute, San Francisco.

Aktive Konzertphase

**Beethoven:**
- Concerto Nr. 5 in E Major für Klavier und Orchester op. 73 (ab)
- Violinkonzert
- Symphonie Nr. 6 (Pastorale) (b)
- Klavierkonzert Nr. 2 & 5 (c)
- Concerto for Violin and Orchestra in D Major (ab)

**Brahms:**
- Concerto for Violin and Orchestra in D Major, op.77 (a)

**Chopin:**
- Waltzes (abc)

**Haydn:**
- Symphonie Nr. 67, 96, 100 (Militaire), 101, 102, 103 in E-moll, 6,7,8 (abc)
- Concerto für Violin und Orchester Nr. 1 in C Major (ab) & 2
- Symphonie Nr. 63 in E Major (b)
- Symphonie Nr. 78 in E Major (b)
- ”Philosopher” Symphonie (b)
- Symphonie Nr. 4 in D

**Händel**
- Feuerwerkmusik, Wassermusik Suite

Kitaro:
- Silk Road Orchesterfassung

Mozart:
- Violinkonzert Nr. 5 (c)
- Klavierkonzert Nr. 18 & 17 (abc)
- Symphonie Nr. 35 (Haffner) (abc), Nr. 38 (Prague) (abc)
- Konzert für Violin und Orchester Nr. 7 in D Major (ab)
- Deutsche Tänze (ab)
- Quintet für Klarinette in A major (b)
- Konzert für Horn (b)
- Sonata für Flöte und Cembalo (b)
- Klavierkonzert Nr. 21 (c)
- Concerto für Klavier KV453 in B Major and KV 467 in E Major (b)

**Rimsky-Korsakov:**
- Symphonie Suite für 1001-Nacht, Opus 35

**Tschaikowsky:**
- Concerto Nr. 1 in B flat Minor für Klavier und Orchester (abc)
- Romeo und Julia
- Slawischer Marsch
- Mozartiana
- Schlafecke Schönheit
- Schwanensee
- Klavier Concerto in B flat minor (a)

Passive Konzertphase
SLL verkauft die "Relax with the Classics" Serie, bestehend aus mehreren CDs, die für das passive Konzert geeignet sind.

**Albinoni:**
- Sinfonia in G (c)

**Anugamo:**
- Classic Fantasy: Auswahl der schönsten Largos

**Bach, J.S.:**
- Orchestral Suite Nr. 2 & 3 (c)
- Violin Concerto Nr. 1 in A Minor
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Largo aus dem Flötenkonzert in G-moll
Largo aus Konzert für Cembalo solo in G-moll
Choral Prelude in A Major (a)
Prelude und Fuge in G Minor (a)
Fantasie in G Major (a)
Fantasie in D Major (a)
Trio in D Minor (a)
Canonic Variationen und Toccata (a)
Symphonie in C Major (a)
Symphonie in D Major (a)
Aria zu den Goldberg-Variationen
Largo aus Konzert für Klavier und Streicher Nr.5 in F-moll
Largo aus Konzert für Cembalo solo Nr. 5 in G-Dur
Largo aus Konzert für Cembalo solo in F-Dur

Bach, J.C.:
Symphonie in G Minor op. 6 (a)

Bach, W.F.:
Symphonie in D Minor (a)

Bach, C.P.E.:
Symphonie Nr. 2 für Streichorchester (a)

Corelli:
Alle langsamen Sätze aus Concerti Grossi op. 1-12 (a)

Couperin:
Le Parnesse et L’Astree-Sonata in G minor (a)

MEMORY FROM CATS

Mondlicht! Schau hinauf in das Mondlicht
Geh’ in zarter Erinnerung
Oft Verbotenem nach.
Und wenn du dort erfahren hast,
was Glück wirklich ist,
Fängt ein neues Leben an.

Einmal die Erinnerung im Mondlicht,
Lächelnd denk’ ich an damals,
Als ich jung war und schön
Ich glaub’ damals,
hab’ ich gewusst
was Glück wirklich ist.
Warum musste es vergehen?

Ausgebrannte Wirklichkeit
vom kalten Rauch umgeben
Doch schon wieder ist eine Nacht vorüber
Der Schleier wird sich heben

Hoffnung!
In mir lebt noch die Hoffnung,
Dass ich nicht einfach sterbe,
wie die Kerze im Wind,
Wenn es hell wird,
wird diese Nacht Erinnerung sein
Und ein neuer Tag beginnt.

Handel:
Concerto für Orgel und Orchester (a)
Wasser Musik (a)
Concerti Grossi Op.3 Nr. 1-4 (a)
Alle langsamen Sätze aus Concerti Grossi op. 6, Nr. 1 - 12
Largo aus Konzert Nr.3 in D-Dur
Largo aus Konzert Nr. 1 in B-Dur

Locatelli:
Concerti Grossi op. 5-8 (b)

Pachelbel:
Canon in D-dur (c )

Rameau:
Pieces de Clavecin Nr. 1,5 (a)

Telemann:
Largo aus Fantasien für Cembalo, Nr. 17 in G-Moll
Largo aus Konzert für Viola, Streicher und Basso continuo in G-Dur

Vivaldi:
Largo aus ”Winter” – Die vier Jahreszeiten
Largo aus Konzert in D-Dur für Gitarre, Streicher und Basso continuo
Largo aus Concerto für Mandoline, Streicher und Orgel, Nr. 1 in C-dur PV 134
Largo aus Concerto für Viola d’amore, Laute, Streicher und Basso continuo in D-Moll PV 266
Largo aus Konzert für Flöte, Streicher und Basso continuo in C-dur PV 79
Fünf Konzerte für Flöte und Kammerorchester

Midnight!
Not a sound from the pavement.
Has the moon lost her memory?
She is smiling alone.
In the lamplight, the withered leaves
Collect at my feet.
And the wind begins to moan

Memory. All alone in the moonlight.
I can smile at the old days.
I was beautiful then.
I remember the time I knew what happiness was.
Let the memory live again.

Every street lamp seems to beat a fatalistic warning.
Someone mutters.
And a street lamp sputters.
And soon it will be morning.

Daylight!
I must wait for the sunrise.
I must think of a new life.
And I mustn’t give in.
When the dawn comes,
Tonight will be a memory too.
And a new day will begin.
Sonne, die durch grünes Laub fällt,
Gleichnis für die Wahrheit,
Die Erinnerung, der die Nacht gehörte
Verblasst im Licht der Klarheit

Spü’ mich!
Komm zu mir und berühr’ mich
Nimm von mir die Erinnerung,
Lass’ mich aus ihrem Bann
Und du verstehst, was Glück wirklich ist.
Schau ... ein neuer Tag fängt an.

Burnt out ends of smoky days.
The stale cold smell of morning.
The street lamp dies.
Another night is over.
Another day is dawning.
Touch me!
It’s so easy to leave me.
All alone with the memory
Of my days in the sun.
If you touch me,
You’ll understand what happiness is.
Look! A new day has begun!

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Drama Workshop: Notes for Teachers on the Topic of Bullying

Emelie FitzGibbon

When we teach drama we are frequently asked to 'tackle' issues. The purpose of this class is twofold:

i. To demonstrate that drama around certain types of issue must be treated extremely carefully, with control and with sensitivity to the class you are teaching - even more sensitivity!

ii. To demonstrate that you have a vocabulary of strategies and suggestions for procedure at your disposal. A class plan of mine may help to start the subject going in a drama class but it is you who know the pupils, the situation, the dynamic of your class, your school, your area. There is no perfect 'recipe'. Bullying will not be solved by one drama class but a class might be a valuable way to start the debate within a school as to how the issue could be approached.

We begin with familiar ways in:

i. **Recollection and Reportage**
   This frequently produces a unifying thread of lack of control over an overwhelming situation.
   
   **Note:** In the gaps between sharing of this technique or between other strategies try as a leader to pick out and reinforce verbally what you feel are valuable, useful, enriching points. Don't just waste the information by going from one to the other without comment or threading - at least at this stage of the lesson. Go with it and shape it.

ii. **Presentation of the Poem Stimulus**
   I can’t stand Willie-Wet-Leg,
   Can’t stand him at any price
   He’s resigned, and when you hit him
   He lets you hit him twice
   **D.H. Lawrence**

iii. **Still image** provides a rich variety of possible scenes. **Note:** Try to limit thought-tracking to single sentences, phrases or words. This can frequently produce more concentrated and intense text when that is what you require.

iv. **Dynamise the image.** It was at this point that the physical and emotional dangers facing us in this class begin to emerge. We could of course have continued with the class but my brief at this point was for you to recognise potential difficulties and to suggest alternative ways of going on. What follows is a list of things suggested by various other class groups.

**What route might you follow with your class?**

1. Consider what are the external rules in operation in your class/school? The drama limits might include no physical contact, etc. no personal remarks within the drama. (Negotiate a contract with your class for the year). Then the school may have an anti-bullying policy which might help inform suggestions of ways out of the situation for Willie.

2. Class questioning of the alternatives.

3. Questioning - almost hot-seating the people within the image.

4. Changing roles within the improv. (i) not letting the pupil who played Willie be trapped in that role for the entire class period; (ii) being very careful who you allow or encourage to play Willie.

5. Explore the alternatives and analyse whether or not they are satisfactory, credible, useful.

6. Set up a situation where the bullies don’t have the power.

7. Explore the bully’s home life.

8. Look at a list of words which apply. One brainstorm e.g. produced: **Left out, Stupid, Insecure, Afraid for your life, Helpless, Sad, Weak, Worthless, Grateful for attention, Hopeful, Angry, Frustrated, Resigned.**
**How could you develop any or several of these words in a Drama class?**

9. Explore changes of status within the improvs. For those of you who haven’t explored this read Impro by Keith Johnstone.

10. Find an exercise for de-valuing the insults which people use about one another.

11. Improv. a situation where Willie is needed/important.

12. Improv. a situation involving Willie or the bully with his/her parents.

13. Forum the situation - perhaps using several people (say 3) either as Willie or the Bully. You could hot-seat the same way and spread the focus on the individual.

14. Use alter ego to explore the complexities of response in Willie’s or the Bully’s mind.

15. Use stylised movement to control and explore.

16. What happens at home?

17. Where or with whom does Willie feel secure?

18. What might make a person bully?

19. We established via another group brainstorm the 2 levels of the bully’s feelings.

20. Willie’s background - A Day in the Life

21. Use of age-appropriate extracts from novels, etc.

22. Courtroom style. Meeting of the school. Perhaps Willie has not come to school.

23. Interior/Exterior Monologues, Action, Role on the Wall

24. Biopoems with some significant changes in the format to relate to the situation.

25. Empty Chair. Here we hit another danger point which relates to focus. How high a focus can we put on a child? At what point does the teacher need to fill the empty chair? The useful role of the teacher looking for help was recommended.

The empty chair session also brought up the recurring issues of distancing and framing. Suggestions were:

26. Explore the roles and backgrounds of the characters before the poem is introduced. Let us be interested in them as ‘created people’ before we explore what happened to them. This will make it easier for anybody to take on the role of Willie or the possible bully.

27. Freeze and explore the bully’s background.

28. Forum the situation and let’s see the choices which are available to the characters.

29. Use Choice - Decision - Consequence format either in drama or as written work.

30. Turn some of the voices in the image into support of Willie and see how that changes the dynamic.

31. Find a strategy in which Willie becomes active rather than acted upon.

32. Again a frame was suggested of subdued Teacher in Role looking for help with a situation s/he has observed.

33. Brainstorming on what makes people bully.

34. Move 10 years into the future and see what happened to the characters.

35. Gavin Bolton’s technique of having students as actors playing parts was mentioned as a possible double frame.

One or two more brief points:

- I’ve seen a primary school teacher use very effectively a doll as Willie who was going to come to our school tomorrow. It was a very safe way to introduce the shy character who didn’t speak and when Willie ‘didn’t turn up for school the following day’ we had an image of someone even though nobody played Willie.

- I also recommend Elmer by David McKee as an interesting one to introduce ideas of discrimination to small children. You will see how it could be used for drama in many ways and I’ve seen it also used most effectively in relation to disability awareness.

**Character BiPoem**

<table>
<thead>
<tr>
<th>Line 1</th>
<th>First name, nick-name, middle and last name (make up where necessary)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 2</td>
<td>Four traits that describe the character</td>
</tr>
<tr>
<td>Line 3</td>
<td>Who believes in ____________ (list three things or people)</td>
</tr>
<tr>
<td>Line 4</td>
<td>Who loves ____________ (list three things or people)</td>
</tr>
<tr>
<td>Line 5</td>
<td>Who feels ____________ (list three emotions)</td>
</tr>
<tr>
<td>Line 6</td>
<td>Who fears ____________ (list three things or people you are afraid of)</td>
</tr>
<tr>
<td>Line 7</td>
<td>Who dreams of ____________ (list three things)</td>
</tr>
<tr>
<td>Line 8</td>
<td>Who gives ____________ (list three things)</td>
</tr>
<tr>
<td>Line 9</td>
<td>Who wonders</td>
</tr>
<tr>
<td>Line 10</td>
<td>Who would like to see ____________</td>
</tr>
<tr>
<td>Line 11</td>
<td>First Name</td>
</tr>
</tbody>
</table>
Devising the Titanic

The workshop was intended to show how process drama strategies can be used to devise work, to generate text. The aim was to use the strategies in a developmental and incremental way which could lead to theme-based exploratory drama or to the devising a piece of self-generated work for future presentation. I also wanted to show that the group could move quickly from stimulus, to situation, to character, to complication, to text and to structure. We could therefore create an exploratory opening workshop for, for example

- a theme-based drama
- a Youth-Theatre production developed on this theme and with the potential to go towards naturalism, stylised work, etc;
- a young Playwrights’ course opening session on developing characters, structures, scripts ... and so on.

1. Brainstorm to a given stimulus. The objective here was to allow a drama to develop which emerged from the group’s own suggestions rather than froma stimulus given and a structure determined by the leader. This is not to say that the leader takes no responsibility for shaping the experience - he/she does - but it allows the group to feel ownership of the piece. To the question ‘What should we make a drama about?’ the group gave the following words which were written on a large sheet of paper: Life after death, unfaithfulness, infidelity, dating, bullying, the Titanic, picnic, la dolce vita, kidnapping, terrorism, divorcing. After a brief discussion it was agreed that the common ‘theme’ was relationships and so we moved to another brainstorm based on that word. Note that the words provided for a variety of tone, situation and theme in the room and while we seemed to move on to a ‘different’ area the words generated here actually fed into the monologues and scenes we presented. The next brainstorm session provided the words: irresponsibility, humiliation, trust infidelity, love, friendship, reliability, stereotype, intolerance, strength, support, generation gap, loyalty, share, stepfather, humour, hate, immaturity, faith, equality, ignorance, fate, hi-fi, growth, respect, understanding, respect, immortality. Of these the group selected: Immortality, Loyalty, Understanding, Hate, Intolerance, Love. Note also that we did not linger on the stimulus, its function was simply to put words and ideas into the air. We kept going long enough to supply ourselves with a variety of words I could use for further development in the next exercise and a back-up to generate more material in this or future sessions, should I need it. Note too that I kept notes of a lot of things in this session so that I could be flexible in its development. You might have noticed that as part of the Brainstorm you could incidentally create a soundscape of words. This also could prove useful. The session had a quick pace because in this instance I didn’t want to linger and analyse too much: I wanted the characters and situations to emerge spontaneously, without too much intellectual blocking.

2. Large scale images. I find these very useful for making good stage pictures which are ‘owned’ by the group. They can always be slightly adjusted later but students remember where to go much more easily because they placed themselves there! They will also move quickly from a stage right/stage left position. We created 6 large scale images based on the words generated above. It was at this point that the earlier suggestion of the Titanic came into focus and the scenes came to be set on the Titanic.

3. Thought tracking. When we divided the group for the purpose of observing the images, leader and participants entered the image and questioned the characters in the group who replied in role. At this point, the leader is looking for rich plot points, characters, tones in order to develop 'script'. Remember we can use various techniques to find out some of the potential stories in the park. We can freeze and ‘overhear’ some people, we can go into the image in role, we can thought-track, we can discuss what might be the story. I try to encourage limited speech from the characters but don’t push it when some characters become very verbal! Encouraging selection and intensity of lines helps in going to the next exercise and also obviously in creating dramatic tension but if the session is working well it may be inappropriate to stop it and insist. Try to let the material generate itself as much as possible: you can always re-shape in a later session.

4. Character from pictures using a selection of postcard portraits the leader encouraged the group to find a portrait which most suited the character they had been developing. A variety was encouraged and groups of 2, 4, 5 developed as well as individuals. They were encouraged to reproduce the image in the portrait as exactly as possible, all the time thinking of who they were.

5. Text Individuals were asked to develop monologues and groups to create a scene in no more
than 10 words. A great variety emerged. All the time the leader noted the scenes and looked for potential for development.

6. Performance. A performance was quickly stitched together using the large-scale images and the variety of scenes and monologues generated in step 5.

Note this session continually demanded selection and focusing. You reject most of the material you generate, you had to let go of one idea, one word, etc. One group might have had to let go of their entire improv. and try out another - which is sometimes very effective. Letting go and trying out are important in successful devising.
Module 4

ORT:
Bildungshaus Schloss St. Martin, Kehlbergstr. 35, 8054 Graz, Tel. 0316/283635

ZEIT:
Beginn: Sonntag, 5. März 2006, 18:00 Uhr
Ende: Mittwoch, 8. März 2006, 12:30 Uhr

LEITUNG:
Prof. Mag. Egon Turecek, Pädagogische Akademie
ED Wien, 1210 Wien

REFERENTINNEN:
Andy Kempe, University of Reading, United Kingdom
Cecily O’Neill, Ohio State University, lecturer at various universities in the UK, Canada, Australia

EINFÜHRUNG, ZUSAMMENFASSUNG UND REFLEXIONEN:
Prof. Mag. Stefan Egger, Modellschule Graz
Prof. Mag. Karl Eigenbauer, RG und ORG für Studierende der Musik, 1070 Wien

Programme

5. MÄRZ 2006
18:00 Uhr - Dinner
19:30 - 21:00 Uhr: Workshop 1
   Introduction, warm-ups (Eigenbauer+Egger)

6. MÄRZ 2006
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 2
   Group 1: Physical theatre: "Body Props" (Kempe)
   Group 2: Managing classroom interactions (O’Neill)
11:00 - 12:30 Uhr: Workshop 3
   Group 1: Physical theatre: "Body Props" (Kempe)
   Group 2: Managing classroom interactions (O’Neill)
12:30 Uhr - Lunch
14:30 - 16:00 Uhr: Workshop 4
   Group 1: Structuring dramatic narratives: "Three Frames and beyond" (Kempe)
   Teacher/student negotiations (O’Neill)

16:30 - 18:00 Uhr: Workshop 5
   Group 1: Structuring dramatic narratives: "Three Frames and beyond" (Kempe)
   Group 2: Teacher/student negotiations (O’Neill)
18:00 Uhr - Dinner
19:30 Uhr - Social evening

7. MÄRZ 2006
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 6
   Group 1: Approaches to studying a playscript: "A Feeling in My Bones" (Kempe)
   Group 2: Working co-operatively (O’Neill)
11:00 - 12:30 Uhr: Workshop 7
   Group 1: Approaches to studying a playscript: "A Feeling in My Bones" (Kempe)
   Group 2: Working co-operatively (O’Neill)
12:30 Uhr - Lunch
14:30 - 16:00 Uhr: Workshop 8
   Group 1: Playscript as pretext: “Sean’s Return” (Kempe)
   Group 2: Dramatic models for language use (O’Neill)
16:30 - 18:00 Uhr: Workshop 9
   Group 1: Playscript as pretext: “Sean’s Return” (Kempe)
   Group 2: Dramatic models for language use (O’Neill)
18:30 Uhr - Dinner
19:30 - 21:00 Uhr: Workshop 10
   Group 1: Fun and games: a series of short exercises and ideas (Kempe)
   Group 2: Developing resources (O’Neill)

8. MÄRZ 2006
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 11
   Group 1: Exploring texts through drama: "Poems for Performance" (Kempe)
   Group 2: Extending and deepening understanding (O’Neill)
11:00 - 12.30 Uhr: Workshop 12
   Summary and reflections (Eigenbauer+Egger)
12:30 Uhr - Lunch and departure
Drama in Modern Language Teaching: Module 4

Minutes: Workshop Andy Kempe

Pretext: “A Feeling in My Bones”
by Lin Coghlan

Using a whole play as a pretext:

What are the basic things you want to come out?
- Story
- Characters + relationships
- Content
- Themes and issues, message
- Relevance
- Language
- Structure

Themes of the play (outcome after the session!):
outsiders, growing up, resistance, taking action, bravery, oppression, power, home, history, identity, connection with past

Start with associations
by looking at the title and the front cover:
“feeling” = intuition, emotion
“bones”= bodies, graveyard, candles, broken, strong, tombstones
by looking at the front cover:
standing stones, peaceful cottage, Roman soldier
with polished armour , black skin

Write a blurb for "A Feeling in My Bones"

Read the first page:
group standing in a circle, each person reads one or two lines.
Reading loud, like a priest, like a dirty joke etc
Second reading: give your line meaning
Collect words from the text to describe the atmosphere.
Create links and connections, e.g. between Snailman and Sean, both Irish
Symbol of snail: empty shell of the house, carrying things on back

Split up into groups:
group 1 reads scenes 2 and 3, group 2 reads scenes 4 and 5 etc.
Find out what happens in your bit of the play!
Make brief notes about the important things in your section.

Form groups of 4:
Each person concentrates on 1 of the 4 characters of the play, maybe 2 persons for one character.
Find a line from your scene which only your character could say. Example Joyce: I can’t stand the silence here. Learn your line. Walk around, say your line and find out who is playing the same character! Link up with people who play the same character.

PRETEXT: A LETTER TO SEAN

Dear Sean
You’ve been hard to track down. It’s been a long time, I hope you forgive me for sending this letter. As I write this I am sitting in the kitchen of your cottage. Let me explain. I have a friend at this holiday company and somehow your cottage popped up and - well - here I am. I want you and your mother to come and visit me. There are things I need to talk about with you.

Sean in hot seat
Questions to Sean: How do you like Manchester? How is your Mum now? Etc

Remembering.
In groups create freeze-frames about what happened before they had to leave. Hand out empty frames with captions - play the scene up to the time of the photo!
Example: Joyce showing me and mum how she was going to turn our cottage into a holiday house. Show the improvisation - freeze - read the caption!

Sean looks at the tableau and comments on them: I remember Mum shaking hands with that woman,
Cecily O’Neill - Additional Notes

**WARM-UPS**

**Name Game**
One person stands in the middle of the circle (e.g. Sue) and the others describe her with an adjective starting with the same letter (e.g. sweet, sexy).

**Name Game - Whole Group Narration**
Groups of 3. Use your names in a story.
   e.g. "Once upon a time Stefan, Dita and Sue went on a walk. Stefan was known for his ..."

   The teacher just says the beginnings and the group provides sentences starting with the same letters as the names.
   e.g. Stefan said to Sonja, ... ("Say something"). But Sonja ... ("stayed silent") ...

   **Variation:**
   2 groups of 3 facing each other have a conversation starting with the same letter as their names (the conversation could also be led by people standing behind them.).

   **2 people talking at the same time**
   2 people facing each other and saying everything at the same time and making the same movements (slowly)

**WORKING WITH POEMS**

**Song for warm-up**

Join the army
Travel the world
Meet interesting people
And kill them
Tralalala

Sing it loud with march rhythm
Sing it in a low voice and feel the contrast.

**ROGER McGOUGH: THE IDENTIFICATION**

Read the poem.
Underline the words that give the poem energy, words which are powerful for you.
T: I'm going to read the poem again. Whenever I read a word you have underlined, you echo it.

Techniques to work with the lines of a poem (also for Shakespeare!!)
- **Mirroring**
- **Echoing**
- **Synchronisation** (speak exactly at the same time)
- **Canon** (speak alone one after the other repeating the line)

**Task:** Play with the stanzas in groups of 4 using these techniques. Add a physical dimension to it for performance. Also play with pitch, tone, rhythm, speed etc.

**Clerihews = poems of 4 lines**

Play with the poem using the techniques from above and perform it!

**Neil Armstrong**
Wasn't on the moon for long
But in that time he left behind
A giant footprint for mankind.

**Count Dracula**
At bloodsports is spectacular
He hunts for prey at dead of night
And always gets in the first bite.
In a second round do the same in a group of 3, with the 3rd person telling the story and the other two imitating the sounds and movements.

Comment: Good pronunciation game, it helps anticipating the sense of the sentence; it doesn’t work when you compete with others; good group building exercise.

**Little Red Riding Hood**

**Freeze Frame**

Groups of 4 present a key moment

**The Wolves**

**Editorial Conference**

TiR = editor

“There’ve been some strange rumours about ongoings in an area called Hood Woods. Go down there and do a little bit of digging around. After all, you are experienced reporters.”

**Interview**

Pairs. Assign roles.

A = reporters, interview someone in the village (member of family, someone of standing, neighbour gossiping,…), the reporter may also work undercover.

B = someone in the village

**Editorial Conference**

Reporters in the inner circle, TiR as editor; each reporter gives their bit of information (some of them had worked undercover); lots of rumours

**Press Conference**

Whole group as reporters from different newspapers, TiR as press liaison person for Professor Robinson, who runs the research institute of the other side of the woods. The prof is very concerned that the papers should print a refutation of the ridiculous rumours that are going on, as he wants to work quietly in his retreat. Professor Robinson’s work focuses on developing potential intelligence. What is he being accused of? (e.g. Satanism, stealing children, TiR takes up some pieces of information from before.) ”Is it true that…?” (whispering campaign against the professor)

Reporters come up with all kinds of rumours (e.g. rumours of 5 people missing). Evasive answers to the question “Can we visit the Institute?”

**Note:** Don’t bring the Professor in. He knows everything - that would be the end of the story. TiR plays an evasive character.

**Variation:**

Narration about the Institute. Describe the Institute, a few facts about it. Prepare 2 - 3- questions about the Institute (group).

**Interview of the Wolves**

- Groups of 4; 1 person is picked out by the teacher and led outside; the rest prepare three questions for the professor.
- The people led outside are instructed by the teacher that they will be wolves - extremely intelligent, far more than the reporters; completely tame; they adore the professor; their icon; physically they are wolves, however. They are also instructed to reward sensitive and respectful behaviour on the part of the human beings.

- The reporters are called outside and instructed that the professor hasn’t agreed to see the reporters himself but has agreed that they meet some of his research subjects (i.e. the wolves). TiR as PA informs the journalists about security (“Don’t show your teeth = grin! ! thus restricting joking)

- Instruction: Find person that belongs to your group and interview him/her (wolves spread out lying on the floor, leaning against a chair etc.)

- Then: Wolves into little circle; TiR as the professor’s PA says thank you to the wolves. Question: How did the reporters treat you?

- Then: journalists’ feedbacks about their encounter with the wolves

- Reflection: teacher asks wolves whether they could relate to e.g. one of the human beings better. Each wolf is asked to pick one human being that he liked better.

- Teacher picks two wolves and the two human beings they have chosen. Mime and freeze the action when you felt close, e.g. eye contact, physical response to each other

With children and language learners: 3 wolves speak English, 3 wolves speak German

**Feedback:**

- Some of the reporters remained standing, some went down

- If you ask the reporters beforehand to prepare questions for the wolves (instead of prof) you take dramatic tension out of it (get people off balance). To make up for that: have them finally prepare a question they would have liked to ask the wolf.

**Brainstorm**

Who is financing research? (e.g. government, military, resources of his own ...)

What is the purpose of the research? (develop intelligence to its fullest potential, currently working with wolves)

How far can he go? Should he be put on trial for any reason? (questions about animal rights)

**Narration:**

Animal Rights Activists attacked the research station and released the animals into the wild.

**Encounter between wild wolf and tame wolf**

Pairs. Sit down on the floor with your partner. An advanced and highly intellectual wolf, who doesn’t hunt and doesn’t even have the skills, meets a young dangerous female wolf, who can also speak. What kind of interaction will be going on? ! Frozen Image

It’s the first time this creature has seen violence from wolves. What can the wolf do to get a meal?
Have a conversation between the two wolves about their different lifestyles, i.e. the civilized wolves and the wild wolves.

**Reflection**
by the teacher. Did the civilized wolves feel a loss of status? What did you learn about the ‘other’ life? The civilized wolves had learned a lot of things that are useless in this new context.

**Storytelling**

Civilized wolves found a place in the pack, they became teachers and storytellers. Teacher chooses wolves who had played civilized wolves before = storyteller; rest of the group = wolves; 2 - 3 wolves gather round each storyteller; wolf tells a story. Then one of the wolves tells the end of his story to the whole group (just a few sentences)

**Writing**

Possible pieces of writing:
- e.g. details of research station
- letters accusing the professor
- news reports/headlines
- dialogue between wild wolf and civilized wolf (examples from real life: immigrants whose expertise is neither recognized nor accepted)

**Language Game**
Get into the 3’s of the beginning (unison speaking) and retell the story that has happened so far in unison (slow speaking, using gestures, body language etc., choose your words carefully, be patient, use body language to support the rest of the language)

**Follow-up**

Not all of the wolves were incorporated in a pack. Teacher chooses 5 people, who step forward and sit down (=wolves). Some animal rights activists rounded up 5 wolves and rescued them and brought them back home

**Improvisation - Wolf as a Pet**

Groups of 3 - 4 = family of animal rights activists. Choose a wolf and integrate it into your family (wolf can talk). Either prepare a scene and show it or improvise a family scene (everybody at the same time)

**Act an interesting scene out**
And show it to the others, e.g. wolf and cat etc.

**5 years later**

Wolves sit in front of the family. What has happened to the wolves? Each wolf turns to the middle and recounts what has happened to her/him.

**Variations:**

**Meeting**

Prof. Robinson had a nervous breakdown and can’t continue with his work. Military etc. (the people who financed him) have a meeting: What should they do with the wonderful collection of research specimen he has left? different solutions.

**Trial**

Prof. Robinson was arrested. Committee must decide what they should do with him. Put him on trial? Bring up evidence or accusations from earlier in the story (e.g. child abduction)

**News Report**

Wolves have taken over atomic research centre

**Memorial**

Prof. Robinson committed suicide, enormous loss to science. He left Ms. Greene (his secretary) all his money. She used it to create a series of memorials for him. What should statue show? Where should she put them? (e.g. woods, zoo, centre of the village, science museum). Groups of 4 – 5 make a statue.

Then make a line of statues of the professor, and groups decide where to place them.

**Thought Circle**

Build one of the statues. The whole group (=all the wolves, either remnants of the research station or wolves that have been taught by them) creep up to the statue at midnight. Each wolf says something to the professor.

**Choral Howl**

Final howl of the whole group

**Poem**

Write a poem in honour of the professor.

**Which issues are contained?**

- Interaction with foreign cultures
- Minority groups, someone being different (e.g. very clever)
- Family
- Ethics (scientific ethics)
- Our responsibility to animals
- Taming the savage
- Nature and nurture
- What is it that you really need

**Further possibilities**

- You could also do research into the actual lives of wolves.
- You could also look at different legends ad folk tales about wolves (cf. DramaWorlds)

**Storytelling was an important part of this sequence:**

- If you can tell a story well, you can do drama. Effective teaching is structured the way a story is structured.
- Reading Tip: Kieron Egan, *Teaching as Storytelling*
- If something is difficult for kids, tell them to give it another try.
- Retelling the story at certain points really helps.
- Find an introductory game that echoes the mood of the story (e.g. animal behaviour, movement, finding your way through the woods etc.)
WORKING WITH TEXTS
Distribution of 3 different texts (Beckett, Caucasian Chalk Circle, All Quiet on the Western Front); acting them out.

MIDSUMMER NIGHT’S DREAM
Greetings/Goodbyes
• Pairs facing each other. Develop 6 different forms of greetings and string them together (you don’t always have to do the same things as your partner did) without using words.
• Do them in a row and repeat them again and again (like a “dance”)! still no talking!
• Do a second round with your feet closely together (“Nail your feet to the ground.”) and speed it up, doing it again and again.
• Then show your “choreography” each other (in profile so that we can see the shoulders)
• Then enlarge/expand every movement, first in a sort of slow motion, then fast.
• Decide with your partner which phrases/language you would add to each movement. Then show each other.
• Change ‘hellos’ to ‘farewells’ with more or less the same gestures (although some of them may not work or may have to be slightly altered).
• Move as far as possible away from your partner. Begin your sequence very slowly and move very slowly towards your partner. When you finally connect, run your sequence and then start to part moving away from each back to your previous positions in the room (turns more into a farewell), gestures lose their specific quality.
• Then show each other your farewells, the movements in a slightly changed form so that they have a dance-like quality, in slow motion. Blur the gestures so that we no longer know whether it’s a handshake, a salute, a curtsey, do it as slowly as you can.

Variations:
• You could use an emotional continuum of greetings, from cold to warm and vice versa
• You could embed them in a story.
• How many ways of saying farewell / goodbye? Which gestures could you add? (Desk-drama)

Midsummer Night’s Dream
• Each participant gets a line from Midsummer Night’s Dream on a slip of paper. Get up and greet others with your line.
• Get into groups of 4 - 5 and make scenes with your lines.

Tips and links:
Bowell, Planning Process Drama
www.imdb.com = international movie data base
Minutes: Workshop Cecily O’Neill

Warm-Up

Names
Combine your name with an adjective and a movement, e.g. Maria - marvellous
Each participant says an adjective beginning with that letter!

Telling a story in groups of 3
• A takes the lead
• B and C say the story simultaneously, following A
• Start slowly, get faster
• Start with a familiar story (Goldilocks)
• As soon as you are familiar with the technique:
  • Invent your own story and make it up as you go along
  • Advantage: More advanced learners take the others along.
  • Use the technique to retell stories which you read in class.
  • Technique brings a group closer together (social learning!)

Move across space
in groups of 3 as a unity, as one being

Pretext: The Oracle
One night a group of people - they knew it was the night - went up the mountain to a sacred place, the "oracle". They knew it was the night to ask the questions to which they would get the answers. It was midnight. They asked the question and heard the sound "MMMM".

A creature appears, with six legs (use the creatures from the exercise before!)

Question:
• Where is George?
• Creature: Up there!
• Is he in danger? - No!
• Is he dead? - Not yet!
• How can we help him? - Make a pizza!

All creatures come out at the same time.
• Questions related to matters of heart, power, art, etc. E.g. Will I be famous? - Eventually.
• Creatures speak in unison!
• Comment Sally Kowanda: 3 people in unison to depict one creature as with Rumpelstiltskin!

Magical object
Imagine you have got a magical object in your hands (a cup, a ring, etc.). Pass it on to the person on your left and tell the person what it does.
• "A key that opens all the doors"
• "A pearl that fulfils all wishes"
• "A magic bottle, when you drink from it you are blessed with eternal life"

Groups of 4-5. Remind each other of the object you’ve got. Find the object in the group which has the greatest dramatic potential (which could also be misused ...), e.g. a magic wand which changes whoever you touch.

Pretext:
The object is used but the consequences are not what you expect. You do not get what you have bargained for.

Create two scenes:
1. the power which the object exerts;
2. the consequences

Example:
1. A magic wand freezes anybody who gets on your nerves if you touch them.
2. You accidentally touch yourself!

Example:
1. Pupil with cap of invisibility watches teacher prepare test.
2. Pupil loses cap, teacher finds it ...

Pretext: obsession, desire (for something that has consequences)
What might drive you to an obsession? Power, money, success, etc.

Get into conversation with a partner on a plane, in a café, etc.

Start like this: I was sitting on the plane the other day and I met a person who became quite intense about this desire of his. She told me ...

Examples: cloning, travelling around the world, publishing a novel, getting rid of your neighbour, saving Austria from the EU, getting a painting into a museum

Imagine you are sitting on the beach, all by yourself (A), you become aware that somebody is sitting beside you (B): "I know what you are thinking about, what you most want in this world. I’ve always had a gift of looking into the future. You’ll get your desire. You can believe me."

Develop a conversation with that person: A gets advice from B.

A in hot seat, asked by the rest of the group (representing the media)

Pretext: Dr Faust motif, a deal with the devil
This story is about a strange event that happened in the German town Glockenheim. The great clock of Glockenheim was famous for its machinery. If you wanted to see all the figures, you would have to watch it for a whole year. There were all the saints, there was Death, there were over 100 figures. Each year an apprentice clock maker had to make a new figure for the clock. This year it was Karl’s turn.

Stand in a circle. The figures of the clock move. T claps 1-6: each figure changes the movement every time T claps (=stroke of the clock). T claps 7-12:
movement goes back to the beginning. Were there recognizable figures?
Examples: robot, boxer, dancer, opera singer, ...

Karl’s apprenticeship came to an end and the day drew near when the new figure was to be presented. However, Karl had a problem: He had not made a figure. The evening before the big event Karl went into a bar. He was sitting in front of his beer, very depressed. At that moment a stranger in a black coat appeared and also ordered a beer. He said to Karl,

"I am Dr Kalmenius. I know why you are depressed. You have no figure for the clock. But it just so happens that I can help you. I have a deal."

Develop the story: What do you think the deal was?

Groups of 3: Karl tells two of his best friends.

Karl is in the middle, on his left a friend who tells him it’s a good idea, on his right a friend who says the opposite (technique of good angel and bad angel).

It has not been revealed yet what Dr Kalmenius wants.

3 circles: all Karls come into the middle, standing back to back, forming a circle. There is a circle of good angels around them, facing them. Further outside, there is a circle of bad angels, also facing the Karls.

T touches a few angels (thought-tracking) . T asks Karls: Who wants to go ahead? Who takes the risk? The next day there was a magnificent figure on the clock. It was called Sir Ironheart.

The group now tells Karl what the price is.

Example: You can never again love a person or be loved.

Karl went on being well known in town, but he was different. A strange metamorphosis happened to the town: there were more quarrels, more partings, … Karl became a bitter man. He was unhappy and alone. When he went to the inn for a beer, people moved away from him. When he reached the end of his life, Dr Kalmenius appeared once more.

- What did Dr. K say to Karl?
- What were Karl’s thoughts before he died?
- 3 participants represent Karl, standing in the middle of a circle, the rest of the group standing around Karl.

Body language
Pair work: Find 6 ways of greeting each other physically.

Different styles: military, 18th century, as if you didn’t like the person, like the Maori etc.
- As the mood of greeting changes, change the faces.
- Do all 6 without stopping, without talking.
- Make participants freeze in mid-action: discuss way of greeting, what’s the story behind it?
- Create a “story” from very offhand greeting to very cordial.
- Maybe add dialogue, thoughts.
- Variations: deliberately enlarge gestures of make them very tiny
  - Do it very fast
  - Slow motion, like a dance
  - Toe to toe
  - Slowly approaching each other and slowly departing

GREEN HAVEN

Pretext:
A poem describing peaceful country life or a piece of music (Pastorale?)

Imagine a small town on the edge of a big lake. There are fields, vineyards, boats drawn up. People are quiet folks, living a simple life there. Close your eyes and imagine one or two details of the town on the edge of the lake: smells, buildings, noises, … Say things that come into your mind aloud: bakery, inn, fishermen, ducks, dark water, boys playing, …

Now imagine that something is changing in the atmosphere of the town: it’s strangely quiet, no birds, dark water, there is a strange man …

One day people noticed that a large ship had come up to the quay as close as possible. Out of the boat came people in military uniform and announced a meeting in the town hall.

Teacher-in-role:
I’m captain O’Neill. I’ve come from the ship. Thank you for coming to this meeting. I understand that there have been some changes in your environment. You have noticed strangers. They are our scientific officers. We don’t know what’s going on. We are starting investigations. For your safety you are asked not to drink the water and not to eat your produce. You will get rations of fresh food and water. Do you have any questions?
- Is it safe to play near the water? - No, there will be an exclusion zone round the lake.
- The road to the mountain will be closed. It’s a quarantaine, but please don’t get hysterical about it. There is also a news blackout.

In groups:
Make a list of regulations and announcements
Examples:
curfew between 6 pm and 8 am
Blood tests every day
Wearing of gloves compulsory
Stock and pets destroyed

How does life in town begin to alter? Freeze-frame
town life in groups of 4-5
Examples:
- vet killing an animal by injection, child crying, father trying to argue with vet, another dead animal lying on the ground
Drama in Modern Language Teaching: Module 4

- Drinking in the pub "for tomorrow we’ll die"
- Farmers protecting cattle against soldiers
- "resistance"; villagers forming solidarity

The audience discuss and interpret the pictures.

What the audience sees counts! The audience decide what is happening!

Once upon a time it was a happy place. Things have changed in the meantime. People feel differently about their neighbours now. Remember the happy times.

**Write 3 sentences beginning:**
- I remember …
- I was carefree …
- I am devastated …

Put your sheet of paper with the sentences in the middle. Take another sheet. Underline one word or phrase.

Split into two groups: Create a poem in the group and present it like a choir, throwing in words or sentences spontaneously. Begin with positive words, end with negative ones. Concentrate on feelings, not facts.

**Teacher-in-role:**
I have some news for you. We are beginning to discover some new facts. A few old people have passed away. Each week there are new deaths. There is a virus at work here. The outlook is not good. The medical team have determined that children under 16 appear to be immune. Each of you has a child under that age. I have a proposal now. If you wish we will arrange for the removal of the children to a safer place. We’ll keep them in quarantine for a short while and then bring them to safety. You need to make the decision by 6 o’clock tomorrow evening.

**Group work. Dream sequence:**
The night before the decision, put in distorted and surprising things, create one continuous scene, fairly short. A dream of dread and gloom or a happy dream. **Examples:**
- Waves carrying a baby away
- Children being taken to new parents

You do not have to understand the dream, children like surrealistic settings!

**25 years later.**
Some parents have sent their children away, but not all of them.

**T-in-role:** Mrs Stephens, Secretary of the Committee for Preserving Green Haven:
I’m glad to welcome you here. You are the very first visitors into what was once a flourishing village, "Green Haven". It had been closed off from the world for 25 years. I understand some of you had relations, ancestors, people who lived and worked in this place. I am aware of the fact that it must be a strange feeling to be here.

**What’s the best way of using this place now?**
- Restore the buildings?
- Bring it back to life?
- Create a centre in memory of the people who lost their lives?

**Group discussion**

**Monuments in the graveyard.**

**Act out** monuments in the graveyard as individuals or in groups of two or three. Participants who do not want to be monuments are visitors to the graveyard. They walk around and activate the monuments which then speak:

**Example:** Captain O’Neill who died in the performance of his duty in 2006.

Kao/O’Neill: *Words into Worlds, Green Haven!*

Bowell, Pam and Brian Heap: *Planning Process Drama*

**Games**

**Looking for hands.**
Start with a partner. Touch hands, remember the hands. Walk around with eyes closed, find the hands of your partner.

**Minefield**

**Interviews**

A: talk show host, very famous, you usually find out innermost secrets about your guests, has just been to a luncheon with a lot of champagne, does not know who he/she is talking to

B: a character from a children’s story or fairy-tale. If you are an animal, you can talk.
Module 5

ORT:
Bildungsheim Schloss St. Martin, Kehlbergstr. 35, 8054 Graz, Tel. 0316/283635

ZEIT:
Beginn: Montag, 28. August 2006, 18:00 Uhr
Ende: Samstag, 2. September 2006, 12:30 Uhr

LEITUNG:
Prof. Mag. Karl Eigenbauer, RG und ORG für Studierende der Musik, 1070 Wien

REFERENTINNEN:
Dr Judith Ackroyd, Associate Dean in the School of The Arts at University of Northampton, England.
Dr Allan Owens is Senior Lecturer in Drama and Distinguished Teaching Fellow at the University of Chester.
Bethan Hulse is Senior Lecturer in Modern Foreign Languages at the University of Chester.

EINFÜHRUNG, ZUSAMMENFASSUNG UND Reflexionen:
Prof. Mag. Stefan Egger, Modellschule Graz
Prof. Mag. Egon Turecek, Pädagogische Akademie ED Wien, 1210 Wien

Programme

28. AUGUST 2006
12:00 Uhr - Lunch
14:00 - 15:30 Uhr - Workshop 1
   Introductions and warm-ups
   (Egger, Turecek)
16:00 - 18:15 Uhr: Workshop 2
   Group 1: Themes of the course. A pretext comes home to Austria. The Peacock.
   (Bethan, Allan)
   Group 2: Exploration of drama as a motive for learning; A drama which tells an intriguing, disturbing story and yet was designed to teach very specific language points.
   A published article by the workshop leader and a linguist will be referenced which records the results of this particular drama when it was taught to a group in the Czech Republic.
   (Ackroyd)
18:30 Uhr - Dinner

19:45 - 22:00 Uhr: Workshop 3
   Group 1: The Peacock- deconstruction and sharing of tensions in the use of drama in MFL teaching; Tips or a methodological approach UK. Getting there in the end. (Bethan, Allan)
   Group 2: Analysis of the drama process and the kinds of linguistic engagement it provoked.
   (Ackroyd)

29. AUGUST 2006
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 4
   Group 1: Translation as metaphor for drama; Adapting the Peacock pretext for specific contexts and levels of language. (Bethan, Allan)
   Group 2: Creating the motive in the drama; A range of short drama activities will be carried out in order to explore exactly what it is that creates the motive for engagement in drama. Participants make a list of starting points that can be used for developing dramas. (Ackroyd)
11:00 - 12:30 Uhr: Workshop 5
   Group 1: The UK MFL context. The other way round or, the metaphorical Trojan Horse and little Trojan horses. Role-play, frame and tensions. (Bethan, Allan)
   Group 2: Creating the motive in the drama cont. (Ackroyd)
12:30 Uhr - Lunch
14:00 - 15:30 Uhr: Workshop 6
   Group 1: Crash Landing pretext - taking it back to school. The teacher of drama and the teacher of MFL. The everyday and the fantastical. (Bethan, Allan)
   Group 2: Creating the motive in the drama cont. (Ackroyd)
16:00 - 18:15 Uhr: Workshop 7
   Group 1: King Lear Pretext. The critical moment - crisis situation. The Creative Press. Costuming. (Bethan, Allan)
   Group 2: Creating the motive in the drama cont. (Ackroyd)
18:30 Uhr - Dinner

19:30 - open end
Networking and projects

30. AUGUST 2006
08:00 Uhr - Breakfast
09:00 - 10:30 Uhr: Workshop 8
   Group 1: Deconstructing the King Lear pretext.
Using the language you know. Creating more opportunities for transactional, discursive, performative and symbolic language. (Bethan, Allan)

Group 2: Participants, in groups, select a topic that will be appropriate for their teaching contexts. With the help of the workshop leader they work on planning a brief dramatic encounter. (Ackroyd)

11:00 - 13:15 Uhr: Workshop 9
Group 1: The Odyssey of Language Teaching
Creating the next step: The Trojan Horse. (Bethan, Allan)
Group 2: Each group is invited to run their dramas for the rest of the group so that they get the experience of delivering a drama activity and to try out their drama. (Ackroyd)

Afternoon - Free
31. August 2006
08:00 Uhr - Breakfast

09:00 - 10:30 Uhr: Workshop 1
Group 1: Exploration of drama as a motive for learning; A drama which tells an intriguing, disturbing story and yet was designed to teach very specific language points.
A published article by the workshop leader and a linguist will be referenced which records the results of this particular drama when it was taught to a group in the Czech Republic. (Ackroyd)
Group 2: Themes of the course. A pretext comes home to Austria. The Peacock. (Bethan, Allan)

11:00 - 12:30 Uhr: Workshop 2
Group 1: Analysis of the drama process and the kinds of linguistic engagement it provoked. (Ackroyd)
Group 2: The Peacock-deconstruction and sharing of tensions in the use of drama in MFL teaching; Tips or a methodological approach UK. Getting there in the end. (Bethan, Allan)

12:30 Uhr - Lunch

14:00 - 15:30 Uhr: Workshop 3
Group 1: Analysis cont. (Ackroyd)
Group 2: Translation as metaphor for drama. Adapting the Peacock pretext for specific contexts and levels of language. (Bethan, Allan)

16:00 - 18:15 Uhr: Workshop 4
Group 1: Creating the motive in the drama
A range of short drama activities will be carried out in order to explore exactly what it is that creates the motive for engagement in drama. Participants make a list of starting points that can be used for developing dramas. (Ackroyd)

Group 2: The UK MFL context. The other way round or, the metaphorical Trojan Horse and little Trojan horses. Role-play, frame and tensions. (Bethan, Allan)

18:30 Uhr - Dinner

Evening - „Singalong“

1. September 2006

09:00 - 10:30 Uhr: Workshop 5
Group 1: Creating the motive in the drama cont. (Ackroyd)
Group 2: Crash Landing pretext - taking it back to school. The teacher of drama and the teacher of MFL. The everyday and the fantastical. (Bethan, Allan)

11:00 - 12:30 Uhr: Workshop 6
Group 1: Creating the motive in the drama cont. (Ackroyd)
Group 2: King Lear Pretext. The critical moment -crisis situation. The Creative Press. Costuming. (Bethan, Allan)

12:30 Uhr - Lunch

14:30 - 16:00 Uhr: Workshop 7
Group 1: Participants, in groups, select a topic that will be appropriate for their teaching contexts. With the help of the workshop leader they work on planning a brief dramatic encounter. (Ackroyd)
Group 2: Deconstructing the King Lear pretext. Using the language you know. Creating more opportunities for transactional, discursive, performative and symbolic language. (Bethan, Allan)

16:30 - 18:45 Uhr: Workshop 8
Group 1: Topic cont. (Ackroyd)
Group 2: Creating the next step: The Trojan Horse. (Bethan, Allan)

Evening - Social evening

2. September 2006

09:00 - 10:30 Uhr: Workshop 9
Group 1: Each group is invited to run their dramas for the rest of the group so that they get the experience of delivering a drama activity and to try out their drama. (Ackroyd)
Group 2: The Odyssey of Language Teaching (Bethan, Allan)

11:00 - 12:30 Uhr: Workshop 10
Summary and reflections (Egger, Turecek)

12:30 Uhr - Lunch and departure
Drama in Modern Language Teaching: Module 5

Minutes: Workshop Allan Owens

Egon Turecek

Pretext:

PEACOCK-STORY

There was once a woman who wanted to start a new life. She bought an old farmhouse in the middle of a field. A stream ran through the field into to a big mucky pond. The house was on the edge of a huge concrete housing estate.

Participants see the picture of a woman on the OHP, the rest of the picture is covered.

Warm-up:

Names with movements
What I did in the holidays, everybody in the group repeat

Context ("why are we doing this?"): 
• Names
• Warm-up
• Choosing what we choose to say
• Skill-based mime
• Vocabulary
• Concentration/memory
• Content - choice
  - The content of what you say tells us a lot about you as a person
  - Cultural diversity
  - Intercultural understanding
  - The creative tension and compromises in the use of drama
• Metaphor (the metaphorical language of drama)
  - Translation as a metaphor for drama

Warm-up game as a way into the following piece of drama:
Without letting anyone know, choose someone who in an imaginary world you would not trust. Get as much space between you and that person. Choose someone who is your protector, do not let them know! The protector is between you and the person you do not trust. With music.

Activity:
Groups of 3: make a farm gate which opens and closes, without speaking

Activity:
Groups of 2: make an oil drum with a fire in it

Activity:
Groups of 5-6: make a strong fence with holes in it, big enough to see through

Activity:
Whole group: make a circle like a fence, 1 person is waiting outside, is called in and tries to get into the circle (everybody making a lot of noise), at first it seems difficult, finally she manages to get inside and everybody falls silent and turns away!

Context:
  twofold disappointment - you cannot get through and everybody falls silent. Different strategies to get in - finally you are there and there is nothing! (metaphor!)

Story cont.

The house had not been a house for a long time. The woman had to repair everything. People passing by stopped and peered through the gaps in the fence. At night they would see her sit very still, staring into the fire that always burned in a rusty old oil drum. Sometimes she remembered the life she used to live.

Activity:
Groups of 5-6: create still images or moving images moving past her in the flames. Music!

Story cont.

It did not take long before she realized that people did not like her. She was different.

Activity:
Groups of 5-6: show someone walking outside the circle that you do not like them.

Non-verbal or with words: chant, rhyme, giggling, ...

What was the woman feeling? What words would you use for the feeling?

Hurt, insecure, devastated, alienated, lonely, angry, paralysed, sad, desperate, unhappy, broken, hopeless, useless, displaced, ...

Story cont.

On one such night when she was looking into the flames, out of the corner of her eye, the
woman saw a shadow fall across the ground. She saw a large black shape circling above the fire. Suddenly it dropped onto the fence. It was the most beautiful peacock.

Activity:
Groups of 5-6: Create the peacock: It flies or wanders around and sits down on a tree or on the ground.
Music!

Music used: Sandy Lopicic Orkestar: “Border confusion”

Story cont.:
As she drifted off to sleep, the woman thought once again of the people who peered through the fence. If she tried really hard to show how she liked them, surely they would finally like her. Feeling more hopeful than she had for a long time, she too fell fast asleep.

The next day the woman took down the big fence and put up neat little railings. She cleaned out the pond and bought all sorts of ducks to live on it. The peacock roamed free around the grounds.

Children started to walk past the pond on the way home from school to feed the ducks. Others came on bikes and mothers passed by with babies in prams. Older people stopped to wave and she waved back. More and more people stopped and looked, partly because she now also had four chickens, two cows, eight geese, three goats, and a donkey.

Activity:
The woman put up a pole with a notice in which she asked people to draw how to make the place more interesting, e.g. a playground for children with swings, a rollercoaster, etc.

Task: Draw the place, draw these ideas!

Activity:
An oasis was created. Choose one of the things from the drawings and play on it. Music! T-in-role as the woman is watching.

Step 2: Focus on two or three details and present them in slow motion, create a rhythm to the music, a little choreography.

Story cont.
But the peacock was always her favourite because of the good luck it had brought. It made the most remarkable and startling screech that she thought said "Look at me - I don’t care what you think.” The peacock gave her presents - deep turquoise blue and golden peacock feathers. She kept them in a jar in the house.

The woman decided to open up the field next to the duck pond. She bought a bench for people to sit on and a swinging five-bar gate that she opened each morning and shut each night. She put up a sign that said, “You are welcome to feed the ducks.” She had really created a little oasis.

She looped a rope through a car tyre and hung it from a high branch of a tree that leaned over the stream. The children played on the rope swing until night fell.

She put up another notice: "If you have got a good idea for something to be built in my field or over the stream, please put your drawing in the box below." The ideas were fantastic and even some grown-ups joined in.

One by one she built what the children and their families imagined. Soon there was a trail of fun to be had along the entire length of the stream before it ran into the pond. She had never been so happy.

On the other side of the estate there were rumours. This was one of the reasons why the gang came to the oasis on that first evening. They left their names on the bench, scrawled over the sign, cut the tyre off the rope swing, snapped the plank and wrecked as many of the other things as they could.

When other people saw them, they passed on by. The neighbours stopped talking to the woman and drew their curtains. Everything was broken - the gate was snapped off its hinges. She decided that things would have to change. With a heavy heart she put the fence back up.

That night the peacock flew over the fence, over the rows of grey houses to the far side of the estate. It landed on a small patch of green set in amongst some scrubby bushes. The peacock did not see the gang slowly bending down to pick up stones, but it knew they were there.

Activity:
Groups of 5-6: Create a rhythm like in the activity describing the oasis, now show the opposite - improvise the destruction and in step 2 create a rhythm focussing on one or two things only. Rough music! E.g. trampling on things, spraying, working with an axe or a hammer, …

Story cont.
The gang picked up stones and aimed at the peacock.

Activity:
Create the ending of the story, using not more than 3-4 sentences. Present your ending, either by just reading it out or by acting it out (+narrator).
Examples:
1) Just as the first stone was thrown at the peacock, an approaching police siren was heard and the boys dropped their stones and ran off. The next
morning an old woman who was walking through the park found the injured peacock and took it to the animal shelter. The woman waited for the peacock to return. After some weeks she decided it was time to move on.

2) Suddenly the woman appeared, trying to protect the peacock. She looked at the boys. One after the other they dropped their stones and walked away.

Adapting the peacock pretext in the language classroom (Bethan)
- Introduction of new vocabulary
- Mother-tongue from the beginning
- Telling the story: supporting comprehension through
  - Mime
  - Gestures
  - Visual aid
  - Simplified language
- Enabling the learners to produce their own language
  - Extending language skills
  - Helping to internalize language
  - Dealing with unexpected responses

Effectiveness of learning a foreign language through
- Motivation
- Authenticity - purposeful communication
- Spontaneity in use of language
- Creativity - producing own language
- Using new language - in different contexts

Drama
- Is a source of extrinsic motivation to use the foreign language
- Communication is purposeful
- Learners move from practising to producing language
- Provides encouragement go use language creatively
- Dramatic frame provides security
- Promotes language learning skills (deducing meaning through gesture, body language, tone of voice, context)
- Emphasizes the exploration of language, not the performance

"If teachers and young people are willing to use dramatic role play to help them imagine they are in another place and time, it becomes possible to recreate a potentially infinite variety of social contexts for talk." (J. Neelands)

Working with frames. Unframed - framed role play.

"Mary Poppins" - concept: jump into the frame and find yourself in the cartoon world!

Perspective:
What happened before? What is going to happen?
Inside the frame: T-in-role (intervention), irony, tension, motor, purpose, metaphor.

Activity:
Groups of 2: create a role and a situation, partner has to guess, e.g. policeman, conductor, bank clerk, etc.

Metaphors for drama:
- light bulb, tunnel, virus, adventure, sea, tree, etc.
- Allan Owens: drama is a metaphor for translation (Steiner).
  "We continually mean more and less than we say."

Role play demonstration:
A: Good morning. How are you?
B: Show me some shoes, please.
A: We have green leather for you.
B: Absolutely not.
A: Would you like to try something else?

Find out the 4 elements:
1. Situation/place: shoe shop, posh
2. Role: Customer: arrogant, not easy to please, frustrated, difficult person
   Shop assistant: humble, perhaps slightly aggressive
3. Perspective: customer does not know what she wants, difficult
4. Focus: the moment when the 2 people meet

Activity:
Find a situation from the past life of one of the characters. The focus becomes clearer, the frame is sharpened.

PRETEXT: CARIBBEAN MUSIC, A COMPETITION

Activity:
Groups of 2: find 2 questions and 2 answers for a competition to win a prize for this Caribbean island. Put your address on the other side of the card.

Sometimes the questions give something away about the characters.

Create a freeze frame picture how you imagine your holiday in the Caribbean.

Post the letter thinking "this might happen": show your image.

Partner A comes to the middle and is told by T-in-role: "You won!". Goes back to partner B and tells him/her that they won.

Activity:
Whole group: lie down on the floor with eyes closed, music. T-in-role tells story of departure:
To the airport, lovely drink, take-off, nice food on the plane, suddenly there is turbulence, plane crashes, when you wake up you are on an uninhabited island. When I clap my hands, start action!

Whole group improvisation: how are people getting organized? T interrupts action, focus on individual scenes, listen in to what is happening right now.
The "explorers" draw the shape of the island, the others ask questions. T introduces the character of Caliban: "I am Caliban. Welcome to my island." Around this situation a story develops, maybe a fight with a creature, etc.

**Pretext:** King Lear. How do you know who is telling the truth?

**Activity:**
Groups of 3: A: Tell a story from your life. B and C: Decide whether story is true or false.

(Allan's story: photograph for L 200 in front of Buckingham Palace)

**Activity:**
Making rods and fans out of newspaper. Use a double page and roll, tape them any way you like. Creating a ring starting from a fish shape, making headbands, crowns, ...

**Introduction of the characters:**
- Goneril: most devious, false, lying person in the drama. She would go to any length to get what she wants.
- Regan: second oldest daughter, even more manipulative and sly, would do anything to get the power over others
- Cordelia: youngest daughter, complete opposite, always tells the truth, believes in saying exactly what she feels, loving, kind, honest
- Lear: old, approaching the end of his reign
- Kent: Lear's best friend, honest, considerate, would never tell a lie

**Teacher-in-role as Lear,** the other characters sit on chairs while the rest of the group make costumes out of paper for them.

Enter Lear with only a coat on.
Enter the other 4 characters with 4 groups as their followers behind them. The followers chant adjectives and other words to describe the characters, using rhythm, techniques of mirroring and echoing words, etc. All characters enter in role!

Characters sit down with their followers around them. Lear in the middle.

Prepare the first scene of "King Lear" from "Mapping Drama" by Owens (Kent's speech has been transferred into this scene!)

Each character prepares a shortened version of his/her role with the help of the "followers".

Then the scene is acted out, with T-in-role as Lear. As a consequence Kent and Cordelia are banished.

In the groups: discuss what would have to come in the next scene to hold the audience's interest. Brainstorm some ideas. Example: a fight between Regan and Goneril.

**Pretext:**

**Poem "Timothy Winters"**
by Charles Causley

'Timothy Winters'
Timothy Winters comes to school
With eyes as wide as a football-pool,
Ears like bombs and teeth like splinters:
A blitz of a boy is Timothy Winters.

His belly is white, his neck is dark,
And his hair is an exclamation-mark.
His clothes are enough to scare a crow
And through his britches the blue winds blow.

When teacher talks he won't hear a word
And he shoots down dead the arithmetic-bird,
He licks the pattern off his plate
And he's not even heard of the Welfare State.

Timothy Winters has bloody feet
And he lives in a house on Suez Street,
He sleeps in a sack on the kitchen floor
And they say there aren't boys like him anymore.
Old Man Winters likes his beer
And his missus ran off with a bombardier,
Grandma sits in the grate with a gin
And Timothy's dosed with an aspirin.

The welfare Worker lies awake
But the law's as tricky as a ten-foot snake,
So Timothy Winters drinks his cup
And slowly goes on growing up.

At Morning Prayers the Master helves
for children less fortunate than ourselves,
And the loudest response in the room is when
Timothy Winters roars "Amen!"

So come one angel, come on ten
Timothy Winters says "Amen
Amen amen amen amen."
Timothy Winters, Lord. Amen

**Activity:**
Write your name in the air: small, big, ...
Write it between the shoulders of as many people
as possible, using right hand, left hand.
Write with your chin, with pen between your
knees, etc.

T: Guess the name which I am writing: TIM

**Poem about neglected children**
Form 7 groups, each group gets 1 of the 7 verses of
the poem.
Create one or two images to illustrate your verse.
Neglected children: distinguish between physical
and emotional neglect!
Invent a name for Tim's school.

**T-in-role as head teacher,** 7 groups for 7 depart-
ments (Music, Maths, Biology, Arts, etc)
Let us recapitulate what we know about Tim:
poor, bad teeth, mother ran off, father drinks,
aggressive, etc.

**Imagine situation at school:**
This week has been the worst imaginable. Tim has
been driving teachers crazy for weeks. Last week
something happened that had never happened
before. Imagine in your group what happened, what
did Tim do?

**Example:** Tim brought a gun to school.

**Improvisation.**
A staff meeting with T-in-role as head teacher, a
conference about Tim. A letter has already been sent
home to tell Tim's father that Tim has been expelled
from school, but things are still getting worse. Head
teacher wants background information and stories
from teachers.

In the middle of the meeting Tim's father comes
in (one participant has been given a role card by
the T-in-role).

Role card for the father: slightly drunk, has found
a note on the kitchen table:
"Gone an not cumin bac - Tim".
Has also received the letter from the school telling
him that Tim has been expelled. Has always tried to
do his best, his wife ran away, has Tim hit only a
little, is worried.

The scene is improvised, finally the head teacher
phones the police and the father goes away with
the police.

**Activity:**

2 big groups
A: Tim with a group behind him.
B: Father with a group behind him.

Group members suggest positions for A and B in
their role. A and B accept these offers and copy
them. A and B finally choose 3 positions/movements.
A and B stand opposite, group behind them.
A and B carry out the 3 movements in a row, the
group behind them copying each movement.

Music! The groups walk towards each other, go past each
other, at the end of the room turn around and freeze.

Music: Gnarles Barkley: Crazy 2006

For further effect, create shadows on the walls and
ceiling by switching on an OHP in the middle of the
room, maybe with colours!

Theme: father and son, "Dads and Lads", the
difficulty of communication between father and son.
Powerful image in the middle, brief meeting and
then passing by.

A limited amount of movements and gestures can
convey a maximum of meaning!!

Talk in groups about the images. What did you
see in them?

**Who are the other characters in the story?**
• Mother
• Grandmother
• Father
• Tim
• Teacher
• Social worker
• Friends

**Group work:**
Choose 1 character you are interested in and write
a verse for that character.
Examples:
Timothy Winters all alone
Roams the streets - now his home.
Frozen hands and angry eyes,
Woven into a pack of lies.
Trousers torn and shirt in rags,
No food, no money in his bags!
Timothy Winters has left his home
Telling nobody where he has gone
I wish I could find this boy a home
Where he is cared for, loved and not left alone
We are supposed to live in a Welfare State
But for boys like Tim it's always too late
With mothers leaving and fathers taking to booze
A child is bound to have a hard youth
Perform the verse using freeze frame images or movements, speaking in chorus or individually, using echoing, mirroring etc.
Draw a slip of paper for order of performance.
Discuss whether the order of performance fits or whether you would change it, then do it again in the new order.
Discussion of the future of the characters.
For Tim groups very often find a hopeful future, e.g. as a rock star.
Final round of feedback for Allan's seminar:
Walk around, look at the posters and props produced, choose one moment that had a particular impact on you. Describe this moment using one sentence.
CD: Best of Bollywood!!

CRASH LANDING: A DRAMA FOR THE FOREIGN LANGUAGES CLASSROOM
(from 'Mapping Drama', Allan Owens and Keith Barber 2001, Carel Press)
Topic Area:
A different slant on topic of 'Holidays'
Language practised: Describing holiday locations
Packing a suitcase
Describing people
Past tenses
Daily routine
Creative use of language: the drama provides opportunities for pupils to use the language they already know in new and exciting contexts. If they become engaged with the story, it will also encourage them to search for new language.
Winning a competition
Building the dramatic frame:
Distribute blank cards to pupils in groups of three or four. Set the scene for the drama by explaining to them that they are a group of people entering a competition to win a luxury holiday on an island.
Their task is to write the competition question(s) and answer(s). Ask them to consider the identity of the group and why they might want to win the holiday. If they are members of a local football team, for example, the questions might reflect that. You might want to play some suitable island music as they work!
The pupils present their questions and answers and say briefly who they are. When each group has done this, they 'post' the card by handing it to the teacher.
Teacher narrates story in FL using visual support, mime
It's Saturday morning, you are having your breakfast.
What are you eating? (Pupils make suggestions)
Suddenly a letter lands on the doormat. It's for you!
The teacher calls up one person from each group to collect their letter.
(Return question cards)
It's incredible! You have all won a holiday on a Caribbean island! Go and tell your friends!
Present visual
CONGRATULATIONS!!
YOU HAVE WON ...
A two week holiday in the Caribbean
Luxury hotel
Sea view
Swimming pool
Free buffet lunch every day
Free water sports
Evening show and nightclub

Getting ready for the holiday of a lifetime
Teacher continues narrative:
You spend all week preparing for your holiday and imagining what it will be like.
Group Improvisation: Show a scene depicting how the group imagine their luxury holiday will be.
You go shopping for new clothes. You pack your suitcase.
Task: Draw empty suitcase. Write in suggested items (bearing in mind who the travelers are: Toothbrush - toothpaste - shorts - i-pod - football boots - football - football shirt etc.
Pupils close their eyes as the teacher continues the narrative:
The big day is finally here. The taxi arrives and drives you to the airport.
You take your seat on the plane near the window. The air stewardess brings you a glass of your favourite drink and a tray with your favourite food.
The plane takes off (accompany with appropriate sound effects/visuals). You close your eyes and dream of your holiday at the luxury hotel.
Suddenly the plane jolts. The plane starts to descend. It is going to crash!
Teacher announces 'when I clap my hands you will find yourself on a desert island. You have survived the crash!'
Surviving on a desert island
Group improvisation: In groups of three or four, improvise a short scene depicting what happens next.
Act your scene for the class.
Teacher narrates:
You have been on the island for a week and have investigated it thoroughly.

Group Task: On a large sheet of paper, draw and label a map of the island. A short description may be added.

Pupils can be provided with differentiated support sheets to suit their ability. For example:
- The island is called ...
- There is/ are ...
- It is ...
- We can eat / drink ...
- We sleep in ...

Or open ended questions:
Where are you? What is it like? What is there to eat on the island? What do you do during the day? Where do you sleep?

Activity: Pupils select 4 times of the day. Mime and say what they were doing at that time and show where they were on the map

Meeting with another inhabitant
Teacher narrates:
You live on the island for some time and all is well. But one day, you discover you are not alone.

There is another inhabitant!
Group task
- Who is the other inhabitant?
- Is it a person? A monster?
- Draw and describe the inhabitant
- Present it to the class
Teacher narrates:
The other inhabitant gives you / you steal a magic 'spodge'. You can turn it into anything you want.
Task:
In groups decide what you will turn it into (something to escape? Something to make life more comfortable on the island?)
Groups present their solutions to the class.

Telling your Story
Writing task: Pupils write up their stories either individually or in groups using support sheets or writing frames as appropriate to their ability.

This could be in the form of an email for a TV report / video report / diary or interview for a magazine.

If you have tried this drama (or any other) with a group of foreign language learners, we would be interested to hear how it went.
Allan (a.owens@chester.ac.uk)
Bethan (b.hulse@chester.ac.uk)

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Drama in Modern Language Teaching: Module 5

Minutes: Workshop Judith Ackroyd

Egon Turecek
Karl Eigenbauer (additional notes)

GAMES

Rhythmic Name Game
4 beats; say your name at the 3rd beat and something about yourself at the 4th beat; group repeats

Mirror Game
Circle. Mirror Exercise. Pass on the leadership. Then a person into the middle, must try to find out who is the leader.

Variation of Game 21
Circle. Count from 1 to 10 and then back again (only one person at a time; without prior agreement). Gaze at bottle in the middle. If you make a mistake (2 people speaking at the same time) begin again.

Word Association Game
Circle. 1 - slap your thighs; 2 = clap; 3 = snap fingers of right hand; 4 = left hand.

Somebody starts with a word at 3 and an associated word at 4; next person repeats the last word at 3 and finds an associated new one at 4 etc.

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Master-Servant Scene (Keith Johnstone)

Master says a sentence and the servant says something unexpected. Play a scene and relate to the audience. (Teacher might say: Reduce it to 4 sentences.)

INTRODUCTION:
Discussion about motives for kids to join in with us and participate, fictional motive by entering a dramatic engagement, excitement for a story.
Drama for teaching language points, using a variety of approaches, different starting points, experiments.

Pretext:

The story of a young girl called HANKA and her employer MR FRIEDRICH.
Starting point: Monologue by Hanka (teacher-in-role) holding a scarf (object)
I work in an office. I love this job here. At school everybody told me I was going to stack shelves in a supermarket. Now I carry a briefcase. Well, it con-
contains only my lunch. Boss is nice. My boyfriend John is nice, too. We just got engaged. Mr F is different, he is older, and he makes you feel he looks after you. I was upset because things got wrong at the word processor. Mr F came over, put his arm round me, said it’s okay. He also says I dress well for the office. He pays attention to me. Everybody likes him, except Miss Metcalf. She’s been moved upstairs, I don’t know why. One day Mr F had to go to Singapore. I had to prepare his papers in a file. I gave it to him; he asked me would I like to go for a drink. I talked about John’s squash. He talked about Singapore. When he came back from Singapore, he said he had a present for me - this beautiful scarf. When I came home, John was furious. He said it wasn’t appropriate. He told me to give it back.

Questions:
• What do we know about Hanka and her work context? What does Hanka think of Mr. F.?
• What don’t we know? E.g. the motives of Mr F.
• If you had the opportunity to speak to Hanka, what would you ask her?

Hot seat. **T-in-role as Hanka.** Hanka is asked questions by the group:
• questions about her relationship to her boss/to John; questions about the scarf.
• Do you love John?
• How long have you known him?
• How old are you?
• Is Mr F married?
• Did he ever give presents to anybody else in the office?
• What did he say when he gave you the present?
• Do you know why Miss M was moved upstairs? Etc.

**Thought-tracking**
(about what’s happening in the head)
Empty chair in the middle. Scarf on the chair. Imagine Hanka sitting on the chair in her room. What can I do now? Hide the scarf? Give it back? Each participant walks to the chair, touches the scarf and says a sentence. Possibility of forming clauses of reason:
I’ll keep it because …
I’ll give it back because …

**Example of a pretext for beginners:**
I lost my dog. Hot seat: questions about the dog so that we can help look for it.

**Importance of the gap!**
Give enough information to get participants interested. If you give away everything, there is nothing to play with. What don’t we know about Hanka’s past? What might we want to know?
(Option of hot-seating Mr. F.)

**Sculpting.**
1 person from the group in the chair in the middle to be sculpted into Mr F in his office. Members of group give the person instructions or sculpt him. E.g. Put your hands on the table. No, only one hand on the table. Lean back etc.

Teacher: Everybody stand up, walk around the person, point at his wrist. Is it okay? Point at his neck. Is it okay? Do you want to change it? Etc

**Frozen Image**
Put in a second person, e.g. secretary leaving the room; 3 positions for Mr. F. (not looking at her, looking at her head, looking at her figure)

**Vocabulary building**
Pairs:
• Find compound words to describe Mr F: well-heeled, badly shaven, square shouldered, neatly attired, etc
• Find adverbs to describe Mr F: he writes carefully, he eats noisily etc
• or shift it to any language item you need

Groups of 2-3:
• Write one word to describe Mr F (from above) on a piece of paper and place it somewhere in the space on or around the table. Do it in a way that creates tension, one at a time! Some words will be placed on the chair, some on the table etc
• After the activity: reflect on how people moved in relation to their word (authoritarian, sly)
• How many adjectives etc do you see?
• The sculpted creation of Mr F returns to the chair and resumes his position.

**Story continued:**
Hanka had an idea. No one saw Mr F give her the scarf. Hanka thinks everyone respects Mr F. Maybe there are other stories about him being overbearing, a little sly, etc. Maybe he is the father figure who wanted to show the girl that he appreciated her work. I am wondering: What are the other people in the office saying? Maybe they know other stories about Mr F.

**Overheard conversations (Fly on the Wall).**
Lunchtime. Hanka has gone out for lunch with John who works nearby.

Back at the office: The other employees are talking about Hanka and Mr F (groups of 3-5)
T-in-role moves from group to group and listens; everybody gets to hear bits of the conversation (like a collage).

**Game - Fruit Bowl:**
Hanka, John, Miss Metcalf, Mr. F., Office Party
T-in-role: I, too, was in one Saturday morning. I had to get keys. I looked into a drawer in Miss Metcalf’s office. I shouldn’t have looked. I found a letter. Miss M had written a letter of complaint to Mr Billing, F’s superior.

**Letter for new information.**
Group work (3 – 4). **Small group play making.**
Show a scene which shows what Hillary Metcalf is angry about. What has she seen in the office that led her to take the risk and write the letter? Play
the scene (with words) and freeze at the end.

Audience:
- Speculate about the characters in the picture
- Find a title for the picture
- Describe the situation
- Which person is Miss M
- Discuss whether there is any evidence that Mr F has immoral thoughts

Rerun the scene. If anyone claps, stop the scene and discuss what you see:

Story continued:
Does Mr F mean any harm or not? Hanka still has a problem. She can’t decide whether to give back the scarf or not. Tonight she does something that she has never done before. She makes a secret entry into her diary.

Diary.
Writing in role. Mimed Action. Voices off. (= voices coming from backstage and you can’t see them) (David Booth)

Write 3 sentences.

Example: John wants me to give back the scarf. He must know how embarrassing this situation is for me. I’ve told him so. I’m not sure whether he really loves me.

Make a light in the middle (with OHP). Put scarf in the middle. Read out your diary entry, group sitting in a circle. Pay attention to
- Volume of voice
- Speed
- Pauses/silences
- Rhythm

T-in-role in the middle of the circle, “playing” with the scarf (mimed action, voices off):
-the other attention (to take away embarrassment of the children/participants - Dorothy Heathcote)

Individual work alternating with group work.

Corporate role.
Hanka decides to confront John when he comes home from his game of squash.

Participants sitting in a circle play the shared role of Hanka, T-in-role in the middle as John. Anybody speaks in any order or one after the other in the circle.

Story continued: Hot seat.
Hanka some time later in the office. Has she learned? Has she developed? Or should Hanka return the scarf? Which state should the scarf be in?

Student-in-role as Hanka sitting in hot seat.
T-in-role as Mr F approaches her and talks to her.

Group sitting in circle give instructions to S-in-role. They can also speak her part or give her directions like "You feel insecure. Leave the office."

Drama becomes creative through tension. Show different possibilities for ending the story.

e. g.

Story Circle
Tell story spontaneously in a circle.

Advice Alley
Stand in two lines and give advice to Hanka.

Pretext for first-year-class.
Topics: names, animals, colours. Grammar: Do you have ... Have you got?
- Saint Martin’s Pet Show, 29th August
- Entry Form
- Name of Pet
- Type of Animal
- Age of Pet
- Colour of Pet
- You can bring any animal. Fill in the entry form.

Starting points:
- monologue
- diary
- Announcements
- pictures
- newspaper ads
- presentation (read prepared narration)
- script
- poem

Gap: make sure what we do not know!

Creating gaps is an important step that engages us e.g. with the picture. What makes me look at the picture? Who are the other people? I have this picture but I don’t have the headline. What kind of headline?

What is the motive for joining in? e.g.
the desire to help (with younger kids); cf. the story of the architect Mahmud; teacher packs in information (only when they ask)

Monologues → TIR → motive: to resolve a problem
Announcements → TIR → motive: to join in
Diary entries → What don’t you know? What is held back? When you prepare a diary entry go through it with these questions in mind.

Pictures → TIR → asks questions
- with pictures of landscapes; villages; people your age living there; if you had to swap homes, what might life be like etc?
- pictures of an object you’ve lost
- pictures of stars: What do you think makes this person so special? Who are they? Can you help me? My kids have these posters too.
- pictures of a pop concert: Help me create the programme. Which is going to be the top band? Who are we going to choose? 2 stages (main stage, second stage); the earlier, the less important; introduce a letter by Oasis ("We can’t believe that we should play second fiddle to Robbie ‘Bloody’ Williams")

Teacher giving instructions
Teacher asking questions → into fiction
Concrete reality: Us together in the seminar room
Fictional reality: clearly in role, imagining being someone else
• Signs to indicate difference → showing status, ritual (or: when I’m holding the wooden spoon, I’m the baker); voice; body, expression; space; choice of words; pauses, speed; volume
Narration used to link fiction reality and concrete reality: In narration repetition is good.
The crucial thing is setting up the context and the motive to speak. E.g.:
1) letter on mat → invitation to the queen. What would I wear? → never left being a teacher
2) The King is coming. What shall we do? How are we going to prepare?
3) Teacher instruction: What do we know about the picture?
4) Teacher leading into fiction: This is Mahmud. And he’s an architect.

PRETEXT: THE FORTUNE TELLER

The Graz Daily
1st September, 2006
If any of you noble readers wish to know the mysteries of the beginning of the world, write to me, Lydia Rose Dawlish, Park Mansion, Steyford-Heydon. Please explain why you wish to know the great mysteries of the world and if there is anything in which you are particularly interested.

• Who do you think this woman is? (fortune teller)
• What is strange? (language: noble readers)
• Explain why you wish to know (= invitation for action).

Motive to start talking about it: the "crazy" aspect ("fruitcake", "off her trolley")
What kind of letter will this woman expect?
Group activity:
Write a letter to Madam Dawlish (one sentence each).

One month later:
The Graz Daily
1st October, 2006
To all those noble readers who answered my advertisement. Please attend a meeting at the Seven Seas Hotel, Bristol, on Thursday 5th October, 2006.

(gap - no precise time given!)
Activities:
• group divided into A’s and B’s: A’s are very keen on going, B’s not interested and provide reasons.
• Dialogue, then swap A’s and B’s: Use arguments you have heard!
• Group discussion: What arguments did you use?

Which were the strong ones?
• Next situation: everybody gathered at the 7 Seas Hotel: Describe the room they walked into (e.g. plush, velvet)
• Seance
• T-in-role as fortune teller, hands out a crystal ball to each S
• T: I can see ... in the mist. What can you see?
• S: describe what they see in their crystal balls.
• Draw bits of the vision you had.
• Write down adjectives to describe the vision.
• Teach simile and metaphor
• Write a poem into the shape of a crystal ball

Activity:
Script Between Two Characters
Filling the gaps. Pair work:
Where are they? Who are they? Write the director’s notes but do not change the script!
Pass it on to the next pair - they will have to perform it but are not allowed to ask the directors any questions! Give it a title.

A: Oh get off - leave me alone.
B: What are we hanging about for. When are they coming?
A: What’s the idea?
B: Come over here.
A: Nothing’s happening.
B: Look.
A: What?
B: There.
A: What is it?
B: That’s alright .......... Where are they? ......You can go if you’re afraid.
A: I’m not afraid.
B: Well you bloody well should be.
A: Is this ............?

PRETEXT:
THE TERRIBLE FATE OF HUMPTY DUMPTY
Drama about bullying, boy Terry killed by electricity
Which role should the "real bully" in the class be given, perhaps Sammy the protector.
Bully (Stubbs) on chair in the middle: Imagine everyone in the group dared tell Stubbs what they really thought of him, e.g. you think we like you but we don’t.
Focus on the observers, e.g. bullying on the playground, create a still image: bully and bullied in the middle, where were you when it happened? Position yourself. Raising awareness of responsibility.
If we realize the connection between fictional reality and concrete reality, drama becomes effective!
STARTING POINT: Emma’s Diary

Dear Diary.
I feel really worried. I know my best friend Liz has been stealing. She’s got a new pencil case. She’s making loads of new friends. She gives them sweets. She can’t have enough money to buy them all. I got 7 out of 10 for Maths today. I should be pleased but I’m not. We’ve been friends for so long. I cannot speak to her about it right now.

(Car + jacket in the middle = Emma, helps the teacher to focus on Emma; group = corporate voice of Emma)

Questions:
What do we know?
What are the gaps?
What would you advise Emma to do?
How would you begin the conversation?

Corporate Voice: Diary writer Emma on imaginary chair (group in circle)
Set the situation: Lunch break; conversation between Emma and friend
T-in-role as Liz (=friend), questions asked by group (=corporate voice of Emma), e.g.
You’ve got a new pencil case. Where is it from?
(You can do it in turns; one after the other being Emma)
After the activity discussion: How could we have got closer? Maybe do it again!

Story cont.
Liz felt angry all afternoon, kept away from Emma, walked into town, went into a department store, to the fashion boutique. She looked around and wondered what she should steal.

Map out the store. Everybody plays a part in the shop. Liz steals. As she leaves the shop, T-in-role puts her hand on her shoulder, "I’m the store detective", takes her to manager’s office.

Thought tunnel (conscience alley): voices speaking to Liz as she is walking to the manager.
Interrogation:
S-in-role (Liz) on chair. Participants bombard her with questions, no answers!

PRETEXT: Sue’s Diary
Feb 16, Dear Diary
I heard the weather on TV. Maybe snow. I wish it could be summer. All my friends will be out. They won’t understand why I can’t go out with them. Maybe the weatherman is wrong this time and there will be no snow.

Gap: something unpleasant has happened; we don’t know what it is.
Describe Sue’s feelings as she writes her diary entry: unhappy, upset, insecure, frightened, excluded, lonely
How would you have to speak to her? - carefully, quietly, with understanding, slowly.

Sue is coming. Find out what happened to her. Will you be gentle with her?

Setting the tone for the next conversation!
T-in-role as Sue in hot seat, very shy.
Ask her questions. T-in-role keeps the gap!

After the conversation:
What do we know for certain?
It happened in the park. Everybody warned her. She shouldn’t do it. They wouldn’t go with her.
• What do you think happened?
• Went on the ice, broke in
• What were children doing in the snow?
Create a big picture with everybody in it. Still image.
T-in-role as Sue moves through the picture with the frozen images of the other children and asks:
"Are you coming with me? Yes, on the river! It’ll be a great adventure, it’s fun" … "No, it’s dangerous", etc.

T continues narration:
She went on the river, on the ice, broke in, was far out in the river, …
I wonder what she was thinking when she was out there in the river.
T places Sue’s jacket in the middle of the floor, group standing around the jacket and expressing Sue’s thoughts and feelings (speakers move one step forward):
• My God, I’m going to drown.
• I’m going to die.
• How can I get out?
• Help me! etc
Somehow she was saved. It was a miracle.
Make up the rescue story!

LITERATURE:
Writing in Role, Booth and Neelands (ed)
Literacy Alive, Ackroyd (ed). Hodder & Stoughton
Drama Lessons for 5-11yr olds, Ackroyd and Boulton. David Fulton publ.
Key Shakespeare, Books 1&2, Ackroyd and Neelands et al. Hodder & Stoughton ("Romeo and Juliet" in the red book!!)
Trentham Books: Role Reconsidered; Research Methodologies for Drama Education

Starting point: picture.
Example 1: What can you see on “Giant”?
Example 2: Pharaoh and the builder

Starting point: presentation
Shakespeare’s “Macbeth”
"Welcome to the school of murder” to introduce the text.
Read the presentation as a starting point, use voice carefully.

DRAMA: Time Travel/Time Capsule

Introduction: Have you seen any films? Do you know any books?
T sets the tone, eye contact with every single person, gestures to make it important, like a ritual.
Chairs in circle. T explains that the chairs are time travel seats.

**T-in-role as Controller:**

Welcome to the time machine. The great mistress of time has asked to tell you that all of you have passed the test and you are all part of the top team - special mission. Before you are permitted to enter the time tunnel, you must swear:

"I swear to keep the secrets of time travel."

(all participants/time travellers stand up and repeat after T)

We have a report here from the great mistress of time:

AD 60, North Wales.

I saw a man weeping, he looked very strong and healthy and was alone. There were strange objects beside him; I could not make out what they were. One of the things looked sharp. His clothes were strange, made of metal, I think. He was muttering something but I could not make out what he said. I'm sure I heard between the sobs “numbers against magic”...

We will take you to the place so that you – the special mission – can figure out what the man saw and who he was. What questions will you ask the figure the great mistress has seen? (time travellers brainstorm questions to prepare for the mission)

- What is your name?
- How did you get to North Wales?
- Where do you come from?
- How do you travel?
- What are the objects next to you? Etc

(Greta Controller addresses time travellers by raising his right hand)

If you are ready, raise your right hand!

(Response to a “cool” boy who sits with his arms crossed: I admire this time traveller, he feels he is not ready, there is a button on your chair, you can push it and your chair is pushed back)

I will now programme the time machine. If you are ready, I will pull the lever.

The vision appears in the middle of the circle. Time travellers ask their questions. It turns out that the person is Marcus, a Roman soldier, fighting the Britons, etc. Develop facts about person and historical background ....

**Task:**

Write and present a report for a new mission.

Give information and leave gaps. Do not give too many details! Gaps are important so that questions can be asked. Do not create a plot line. Put in questions like: I can’t imagine where he got these ... from. I wonder why he is so tired. I couldn’t see who he was speaking to etc. In any piece of theatre there has to be a struggle to make a character interesting.

Rewrite the script, improve it and prepare one person to play the character (the vision). Ask them questions so that they cannot be surprised by something they cannot answer. Do not give away too much! Do not bring in chairs or tables for the vision because it destroys the time travel concept, the “vision”.

The oath is important: gives tension, to get energy, to stop kids from giggling.

The “visions” in the middle have to be aware of everybody in the group.

Controller finishes with "Thank you, time travellers."

**Examples for reports:**

1. **AD 1413 Cornwall**
   - I saw a girl leaning out of the window. She was clutching something to herself. I couldn’t see what it was. Was it a box? A beautiful robe was spread out on a chair. It could have been for a special occasion. I think she was talking to someone in the garden below. I couldn’t understand what they were saying to each other. She sounded sad.

2. **1966, Frankfurt**
   - I saw a man in a dirty café. He was sitting alone at a table. It was strange because it was packed. He seemed so tired. I noticed his hands. They were covered with calluses. I wondered where he got those from. There was a piece of paper and a photograph lying in front of him. I could not see what the picture was showing.

3. **1950, Australia**
   - I could see a black girl in a big dress walking along a fence. There doesn’t seem to be anybody about. She is weeping. She looks scared and exhausted. She is clutching something in her hands.

4. **1766, Vienna**
   - I saw a girl weeping. She was pale and very thin and quite alone. She was hugging something and next to her was an object on the floor, but I did not really make out what it was. It looked used and soft, like a cuddly toy. Her clothes were so magnificent. I have never seen such clothes on a girl so young. She was quietly whispering but I could not make out what she said. I thought I heard between the sobs, “Next time, I promise”. I wonder what she meant. She also said, “The first movement again.”

5. **It’s in the 1950’s**
   - It’s in the 1950’s. I’m sure it is somewhere in the USA. There seems to be a scuffle by a bus. There is a woman and there are men beside her. They look stern. She seems to wear some strange sort of bracelets. I’ve never seen any like that before. She sure is very distressed and keeps repeating the same word, “Tired. Tired. Tired.” I just don’t understand.

(Situation: Rosa Parks)

6. **1900**
   - The Mistress of Time saw something she didn’t like at all. It was in 1900. She saw a young woman
sitting in a dark room. There was only one candle at the table. She looked tired and a little sad but I don’t know why. From time to time she was looking at a picture at the wall. I couldn’t make it out. She seemed to hide something under her knitwear. But I couldn’t see what it actually was.

(Situation: Maria, a young girl in Austria, wants to become a law student like her brother in order to become a lawyer and defend women’s rights but has to leave school at the age of 14 to become a “good wife” later on. The painting is a portrait of her brother as a student. She is hiding a legal text stolen from her brother.)

7. 1601 AD

The Great Mistress of Time saw a teenage girl in a room with garments, hats and scarves tearing something to pieces. She couldn’t quite make out what it was. The young girl looked extremely furious, and in between the very bad language used, which the Mistress of Time chose not to repeat, she could pick up the words, “I can do it - will do it - better.” Then there was the usage of bad language again. The Mistress of Time said this took place on the south bank of a big river on a foggy September morning in the year 1601 AD.

(Situation: The girl wanted to play the female lead in “Romeo and Juliet” because Shakespeare had promised it to her. However, he did not keep his promise and gave the role to a boy instead, as was the custom)

8. Early 20th century

It’s in the early 20th century; a woman is sitting and shivering. She looks desperate and keeps saying, “How could this happen? Everybody told me it was completely safe.”

(Situation: Titanic)

9. 1895

The Great Mistress of Time set the machine to 1895, to the land of the great rains. She saw a couple with something very sad in their eyes. The man walked up and got to the window and gazed wistfully through the wet pane at something blurred out there.

He had a small object in his hand. She couldn’t make out what it was - but he kept pressing it to his breast.

His gaze would travel down to a piece of furniture - a wooden frame-like structure - she couldn’t recognize it exactly, except for the teddy bear lying on it. The Time Mistress asks you to find out more.

(Situation: Mowgli)

**Summary of Saturday morning session by Edith Hofer:**

Time traveller who invites the group to complete the report (He has to hang on to the sense of formality).

- He draws the stick figure and writes down the key words (he draws very slowly)

**Cornwall**
- 1413
- Girl, 13; Anne Marie
- Early morning, wedding day
- She likes her hair
- Gardener John, gave her a rose (in the box)
- He knows his place
- Squire
- Much older
- Future husband

The Time Traveller can play to be very ignorant and ask leading questions (“Oh, so she must be excited!”)

- Wedding dress.
- She thinks she loves John.
- She enjoys her status of being a lady. Her maid will do her hair for her good bye to John.

Maybe we need another mission to meet John.

Think of two questions that may lead on to some discussion (to shift into some conversation)

- Avoid questions where the pupils know which answer the teacher expects.
- Undercuts open things up.
- Don’t ask anything you did not hear/understand in the mission

Do you think the mistress will be pleased with this report?

- Hang up posters on the wall.

**Written tasks:**

- What do you know and what do you think?
- Character description
- Formal mission description

**Finish:**

Thank you, time travellers. I’ll pass the report to the great mistress of time. She wishes to congratulate you all, you have done a great job .I have to say she is a little intrigued about the character of John. She requires that you look into the past again and that you take some photographs of John in the garden.

Please raise your right hand ....

**Work in groups of 2-3.**

Prepare a photograph you might have taken of John.

Time travellers, I’ll set the machine, you’ll hear a click, this will be the photo you have taken .Click again, second photo etc.

I think the great mistress of time will be very pleased with the photos. It might be helpful to put them all into an album for her.

Name each photograph.
Follow up for Rabbit Proof Fence story:

1) Girl sleeping and dreaming in the middle
   Create sound collage of what we have heard
2) Do research about rabbit fence
   (List monologue, hot seat, thought tracking, sound collage)

General Teaching Tips:

- TiR in the middle gives answers. By your answers you shouldn’t give too much away. Push it by answers like “It’s a book I shouldn’t have.” A certain mood is being created. But also create contrasts, shifts in pace or rhythm (like saying “You won’t tell anyone that you saw my book?”).

- End: “Did you see the vision of the past, time travellers?” “Let’s do the report.” (Role on the wall). Teacher again in the centre: “Fellow time travellers, can you give me your reports?” to see what the group has retained (which facts); play the ignorant.

Procedure:

1) The statement of what seen (by the Time Mistress): Use ritual at the beginning of the time journey, e.g. sound and when the sound ends (“You will see the vision of the past”)! Make them return to the time traveller’s seat

2) The role:
   - Give and hold
   - Keeping the learning in your mind
   - Contrast
     - pace, speed
     - height
     - mood
     - volume
   - Getting in and out
   - Finding the image to end (most important)
   - Clarifying what is invisible

3) Time Traveller’s Report: Use ignorance (on the part of the teacher) to challenge understanding.
Drama in the Teaching of a Foreign Language: Reflections

Reflections

I thoroughly enjoyed it! It was great! As a participant of the Drama in Foreign Language Study Programme I was able to discover the impact of drama activities first and foremost on myself. That was the best opportunity for me to learn new techniques and to experience the teaching of drama from the perspective of a student.

I find it quite important as a teacher to identify with the methods I make use of in the classroom. We experienced such a range of different and useful drama techniques during the study programme that it will take me quite some time to reflect on them and to select those I like working with best. There will be plenty to select from and to adapt to my teaching. I have added new teaching strategies to my teaching repertoire and I have rearranged the way I organize language learning in the classroom. Teaching as a whole has become more enjoyable over the past two years, more fruitful for me and my students thanks to the professional input I got.

I feel that drama in modern languages has the power to provide learners with situations in which they can undergo experiences that also have a very positive effect on their personal growth. It is the communicative aspect in almost every drama activity that presents a challenge to the learner. Learning via drama includes the physical aspect of communication which serves as an enrichment in a usually all too cognitively oriented teaching culture. Teacher and students get involved in "performing on the stage called classroom" engaging in social interactions, exchanging feelings, sharing observations, thinking aloud, acting out imaginative and creative situations.

Ilse Geson-Gombos

Reflections on the 2-year course „Dramapedagogy“

After working with drama pedagogical techniques for two years I have gained the following insights which I would like to share.

Proceeding from the latest conclusions in educational sciences drama pedagogy fulfills all criteria for to situated learning, reciprocal learning and apprenticeship learning as required by the Austrian curriculum. The 2-year-course we attended granted us access to an awareness how such principles can function. From the very first module on I started to emphasize on drama pedagogical principles in my lessons. Thus learners’ targets like e.g. vocabulary competency were achieved faster, more effectively and with more relish.

The methodological competency necessary to make the learner start studying autonomously has definitely been amplified in my students. Consequently self-motivation can be observed increasingly with my students. The reasons for them to talk become more authentic in situations provided by drama pedagogical circumstances.

As far as organization and curriculum is concerned our needs were fully satisfied and I should like to express my gratefulness to all people involved in this process, especially Karl Eigenbauer, Stefan Egger and Egon Turecek.

The course instructors chosen were experts and co-founders of drama pedagogy as it stands today and gave us a broad insight into their work. They provided examples which showed us how to build the bridge from learning strategy theories to the actual realization in the classroom.

Another very positive aspect was the fact that there were participants from all over Austria. A fair amount of exchange and networking has been going on which will hopefully continue in the future and result in new co-operations.

On a personal scale I would like to say that the course has provided me with new perspectives in my role as a teacher, perspectives that I had been looking for for a long time. Even though I might have already used certain drama elements before, it is because of this course that I have found a theoretical basis as well as the practical guide lines how teaching and learning can become even more successful. I am of the opinion that drama pedagogy should become part of teacher training in any subject. Moreover I will definitely pass my knowledge on to colleagues in Carinthia who are interested, thus realizing my role as a multiplier as suggested by the organizers originally.

Daniela Miksche
When I first learned about the course Drama in Education for language teachers, I felt I had come across the very thing I had been waiting for professionally since leaving university, which in my case happened a long time ago. Eventually, I was lucky to be on the list of participants because everyone else must have had much the same feeling. Once in Graz – St. Martin, the beautiful venue throughout the course, I quickly found out that some of the underlying ideas were different from what I had expected. There is no grand performance to be rehearsed, but each step in a drama presents a unique period in the lives of the human beings that the students and their teacher are actively interested in. As so often, the magic word is motivation!

What I remember best about the first seminar is the competence, enthusiasm, and amazing energy with which our Austrian organisers and teachers, Charlie, Egon and Stefan, put us to work. We were taught a wealth of games and activities that were immensely enjoyable and, at the same time, well tested in the classroom arena. The very first time, we also glimpsed beyond the entry point and put into practise some wonderful drama techniques. What felt most powerful at that time was a voice sculpture giving Juliet’s thoughts when she realises that Romeo is dead.

During the following four seminars we were privileged to meet and work with – as far as I know – some of the best drama teachers in the English speaking world. Of course we all had our favourite workshop leaders, but the sheer scope of their ideas, skills, methods, and personalities was, to me, the most valuable asset in the course.

About half way through I felt secure enough to regularly use drama techniques in my EFL classes. After the fifth and last seminar, I have stopped worrying about minor technicalities and started to use drama in my English lessons creatively and often spontaneously. I am looking forward to doing longer dramas with older students in the near future.

Just to mention one recent pleasurable moment in my life as a teacher generated by the drama setting: A very shy eleven-year old boy was my guide in a prehistoric cave. His face was beaming with joy and he was actually answering the tourist’s questions enthusiastically. Thank you everybody!!!

Helga Pfeifer

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Projects

Final Work for the Drama-Course

Birgit E. Pfeifer

Introduction
In April 2006 I had the possibility to teach a group of theatre students in Mariestadt/Sweden and I want to write my final work about this experience and about the lesson I held. It was a workshop where a Swede, a Latvian and I worked together and we showed each other our work and our exercises.

First lesson
The first year students, about 16 years old, warmed up with different exercises to warm up their body and to sensitise the feelings. This warming up was held by my Swedish colleague, who made it very precise, about one hour, really body work.

Second lesson
This one was done by my Latvian colleague, who taught voice and pantomime. The students were just playing small roles (role plays) and could perform them.

Third lesson
This was my part and it was at first a very good and very interesting experience for me to teach a foreign language to foreign students, for whom English is also a foreign language.

They had just done some role play before, but nevertheless I began with a warming up for my theme I chose "The story of my name."

To get closer to the theme they warmed up with different figures of fairy tales they said in a circle to create a net, for the next net they had to choose an adjective and for the third net they had to choose a location. These three nets were running at the same time.

This was for the concentration and to get into the story. Then they built groups of 4 or 5 and chose a fairy tale where person A began to tell the story and the others had to speak the same words at the same time. Then they changed, so every of them was the "storyteller." This is a very good exercise to become aware of the other players.

The next thing I did was to let the students make a freeze frame of their fairy tale and to jump immediately from the present to a time 10 years later. The students of the other groups could ask the person of the freeze frame who they are, where they are now, what they are feeling, what they intend to do next and so on.

Now I had to find the way to "The story of my name". To move away from their cultural background, I let them explore different forms of greeting from different cultures.

I let them do these greetings in different movements, for people of different status (this was very difficult for the Swedish students) and with different emotions.

This was to prepare them for the further role and the further play not to close to their own "story of the name".

In these small groups, like in an exercise we had before, one person began to tell the story of his name (how father, mother find this name, the story, if grandpa, grandma ... had the same, what it means to them, if they like it...) and the others had to speak at the same time with them. They learned to be very attentive not to speak too fast and not to choose too different grammatical sentences.

The next exercise was to find in small groups, the same as before, a scene where they meet each other and they greet each other with their name and make a very short conversation only using their name.

Then they had to find one or more adjective with the first letter of their name and to write a few sentences, making a story in which the phrases begin with the first letter of their name, using their own name.

The next step was to create with this story a scene, which needed more time than we had. In this part of the project they would have to base their scene on the feeling of the adjective.

Result
This workshop was very successful, the students did not want to stop ("please, we want more...") and we spoke about a further meeting.

I am an Italian teacher at my school in Klagenfurt, and I will try to make the whole project "The story of my name" in my Italian lessons, but it will be more difficult, because my students are mostly beginners of the Italian language and the Swedish students were very good at English. For the beginners in my classes I began with the net and the freeze frame and they had a lot of fun.

My further ideas of this project are to work with the stories, the students wrote, with the improvisation they did, to make a play and to perform it.

To this final work for the Drama Course in Graz I attach the article and the translation into German of the article of the workshop in a Swedish newspaper.
Choosing the topic

As one of three English teachers in my school, I have had the possibility to teach all stages of primary and intermediate levels (i.e. first to fourth form in a secondary comprehensive school) over the past four years. Obviously, the students' levels of active work range from a rather simplistic understanding and basic interest in literally what is offered to them on the one hand, to highly inspired work and enthusiasm on the other hand. However, throughout all levels and all stages the students' way of responding to creative language use and playful activities is generally much more receptive and thus more promising than their usual level of participation and active work in class.

After having worked with my pupils using drama methods for a while, I decided it was time to dedicate a longer period to a project, continuously using various drama methods and techniques, instead of just doing an isolated lesson here and there. For this project I chose a third level, a class with whom I had previously had some nice output working with drama and language games, both in English and German.

The book my team-partner and I have used in this class is 'The New You and Me', the book which seems commonly used for this stage. The unit 'Would you believe that?' about monstrosities, accidents and natural catastrophes had never really appealed to me, and so I decided to go for a different approach to the same topic and vocabulary. Also, the grammar part of this unit was part of my planning, reported speech. This grammar topic is usually feared by the students and considered difficult, but I wanted to use a playful approach to this chapter, making the students use the reported speech sort of unconsciously, without actively knowing and planning what they were doing.

Warming up and getting ready to play

Methods used: Brainstorming with teacher as secretary; "silence" as a ritual; Endangered Species game; group-work; teacher in role; role-playing (as reporters)

I started the first lesson by collecting words to express surprise, disbelief, or fear, and we wrote them down on the board. I usually have them come out and write what comes to their mind, but this time I had them shout the expressions at me and did the writing myself. There were surprisingly many good expressions, and the pupils seemed to enjoy that they were allowed to shout for once! This activity lasted for about 5 minutes.

After collecting the 'Amazing', 'Unbelievable', and the like expressions, we formed a circle, and I told them that the following lessons would be about animals and… there they shouted out, about things unbelievable about them. Right! At this point I reminded them of our signal for silence and attentive listening, the collective clapping, which again worked surprisingly well.

The next step was to make them think of one animal, wild or tame, and to make sure to remember it. This activity was done with all pupils, also the children with special needs. Once they had one animal in mind, I told them that some species were highly endangered, and that I would prove that point. Doing that, I had got their attention and interest. We now were walking about, telling the people we met the animal's name we had thought of and carrying on with the animal's name we heard. Obviously, after several minutes, some animals had disappeared, and even one or two animals had been made up during the process. We discussed this phenomenon in our circle again and ended up with killer-chicken, who were about to take over the world, and with vanishing lions, tigers and wolves, who were the highly endangered species. My animal, a dragon, had 'died' too, and I expressed great sorrow, which of course led greatly to the pupils' amusement. This exercise had been great fun, all the students had been talking, and all of them had enjoyed the game.

I had them sit down in groups (grouping came with the animals who somehow belonged together) and drew their attention to the overhead. I had prepared a drawing of a circus, where some 'mistakes' could be seen. The pupils were told to find these mistakes and describe what could be seen, making use of the progressive tense. They also had to take notes and write down what they had found. (Example: The elephant is wearing shorts. The hippo is wearing a wrist-watch, etc.)

After several minutes we collected what they had found out, just to make sure everyone had found all of the 'unbelievable' things happening at the zoo. Finally we were ready to jump into some role-playing.

I told them to get their notes and a chair and come back to the circle we had previously established for the 'Endangered Species' game. Once they were sitting, I switched to the role of chief editor of a cluster of newspapers and magazines. Without further explanation, I welcomed the reporters to our meeting which was to be dedicated to the strange and incredible things that had been reported.
about the local zoos. I thanked them for their enthusiastic research and asked them for results concerning the interviews they had been sent to do with a person who had witnessed the strange things. Even though I didn’t explain anything further, pupils started raising their hands to report what strange things had been spotted at the zoo. By asking questions like, ‘What did the man you were interviewing tell you? What did he say? What did he see?’ they came up with answers like, ‘The man said that a hippo was wearing a wrist-watch,’ or ‘The woman said that a tiger was outside the cage and that a boy was inside it.’ We used about 20 minutes for this simulation. In my role I did two things: 1) I made them use reported speech, and 2) I positively encouraged them to come up with wild speculations.

In the end, the editor would ask each reporter for an article on the incredible things at the zoo. Some wanted to specialize on certain aspects (Whose shorts was the elephant wearing? How come were they large enough?), some wanted to include pictures, which of course was an excellent development. The editor thanked them for their great ideas and asked them for creative and revealing, maybe even shocking articles.

### Getting on with the story

Methods used: Warm-up circle (whisper, shout, speak); teacher in role; role-playing (as reporters); story-telling; simulation (Dr. Doolittle and free choice of animals); writing a dialogue with strict orders; ‘sports contest’-speedy conversion to reported speech

The next lesson was started with a short summary of what we had been doing in the previous lesson. I told my pupils that they had made use of reported speech intuitively, a chapter of grammar usually considered a rather difficult one. As intended, the students felt proud and were eager to do more fun exercises.

To get into the mood of talkative and gossipy reporters, and to revise the unit’s vocabulary, we met in our circle again and did a warm-up exercise. As with the animals in the lesson before, everyone had to choose one of the words from our world-field ‘Incredible’ (we had the words still on the inside of the board for that purpose, which I opened for them to look at for inspiration). After a very short time everyone nodded at me, signalling that they had an expression in mind. Now I told them to walk around again, this time walking in a secretive, nosy and/or sensational manner, whispering their expressions at the people they met. How much fun that was! The nice thing this time was that they really seemed to enjoy the manner they had chosen, and the warming up went really well (I chose not to partake but watch this time). I asked them to get their articles and to meet in our circle, again with chairs.

Back came the editor, this time very eager to hear some sensational reports.2) We had a guest that week, a student from Finland, whom I had asked for help. She and my colleague played the editors responsible for printed material, and after I had discussed the great and outrageous details of each article (in short), the reporter went on to meet one of them, they quickly corrected the (bad) mistakes and put them up on our English Text Wall, now used to portray a Wall Newspaper. Once again I used my role to encourage the students, not to correct them, but to take their (even sometimes lacking) thoughts further and to make them realize that each and every one of them had great ideas. They seemed to enjoy this simulation very much, especially after they realized that they were not being punished for not having an article with them. In fact, some of them came up with amazing ideas out of the blue.

After this simulation, I quickly retold them what had happened so far and the story this time, not our work in class. Now it was time, I informed them, to have a look at the other side of the medal: the animals’ problems. Did they all know Dr. Doolittle? Of course they did, and they all wanted to be the ones to tell me what his special abilities were.

I had them go together in groups of three, to decide who wanted to be Dr. Doolittle and the other two to think of ‘their’ animals of our ‘Endangered Species’ game. This part was quickly done. Then they were to come up with a short dialogue. The prerequisites were: One problem per animal, asking the doctor to help them, at least one suggestion per animal on the doc’s part, and for the animals to decide whether the suggestion had been helpful or not. The pupils got ten minutes to prepare and write down this dialogue.3) After this time some of the groups wanted to play their little scene in class, others didn’t, which I had expected and was thankful

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2) At this point I would like to mention that not everyone had an article with him/her, although the vast majority had written a text. I did not comment on that, only expressing the hope that the newspaper would be full with exiting reports. The next lesson, no one was missing a great piece of work. Some time later I got the chance to talk to the mother of one of the pupils who hadn’t had his homework the first day. She told me that her son had been really exited about the work in class and about the topic of the homework. He had done it immediately, but forgot it in his printer the next morning.

3) I believe that 10 minutes might even have been a little too long. I thought that they would need the time to write their ideas down, which actually was the case; but looking back I might have been a better idea to give them a shorter preparation time to develop the dialogue. I really believe that the shorter the preparation time the better the outcome. After making up the plot they could have got extra time later to write down the lines.
for, as we didn’t have too much time left. Some of the ideas were really funny, and they got quite some applause.

The last activity this unit was to put the dialogue into reported speech.4) I had feared that the pupils would object, but they quite liked the exercise and developed a sort of sportive character in trying to be the fastest group with correct text. Quite naturally for me their homework was to write their group’s dialogue (or a new one, which some of them actually did), using the reported speech.

Exploring the topic

Methods: Grammar in context; class discussion; teacher in role; simulation (government, free choice of role); writing down your thoughts in character; hot seat; role-play (animals and ministers); writing genres

The third and fourth lessons, I decided, were to follow Cecily’s idea about the animals protesting against their treatment and marching into the White House.

We started the third lesson reading the pieces of homework together. At this point I inserted some grammar practice, using sentences loosely connected to our story, which the students had to put into reported speech. This grammar practice took us about 20 minutes. Using examples ‘in context’ made the otherwise perhaps painful grammar aspect a little more playful and had the pupils also use the expressions of the current unit.

After the exercises we had a very short discussion, asking which side had more serious problems, the humans or the animals. Most of the students decided that for them it was the animals, and we collected some of the most serious problems. Most of them had already appeared in the dialogues with Dr. Doolittle.

As I intended to finish this lesson with playing in role, I asked the pupils to form a circle again and to bring a chair. Again I jumped into role without explanation, following Cecily’s model. I addressed the students as members of the government, stating the situations and location briefly, with the animals forming protest parties and coming towards the White House. I asked for different opinions on why the situation had come so far. As I knew that we hadn’t worked on the specific vocabulary, I asked questions like, ‘Would the Minister of State tell us what her/his opinion is?’, or ‘What is the military’s opinion?’ and the like. This part seemed a little difficult for the pupils, but some of them did very well. Soon we had some opposing ideas and opinions, some peaceful, some very martial.

Just before the bell indicating the end of the lesson rang, I asked the students to write down a statement of a minister or secretary, finish it at home and bring it with them next time.

We started the next lesson with a short grammar exercise. As I told the pupils that they would need the expressions in the up-coming activity, I had got their attention and they were very willing to get on with the grammar fast. I wrote some short statements on the board, like ‘Animals should be kept in their place.’ Then I asked the students to transform the statement into the reported speech, using starters like ‘You have said that …’, or ‘You claim that …’ and likewise. We created three time-categories (present, present perfect and past) for the reporting verbs and a rough chart on the board which stayed there, so the students would be able to look there if they needed help in the following exercise.

The activity I had wanted to prepare them for was hot-seating some of the ministers. There was no trouble getting voluntaries for this exercise. The minister first read his/her statement to the class, then he was open to be questioned by the students. Not all of the questions made use of the reported speech, but some did, which was all I had wanted. The notion that they were allowed to ‘cheat’ (i.e. look up the correct forms on the board) made the pupils relaxed, I could tell that they liked it. The activity went really well.5)

After the hot-seating I once more had our ministers join a conference-circle, and I informed them as chief security officer that the situation had become tense in the whole country (here I told them of some incidents that had happened, the animals had obviously banded together and were trying to start a true revolution). They were to start a heated discussion. I told them they should overdo their emotions and try to use their body-language as strongly as possible to point out the very different points of view. This activity was mainly geared towards the students who were very eager to talk and to play, but almost all pupils really liked the game and joined a (partially loud) discussion. At this point I stood up, looking very worried, and thus got the attention of all students again. Looking out of the window, and holding up an imaginary cellular phone to my ear, I nodded gravely, uttering some ‘mmh, yes, I understand …’. Turning back to the pupils I stated with a faint voice that the animals were much stronger that we had thought, and that they were here, ante portas, and that a delegation was to come in. As the work had gone so well with this group, without further information or explana-

4) Obviously, with this exercise we teachers decided to walk about in class, offering help with the grammatical questions.

5) At this point I have to admit that I lost a little track of my time management because the hot-seating was so much fun.
tion I picked five students and led them to the door, telling them that they were to present the animals’ delegation. The rest of the class was to open the circle to let the animals come in. What happened next was truly surprising. One of the students took over the role of the leader of the animals’ delegation, the others effectively backing him, and they actually came in as the ones in command of the situation. A brilliant monologue of the animals’ leader convinced the members of the government that the situation was tense and critical, only one minister kept his attitude of ‘let’s not talk to them, let’s blow their heads, they are only animals’. Not very surprisingly it was the Minister of Defence; he was eaten by the ‘back-up-group’ animals almost instantly, and none of the other government members interceded or even tried to.

The pupils’ homework was to write a description of how the earth looked like one year after this incident, which, in our history was to become famous, the Animals’ March. They were free to choose the form of a diary entry, a letter, a report, or an article.

What the Animals’ March ended like

Methods: Storytelling; discussion

In the last lesson dedicated to our topic, we read some of the pieces of homework and discussed the (very different) ideas, and afterwards I took the time to retell the whole story as we had shaped it together. They loved listening to the tale.

The rest of the unit was dedicated to grammar exercises. I had prepared sentences that they had used in their role-playing and their pieces of homework, and now it was time for the pupils to work on the use of reported speech.

A number of written exercises followed, including the next test. Most of the grammar exercises made use of the Animals’ March-context. One of the two text-writing exercises was to write about the situation 100 years after the Animals’ March, presuming that it was a crucial point in human history. The majority of the students chose this topic and some of the texts were absolutely wonderful to read.

Reflexion

The feedback I got was exceedingly good. The students collectively stated that a longer period of dramatic project-work like the Animals’ March was interesting, exiting, and fun, and that they wanted more. I seriously believe that using a context like the Animals’ March makes it much easier and much more enjoyable for both teacher and pupils (and yes, I deliberately choose to put the teacher in the first place here) to deal with almost all grammar, language and conversation skills. The variety of methods and the topic itself had proven well chosen, and the class was ready for more!

What I learned in the course of this project is that time management is crucial with activities like simulations and hot-seating. I also found out that storytelling is a very compelling instrument if used well. I hadn’t made use of it so much before in foreign language teaching and was even a little surprised how much the students loved to listen to their own story being retold (and sometimes a little twisted or carried on in a different way) by me. What I already knew was that the method of teacher role proves a very useful and also wonderful device when shaping a setting; it is one of the instruments that I feel both myself and my students love very much, especially when I slip into lower roles like a waitress or a homeless person (not the case in this project, but working very well).

I would like to add some personal words, as I think the description of the activities and methods has been rather self-explanatory and I feel that it is not necessary at this point and for this occasion to argue why drama work in itself is useful in language teaching. The different settings make it possible to take on ‘safe roles’, meaning that the pupils are not forced to expose their own feelings to the public. It may be true or just a personal conviction of mine, but I am certain that a lot of topics can be tackled in a much easier way when taking on roles. Here I’m not talking of the development of conversational skills or more fluency (both of which of course apply), but of the personal inhibitions that sometimes make it hard to speak one’s own mind in public, especially at the age of 13 or 14. Could you really voice the opinion that all animals should be kept in cages and only taken out to kill and eat them and admit it’s your own point of view? I’m not trying to defend a position like that, but I know that for example a lot of violent feelings are raging inside young people; I am convinced that acting and drama is an excellent way to allow bits and parts of those to come out and be confronted with by other players and ‘counter-emotions’.

Improvisation, acting and drama go very well with my teaching style. I love them, and my students can feel that. I believe that one of the most important things in drama work with a class is to find the methods that suit one best (not meaning that risks should never be taken). I would not be comfortable with something I’d be forced to do, but feeling my students’ trust and trusting their abilities makes it easy to push on and try out new things. Only mutual trust and respect makes it possible to walk an exiting road of learning together, where the whole classroom can be a stage and everyone - teacher and pupil - is having fun taking on roles, both serious and silly.

6) I didn’t attempt to stop them either, although it was an explicitly violent action. 1) It seemed absolutely appropriate in the setting, and 2) they were not trying to make a show of it, which I thought was great.
Drama in Modern Language Teaching: Projects

Elke Dorfer

»Science Fiction«

Preliminaries
Hauptschule Esternberg; 2nd grade/l. LG (20 pupils);
Book: The New You & Me 2

Objectives
By the end of the lesson pupils should
• Be familiar with and be able to use vocabulary concerning space
• Have practised questioning (interviewing) and reporting
• Have worked co-operatively to play a scene and make a report
• Have revised the structure must/mustn’t

We stared our project off with the song "Space Oddity" by David Bowie. After a couple of listenings the pupils took the role of "Ground Control" and "Major Tom", two weaker pupils did the countdown. The song was performed in dialogue.

With flash cards we worked on the new vocabulary. Then each child had to present his/her word in a circle (say and mime). It was repeated by the group and the action was imitated. It was amazing to see that after four rounds all the pupils were able to repeat/remember the 21 words when they only saw the action; most of them could even write them down.

Step 3 was reading the story "They came from outer space" and in groups the class prepared little scenes which ended in a freeze frame. A reporter (teacher in role) asked them about their thoughts and feelings.

Our third lesson began with a hot seat where we had an "alien" (one of the better pupils) answering questions about himself, his life on the other planet and his ideas about the humans.

Follow-up was a homework writing a text about an alien. Most of the text came out quite long and funny.

Finally we read and performed the clerihew "Neil Armstrong"

Our “alien” lessons ended in a game where four groups of alien scientists got four items that had been found on the Earth long after the humans had died out. They had to report to their leader (teacher in role with cardboard box on her head) what the things were probably called, what they were used for and which conclusions they could draw about the humans.

I enjoyed that bit very much since the humans seemed to have used English books as fans because the Earth had been so hot and pieces of chalk for picking their noses etc.

There were two other ideas which I couldn’t carry out due to lack of time (tests-tests-tests):
• The aliens have taken over the world and are setting up rules for the humans (must/mustn’t). Design a notice to be put up in public.
• Body sculpture of an alien or a spaceship

It was also easy to combine the topic "alien" with the art lesson where the pupils drew spaceships and aliens.

The following elements of "Drama in Education" have been used:
• Freeze frame (playing scenes)
• Thought trapping (pupils speak when being touched on their shoulders by the teacher)
• Experts (archaeology; alien scientists...)
• Hot seat (interview with Clint)
• Miming/pantomime (vocabulary work)

1. Song: Space Oddity (David Bowie)
   Mit verteilten Rollen (Major Tom, ground control, countdown)
2. Vocabulary:
   flashcards - circle - mime and say your word space, universe, galaxy
   Martian, Mars
   spaceship, UFO
   alien, human, creature
   planet, milky way
   sun, moon stars, scientist
   leader, commander
   adjectives: curious, dangerous, small - huge, ugly-slimy, peaceful - aggressive, spooky-creepy, helpful, kind, friendly
3. Story: They came from outer space
   play a scene ending in a freeze frame
   • Art lesson
   • English lesson
   • Miss Chapman - Clint
   • Headmaster - Clint
4. Homework: alien story (see extra sheet)
5. Hot seat: Alien being interviewed by journalists
6. Alien scientists: humans have long died out and alien archaeologists have found some things. They have to find a name for them, what they were used for, what conclusions we can draw about the humans - report to their leader (teacher in role): English book, chalk, scissors, ruler
7. Clerihew: Neil Armstrong - present it
8. Body sculpture: alien or spaceship
9. Art lesson: Draw your alien and their space ship

Interview with an alien/describe them
• What do they look like? (face, body, arms, legs)
• Do they eat/drink? What?
• Do they live alone/in groups? Where?
• Do they go to school?
Drama in Modern Language Teaching: Projects

- How do they communicate? (talk, read the mind, sign language)
- What do the kids do in their free time?
- Do they like/hate humans?
- Why have they come to earth?

Clérihew: Neil Armstrong

Neil Armstrong

Wasn’t on the moon for long
But in this time he left behind
A giant footprint for mankind

»The Canterville Ghost & Other Stories«

Dagmar Haupt

Preliminary

Age: 14 year olds; number of pupils: 16

1st lesson:
Silent Reading: "The Canterville Ghost"
Oral summary - showing interest: Do you like the story? Which character do you like best? Why?
Homework: Diary entry: The Canterville ghost complains about the new owners

2nd lesson:
Read the extract about the jewelery box again.
Teacher has an old box that looks like this jewellery box with him/her. Pupils get together in groups of 4. Task:
• What happened to the box in the year:
  • 1575
  • 1900( see photos)
  • 1945
  • 2020
• Who are the people who own the box?
• What’s in the box?
3 freeze frames should tell the story.

3rd lesson:
Pupils show their freeze frames. Other pupils have to guess what the story is about. Afterwards the characters are allowed to tell their stories.
Feedback: Pupils enjoyed the lesson. They remembered the story more easily.

Homework:
Narrative: "Why did Lord Canterville kill his wife?"

4th lesson:
Silent reading: "Sir Arthur Saville’s Crime"
Homework: Finish the story at home

5th lesson:
Oral summary of the story "Sir Arthur Saville’s Crime”.
Discussion: What’s so funny about the story? What do you think about people who can tell the future?
Pupils act out the chiromantist’s thoughts.
Homework: Inner Monologue: "What does the chiromantist think when he finds out that Sir Arthur will kill somebody?"

6th lesson:
Silent Reading: "The Sphinx without a secret"
Oral summary, discussion
Homework: Dialogue: You get the chance to interview Lady Alroy about her secret. What does she tell you?

All the home-exercises are corrected and the pupils have to hand in a portfolio within 4 weeks.
The portfolio contains all the stories they’ve had to write and a new layout for the book, a character description, and a short comment about the story they liked best.

Clerihew: Neil Armstrong

Neil Armstrong

Wasn’t on the moon for long
But in this time he left behind
A giant footprint for mankind

"Pretty cool. Dewey. Hey!
Shake the jar and see if they’ll fight!"
Ut pueri et puellae linguam Latinam libentius discant, novas vias docendi ingressa sum. Latein ist keine gesprochene Sprache mehr und in der Form, in der es die SchülerInnen kennen lernen, eine reine Literatursprache. Was den sprachlichen Aspekt betrifft, ist es mein Ziel, dass die SchülerInnen durch die Beschäftigung mit Latein zu einem kreativen, versierten Umgang mit ihrer Muttersprache gelangen, Texte verstehen, interpretieren, weiterentwickeln, verändern können.

Bevor die SS mit dem Inhalt der lateinischen Texte - und seien sie auch noch so einfach - arbeiten können, müssen sie einige sprachliche Hürden überwinden.

1. Erfassen des Textes mit allen grammatischen Schwierigkeiten
2. Übersetzung
3. Wiedergabe in einer ihnen gemäßen Sprache
4. Verstehen: Worum geht es im Text???

„Äääääh … meistens bin ich froh, wenn anstelle des lateinischen Satzes irgendein deutscher Satz da steht. Über den Inhalt mach ich mir lieber keine Gedanken mehr …“

So haben sich für mich mit meinen ersten Kenntnissen in Drama drei Ziele für den Lateinunterricht ergeben. Erprobt habe ich sie im Anfangsunterricht mit 13 und 14-jährigen SchülerInnen.

1. Lustvolles Lernen von Vokabeln und Grammatik durch Sprachspiele, vor allem durch solche, die mit Bewegung verbunden sind.
3. Auseinandersetzung mit dem Inhalt, den Charakteren, ihren Handlungen, Absichten, Gefühlen. Zwischen den Zeilen lesen. Was denken die SS über die Geschichte?

ad 1. Die „Renner“ der Sprachspiele gratissimi ludis linguae Latinae
Ich habe versucht so viele Sprachspiele wie möglich aus dem Englischunterricht auf den Lateinunterricht zu übertragen. Etliche sind nicht möglich, da die Kinder nicht darauf trainiert sind, Latein zu sprechen. Dennoch haben sich absolute Renner herausgebildet, die ich stündlich spielen konnte.

a) Viginti unus
Alle SS haben die Augen geschlossen. A beginnt ein Wort (nach vorangegangener Absprache) zu konjugieren oder deklinieren, B setzt fort, dann C usw., falls zwei SS zugleich sprechen, beginnt das Spiel von neuem.

Die SS lieben dieses Spiel, die Ruhe, die Spannung, die Aufmerksamkeit. Außerdem haben sie genügend Zeit zu überlegen, wie die nächste Form ausschauen muss.

b) Plagas tendere
Die SS stehen im Kreis und spannen ein Netz aus: einem Verb, das konjugiert wird einem Substantiv, das dekliniert wird Zahlen, Namen, kleinen Wörtern (tam, tum, dum, tot, sic, ut, ...) römischen Namen, Persönlichkeiten, ... plaga ist das Netz und für die SS ist es oft eine „Plage“ die Aufmerksamkeit zu halten und sich alle Netze zu merken.

c) Memoria
Ein/e S geht raus. Alle anderen werden in „grammatikalische“ Pärchen geteilt. z.B. Präsenz/Perfekt; Positiv/Komparativ; Infinitiv Präsenz/Infinitiv Perfekt, ...
Der/die S, die wieder in die Klasse gerufen wird, soll die zusammengehörenden Pärchen finden.

d) Pantomimus
lateinische Vokabel, die an der Tafel stehen werden von einer/m S pantomimisch dargestellt. Die anderen erraten, welches Wort dargestellt wird und was es auf Deutsch bedeutet.

e) Agilitas
Zwei Gruppen, die Rücken an Rücken sitzen, kämpfen gegeneinander um Vokabelpunkte.
Die L, die am anderen Ende der Klasse sitzt, hat für jede Gruppe Kärtchen mit identischen Vokabeln vorbereitet. Ein/e S jeder Gruppe rennt zur L prägt sich das erste lateinische Wort ein, rennt zurück zur Gruppe und zeigt pantomimisch, um welchen Begriff es sich handelt. Sobald eine andere S den Begriff zu wissen glaubt, läuft sie zur Lehrerin und flüstert ihr das lateinische Wort ins Ohr. Ist es richtig, darf sie den nächsten Begriff ihrer Gruppe darstellen.

f) SS stellen grammatisalikalische Strukturen, Sätze dar.

ad 2 dramapädagogische Techniken, um den Inhalt einer Übersetzung „nachzuerzählen“ (...um nach mehr oder weniger mühsamer Übersetzung den Inhalt verständlich zu machen und im
Drama in Modern Language Teaching: Projects

Gedächtnis zu verankern, ein Nacherzählen im Spiel
Beispiel: Orpheus und Eurydike

Überwindet die Liebe den Tod?
Wenn Orpheus auf seiner Lyra spielte, lockte er nicht nur Menschen, sondern auch wilde Tiere heran. Auch Steine und Bäume, die seine einschmeichelnde Stimme hörten, versuchten sich ihm zu nähern. Trotzdem konnte O. einem schlimmen Schicksal nicht entkommen. Denn Eurydike, die er gerade erst geheiratet hatte, wurde von einer Schlange, die sich im Gras versteckt hatte gebissen und getötet. Von der Sehnsucht nach seiner Frau getrieben, stieg Orpheus in den Tartarus hinab, wo er Eurydike unter den Schatten der Toten wandeln sah. Daraufhin sang er so einschmeichelnd, dass er sogar die Seelen von Pluto und Proserpina rührte.

„Ach, ich komme um das Herz zurückzufordern, das ich immer liebte!
Gebt mir Eurydike zurück, die ich immer lieben werde!
Auch euch hat Amor vereint. vereint ihr nun uns unglücklich Liebenden!”

Die Seelen der Toten hörten Orpheus’ schönen Gesang und waren von seinen traurigen Worten gerührt. Weder der König noch die Königin der Unterwelt konnten sich den heftigen Bitten des Orpheus widersetzen. Aber sie stellten ihm eine Bedingung: ”Auf dem gesamten Rückweg richte den Blick nicht auf deine Frau, die hinter dir geht!”

Der unglückliche Orpheus aber, der Eurydike allzu sehr liebte, drehte sich zu ihr um, bevor er das Licht der Sonne erblickte.

- ist ein Text schwierig, so lese ich den Inhalt vor und verteile Rollen, in denen die SS während des Vorlesens aufstehen und kurz agieren.
- s. die fett gedruckten Wörter im Text. So kennen sie danach die Hauptfiguren und Personen, Ereignisse, die für den Handlungsverlauf wichtig sind.

Objekttheater:
Ein/e S geht auf die „Bühne”, nimmt die Rolle eines Objektes, Gefühls aus der Geschichte an und stellt es dar, der/die nächste folgt bis alle SS ein Bild von „Orpheus und Eurydike” bilden.
Ich bin der schönste Klang des Orpheus, ich bin die Bewunderung der Mädchen, ich bin der Stein, der zu ihm hinrollt, ich bin sein dunkles Schicksal, ...

Chorus: Orpheus, Orpheus, Orpheus!
Amo te! Orpheus optimus est!
Canta pro me! Da mihi oscula!

Tableaux:
Ich bespreche mit den SS die Abschnitte der Geschichte. Dann stellen sie in Gruppen den Verlauf der Geschichte in Standbildern dar.

Variationen:
- Jede Gruppe gibt ihrem Standbild einen Titel.
- Zur Überleitung, während ein Bild entsteht und das andere vergeht, wird eine passende Musik gespielt.
- bei Berührung sprechen die DarstellerInnen ihre momentanen Gedanken aus.
- jede Gruppe darf 4,3,2,1 Sätze sagen.

drei Sessel

ad 3 Was denken die SS über die Geschichte?
Zwischen den Zeilen lesen
durchgeführt im Mai 2005 in drei Schulstunden

Mit den SchülerInnen bespreche ich, in welche Abschnitte die Geschichte geteilt ist. Da die Lektionen im Anfangsunterricht oft recht „karg” sind, versuchen wir ihr durch das Spiel mehr Inhalt zu geben.


- Stell dir vor, du bist Orpheus.
Was gefällt dir am Berühmthein am meisten? Ein Wort/ein Satz.
Was könnte für dich eine negative Seite des Berühmtheins sein?
- Sucht euch in Gruppen zu viert einen positiven und einen negativen Begriff und stellt sie dar wie ein antiker Chor mit Bewegung oder mit Bewegung und Stimme.)
**Eurydike**
- kreatives Schreiben
  Eurydike schreibt in ihr Tagebuch, wie sie Orpheus kennen gelernt hat.
  **Orpheus:** Vis-ne mihi nubere?
  **Eurydica:** Hic et nunc! Libenter!

**Hochzeit**
Die SchülerInnen lesen ihre Tagebucheintragungen vor. Darauf folgt die Hochzeit des Paares.
Diese Form der Darstellung lieben die Kinder, da sie sehr spontan sein können und es für sie lustig ist, was die Kommentatoren in ihre Bilder hinein interpretieren.

**Der Tod/Die Entscheidung des Orpheus**
Wie ist Eurydike gestorben? Erzählung.
- Stimmenskulptur: was geht Orpheus in diesem Moment durch den Kopf? Soll er Eurydike in den Tartarus folgen oder nicht? Die für Orpheus bedeutendsten Stimmen bleiben und werden von der L wie ein antiker Sprechchor dirigiert.

**Tartarus/Unterwelt**
Orpheus möchte Eurydike zurückgewinnen, indem er den Götttern der Unterwelt ein besonders rührendes Lied vorträgt.
- kreatives Schreiben: Die SS haben allein, zu zweit zu dritt kurze Gedichte (Elfchen) über Liebe, Tod, Verlust, Eurydike, die Schönheit geschrieben ... je nachdem, womit sie glauben, die Götter der Unterwelt rühren zu können. Dieses trägt Orpheus(ein/e aus der Gruppe), dem Herrscherpaar Pluto und Proserpina vor. Die anderen SchülerInnen sind die Schatten der Unterwelt. Welcher Orpheus wird die Götter überzeugen?

**Rückkehr an die Oberwelt**
Orpheus darf mit Eurydike an die Oberwelt zurückkehren, hält sich jedoch nicht an die Bedingung der Götter und dreht sich um.
- kreatives Schreiben: Eurydike darf Orpheus eine letzte Nachricht aus dem Tartarus zukommen lassen. (Verzeite sie ihm, ist sie wütend, ...?)
  **Eurydica mortua est**

**SPASS AUSDAUER NICHT SOVIEL ERKLÄREN SPIELEN - SPIELEN - SPIELEN IDEEN ANDERER AUFNEHMEN AUSPROBIEREN GEMEINSAMKEIT UNSER STÜCK**
Aus dieser Arbeit entstand ein Theaterstück für den Sprachenabend in 5 Szenen, die jeweils aus freeze frames entstanden und in freeze frames endeten. Dazwischen wurden die Zuschauer aufgefordert, die Augen zu schließen. „Oculos claudite!“

„Eheu Eurydica mortua est!“
"Clara’s Day" - A Project on Literary Appreciation


Objectives:
1. Guarantee the in-depth analysis of a short text.
2. Provide the basis for a different approach to literature appreciation.
3. Integrate various outsiders of the class into group work.

Structure:

Lesson 1:
(a about 25 minutes to read text, inform about plans and set home exercise.)
1. Task: Read text "Clara’s Day" by Penelope Lively on an individual basis.
   Commentary: Reading the text took quite long, about 15 minutes, vocabulary was not so simple, no dictionaries available, teacher didn’t offer much help so as not to disturb reading process.
2. Task: Write down associations.
3. Task: Reread text as home exercise.
   Commentary: Insinuate on thorough reading.

Lesson 2 and 3 (double lesson):
Start out: collect some associations and write them on the board, in order to organise thoughts.
4. Form square with students, imitating the walls of a room.
   Task: Describe the interior of Clara’s room: furniture, shape, colours, books, pictures, etc.
   Foto 1 – nicht verwendbar.
5. Teacher input: The action of Clara’s Day happened two weeks ago. Various groups related to Clara in different ways are confronted with the happenings.
6. Task: Make still images according to various tasks:
   a) group of classmates (2 sets)
   b) Clara’s mum and her boyfriend Stan (2 sets)
   c) Clara in the headmaster’s office (2 sets)
   d) Clara and her best friend (2 sets)
   Commentary: 15 minutes time to discuss and prepare still images: evidently enough time for the pupils, input necessary: Discussion important, images not that important, clarify thought tracking: it is not a dialogue to prepare, it is answering questions.
7. Thought tracking as method to make obvious what the still images didn’t show.
   Commentary: That was a very important task, as the students were complete beginners, the images were not clear to them at all.
8. Thought alley to end project.

Task: Comment to the four Clara’s on the incident in the role that you were cast.
9. 10 minutes to reflect on the project: various very positive comments.
10. Home exercise: Write a short text on the project in whatever way you want, comment or annotate or whatever.

Feedback:
Instead of analysing my work myself, I asked students to comment on the project, who willingly complied: Helmut Winkler Clara’s day - What I think about it.
Clara’s day is a story about a girl who went naked through school. The main question in this story is, why this girl did this. There is no answer to this question. Some people think that she had been raped by the friend of her mother, but I think she is just crazy. If she had been raped her mother and the friend of her mother wouldn’t have laughed at the end of the story.

Anna Ziegler:
Well, in one of our English lessons we made a kind of game. We read a story and then we „played” the story, as if we were actors and actresses. It was really funny and I think we all learned a lot. I think it is really important to speak English, not to just write in English. I think the story was really weird and first we all had our problems to understand the whole story exactly. But when we talked about it, I understood. It was a really good idea to think about our own opinion about Clara. We had the chance to tell our own ending or opinion to Clara and I’m looking forward to such an interesting lesson again. But I would like to talk about a better or not so weird story, as we talked in this lesson.

Steve Pichler:
I think what we did about the story of "Clara’s day" was a good preparation for the test. I learned a lot more about Clara and her environment than I read in the story about her. First when we started thinking of her room, I thought, what should that be?, but in the end I think it was one of the most interesting things we had ever done in the English lessons. It would be very welcome if we did things like that more often, because I think that one learns a lot more about the English language with things like that, than in the "normal" lessons. So I would be very pleased if we did things like that again.

Raphael:
I do not really know why Clara did all that. If there had really been a problem she could have
spoken about it with her family, her friends or even with the headmaster. Running through the school naked isn’t really a solution.

What happened after this made it even clearer to me, that this wasn’t a good idea. Everyone thought that she is crazy, and nobody took her for real any more. The headmaster wasn’t surprised that Clara did all that and the parents of her were only laughing. In the end, Clara was only crying and her face „screwed up like a small child’s“.

Greetings, Raphael.

**Text: Clara’s Day**

When Clara Tilling was fifteen and a half she took off all her clothes one morning in school assembly. She walked naked through the lines of girls, past the headmistress at her lectern and the other staff ranged behind her and out into the entrance lobby. She had left off her bra and panties already, so that all she had to do was unbutton her blouse, remove it and drop it to the floor, and then undo the zipper of her skirt and let that fall. She slipped her feet out of her shoes at the same time and so walked barefoot as well as naked. It all happened very quickly. One or two people giggled and a sort of rustling noise ran through the assembly hall, like a sudden wind among trees. The Head hesitated for a moment - she was reading out the tennis team list - and then went on again, firmly. Clara opened the big glass doors and let herself out.

The entrance lobby was empty. The floor was highly polished and she could see her own reflection, a foreshortened pink blur. There was a big bright modern painting on one wall and several comfortable chairs for waiting parents, arranged round an enormous rubber plant and ashtrays on chrome stalks. Clara had sat there herself once, with her mother, waiting for an interview with the Head.

She walked along the corridor to her form-room, which was also quite empty, with thick gold bars of sunlight falling on the desks and a peaceful feeling, as though no one had been here for a long time nor ever would come. Clara opened the cupboard in the corner, took out one of the science overalls and put it on, and then sat down at her desk. After about a minute Mrs Mayhew came in carrying her clothes and her shoes. She said, "I should put these on now, Clara," and stood beside her while she did so. "Would you like to go home?" she asked, and when Clara said that she wouldn’t ’t, thank you, Mrs Mayhew went on briskly. "Right you are, then, Clara. You’d better get on with some prep, then, till the first period."

All morning people kept coming up to her to say, "Well done!" or just to pat her on the back. She tried to examine her feelings, which slithered away like fish. In the end she said, "I don’t really feel anything," which was, in a way, truthful. The Head nodded again. She looked at her husband on the mantelpiece, almost as though asking for advice. "Everything all right at home?"

"Oh fine," Clara assured her. "Absolutely fine."

"Good," said the Head. "Of course … I was just thinking, there are quite a lot of people-in Four B with separated parents, aren’t there? Bryony and Susie Tallance and Rachel."

"And Midge," said Clara. "And Lucy Potter." "Yes. Five. Six, with you. "Twenty-five per cent," said Clara. "Just about." "Quite. As a matter of fact that’s the national aver- age, did you know? One marriage in four." "No, I didn’t actually," said Clara. "Well, it is, I’m afraid. Anyway …" She looked over at her husband again. "You’re not fussing about O-Levels, are you?"

"Not really," said Clara. "I mean, I don’t like exams, but I don’t mind as much as some people."

"Your marks were fine," said the Head. "Physics and chemistry could have been a bit better. But there shouldn’t be any great problems there. So … Are..."
you still going around with Liz Raymond?” “Mostly,” said Clara. “And Stephanie.”

“I want people to come and talk to me if there’s anything they’re worried about,” said the Head. “Even things that may seem silly. You know. It doesn’t have to be large obvious things. Exams and stuff. Anything.”

“Yes,” said Clara.

The phone rang. The Head picked it up and said no, she hadn’t, and yes, she’d be along as soon as she could and tell them to wait. She put the receiver down and said, “It wasn’t like you, Clara, was it? I mean -there are a few people one wouldn’t be all that surprised, if they suddenly did something idiotic or unexpected. But you aren’t really like that, are you?”

Clara agreed that she wasn’t, really.

“I’ll be writing a note to your mother. And if you have an urge to do something like that again come and have a talk to me first, right?” The Head smiled and Clara smiled back. That was all, evidently. Clara got up and left. As she was closing the door she saw the Head looking after her, not smiling now, her expression rather bleak.

Most of the school had gone home but all those in Clara’s form who had boyfriends at St Benet’s, which was practically everyone, were hanging around the bus station deliberately not catching buses because St Benet’s came out half an hour later. Clara hung around for a bit too, just to be sociable and then got on her bus. She sat on the top deck by herself and looked down on to the pavements. It was very hot; everyone young had bare legs, road-menders were stripped to the waist, everywhere there was flesh -brown backs and white knees and glimpses of the hair under people’s arms and the clefts between breasts and buttocks. In the park, the grass was strewn with sunbathers; there were girls in bikinis sprawled like starfish face down with a rag of material between their legs and the strings of the top half undone. Clara, with no bra or pants on, could feel warm air washing around between her skin and her clothes. Coming down the stairs as the bus approached her stop she had to hold her skirt in case it blew up.

Her mother was already home. She worked part-time as a dentist’s receptionist and had what were called flexible hours, which meant more or less that she worked when it suited her. Afternoons, now and then, often didn’t suit because Stan, her friend, who was an actor, was only free in the afternoons. He wore underpants and had a towel slung round his neck like a football scarf, and was humming to himself. When he saw her he said, “Wotcha! How’s tricks, then?” and Clara pulled her dressing-gown more closely round her and said, “Fine, thanks.”

“That’s the stuff,” said Stan vaguely. “Hey - I got you a couple of tickets for the show. Bring a friend, O.K.?” He was a stocky muscular man with a lot of black hair on his chest. The smell of him, across the landing, was powerful - a huge in-escapable wave of man smell: sweat and aftershave and something you could not put your finger on. Clara always knew when he was in the house before she opened the sitting-room door because whiffs of him gushed about the place. She said, “Thanks very much. That would be super” and edged into her room.

When she came down they were both having breakfast. Her mother was just opening the post. She said, “Coffee on the stove, lovely. Oh goody, my tax rebate’s come.” She opened the Head’s letter and began to read. First she stared at it with a puzzled look and then she began to laugh. She clapped her hand over her mouth, spluttering. “I don’t believe it,” she cried. “Clara, I simply do not believe it! Stan, just listen to this … Isn’t she the most incredible girl! Guess what she did! She took off all her clothes in school assembly and walked out starkers!” She handed the letter to Stan and went on laughing.

Stan read the letter. Grinning hugely, he looked up at Clara. “She’ll have done it for a dare, I bet. Good on yer, Clara. Terrific! God -I wish I’d been there!” He patted Clara’s arm and Clara froze. She went completely rigid, as though she had turned to cement, and when eventually she moved a leg it seemed as though it should make a cracking noise. Her mother had stopped laughing and was talking again. “ … the last thing anyone would have expected of you, lovely. You’ve always been such a prude. Ever since you were a toddler. Talk about modest! Honestly, Stan, she was hilarious, as a little kid - I can see her now, sitting on the beach at Camber clutching a towel around her in case anyone got a glimpse of her bum when she was changing. Aged ten. And when her bust grew she used to sit hunched over like a spoon so no one would notice it, and if she had to strip off for the doctor you’d
have thought he’d been about to rape her, from her expression. Even now I can’t get her out of that Victorian one-piece school regulation bathing costume ...” “Smashing!” said Stan, slurping coffee: “... spot of puppy fat still but that’s going, good hips, my legs if I may say so. Which is what makes this such an absolute scream. Honestly, sweetie, I wouldn’t ’t have thought you had it in you. I mean, I’ve not been allowed to see her in the buff myself since she was twelve. Honestly, I’ve wondered once or twice if there was something wrong with the girl.” Her mother beamed across the breakfast table.

Anyway, old Mrs Whatsit doesn’t seem to be making a fuss. She just thinks I ought to know. More coffee, anyone? God - look at the time! And I said I’d be in early today ... I’m off. Leave the breakfast things, lovely - we’ll do them later. Coming, Stan?”

Clara went on sitting at the table. She ate a piece of toast and drank her coffee. Her mother and Stan bustled about collecting her purse and his jacket and banged out of the house, shouting goodbye. The front gate clicked; the car door slammed, and then Clara began to cry, the tears dripping from her chin on to her folded arms and her face screwed up like a small child’s.

Penelope Lively


Using Drama for Book Revisions

Gerda Thenner

+ objectives: revision of book - students should understand character development of main 2 characters
+ level: (lower) intermediate (1. Klasse HBLA / 15 SchülerInnen)
+ time: 2 lessons
+ structure:
  [comment: pre-text: students read in lessons before and partly as homework the simplified reader "About a Boy"]

First Lesson
+ freeze frames:
  * At the beginning of the lesson I had the students form 5 groups; each group drew one slip of paper telling them their "situation" for the freeze frame. [students have to put what the read into “drama”. Thus they are involved not only mentally but physically as well]
  Group A: Marcus at home
  Group B: Marcus at school
  Group C: Will at home
  Group D: Will + women
  Group E: Will and Marcus
  * Groups were asked to show their freeze frame in turns- other students described and guessed what situation it was
  + thought-tracking:
  * Then I asked the students to show their freeze frames again and think about the characters’ thoughts/feelings; I invited the other pupils to tap a character of their choice to voice the feelings of this character
  [after the situation has been established, the students can more easily put language into the still image]

Second Lesson
+ creative writing: I asked the students to summarize what they have just seen and as home exercise asked them to write a short diary entry of either Marcus or Will

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More Ideas

I thought as a follow-up I could develop this "pre-text"; e.g. imagine Will and Marcus two years later, getting into different characters of the book, arranging a meeting, etc.

I could also take up the language aspect (describing personality) and focus on it, teach more adjective (language games - mime one quality - others guess)
As it was the end of the school year, I had no time to put more of my ideas into practice, but I realised as soon I “dived” into the drama methods, I came up with more and more ideas.

As it was my first “longer” project with drama methods the students were a bit intimidated at the beginning, they were shy to act, and I tried to encourage them to help them; after a while they participated, although some of them found it a bit “childish” - the thought-tracking was okay, although the language used was quite simple.

In the second lesson the students first were worried because they thought that they had to use rhyme for their character biopoem. I told them that there is no “right” or “wrong” and they should just try to use their own language. One group came up with rhyme and were very proud. “Performing” in front of the class was a bit unusual for them, but after a while I had the feeling that they enjoyed what they were doing. I did not take any photos because, honestly speaking, I simply forgot and I do think the camera would have interfered as the students would have been distracted - thus it was an “ordinary” lesson with “extraordinary” methods.

While attending the first Austrian “drama in language teaching” course for language teachers during the past two years, I had the great opportunity to find out how much drama has to offer to the “ordinary language teaching”. Throughout the course excellent Austrian and international specialists in the field led workshops that introduced drama methods which can be used in everyday school lessons. We were encouraged to try out the methods with our teacher colleagues supported by the workshop leaders. I personally also enjoyed the fact that I could exchange professional experience with colleagues from all over Austria. I do hope that we will continue “networking” and thus make drama methodology grow and known to many more of our colleagues.

I do hope that I will apply a lot of the methods we learned during the course in my lessons. I am convinced that they are ideal to get the students to use a lot of language without realizing it because they are physically and emotionally involved. I also hope that one day I will no longer think, “Ah, this is the new drama method ...” but that the methods become a natural integral part of my teaching.
»Beauty – Plastic Surgery«

DESCRIPTION OF A TEACHING UNIT

**Introductory Notes**
The following description of the teaching unit on 'Beauty' and 'Plastic surgery' will present five lessons focusing on 'drama-in-education' activities.

In addition to these activities we also worked on vocabulary as well as on structural aspects.

The topic certainly allows for extension in time and contents according to importance and interest - Make Your Way 7 would offer an additional variety of texts and exercises which can also be enriched with 'dramatic moments'.

As I did not want to spend too much time on the topic I concentrated on the texts mentioned on the following pages and used them primarily as drama pretexts.

This paper is structured in the following way:
- 'Basic Information' will supply a brief general description.
- 'Description in Detail' explains each lesson with teaching objectives and dramatic techniques involved.
- 'Reflections' summarizes the students' feedback as well as my personal opinion.

The student who took a few pictures unintentionally deleted the file on his camera and therefore I can unfortunately not supply any pictures from the lessons.

**Basic Information**
Topic: Beauty, Plastic Surgery
Sources, materials:
- Make Your Way 7, Extensive Unit 7: 'Mirror, mirror on the wall…'
- Breaking News English, Dec.1, 05: 'Woman has first face transplant'
- Vocabulary:
  - Breaking News English Words in Context, Klett Verlag
  - Make Your Way 7, Extensive Unit 7
Time: 5 lessons
Preparation:
1. copies of attachments 1 - 5 in class size
2. OHP copy of the 'Key' (attachment 6)
3. slips of paper with vocabulary (attachment 7)
4. 2 (mobile) phones for Lesson 5
5. copies of 'Phrases for Telephoning' in class size (attachment 8)
Level: Upper intermediate - advanced (Year 8)

**Description in Detail**

**Lesson One**
Objective: To provide a lively way of approaching a topic to the students
Drama: Teacher-in-role; interviewing

**Language:** Asking questions; narrating events; making hypotheses; reporting
1. **Lead-in:** 3 - 5 minutes
   Presentation of the topic with reference to 'Mirror, mirror on the wall...' (Make Your Way 7) and its relation to fairy tales.
2. **Briefing (teacher-in-role):** 3 - 5 minutes
   Students work in pairs, one of them being a journalist and one a villager in a remote place; the teacher takes the role of an editor-in-chief of a notorious newspaper and summons his journalists to a briefing explaining them that they are supposed to travel out to the remote place where - according to rumours - strange things such as manipulations of people's beauty, etc. are happening.
3. **Interviews in pair work:** 10 - 15 minutes
   After about 5 minutes hand out slips of paper with vocabulary from the text (attachment 6) and explain that the vocabulary is to be built into the interviews.
4. **Briefing / reports by the journalists:** 10 minutes
   Teacher = editor-in-chief and journalists report their stories; speculations are allowed
5. **Community get-together:** 10 minutes
   The villagers are summoned to the village pub by their mayor (= teacher) to report about the 'nosy' people making interviews around the place.
   (N. B.: this way all of the students get a chance to talk)
6. **Introduction to 'Woman has first face transplant':** 5 - 10 minutes
   Students start work on 'Before reading/listening' tasks 1 and 3 (see attachment 1)
7. **Homework:**
   Students finish 'Before reading/listening' tasks 1 - 3 and complete the gap-fill exercise (attachment 2)
   Option: Journalists: write a newspaper article about their findings
   Villagers: write a letter-to-the-editor of a newspaper to hide as much information as possible

**Lesson Two**
Objectives: To encourage improvisation in precise situations (arguing for and against); to use topic-related vocabulary
Drama: Angel and Devil; Conscience Alley
Language: (Polite) approval/disapproval; persuading; expressing emotions in subtle ways; use of topic-related vocabulary; writing practice
1. **Warm-up: 10 - 15 minutes**
   a. Students compare 'Before reading/listening' tasks as well as 'gap-fill' exercise first in pair work and then with the 'Key' (attachment 7) and 'The Article' (attachment 3)
   b. They then 'Test each other' (attachment 4, exercise 6) on how certain words were used in the text.

2. **Brainstorming: 5 - 10 minutes**
   Students either
   a. note down pros and cons concerning face transplants and the ethics surrounding them or
   b. they write down questions as suggested on attachment 4, exercise 5.

3. **'Angel and Devil': 15 - 20 minutes**
   Two students (one of them arguing for face transplants, the other one arguing against such operations) stand on a chair each and are supposed to supply their arguments in turns to a third student who stands in between the two chairs. The student in the middle always has to look at the person who is just talking. The rest of the group can support the argumentation. Finally the student in the middle makes a decision and lets the whole group know about the reasons.
   Option / additional activity: 'Thought Alley' / 'Conscience Alley'
   The students are split in two groups; they line up and face each other so that they form an alley. One side argues for and the other one against face transplants. One student slowly walks through the alley and listens to the opposing ideas and arguments that are whispered to him along his way. In the end the student has to find an answer to his question - 'What shall I do - face transplants yes or no?'
   Comment: Initially students thought 'Angel and Devil' to be slightly ridiculous and below their age. It was therefore very striking to watch how the 'actors' (especially the one in the middle) got drawn into the 'drama' of the performance. Even more reluctant speakers among the students wanted to try out the exercise and so I decided spontaneously to add the 'Thought Alley' as well.

4. **Feedback: 5 minutes**
   Students generally agreed on the advantages of these drama exercises as compared to a traditional discussion of pros and cons to this topic.

5. **Homework:**
   a. Attachment 5 / Homework / 'The New Me'
   b. Attachment 5 / Speaking/ prepare 'Face transplant counsellor'

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**Lesson Three**

Objectives: To provoke the students' convincing presentation of arguments in a more formal context

Drama: Teacher-in-role; improvisation
Language: Presenting facts; expressing points of view

1. **Warm-up: 10 minutes**
   Attachment 5/Speaking/ 'Face transplant counsellor':
   In pair work students compare and share ideas on their preparation; this may be extended to a 'counsellor group' of 4 depending on the size of the group. Students will work as these 'counsellor groups' in the next step.

2. **Selection procedure for the best face transplant counsellors (teacher-in-role):**
   30 minutes
   The teacher is the chairperson of a selection board to interview future 'face transplant counsellors' who give presentations on their ideas and suggestions to the other 'applicants'. It is crucial to be clear and precise in expression; each group is granted a maximum of 3 minutes for their presentation.
   At the end of the presentations the groups vote on the best 'counselling group'.

3. **Homework:**
   Make Your Way 7: read pp. 128 - 129 and prepare p. 127/task 5A
   Depending on the actual duration of the above exercise the text reading can already start in class.

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**Lesson Four**

Objectives: To compare information through short dramatic scenes after analysing a written document

Drama: Vocabulary circle; dramatic improvisation
Language: Dramatic use of topic-related vocabulary; reading; presenting information in dramatised version

1. **Warm-up: 15 minutes**
   a. In pair work students compare and share what they found out from the text (MYW 7, pp. 128 - 129) about the ideals of beauty in different eras.
   b. 'Vocabulary circle': Students are in a circle, teacher names 'beauty adjectives' (ample, seductive, slim, fat, vital, ...) from the text and students strike a pose expressing this idea. In a second step this is done with expressions referring to 'appearance' (projecting buttocks, full posterior, slim-hipped looks, ...)

2. **Dramatising a non-fictional text: 30 - 35 minutes**
   a. The text mentioned above shows the changes of the ideal of beauty throughout seven eras of history. Students take the role of a representative of a specific era (double or triple roles according to the size of the group) and prepare a short scene to show and tell the message of their text passage.
   b. For the presentation the students line up in chronological order and as soon as it is their 'turn in history' they step up, face the group and act out their dramatised versions of the non-fictional text.
Finally they comment on their own and on the others’ performances.

3. Homework:
Make Your Way 7, p. 127/task 5 E: Describe Mr/Miss Universe of the year 2010

**Lesson Five**

Objectives: To practise telephone conversations based on pretexts
Drama: Hot seat; role play
Language: Asking for information; phrases for telephoning; reacting to telephone information
1. **Warm-up:** 10 - 15 minutes
   ‘Hot seat’ Mr/Miss Universe of the year 2010 to make students share their ideas:
   A Mr/Miss Universe sits down on the ‘hot seat’ in front of the group and starts talking about his/her life, the other students are supposed to ask questions. Any of the other students is invited to take the hot seat as soon as they feel like it and the procedure continues.
2. **Telephoning:** 25 minutes
   a. MYW 7, p. 135/11: Students read the advertisement of the Beverly Hills Medical Center and note down five questions to ask for more information. They also consult the ‘Phrases for Telephoning’ (attachment 8) and are encouraged to use them.
   b. The teacher takes the role of the expert answering the phone at the Medical Center and performs the conversation with one of the students. The two people speaking show their backs to each other.
   In a next step students work in pairs (back to back), one being the expert and the other the caller. They swap roles so that both can act out both parts. The teacher walks around and makes the pairs speak up so that the whole group can hear parts of the conversations.
   Variation:
   This speaking exercise could also be organised like a ‘Radio Phone-in’ where an expert answers the callers’ questions on the radio.
3. **Homework:**
   Composition writing according to the assignment given in MYW 7, p. 135: ‘Life looks better when you do’.
   Comment: In this lesson there may well be time left which could be used to work on collocations and idioms (attachment 4/After Reading/task 1)

**Reflections**
When reflecting on the results of the drama activities throughout the teaching unit I can only emphasize their positive effects and encourage every colleague to ‘risk’ the venture into that field.

Above all, integrating basic drama conventions and drama pretexts into everyday teaching not only facilitates and enriches a teacher’s life at school, but it reaches the students at a personal and maybe even familiar level; as such they feel more naturally and positively motivated to communicate. By making students perform in role as various characters they cannot (and in most cases even do not want to) escape from speaking in English.

My various experiments throughout the last school year have confirmed my opinion that you can ‘dramatise’ any written text or situation, use many texts as a dramatic pretext and integrate at least one brief drama activity in every lesson, which will only enrich your quality of teaching rather than result in the opposite.

According to the students’ feedback they felt rather relaxed during the activities and pointed out the ‘fun element’ they enjoyed. I would add that they did not realise how much and how often they were communicating in English to different purposes and in different situations.

I did not encounter any real problems when trying out different activities; whenever the type of activity was totally new to me as well, I explained to my students that I would like to ‘experiment’ with them and I always had the impression that they accepted the ideas exceptionally well.

With all the enthusiasm in mind it should be mentioned that a teacher has to be convinced of the positive effects of ‘drama in education’. Teacher training is certainly essential; colleagues, however, who doubt any positive result of this type of language learning, will unfortunately be resistant to any training in this respect and are possibly more authentic in their traditional way of teaching.

All in all, drama in education undoubtedly not only offers new possibilities to enhance the attractiveness of teaching English in the ‘Oberstufe’ of an Austrian ‘Gymnasium’ but it also adds to an essential key qualification for the students’ future professional career.
Attachments to “Beauty – Plastic Surgery”

List
1 = Before Reading/Listening
   A. True/False
   B. Synonym Match
   C. Phrase Match
2 = Gap Fill
3 = The Article
4 = After Reading/Listening
   A. Word Search
   B. Article Questions
   C. Gap Fill
5 = Speaking
   D. Vocabulary
   E. Student Face Transplant Surgery
5 = Homework
6 = Key to the Exercises
7 = Vocabulary for Lesson One
8 = Phrases for Telephoning

1. WOMAN HAS FIRST FACE TRANSPLANT: BEFORE READING/LISTENING

A. True/False:
   Look at the article’s headline and guess whether these sentences are true (T) or false (F):

   a. Surgeons have transplanted the whole of a woman’s face. ........................................ T / F
   b. The woman broke her nose and skull on the ground. ............................................... T / F
   c. The same surgeon performed a hand transplant a while back. .................................. T / F
   d. The organ donor’s family tried to stop the operation. ............................................ T / F
   e. Experts say eyes are the most difficult facial features to transplant. ...................... T / F
   f. Doctors have successfully transplanted ears and scalp in the past. .......................... T / F
   g. The new face will be almost identical to the donor’s face. .................................... T / F
   h. The woman’s immune system may reject the new organs. .................................... T / F

B. Synonym Match:
   Match the following synonyms from the article:

   a. groundbreaking mauled
   b. savaged spurn
   c. tight-lipped specialists
   d. eager look
   e. consent revolutionary
   f. experts deformations
   g. injuries silent
   h. entails blessing
   i. appearance necessitates
   j. reject hankering

C. Phrase Match: Match the following phrases from the article (sometimes more than one combination is possible):

   a. surgeons in France have carried out to remain anonymous
   b. a 38-year-old woman who was about the details
   c. Doctors say the woman is the world’s first partial face transplant
   d. He remained tight-lipped in reconstructive surgery
   e. his patient wishes scalp and ear transplants
   f. surgeons have successfully performed removing skin and facial muscles
   g. a major breakthrough in “excellent” condition
   h. The operation entails accept or reject the new organs
   i. attaching them to savaged and disfigured by a dog
   j. if her body’s immune system will the recipient’s face
2. Woman has first face transplant: Gap Fill

Put the words in the column on the right into the gaps in the text.

__________ surgeons in France have carried out the world's first __________ face transplant. In the groundbreaking operation, doctors replaced the nose, lips and chin of a 38-year-old woman who was savaged and __________ by a dog in May. Doctors say the woman is in "excellent" condition and that the transplanted __________ look "normal". The procedure was headed by Doctor Jean-Michel Dubernard, the surgeon who carried out the world's first hand transplant in 1998. He remained __________ about the details and success of the operation and refused to give details to journalists __________ for news of the woman's condition and the chances of success. He did say that his patient wishes to remain __________. The organs were taken from a brain-dead woman, with her family's __________.

 anonymous  consent
 disfigured  eager
 organs  partial
 pioneering  tight-lipped

__________ in facial reconstruction said the mouth and nose are the most difficult parts of the face to transplant. In the past, surgeons have successfully performed __________ and ear transplants, but facial injuries, such as those the woman suffered, have up until now been impossible to __________. If this surgery proves successful, it will be a __________ breakthrough in reconstructive surgery for the actual face. The operation entails removing skin and facial __________ from the donor and attaching them to the recipient’s face by reconnecting the tissue. The appearance of the __________ reconstructed face will be __________ between the original face and that of the organ donor's. The woman will have to wait to see if her body's __________ system will accept or reject the new organs.

experts  immune
major  muscles
newly  repair
scalp  somewhere

3. Woman has first face transplant: The Article

Pioneering surgeons in France have carried out the world’s first partial face transplant. In the groundbreaking operation, doctors replaced the nose, lips and chin of a 38-year-old woman who was savaged and disfigured by a dog in May. Doctors say the woman is in "excellent" condition and that the transplanted organs look "normal". The procedure was headed by Doctor Jean-Michel Dubernard, the surgeon who carried out the world’s first hand transplant in 1998. He remained tight-lipped about the details and success of the operation and refused to give details to journalists eager for news of the woman’s condition and the chances of success. He did say that his patient wishes to remain anonymous. The organs were taken from a brain-dead woman, with her family’s __________.

Experts in facial reconstruction said the mouth and nose are the most difficult parts of the face to transplant. In the past, surgeons have successfully performed __________ and ear transplants, but facial injuries, such as those the woman suffered, have up until now been impossible to __________. If this surgery proves successful, it will be a __________ breakthrough in reconstructive surgery for the actual face. The operation entails removing skin and facial __________ from the donor and attaching them to the recipient’s face by reconnecting the tissue. The appearance of the __________ reconstructed face will be __________ between the original face and that of the organ donor’s. The woman will have to wait to see if her body’s __________ system will accept or reject the new organs.

4. Woman has first face transplant: After Reading/Listening

A. Word Search:
Look in your dictionaries / computer to find collocates, other meanings, information, synonyms ... for the words 'mouth' and 'nose'.
• Share your findings with your partners.
• Make questions using the words you found.
• Ask your partner / group your questions.

B. Article Questions:
Look back at the article and write down some questions you would like to ask the class about the text.
• Share your questions with other classmates / groups.
• Ask your partner / group your questions.

C. Gap Fill:
In pairs/groups, compare your answers to this exercise. Check your answers. Talk about the words from the activity. Were they new, interesting, worth learning ...?

D. Vocabulary:
Circle any words you do not understand. In groups, pool unknown words and use dictionaries to find their meanings.

E. Student "Face Transplant" Survey:
In pairs / groups, write down questions about face transplants and the ethics surrounding them.
• Ask other classmates your questions and note down their answers.
Go back to your original partner / group and compare your findings.

Make mini-presentations to other groups on your findings.

F. Test Each Other:
Look at the words below. With your partner, try to recall exactly how these were used in the text:
- partial - experts
- savaged - scalp
- normal - if
- hand - tissue
- eager - somewhere
- consent - immune

5. Woman has first face transplant: Speaking

A. Face Transplant Counsellor:
You are an expert face transplant counselor. You must make a guidebook for other counsellors.

With the other expert face counsellors, think of the potential problems of face transplants for the people in the table below. Think of some suggested solutions to these problems:

<table>
<thead>
<tr>
<th>Potential Problems</th>
<th>Suggested Solutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The person having the transplant</td>
<td></td>
</tr>
<tr>
<td>The donor's family</td>
<td></td>
</tr>
<tr>
<td>The partner of the patient</td>
<td></td>
</tr>
<tr>
<td>The children of the patient</td>
<td></td>
</tr>
<tr>
<td>The parents of the patient</td>
<td></td>
</tr>
<tr>
<td>The colleagues of the patient</td>
<td></td>
</tr>
</tbody>
</table>

- Change partners and compare and share your ideas.
- Give each other feedback on how to improve on the ideas.
- Give presentations on your ideas to other groups / the rest of the class.
- In pairs/groups, discuss the content and quality of the presentations and vote on the one you thought was best.
- Talk about the ethics of facial transplants. What kind of things would you need to consider before having one?
- Take a class vote on whether face transplants are OK.

B. Homework
THE NEW ME: You’ve just had a face transplant. Three days ago you took the bandages off your face and looked in the mirror for the first time. What did you see? Who did you see? Write a diary / journal entry explaining your feelings before and after the bandages came off. What are your feelings now? Show what you wrote to your classmates in the next lesson. Did you all write about similar things?

6. Key to the Exercises

True/False:
- a. F; b. F; c. T; d. F; e. F; f. T; g. F; h. T

Synonym Match:
- a. groundbreaking - revolutionary
- b. savaged - mauled
- c. tight-lipped - silent
- d. eager - hankering
- e. consent - blessing
- f. experts - specialists
- g. injuries - impairments
- h. entails - necessitates
- i. appearance - look
- j. reject - spurn
Drama in Modern Language Teaching: Projects

Phrase Match:

| a. surgeons in France have carried out | the world’s first partial face transplant |
| b. a 38-year-old woman who was | savaged and disfigured by a dog |
| c. Doctors say the woman is | in “excellent” condition |
| d. He remained tight-lipped | about the details |
| e. his patient wishes | to remain anonymous |
| f. surgeons have successfully performed | scalp and ear transplants |
| g. a major breakthrough | in reconstructive surgery |
| h. The operation entails | removing skin and facial muscles |
| i. attaching them to | the recipient’s face |
| j. if her body’s immune system will | accept or reject the new organs |

7. Vocabulary for Lesson One

extensive counselling
face transplants
reconstructive surgery
disguises
disfigured faces
criminal activities
facial injuries
psychological consequences

8. Phrases for Telephoning

(from: Smith, English for Telephoning. Cornelsen. Short Course Series)

Giving your name
XY speaking.
This is ...

Getting through to the right person
Could/Can I speak to ..., please?
I’d like to speak to ..., please.
I actually wanted to speak to ...

Opening the call
I’m calling about ...
I wanted to ask about ...
Are you the right person to ask?

Exchanging information
What was your question?
What would you like to know?

Taking a message
I’m afraid ... isn’t here at the moment.
Would you like to leave a message for her/him?
I’ll make sure ... gets your message.

Leaving a message
This is ..., I’m calling about ...
I just wanted to check / confirm / ask if ...
Could you ask her/him to call me back?

Making an arrangement
I was wondering if you might have time to meet (next week).
What day / When would suit you?
Can we fix a meeting for ...?

Explaining a problem
There seems / appears to be a problem with...
I’m afraid there’s a problem with...

Explaining what you will do
This is what I’m going to do.
I’ll make sure it doesn’t happen again

Apologizing
I’m (really) (very) sorry about that.
I have to say I’m extremely sorry about this.
Please accept my apologies.

Making proposals
I wanted to ask if there was any possibility of...
Would you be prepared to ...?
What if we ...?

Reacting to proposals
That sounds reasonable.
That sounds like it would be feasible.
That depends ... I don’t think that would be possible.
Drama in Modern Language Teaching: Projects

»Smoking«

Gabriele Schiestl and Vera G. Buttinger

Preliminaries
Lesson plan for about 5 lessons in the English classroom;
age group: 16 years or 2nd year HAS/BFS

Project aims:
The overall aim of the project is to confront the students with a topic that is central in their lives, namely smoking, and to make them find themselves in different roles in order to see and experience the problem from completely different points of view.

The relative simplicity of the topic should encourage the use of known and freshly acquired vocabulary as well as the analysis of personal smoking experiences and habits.

The singular units are supposed to have the students work with various forms of impulses and to reflect upon the problems of smoking.

Last but not least the students should get to know a scale of drama activities involving movement, freeze-frames, emotions, dialogues, monologues, thoughts, interviews (hot seat), rhythm, working on a picture/text/sentences (reading, highlighting, playing with words, making up word groups/statements etc.), performing, improvising etc. that should hopefully be fun too!

Finally there are a couple of written follow-up activities for further practice.

How it all worked out:

Gabi worked with a first and a second form in the BFS Pfaffenhofen in the Tyrol:

"Unfortunately our project was only finished at the end of summer term and so I used two of the very last lessons of the year in the 1st form and a block of 4 lessons in the 2nd year in the last school week. This resulted in some lack of motivation, which made everything more difficult but not impossible!"

Experiences with 14 to 16-year-olds from the 1st and 2nd forms:

Exercise 1 and 3 worked out best. The students did quite well making freeze-frame "slide shows" but were not very inventive asking questions about it. It needed some help by the teacher.

In order to create more language production I added some thought tracking by having the students tap on the actors' shoulders.

Walking around in different moods (ex. 2) often resulted in a gathering of students in one corner of the gym. Maybe a smaller room would have been helpful here.

Due to time restrictions I then went straight on to the reading and performing techniques (ex. 5 and 6) that we based on the poem the identification by Roger McGough. In both classes I spent a lot of time on these points and really all the students managed to show very nice performances and also had quite a lot of fun while practising.

However, at that point I had already run out of time and I'm looking forward to doing the project again next year with more advanced (and maybe also older?) students in the HBLA Weinhartstraße in Innsbruck."

Vera worked with a second year HAS group at the HAK Imst (16 years old):

"I used 4 lessons in a row in June just before leaving with these students for a sports week, motivation was rather low by the end of the term, but nevertheless all students quite happily took the challenge of a new territory.

I stuck mostly to the lesson plan, because of a lack of time, however, I had to select a couple of highlights for the students, which meant I left out the reading techniques as suggested for the poem and all of the follow up activities. Students were quite involved in the drama lessons, their rather poor English skills and lack of imagination made their output quite simple and plain though. In the third sequence of the workshop, when they actually had to act out on the poem, they could finally concentrate on the subject and started to reflect on smoking habits, personal experiences, etc. My personal favourite was the funeral scene (number 8) where all the students took part enthusiastically and hardly wanted to stop repeating their sentences."
Chronological overview:
I started off with lesson one as explained in the paper. Number 1 and 2 worked out well, number 3 was done by students in a rush, I had thought they didn’t put enough energy into the considerations. Number 4 gave me a similar impression. 5 and 6 were somehow combined in my workshop, I didn’t really cover the reading techniques, just the content of the poem. Numbers 7 and 8 were quite successful with me and the students, they finally had something to stick to and there was no need for personal imagination. The follow up activities, as mentioned before, were dropped due to lack of time.

General resumé:
Although I did have 4 lessons in a row, students found it difficult to remember the feelings and situations of the previous lessons. The liked the topic and the presentation, the pictures and the activities, but acting in front of their classmates made them feel strange for quite some time and giggling and out of role behaviour occurred regularly. For me it was a good experience to present the topic of smoking to the class in a different way, basically I enjoyed preparing the plan in teamwork with Gabi and also what the students produced.”

Generally both Vera and Gabi found out that the planned time schedule is too tight and more time would be needed to carry out all the intended steps.

It would also be a big advantage to have as many lessons as possible in a row, perhaps as a workshop one morning or afternoon, but not at the end of the year!

The project:

Lesson 1

Exercises for freeze-framing
1. Hand out one sentence on slip for each student group (5 groups, 3 students each), tell them to present the sentence as a slide-show/freezeframe in 3 acts and the mood going along with the sentence; classmates guess the sentences and explain what they see; at the end of the guessing game each group reads out loud the correct line.
   • sentence 1: My parents don’t allow me to smoke, but I don’t care. (rebellion)
   • sentence 2: ‘Smoking damages your health’ says the Health Minister. (advice)
• sentence 3: In school: No smoking (ban)
• sentence 4: Smoking and sports? (restrictions)
• sentence 5: Be cool - smoke! (coolness)
  duration: 15 - 20 mins
2. All students walk through the classroom in different moods:
  doubt/hope (e. g. birthday present [frozen smile]
  /being turned away/horror (e. g. dark forest)/
  rebellion/refusal (e. g. a child whose parents
don’t allow him/her to go to the disco on Saturday night)/advice (e. g. a doctor)/prohibition
  (e. g. move around like a police officer who finds sb who does sth that is not allowed)/coolness
  (California)
  duration: 6-10 mins

3. Distribute a smoker’s picture in groups – 5 groups
   of 3 students each (maybe new constellation),
   provide students with coloured paper
   • in the groups give the picture a title - write
     on coloured paper
   • re-enact the picture as a freeze frame for
     yourself
   • discuss in the groups what has immediately
     happened before the picture was taken - write
     down result on paper + make a freeze frame
   • what is the next significant step after the
     picture? - write down result on paper + make
     a freeze frame
   • final presentation of 3 freeze frames to all
     groups
  duration: 30 mins

4. 5 groups of 3 students each, probably the same
   as last lesson; give them tasks as follows:
   • group 1: working on a dialogue of things/
     people in the picture: form: short/long
   • group 2 and 3: working on monologues of
     things/people in the picture
   • group 4: thoughts of things/people in the
     picture: form:
   • sentences start with ABCDEF...
   • group 5: work on the title of the picture: form:
     acrostic, e.g.
     Stephen
     Mother
     Omnipresence
     Kill
     I ...
     N ...
     G ...
   • performance of the considerations, should al-
     so include rhythm, singing and maybe stomp-
     ing
  duration: 35 mins

5. Reading techniques: teacher needs to copy the
   poem for all students

   the identification
   So you think it’s Stephen?
   Then I’d best make sure
   be on the safe side as it were.
   Ah, there’s been a mistake. The hair
   you see, it’s black, now Stephen’s fair ...
   What’s that? The explosion?
   Of course, burnt black. Silly of me.
   I should have known. Then let’s get on.

   Pockets. Empty the pockets.
   Handkerchief? Could be any schoolboy’s.
   Dirty enough. Cigarettes?
   Oh this can’t be Stephen.
   I don’t allow him to smoke you see.
   He wouldn’t disobey me. Not his father.
   But that’s his penknife. That’s his alright.
And that’s his key on the keyring
Gran gave him just the other night.
Then this must be him.

I think I know what happened
... about the cigarettes
No doubt he was minding them
for one of the older boys.
Yes, that’s it.
That’s him.
That’s our Stephen.

Roger McGough

• step 1: teacher reads the entire text alone, students simply listen
• step 2: teacher hands out the text to the students
• step 3: students silently read text for themselves
• step 4: in circle, every person reads one line dramatically

LESSON 3
6. Performing techniques:
• step 5: each students textmarks/highlights any 3 short phrases he/she finds important in the text;
• step 6: teacher slowly reads out the text a second time, students read their phrases out half loud to themselves at the same time as teacher does and stand up from their chairs (only while they read the short phrases!)
• step 7: teacher reads the text a third time, students read their phrases as echo (right after the teacher!), loud duration: 25 mins

LESSON 4
7. Hot seating:
   a journalist or policeman questions Stephen’s best friend, his girlfriend, his father and the scoutguide;
8. A scene at Stephen’s funeral:
   • step 1: they all speak at the same time
   • step 2: the teacher directs the students: When he calls out “stop!”, there will be a “flash-
light” on a single person or pair who then speak out their monologues or dialogues

9. Explain the follow-up activity: making a newspaper

LESSON 5

9. Follow-up: making a newspaper
   1 student is the editor-in-chief
   in pairs: the other students write different text types that have Stephen’s story as a topic:
   • criminal story
   • serialized novel
   • fairy tale
   • horoscope
   • interview (e.g. with a person from hot seating)
   • poem
   • police report
   • witness reports
   • obituary notice (e.g. formal or personal [from the scoutsguide etc.])
   • sensational newspaper report
   • newspaper article on smoking/youth problems
   • advertisement on smoking
   • achrostic exercises etc.

»Dreams«

1. INTRODUCTION
   When I was a student of English at university we had a theatre group called INEPT that produced plays and sketches with students. I took part in it and enjoyed acting and working on a production a lot. A part of my English learning and proficiency stems from that period. So the idea to use drama techniques in school was not very far fetched for me and I got interested in the methodological side of it. Since I have started teaching I have initiated a number of sketches and short plays at school – in German and in English.

   The study programme on drama techniques has provided me with a lot of experience, ideas and strategies of how to make efficient use of teaching drama in the classroom. The following pages give an example of what I tried out in the last school year working in a vocational school with adolescents. It describes a particular lesson plan (# 2) where dreams were the main topic, presents the students’ contributions (# 3), discusses the lesson (# 4), the role of the teacher (# 5) and summarizes my experience (# 6) by linking it to the thoughts of some drama experts.

2. LESSON PLAN
   The lesson plan was devised for a group of third year students of a vocational college of higher education („Höhere Lehranstalt für Mode und Bekleidungstechnik Klagenfurt“).
Aims and objectives:
- Drawing attention to the use of speech in different situations.
- Exploring word connotations, images that come up when words are used within a certain context.
- Drawing attention to the fact that words and phrases can have different meaning depending on the way they are spoken.
- Exploring the notion of body communication (see freeze frames).
- Working cooperatively on a scene.
- Presenting a freeze frame.

By the end of the lesson the students should have experienced the importance of sound, tone, pitch of language. They should be more aware of the use of gesture, facial expression and positioning as part of producing a freeze frame.

Tasks:
a) The students are asked to think of a "magic" word that has to do with their dreams. They should pick the first word that comes to their mind and take a note of that word (individual work).
b) Students are asked to write a sentence which includes the word they have chosen (individual work).
c) Thought Alley
Students are asked to stand in two rows, one student is invited to walk through the thought alley and listen to the words, sentences the others say while he/she passes by.
d) Voice Sculpture
Students stand in a formation like a choir. When the teacher points at individual students, they say their word/sentence. Different modes of speaking can be tried out.
e) Echoing
Again the teacher points at individual students who respond with their word/sentence. After the student’s response the group adds an echo. Again the echo can be experimented with (loudness, speed, tone).
f) Freeze Frame (groups of three)
The group is asked to decide on either one word or sentence from its participants and to create a freeze frame, a still image which has to do with the topic the group agreed upon.
g) Thought tapping (viewers, group presenting freeze frame)
The group of viewers is invited to approach the participants of the freeze frame which is presented. Tapping on one of the participant’s shoulders elicits his/her thoughts.
h) Feedback
The students are invited to reflect upon the lesson.

3. Students’ contributions

Students’ words on the topic "Dreams"
- beautiful clouds
- darkness yellow
- love relax
- action pain
- fun night

Students’ sentences
- What a beautiful day!
- The darkness will never vanish.
- I open my eyes and there is love.
- I need more action in my life.
- If we spent a whole day together we would have a lot of fun.
- Clouds are untouchable (cannot be touched) they seem so soft and peaceful.
- I dream of a store called "Yellow", where all things are yellow.
- In my dreams I try to relax.
- I am in pain when someone else is hurt or dies.
- The best time for dreams is night.

Freeze Frame – Thought tapping

Freeze Frame 1:
The Freeze Frame of the first group showed a scene of a jolly and exuberant get-together. Although it was a "frozen scene", the whole arrangement showed motion and action. The thought tapping produced the following statements:
- Dancing.
- I like dancing so much.
- Let me dance the whole night long.
- Fun, ... this is great fun.
- I want this to last for longer.
- I love being with my friends so much. They are great fun.
- This is great fun.

Freeze Frame 2:
In Freeze Frame 2 the students were standing or sitting around a table, handling things. The thought tapping provided clues for the scene behind the picture. The following statements came up:
- Drugs.
- Beer.
- Alcohol, cigarettes.
is one of the most common forms of process drama. Freeze Frame, also called “frozen picture” or “tableau” 

Sequence on dreams in groups of three. The “freeze, 

The material for tasks c), d), e) can be the students’ 

The thought alley takes everybody back to her 

The thought alley takes everybody back to her 

Task f) involved students presenting their asso-

5. Role of the teacher As Cecily O'Neill stated in one of her sessions in "Drama in Foreign Language Teaching", "The key for drama is the idea" (Dramapädagogik Lehrgang March 2006). Starting from an idea about a project, lesson activities can be planned and evolved. Since drama activities tend to be task-oriented involving students’ experiences the teacher’s role is to initiate and structure rather then direct and correct. As David Booth bluntly put it in his lecture at the "Drama in Education Congress 2005", "Be with the kids ... swim when they swim ... be with them." (Drama in Education Congress 2005 “What’s the story” March 2005). So the teacher has to fulfil different roles in a drama classroom, on the one hand coaching students, presenting activities, acting as "teacher in role", on the other hand picking up
their emotional responses and aptly responding to them. Thus the teacher is constantly shifting back and forth always on the alert giving more time for a certain point if necessary, picking up students’ ideas on the way, reacting to their responses. From the teaching styles Cecily O'Neill referred to like a teacher being “the director, supporter, demonstrator, story teller, listener,” (Dramapädagogik Lehrgang March 2006) you have to identify and create your own style adding the qualities of coaching and giving input. As a teacher you never stop thinking about your teaching style trying to improve it. Since drama activities tend not to emphasize analytical learning and reproduction of facts teachers and pupils are entering a relationship of communal learning when drama is used for language teaching.

6. Conclusion
As a participant of the Drama in Foreign Language Teaching Study Programme I have been able to discover the impact of drama activities on myself and consequently on my students in the language classroom. In my view drama very profoundly immerses both the teacher and the learner into experiences which go beyond the mastery of vocabulary and grammar of a language. As Betty Jane Wagner put it, “It is a way to expand one’s community.” (Wagner 2002, p. 5) Learning a second language can also function as a mirror for your first language. It may change perceptions, established modes, even your behaviour.

“...drama aids thinking because it has the same goal as that of all cognition - to understand, to gain a larger perspective on, and to engage more profoundly with the world. This is the goal of foreign language teaching at its best, and it should be no surprise that for reaching this goal, drama is a highly effective teaching strategy.” (Wagner 2002, p. 15)

7. References


Frank, Christine/Rinvoluci, Mario: Grammar in Action. Awareness activities for language learning. Max Hueber Verlag, München 1983


In the second year of teaching a class that is used to English Across the Curriculum I chose the topic of cavepeople for three - as I would think - good reasons. History was a new subject and I wanted to get them started on some basic vocabulary for their cross-curricular activities. Second, cavepeople are almost as much past as you can get, therefore the period lends itself to the introduction of past tense forms. Third, I hoped to make students interested in history and aware of living conditions quite different from ours by using drama in education for the topic.

Since with this second form I am privileged in having five English periods a week, I was under less pressure as far as time is concerned. All in all, our cavepeople project took us five lessons spread over a period of a month.

To teach the class the words we needed I brought along some copies of Cambridge English for Schools, Student’s Book 1 and the accompanying cassette. This course offers a wealth of texts and activities that are immensely useful for English Across the Curriculum. We listened to and, of course, sang the song “I’m a Caveman”. Then I elicited as many words from the class as possible. That gave us cave, painting, hunting, tools, spear, stones, and bones, to mention the most important ones.

In the second period we tried to imagine what life was like for cavepeople, and we came up with adjectives like difficult, horrible, dangerous, exciting etc. and found an opposite for each of them. Afterwards a student started a game by miming one of the adjectives and then called the name of a classmate who had to mime the opposite. When the second student had guessed the word correctly, he or she continued the game, otherwise someone else mimed what he/she thought was the opposite adjective.

The main activity, however, was forming freeze frames. In groups of seven, students displayed a
scene in the lives of cavepeople. While looking at the still images, we listened to the cassette playing sounds "recorded" in a cave. Guessing everybody's role and what they were doing also gave us a good opportunity to revise present progressive. Needless to say, the floor was littered with dead animals. At the end of the lesson we read a short text about Nogoba, a cavegirl, and then I asked students to present short scenes from the lives of Stone Age children in groups of five or six with a maximum of twenty words. Written homework at that stage involved describing the lives of cavepeople using as many of the adjectives mentioned earlier as possible.

A few days later we put large sheets of paper on the classroom walls and did our own cave paintings. Not all of the paint actually got as far as the paper!

Again, animals both dead and alive were very popular and the artists "hand signed" their works enthusiastically. After this outburst of creativity starting the next assignment proved somewhat difficult. As teacher in role I became Nogoba, when she had grown up. I was sitting behind a sheet in the light of the overhead projector in the otherwise dark classroom. I displayed different feelings and asked students to find out what they were and what had caused them. Nogoba was sad because her baby had died, then she was very happy because the hunters had killed a big animal. Finally, we made good use of the beautiful paintings, and in groups of five or six, students danced and chanted as you expect cavepeople to do after a successful hunt or at a religious ceremony.

The following lessons I felt I needed something quieter for a change. Students were asked to close their eyes and to travel to a Stone Age cave. I steered them around the cave with the help of some leading questions. Are there any paintings on the wall? What can you see? How many children are there? and so on and so forth. After about five minutes all the time travellers opened their eyes and got a chance to describe what they had seen. I insisted they should mainly use there was/there were in their descriptions. That way we also revised and learned prepositions of place. After some time, the lack of novelty was made up for by intense practice. At the end of the day, the activity turned out to be a wonderful topic for written homework.

Most other things we did after that were in preparation of the first test and did not involve drama in education. To round our project up, however, we did a group sculpture. The title was Stone Age Cave. I must admit that I was rather disappointed on this occasion because after two or three students came up with good ideas, they were copied by the rest of the class. There was a marked lack of enthusiasm and so we didn't revise as many words as I had hoped for. I think that the lapse of about two weeks had taken out the impetus completely.

Considering it was the first time I used drama in education on a large scale for one single topic, I am quite pleased with what we achieved. The students greatly enjoyed most of the activities and whatever the reason, History is still one of their favourite subjects - in German and in English as well.

Lesson Plan on »Abortion«

Judith Herzog

The main idea for the following comes from a workshop I did in Slapanice last year. Radka Svobodova did a whole drama on abortion. I thought it was very good. I added and changed bits, transferred it into my classroom, tested it, thought of another possible starting point and wrote a hopefully intelligible description.

What else - I did the project at the end of the last school year. I had a group of 13 students - IVA HAK- and was confronted with the fact that I had only 2 more lessons left. I had planned at least 3 but due to projects, field trips, and what not (and they always let you know just before it happens) I did 2 lessons. In lesson 1 I got as far as # 4 and in lesson 2 I did 5 - 11 (I skipped # 10 though). It was possible, because they were very willing and enthusiastic and they were only 13. In Slapanice we were over 30 and it still worked.

Pre-work:
Vocab on abortion - unwanted pregnancy, ....

With hindsight I realized I should have furnished them with more vocab on the issue. (You’ll find a comprehensive list on page 133.)

1 Brainstorming
- reasons, why girls/women may have an abortion (the results are written on a poster or flip chart)
- alternative "intro" page 133.

2 Scientists’ conference on abortion
a Group work: students go into groups of 3-4. Each group chooses a role and finds arguments for the role. Examples of possible roles:
  • Docs
  • Pro Choice Activists
  • Reps of the pharmaceutical industry
  • the anti-abortion group 'Salzburg Right to Life'
  • Catholic Church
  • Pro Life people
  • sponsors of the meeting
b whole group: TIR (teacher in role) as chairperson then starts the conference, welcomes all the experts, coordinates the discussion and at the end welcomes a guest, a young girl, who for the time being would like to stay incognito (= somebody behind a curtain).

3 Creation of the character
TIR as a young girl behind a curtain. (As I didn’t have a curtain let alone a bedsheet on a washline I put a “Schularbeitentrennwand” on a desk and hid behind it. The students found this very funny and highly creative?!)

The character is formed by the conference participants asking questions (name - my students went for Kelly, age,...). Her problem is confirmed today - unwanted pregnancy.

4 Kelly and her world
Form different groups of 3-4 students, one being the family, another her schoolmates, then members of the .... club she goes to,... Ask the students which other group may be important.

Teacher says click and the 1st group starts talking about Kelly and shares the feeling that sth is wrong with her. Kelly (TIR) then joins them and the group’s task is to find out what is wrong with her. Maybe Kelly will tell them about her pregnancy, maybe she won’t. The group keeps on talking while Kelly leaves again and heads towards group 2.

After ‘click’ the 2nd group ... cf. above.

Then the 3rd group ....

If you want to, you (as Kelly) can do a second round and circle from group to group again. Or the first round could be groups only without Kelly.

5 Kelly tells her boyfriend that she is pregnant
Kelly and her boyfriend sit opposite each other on a chair. Their role is nonverbal, they just sit and look at each other.

The others decide whose side they want to join and stand in a semi circle behind her or him (about 5-6 students in each semi circle). The others watch and listen. Every time a student from the semicircle says something, he/she steps forward , puts his hand on Kelly’s or the boy’s shoulder , says the line and steps back again, then sb from the other circle....
(ex. on Kelly’s side: I need you,...., then on his side: I thought you had taken the pill...)

6 Kelly’s nightmare
Impro or freeze frame - 3 groups
Group A: she keeps the baby
Group B: she has an abortion
Group C: she puts the baby up for adoption

7 Vote
- It’s the last day of a possible 'legal' termination of her pregnancy (= 1st trimester abortion - accepted by many countries).

Everybody gets a little slip of paper and writes a Y for yes, she should keep the baby, or N for no, she shouldn’t, and thus decides how the story should go on. A student collects the slips, counts all the votes and secretly shows the results to the teacher.

8 Thought alley
- On her way to the hospital. (The alley ends close to the classroom door = the door to the hospital.)

The students stand on either side and give her a piece of advice, a warning, ... while Kelly (TIR) walks through. (Examples: I’ll help you, don’t you dare, what will your parents say,...)

9 The decision
Kelly walks through the door and after a while comes back. From her reaction (body language, facial expression,...) the students can guess how she has decided. Kelly goes back through the alley. This time all students support her decision (the decision in my class was ‘yes’, keep the baby).

10 A letter
Each student picks a character from the story and writes him/her a letter. The students themselves can still be in a previous role or out of role. Then all the letters are placed in the middle on the floor. Each student takes a letter (not his/her own), reads it and then reads it out loud. This could also be done for homework.

11 ADVERTISEMENT for planned parenthood*
In groups of 3-4 act out an ad for pre-planned parenthood. This could be a TV commercial, a billboard - freeze frame, a radio commercial ...

In Slapanice one TV commercial was especially impressive. You could see a Mum with a baby crying desperately, a toddler talking loud and tearing on her clothes, a teenager asking for more pocket money - obviously it was the offspring at different ages but performed at the same time and you could hear Mum groaning more and more. And then all of a sudden a voice said: if you are not ready for all this use our contraceptive ... soandso ...

I was in a group where we composed a song which ran like ... ring 737 and you’ll be a happy mum ...

My class also loved #11.

In one group, for example, there was a stork with a baby holding onto it, and suddenly the baby fell on the floor. The fall was so loud that we were all shocked and very impressed. By this time the bell had rung, but nobody wanted to stop doing what we were doing.

Yes, it was one of those rare moments in the life of a teacher ....

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* In this case planned parenthood is a general term but in the USA it is also the name of an organisation
VOCABULARY THAT MAY HELP YOUR STUDENTS
- AND YOU

> to have an abortion
> to carry out/do an abortion
> to induce abortion
> backstreet abortionist = Engelmacher
> termination of pregnancy = Schwangerschaftsabbruch
> abortion laws
> late-term abortion = Abbruch gegen Schwangerschaftsende
> (3 trimesters, late term = from 27th week onwards = illegal in most countries)
> Germany and other EU countries: to permit 1st trimester abortions on demand, subject to coun-
selling and a 3-day waiting period )
> fetus
> abortion counselling = Beratung zum Schwangerschaftsabbruch
> to discourage termination
> to protect unborn life
> Crises Pregnancy Centres
> Christian Counselling Agencies
> to carry one’s pregnancy to term
> pregnancy test
> pregnancy scare (the person isn’t sure yet but suspects she is pregnant)
> teen pregnancy
> contraception
> birth control pill
> emergency contraception = the so-called morn-
ing-after pill

> to put/give sb up for adoption = zur Adoption freigeben
> adoptive parents
> adopted child
> to abandon a baby
> anti-abortionists
> pro-life groups / anti-abortion groups / anti-
choice groups
> pro-choice groups (women choose if they want
the baby or not)

ALTERNATIVE — HOW TO START

Inspired by Allan’s work on Timothy Winters I tried to find an ad in connection with abortion. And I did. Picture with pregnancy test on knees:
http://topics.nytimes.com/top/reference/timestopics/
subjects/a/abortion/index.html

I didn’t have it when I did the project, but you could do the following:

Show the picture, play some music, then have the students ask questions to create the character. You as TIR might even at some point act as ‘the girl’ or have an empty seat as an image for the girl, or you could be here on behalf of the girl answering questions (cf wolves story).

So you could do the above as an intro, you might have to reconsider #3 though, and go from there. How does that sound?

I found another quite useful ad on the net (adoption is an option):
http://adoptionshop.com/adoption_products/pregnant-
adoptions-is-an-option.html

Cannes

— EINE AUSWERTUNG DER SPRACHREISE MIT TECHNIKEN AUS „DRAMa IN EDUCATION“

Beate Kier

Klasse:

Umfang:
3 Unterrichtseinheiten.

LEHR– BZW. LERNZIEL:

Mündlich:
• Erarbeiten/Festigen des Wortschatzes zur Be-
schreibung der Region, des Lebensstils („La
Galérie d’Art Moderne“)
• Eindrücke von Cannes/der Côte d’Azur aus einer
SITUATION HERAUS PRÄSENTIEREN. („La Galérie d’Art
Moderne“)
• Fragen stellen, um benötigte Informationen zu
erlangen. („Le voyage dans le temps“ + „Hot
chair“)
• Gesammelte Information mündlich weitergeben.

Hörverständnis:
• Informationen zu Aktivitäten verstehen - Arbeits-
sprache nur Französisch.
• Information der Zeitreisenden über die Möglichkeit
der Zeitreise und ihre Aufgaben mit TIR./
Gespräch mit TIR, der die zu befragende Person in
der Vergangenheit mimit. („Le voyage dans le
temps“)

Schriftlich:
• Gruppenarbeit: Erarbeitung des Werbespots.
• Hausübung = Einzelarbeit: „Weitererfinden“ nach
den Vorgaben aus der Zeitreise.
1. Unterrichtseinheit

Clustern auf Tafel:
Vokabular zu Cannes/Côte d’Azur/Séjour linguistique (ca. 5-10 min.)

Aufwärmen mit Musik (ca. 5-10 min.)
Stoppt die Musik:
• Lehrer ruft eine Zahl = (rasche) Gruppenbildung
• Lehrer nennt Motiv für ein Standbild
Musik weiter, nächste Zahl, nächstes Motiv
Foto-Motive: z.B. le voyage en car/la cuisine française/à la plage/ma plus belle photo/ au musée ...

La Galérie d’Art Moderne (gesamt: ca. 30 min.)
4-er/5-er Gruppen (vom Aufwärmspiel her)
Packpapier/Stifte, Aufgabe: „Gemeinschaftskunstwerk“ Thema „La Côte d’Azur“
Zeitrahmen: 10 Minuten
Poster werden in der Klasse aufgehängt.
TIR begrüßt zur Vernissage und bittet die Künstler, ihre Werke zu präsentieren.

2. Unterrichtseinheit

Die Zeitreise („Le voyage dans le temps“)
Sesselkreis
TIR als Assistentin des Herrn der Zeit (Le Grand Maître du Temps = le GMT) begrüßt die Zeitreisenden, erklärt den Zeittunnel und bereitet sie auf ihre Aufgabe vor. TIR präsentiert den „Pretext“ und fragt dann, ob den Zeitreisenden schon Fragen eingefallen sind. (Anfängerniveau und „ungewohnte“ Lernsituation“, Fragen werden auf der Tafel notiert)
Zeitreise beginnt mit entsprechendem Ritual.
TIR als zu befragende Person.
Rückkehr von der Zeitreise: Sammeln der Info auf Plakat mit Umriss der befragten Information mit TIR als Assistenten des Herrn der Zeit.

Pretext
Le Grand Maître du Temps a voyagé dans le passé. Il s’est arrêté le 13 septembre 2006. Là, il a vu quelque chose qui l’intéressait:
Une femme se trouvait seule dans une pièce. Elle avait l’air nerveux. Elle parlait dans sa barbe, mais très bas. Le GMT ne pouvait pas comprendre ses mots.
Devant elle il y avait un papier. – Je (= Assistentin des GMT) me demande ce que c’était ...
La femme tenait un objet dans sa main. Elle le regardait de temps en temps.
Malheureusement le GMT n’a pas eu le temps de rester plus longtemps pour savoir ce qui se passait.
Maintenant c’est à vous de trouver toutes les informations concernant cette femme.
Vous allez la rencontrer et elle va répondre à vos questions.

Wer ist die zu befragende Person?
Das ist ein österreichischer Schüler, Max, ebenfalls 17 Jahre, der 6 Wochen in den Ferien zum Französisclhlern in Cannes war.

Abschluss der Einheit mit Feed-back
Kreis: in die Mitte kommt ein Objekt des Lehrers. Jeder Schüler nimmt sich ein Objekt. Lehrer dreht sich um. Jederplatziert sein Objekt; liegt es nahe beim Lehrerobjekt, heißt das: Es hat mir gefallen, war für mich interessant, hat etwas gebracht ... Je weiter das Objekt entfernt von „Lehrerobjekt“ liegt, desto negativer ist das Feedback. Lehrer dreht sich um, um einen Eindruck zu gewinnen. Dreht sich dann nochmals um, damit die Objekte wieder an sich genommen werden können.

Hausübung, schriftlich: Personenbeschreibung (Aussehen und Charakter) von Suzanne und Max. Wo haben sich die beiden kennen gelernt?

3. Unterrichtseinheit

„Hot chair“ mit Max. TIR als Max (mindestens 10 Minuten)
„Gedankenallee“ (5 Minuten Vorbereitungszeit, 5 Minuten Durchführung)
Max hat gerade von der Schwangerschaft erfahren. Welche Gedanken schwirren ihm durch den Kopf?
Hausübung, schriftlich: 1 Jahr später - Das Leben von Suzanne und Max

Werbespot für eine Sprachreise nach Cannes
3-er/4-er Gruppen
Vorbereitungszeit 15 Minuten
Präsentation 10 Minuten.
Using Drama Techniques in »The Test« by Angela Gibbs

Dietlinde Leicht

I tried out the following drama techniques in two classes: in the Wahlpflichtfach 7th form (14 students) and the Wahlpflichtfach 8th form (10 students). Each time I needed two lessons, one for the reading and discussion of the text and the second lesson for the drama activities.

1st LESSON (45 MINUTES)

I. Tasks
I gave both classes the text to read silently and gave them the following tasks:
A. Identify elements of Southern speech.
B. Identify clichés about the Blacks.
C. Identify ways in which the inspector tries to distract, humiliate, and make fun of Marian.
D. Explain what is unfair about the test.

Answers to A.
"you-all" or "y'all," saying "ma'am" and "sir" to superiors as a sign of respect

Answers to B.
Clichés, for example, are that
1. all Black girls have lots of children (line 89f. - "a flock of piccaninnies").
2. Blacks are illiterate (line 128 "You-all sho can read fine") and
3. all Blacks are from the South (lines 114-116).

Answers to C.
1. The inspector doesn't call Marian by her real name, but addresses her as if she were a child ("Mandy-Lou," "Mistress Mandy")
2. He whistles "Swanee River," a traditional Southern song, to distract her (line 108)
3. He laughs out loud and considers it to be tremendously funny when Marian tells him that she has a college degree.

Answers to D.
1. The inspector makes Marian park between a truck and a Buick that are very close together (line 94).
2. At the last driving test, which Marian failed, the inspector made her drive up a steep hill on a wet day.
3. Both driving inspectors marked the test unfairly, adding mistakes Marian had never made. (lines 32-34 and 150-152).

II. Background Information
After reading the text, I asked the class what they already knew about the situation of the Blacks in the South before the Civil Rights Movement. (The short story was written in 1940.) We reviewed the "Jim Crow" laws, the bus boycott of Montgomery, Alabama, and the work of Martin Luther King. In the northern states, the Blacks had the right to vote, and they had no special difficulties in getting a driver's license. Blacks studied at the same universities as Whites. In the South it was only possible for a Black to get a degree at a Black university. The "Jim Crow" laws separated Blacks and Whites in public life. Driving licenses were not always valid in other states and sometimes had to be retaken, as it was in Marian's case. In the South, black women were (and still are!) often employed by middle-class white women as nannies, cooks, and housekeepers.

III. A Discussion of the 3 main characters
A. Mrs. Erikson
Her name suggests someone of Scandinavian descent. She is a kind, considerate woman who is genuinely fond of Marian and values her work. She can't have been living in the South for a long time as she seems to be unaware of Southern racism. She doesn't seem to suspect any discrimination in the way Marian is tested and even suggests slipping the inspector some money (line 20). Had she, as a white woman, sat in the car during the test, Marian would surely have passed.

B. Marian
The story does not reveal why Marian is now living in the South or whether she has family there, apart from her cousin Bill. She seems to be single, unattached, and well-educated with a college degree. She already had a driver's license in Pennsylvania, so she is an experienced driver. She tries to be polite to the inspector and calm during the driving test, but understandably loses her cool when she says "Damn you!" to the inspector.

C. The inspector
Even if Marian hadn't said "Damn you!," the inspector would surely have found another reason to flunk Marian. He is a Southern bigot with less education than Marian who believes that Blacks "must know their place." The story doesn't reveal anything about his personal background or suggest why he feels and acts the way he does.

2nd LESSON (45 MINUTES) - DRAMA TECHNIQUES

A. Freeze frames and thought tracking
The students were divided into small groups of 2-4.

Frame 1:
Marian and the inspector have just got in the car. Mrs. Erikson is looking at them. She has decided not to accompany Marian during the driving test because she thinks she will make Marian self-conscious. (line 78)
First of all, it is fun for both me and my students; it is an approach to teaching which reaps many rewards. In using drama activities, I have discovered a new perspective on how to engage and stimulate the various thoughts of several different Marians and Mrs. Erikson, Marian, and the inspector were put on the hot seat and had to answer the students’ questions on any subject.

C. Hot-Seating
Mrs. Erikson, Marian, and the inspector were put on the hot seat and had to answer the students’ questions on any subject.

D. Voice Sculpture
The pupils were asked to imagine they were Marian and express a thought she had after failing the driver’s test for the second time. The students came up with the following sentences, among others. “Just because I’m Black!”

“Maybe I should go back home.”

“Mrs. Erikson will be so disappointed.”

“What a nasty bastard!”

“What if I lose my job?”

“Yes, Ma’am,” Marian said in her soft unaccented voice. “They probably do like it better if a white person shows up with you.”

On the afternoon Marian took her second driver’s test, Mrs. Ericson went with her. “It’s probably better to have someone a little older with you,” Mrs. Ericson said as Marion slipped into the driver’s seat beside her. “Perhaps the last time your Cousin Bill made you nervous, talking too much on the way.”

Another possible activity (which I had no time to try out) would be to divide the class into three groups and have the students write interior monologues in the role of either Marian, Mrs. Erikson, or the inspector. It would have been interesting to compare the various thoughts of several different Marians etc.

Conclusion
In using drama activities, I have discovered a new approach to teaching which reaps many rewards. First of all, it is fun for both me and my students; it allows us to be creative and express our feelings on a topic openly. The barrier between the teacher and the students is eliminated because the teacher participates in the activities and even makes bodily contact with the students at times. By involving physical movement and creating visual images with the freeze frames, the student is able to remember a story better. I certainly intend to carry on using drama techniques in my English lessons.

The Text by Angela Gibbs
This story first appeared in The New Yorker in 1940.
of waiting.

"It will be marvellous to have someone dependable to drive the children to school every day," Mrs. Erikson said.

Marian looked up from the list of driving requirements she had been studying. "It'll make things simpler at the house, won't it?" she said. "Oh, Marian," Mrs. Erikson exclaimed, "if I could only pay you half of what you're worth!"

"Now, Mrs. Erikson," Marian said firmly. They looked at each other and smiled with affection.

Two cars with official insignia on the doors stopped across the street. The inspectors leaped out, very brisk and military in their neat uniforms. Marian's hands tightened on the wheel.

"There's the one who flunked me last time," she whispered, pointing to a stocky, self-important man who had begun to shout directions at the driver at the head of the line. "Oh, Mrs. Erikson."

"Now, Marian;" Mrs. Erikson said. They smiled at each other again, rather weakly.

The inspector who finally reached their car was not the stocky one but a genial, middle-aged man who grinned broadly as he thumbed over their papers. Mrs. Erikson started to get out of the car. "Don't you want to come along?" the inspector asked. "Mandy and I don't mind company."

Mrs. Erikson was bewildered for a moment. "No," she said, and stepped to the curb. "I might make Marian self-conscious. She's a fine driver, Inspector."

"Sure thing," the inspector said, winking at Mrs. Erikson. He slid into the seat beside Marian. "Turn right at the corner, Mandy-Lou."

From the curb, Mrs. Erikson watched the car move smoothly up the street. The inspector made notations in a small black book. "Age?" he inquired presently, as they drove along.

"Twenty-seven."

He looked at Marian out of the corner of his eye. "Old enough to have quite a flock of piccannies, eh?"

Marian did not answer.

"Left at this corner," the inspector said, "and park between that truck and the green Buick."

The two cars were very close together, but Marian squeezed in between them without too much maneuvering. "Driven before, Mandy-Lou?" the inspector asked.

"Yes, sir. I had a license for three years in Pennsylvania."

"Why do you want to drive a car?"

"My employer needs me to take her children to and from school."

"Sure you don't really want to sneak out nights to meet some young blood?" the inspector asked. He laughed as Marian shook her head.

"Let's see you take a left at the corner and then turn around in the middle of the next block," the inspector said. He began to whistle "Swanee River." "Make you homesick?" he asked.

Marian put out her hand, swung around neatly in the street, and headed back in the direction from which they had come. "No," she said. "I was born in Scranton, Pennsylvania."

The inspector feigned astonishment. "You-all ain't Southern?" he said. "Well, dog my cats if I didn't think you all came from down yondah."

"No, sir," Marian said.

"Turn onto Main Street and let's see how you-all does in heavier traffic."

They followed a line of cars along Main Street for several blocks until they came in sight of a concrete bridge which arched high over the railroad tracks.

"Read that sign at the end of the bridge," the inspector said.

"Proceed with caution. Dangerous in slippery weather," Marian said.

"You-all sho can read fine," the inspector exclaimed. "Where d'you learn to do that, Mandy?"

"I got my college degree last year," Marian said. Her voice was not quite steady.

As the car crept up the slope of the bridge the inspector burst out laughing. He laughed so hard he could scarcely give his next direction. "Stop here," he said, wiping his eyes, "then start 'er up again. Mandy got her degree, did she? Dog my cats!"

Marian pulled up beside the curb. She put the car in neutral, pulled on the emergency, waited a moment, and then put the car into gear again. Her face was set. As she released the brake, her foot slipped off the clutch pedal and the engine stalled.

"Now, Mistress Mandy," the inspector said, "remember your degree."

"Damn you!" Marian cried. She started the car with a jerk.

The inspector lost his joviality in an instant.

"Return to the starting place, please," he said, and made four very black crosses at random in the squares on Marian's application blank. Mrs. Erikson was waiting at the curb where they had left her. As Marian stopped the car, the inspector jumped out and brushed past her, his face purple.

"What happened?" Mrs. Erikson asked, looking after him with alarm. Marian stared down at the wheel and her lip trembled.

"Oh, Marian, again?" Mrs. Erikson said.

Marian nodded. "In a sort of different way," she said, and slid over to the right-hand side of the car.
Die Außerirdischen

Begonnen hat das Projekt mit einer Geschichte in You&Me II mit dem Titel „They came from outer space“ (S. 77). Diese Geschichte wurde mittels freeze frames nacherzählt.

Danach wurde der Dialog „Do you believe in UFOs?“ behandelt und in Paaren gelesen:

ALIENS

Sue and John are talking about aliens

SUE: John, did you hear the news yesterday on the radio?

John: What about?

Sue: The UFOs.

John: Oh, yes, I heard about that.

Sue: Can you imagine. They said everyone was going out to have a look at them.

John: Oh well, if you like that sort of thing. Personally I don’t believe in them at all.

Sue: You don’t believe in them?

John: No, I think they are rubbish (nonsense)!

Sue: Really? Why?

John: I think it’s too improbable. I mean little green men flying around all over the place. You must be joking.

Sue: No, I think I saw one once.

John: Oh, come on, were you drunk?

Sue: No, I was only 14, I hope not. No, I was going to school. I was on my way to school with a friend. We just got off the bus and as we were walking along, she suddenly said “Look at that thing in the sky” I couldn’t see it at first, but she kept pointing and then I did see what she was looking at. It was a sort of traditional UFO shape thing. It was a big silver cigar shape thing.

John: Well, it could have been an aeroplane.

Sue: No, I don’t think so, because it was in a wrong shape and apart from that it was moving so quickly and sidewards. I didn’t think it could have been an aeroplane. People sometimes say that weather balloons and things like that look like UFOs and perhaps it was one of those.

John: What did your friends think when you told them about it?

Sue: I can’t remember. I remember looking at the thing and going on to school.

John: Have you ever seen one again?

Sue: No, no, that was the only time. I’d like to see another one though. It would be a quite interesting thing if it landed.

John: What do you think the people would be like, I mean little green men inside?

Sue: I think they would be scared (frightened) of us as we are of them.

John: Do you think they would be aggressive?

Sue: No, I don’t think so. I mean why should they?

They would be frightened of us.

John: But I mean, there is no proof, is there?

Sue: I don’t know. They have been seen by lots of people walking along the street. There is lots of evidence that army people have seen them.

John: I’m still sceptical.

Sue: Wait until you see one.

Extraterrestrial life is life that may exist and originate outside the planet Earth. Its existence is currently hypothetical; there is as yet no evidence of extraterrestrial life that has been widely accepted by scientists.

Die Geschichte wurde mit hot seating und folgendem multiple choice test aufgearbeitet.

1. How did Sue hear about the UFOs yesterday?
   A) on the TV   B) on the radio   C) in the newspaper
   (Answer: B)

2. Who believes in UFOs?
   A) John   B) Sue   C) Neither
   (Answer: B)

3. What does John believe about UFOs?
   A) They are likely   B) They are fictional   C) They are improbable
   (Answer: C)

4. What does John first think Sue was when she saw the UFO?
   A) She was drunk   B) She was ill   C) She was hallucinating
   (Answer: A)

5. What was Sue doing when she saw the UFO?
   A) She was playing in the yard   B) She was riding on a bus   C) She was walking to school
   (Answer: C)

6. What shape was the UFO in?
   A) a saucer   B) a silver airplane   C) a cigar
   (Answer: C)

7. Why does Sue think that it couldn’t have been an airplane?
   A) It was shaped like a saucer   B) It was hoovering   C) It was moving sidewards
   (Answer: C)

8. What does Sue think the UFO might have been?
   A) a helicopter   B) a bright light   C) a weather balloon
   (Answer: C)

9. Who did Sue tell?
   A) her parents   B) her classmates   C) She isn’t sure
   (Answer: C)

10. Why does Sue think the people in a UFO are like?
    A) aggressive   B) little and green   C) nervous
    (Answer: C)

11. What does Sue think might be a reason for the aliens be hostile?
    A) If they were frightened   B) If we attacked them   C) If we were frightened of them
    (Answer: A)

10. What proof does Sue provide that UFOs exist?
    A) An army general has seen them   B) They’ve been seen by ordinary people
    C) There is a lot
Die Aliens haben auch eine Botschaft für die Erdenbewohner mitgebracht, die von Kleingruppen auf Packpapier angefertigt wurde. Natürlich waren die Botschaften verschlüsselt (Geheimzeichen): Anschließend wurden die Botschaften gruppenweise vorgestellt: Es durfte geraten werden.

Die Aliens brachten nicht nur Plakate mit, sondern wollten sich den Menschen auch sprachlich miteinhalten, doch sprachen sie leider nur alien speak, doch glücklicherweise hatten sie Dolmetscher mit, die den Erdenbürgern die Botschaft miteinhalten konnten. Diese Übung fand großen Anklang. Eine Botschaft lautete beispielsweise „We are going to kill you“.

Bild: in der Mitte sind die alien-speakers, außen ihre Dolmetscher.

**Weitere Aufgaben:**
- Improvisation zwischen einem Alien und einem Menschen.
- Ein Mensch fährt mit den Aliens zum Mars: Tagebucherfahrungen.
- Der Mensch kehrt wieder vom Mars zurück und schreibt einen Bericht:
- Creative Writing

**Settlement on Mars**
You are one of the first settlers on Mars. You have lived there for one year. What problems did you have? How did you solve them? What was the best thing that happened? What was the worst thing that happened? (150 words)

Abschließend wäre zu sagen:

Als Abschluss des Projekts wurde der Film E.T. auf Englisch gezeigt.

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**»The Witches & The Pirates of the Caribbean«**

**Let’s Play Together – Let’s Help Each Other (Drama Techniques & Social Learning)**

_Eva Scheibelhofer_

The question that all teachers have to ask today is: “What does the student need to learn to be able to use language for his/her own purpose?”

A teacher cannot learn in the place of a student. A teacher works to make the students work, explains to make them understand, and teaches to facilitate their learning. The task of the teacher is to help
Drama in Modern Language Teaching: Projects

students to learn by putting them in the best learning situations, and by guiding and advising them. The teacher fulfills the roles of: role model, guide, mediator, facilitator of learning.

If communication is just from teacher to student, motivation will not be very high. Drama helps to keep all students active all the time by making use of the resources available and it makes it easier for the teacher to involve the student into a dynamic and interactive learning process. Teaching of drama helps to develop self-confidence, self-expression, communication skills-verbal & nonverbal, social skills and creative thinking.

Drama will make students want to discover answers to the questions: Where? Why? What is going to happen? How?

“Drama activities give students an opportunity to use his/her personality to be creative and use more authentic language in the language classroom. The value of these activities is not what they are leading up to but what they actually are at the moment, what they bring out in the student now. These activities should release imagination and energy something that does not always happen in language learning.”

Book: Alan Maley & Alan Duff, Drama Techniques in Language, University Press, 1982

Aims of my drama work are to develop speaking and listening skills, to liven up lessons, to build self-confidence, to create co-operation in the classroom, to give the students an opportunity to be creative, to allow the students to practice the language on their own, to have fun. Drama activities give students more speaking time in the classroom. Students enhance speaking and listening skills and they help, correct and teach each other. Drama activities are student-centred - the teacher is the facilitator.

Music, dance, movement and language increase communication and physical involvement help students to learn better.

“When they use drama in education, students don’t know that they’re learning, but they are.”

Types of dramatic activity

There are many different ways of working that can be employed during a drama. Starting points for drama can be a newspaper article, artefacts, a song ...

Role play, group role play, movement, still image, thought tracking are techniques to get into drama. Newspapers, poems, diaries, dances, messages, sculptures, paintings and music are good possibilities to create tension. Dances in between acting create atmosphere.

Introduction

“The witches & the pirates of the Caribbean” was a project with eleven-year-old students of Realschule Laßnitzhöhe, 1st form, year 2004/05.

“Witches” was the general topic at the end of their 1st schoolyear. This play was created with a class of 16 students in English and physical education lessons. The project was spaced out over 3 weeks - we had 4 lessons a week and a workshop (4 hours). Children liked the idea of acting and they liked the topic, they created their own play.

It was the first year of my “Drama in Education Training Course” and I had used lots of drama exercises throughout the year, so the students were used to drama techniques.

The students helped to create their play with the help of drama exercises. I was open to their ideas and their creativity because drama only becomes important to the students when they feel it is theirs.

In the beginning some students had quite small roles and drama process enabled them all to participate at whatever level they chose.

All the girls (9) wanted to act as witches. One boy who did not want to act on stage at the beginning of our project was the stage manager and the narrator (two roles he liked a lot and in my opinion it was very helpful to have a stage director). This boy was on stage when we had our performance. All the other boys (6) wanted to be pirates.

Our first performance took place in June 2005. In the year 2005/06 I worked as a ”Nahtstellenlehrerin” in VS Höngtalt (1 lesson per week). My students and the children of primary school had a theatre workshop “Meeting new Friends-VS Höngtalt meets HRS Laßnitzhöhe” in December 2005. This workshop was used to teach VS children in Drama. Children from VS Höngtalt and my students acted together on the stage on ”Tag der Offenen Tür” in Laßnitzhöhe in January 2006.

This year I teach in Höngtalt again (1 lesson/ week) and our topic is "Come Together". We are going to create our own play about "Alice in Wonderland, Fantasyland, Fashionland…".

Description of our project about witches and pirates

The class was divided into groups and the groups were asked to consider: Who are the characters? Where is it going to happen? What is going to happen? How does it turn out?

Before we started the drama, we needed some background knowledge (words/phrases) and so we had to gather information on that topic. Ideas were discussed, negotiated and agreed.

Warm up exercises

When we started the drama work it was important to create good atmosphere in the group, so that the students could feel free to express.

A. Luxury Cruise

Voyage on a ship - Cocktail party in the evening - (music): On our journey to the Caribbean we met a lot of famous and rich people. Students walked around and said "hello" to each other.
B. Acting the sentences
Sentences were written on speech bubbles, and a huge dice was in the middle of the room. One of
the students took a speech bubble and another threw the dice. Then the student with the bubble had to
say the sentence in the mood the dice told him/her to do. (happy, sad, angry)

Planned improvisation
1st scene: On a tropical island in the Caribbean - At
the witches’ summer resort
1 Artefacts
Little artefacts were the beginning of this scene.
On their walk along the beach a couple of artefacts were found.
Niki, one of the witches, found a newspaper.
She read the headline out aloud “Pirates - The scourge of the Caribbean”.
2 Voice Sculpture
Niki sat in the middle of the room. What were her
thoughts?
All students gave her thoughts. Each student said
a sentence what Niki might have thought in that
moment, then stepped behind her. Teacher pointed
at one of the students and then at another, so a
voice sculpture with lots of thoughts arose.
3 Thought Tracking: Creating Thoughts
Thought tracking helps to know what a person is
really thinking. By using thought tracking with still
images, you can see what a person looks like and
what he/she is thinking.
Actresses (witches) were in freeze. Students
walked around and tipped on a person’s shoulder to
find out about his/her thoughts.
When somebody touched the witches they
reacted and told their thoughts.
4 Creating a Character
This strategy allows students to be creative within
a structured situation. Any stimulus may be used to
create a fictional character e.g. a newspaper article,
a photograph, a given theme...
A newspaper article was read to create a character. I read the article about pirates aloud.
Then the boys started to create the characters of
these pirates. At the same time the girls discussed
the problem mentioned in the newspaper and
decided to turn the pirates to stone.
They got the magic book and found a spell.
The magic spell “Abracadabra - we turn you to
stone” was spoken aloud very often (by the witches)
and it was used to create a mysterious atmosphere.
2nd scene: In the secret forest
On their way to the sea the witches had to fly
through the secret forest. While flying through the
forest they heard strange sounds, noises and sentences. These were the pirates’voices that told
the witches to leave this forest.

5 Talking Trees (Statues)
One person at a time was walking through a forest.
He/she stopped and looked around. Was he/she
being followed?
Trees woke to life and started talking when somebody moved by.
We repeated this scene again, but this time we
used music and sound effects and added these to
the improvisation.

3rd scene: On the beach
The witches were on the beach looking out at the
sea. The sea was perfectly calm and they stood side
by side looking for the pirates to appear.
All of a sudden the sky turned dark, the sea was
getting rough and wild winds arose. On the horizon
the pirate ship in full speed.
6 Creating tension
Pirate ship approaching: creating tension through
sound and video - key elements in the creation of
suspense and in suggesting the presence of the pirate
ship
When students heard the music for the first time
one boy said that he could really feel the ship
coming.
Tension was driving the drama forward.

4th scene
When the pirate ship was close to the beach, the
witches entered and hid from the pirates.
The pirates were celebrating their victory and
they sang their horrible song “This is a great life on
the ocean waves”
7 Speak your Thoughts
Pirates told about their lives on the ocean.
8 Thought Tracking
The witches came out of their hiding place. In the first
moment of shock the pirates stood stony faced
and the witches pointed at them to find out about
the pirates’thoughts.
Then the pirates wanted to flee but the witches
approached and spoke the magic spell. “Abracadabra
- we turn you to stone”. Darkness.

5th scene: On the tropical island - at the witches’
summer resort
9 Sculptors
We tried to find out more about the following scene
through sculpturing. One group was a team of
sculptors who created the scene, then changed roles.

6th scene:
10 Alley of good Thoughts (Thought Tunnel)
The pirates escaped. On their way to the sea they
had to run through the Alley of good Thoughts. In
this Alley the witches wanted to change the
pirates’minds.
Good thoughts for the pirates on their way back
to their ship.
Students got into two lines opposite each other
and the pirates had to walk along that path. They
could hear good thoughts.
We all wanted a happy ending to our story.

7th scene: At the pirate ship
"Celebration"
From that time on the witches and the pirates are friends and they sing and dance all day. And if you are lying on the beach in the Caribbean you can hear their loud music and you can see their dances.
The students now worked together as a class. First they created a still image of this event on the ship.
Later on feelings, thoughts and moods were presented through movement, voice and dances.

11 Create Tension through dance
Students created tension at the end of the play when they celebrated together on the ship. They danced and sang and had fun.

To end drama

12 Marking the moment/place
Students thought about the place in the room which had the highest intensity in drama or about the most moving moment and tried to express with their bodies.

Then I asked some questions, e.g.:
- Why did you choose this position and this place?
- What does this position mean?

Feedback
During the time of the feedback, the members sat in a circle and talked about their impressions and feelings about the theatre workshop. Then I asked them to write down their opinion on working with drama in English lessons.

My students' feedback
Ich mag Dramaaktivitäten weil,
- wir sehr lustige Sachen machen
- wir es toll machen
- sie lustig und witzig sind und Spaß machen
- man gut Aussprache lernt
- es mir Spaß macht
- es eigentlich immer lustig ist
- wir viel sprechen
- Seit wir mit dem Schauspielen angefangen haben, sind wir eine bessere Gemeinschaft geworden.
- Mir hat dieser Theaterworkshop sehr viel Spaß gemacht. Beim ersten Mal auf der Bühne war ich schon nervös, aber es wurde immer besser.
- Ich freue mich schon auf das neue tolle Stück.
- Das Üben hat mir gut gefallen und machte riesigen Spaß.
- Bei der Aufführung, am Tag der Offenen Tür, war ich schon ein wenig nervös, doch es ist dann alles gut gegangen und wir bekamen viel Applaus.

- Ich war sehr nervös aber dann war es voll lustig. Ganz zum Schluss war ich sogar etwas stolz auf mich.
- Mir hat es sehr gut gefallen.
- Bevor ich auf der Bühne bin, bin ich immer sehr nervös, aber dann wenn ich auf der Bühne stehe und spreche und so, bin ich gar nicht mehr nervös, dann versuche ich ganz in meiner Rolle zu sein.
- Unser erstes Stück „The witches & the pirates“ war echt interessant. Ich hoffe, dass wir noch andere lustige, spannende, witzige und interessante Theaterrauführungen machen werden.
- Das Stück „The witches & the pirates“ war sehr lustig und der Text war leicht zu merken. Ich hoffe, dass das Stück über „Wolfgang Amadeus Mozart’s Life“ auch so ein Erfolg wird.

Conclusion
In my opinion drama activities are motivating and challenging. They are a perfect way to liven up a lesson and give the students the opportunity to be creative. Drama activities are energizing, goal oriented and effective and they are good practise to be able to express and strength the individual and the class as a whole.

Acting on stage teaches students social skills and involves all the students.

Within these three weeks drama in education training my students and I created, acted and worked as a team. Dramatic activity provided a motive as well as a context for language learning that was very stimulating.

My students enjoyed it very much and improved their English without knowing that they were learning.

For my study in social learning, I wanted to find out how the class developed in their social competences and I underlined the positive aspects of teaching drama and the influence of drama activities on social learning.

Acting on stage needed attention and concentration. Students had to be concentrated on their work but they also had to work together. Drama was a good training in social learning.

The class developed their social competences - everybody tried to be very helpful and supportive.
Charlotte O’Neil’s Song

Sabine Waschnig

Objectives:
Interpreting a poem using drama methods. As a result of the project students should
- be able to identify the lyrical I and grasp a character’s problem and situation
- have worked co-operatively to uncover a character’s past
- be able to design a character’s possible future (writing)

Lesson one: (50 minutes)
- Preparation, warm-up: Read the poem, look up words you may not know. Summarize the content of the poem in three to four sentences. Imagine you are Charlotte O’Neil and complete the following sentences:
  - I wish I had …
  - If only …
- One by one, students read the sentences they have completed.
- Answer and discuss any questions concerning either the poem itself or any of the students’ sentences. Work out the following (teacher-student conversation):
  - What is the setting of the poem (milieu, century, country or region)?

Lessons two and three: (100 minutes)
Students are asked to form groups of five to six.
- Each group is asked to create a tableau (serious moments from Charlotte’s life, mental snapshots from her childhood to the present). As students work on their tableaus, the teacher goes around and makes suggestions.
- Each group presents one tableau without any comment on the part of the people involved in the tableau: “Scenes from the short, hard life of Charlotte O’Neil”. The teacher counts from 5-1, then the tableau should be held. The other students watch but do not comment yet.
- All Charlottes from the tableaus stand in one line, take the same position and do what they were doing in their tableau. The other students talk about what they remember about the tableaus, interpret the situations, scenes, action.
- Groups go back to their tableaus and add a very short dialogue (one line per character maximum). The tableaus are presented once more, now with dialogue.
- Homework: Students are asked to write a short biography: “The short, hard life of Charlotte O’Neil”. They can and should use information and ideas that were presented today.

Lesson four: (50 minutes)
- Students are asked to form pairs or groups of three. Each pair/group of three is assigned a different task (a-e), they are asked to write a dialogue, the following people are talking with/about Charlotte and her decision to quit her job:
  a) Charlotte tells her employers that she is going to leave.
  b) Charlotte’s employers talk about the fact that Charlotte is going to leave them.
  c) Charlotte’s parents in Ireland have just received a letter from their daughter telling them that she is going to quit her job.
  d) Charlotte’s sister and her husband in Ireland have just received a letter from Charlotte.
  e) Two servant girls who know Charlotte have just learned that she is going to leave.
- The dialogues are presented.
- The presentation is followed by a short, final discussion concerning Charlotte’s possible future, possible scenarios are presented. Homework: Six months after she has left her employers, Charlotte writes another letter to her parents in Ireland and tells them about her new life.

Reflection:
My students are always thankful for a “break in the routine”, they are always very cooperative when I use drama methods in class. Even students who usually find it difficult (or do not want) to contribute to discussions, conversations etc. become more active - either because they find these methods more motivating or because working in small groups or even pairs gives them no opportunity to withdraw. My biggest problem - as usual - was that the lessons are always too short, that there never seems to be enough time. The lesson plan for lesson four was just too much for 50 minutes, especially because this class is a very heterogenous one as far as language competence (but also social competence) is concerned. Therefore, the short, final discussion concerning Charlotte’s possible future at the end of lesson four was actually too short and interrupted by the ringing of the bell ...

Charlotte O’Neil’s Song by Fiona Farrell
You rang your bell and I answered.
I polished your parquet floor.
I scraped out your grate
and I washed your plate
and I scrubbed till my hands were raw.
You lay on a silken pillow.
I lay on an attic cot.
That’s the way it should be, you said.
That’s the poor girl’s lot.
You dined at eight
and slept till late.
I emptied your chamber pot.
The rich man earns his castle, you said.
The poor deserve the gate.
But I'll never say
'sir'
or 'thank you ma'am'
and I'll never curtsey more.
You can bake your bread
and make your bed
and answer your own front door.

I've cleaned your plate
and I've cleaned your house
and I've cleaned the clothes you wore.
But now you're on your own, my dear.
I won't be there any more.
And I'll eat when I please
and I'll sleep where I please
and you can open your own front door.

Dramapädagogik im Französisch-Anfängerunterricht

Im Rahmen eines Akademielehrgangs an der Grazer Pädagogischen Akademie hatte ich Gelegenheit, meine (englischen) Dramapädagogik-Kenntnisse ins Französische zu übertragen und mit Volks- und Hauptschullehrern zu erproben.

Diese Erfahrung war für mich eine echte Herausforderung und noch wesentlich Interessanter als der Einsatz von Dramapädagogik-Techniken im Deutschunterricht (Musicalprojekt: Götterpoker, Februar 2006) oder im Bühnenstück (Don Juan oder die Liebe zur Geometrie nach Max Frisch, Juni 2006). In der Muttersprache ist ja alles möglich, im Französisch-Anfängerunterricht hingegen steht der spielerische Spracherwerb im Vordergrund.

Mir schien es sinnvoll den Kursteilnehmern einerseits einen systematischen Überblick über einige wesentliche dramapädagogische Techniken sowie über jederzeit einsetzbare Aufwärmübungen und Spiele zu geben (siehe Programmübersicht), andererseits aber die Unterrichtseinheiten so aufzubauen, wie auch eine französische Theater-Spiel-Stunde ablaufen könnte (siehe Theater-Spiele chronologisch).

Neben Ideen und Anregungen aus dem Dramapädagogik-Lehrgang habe ich mich vor allem auf folgende Materialien gestützt:
- Andy Kempe/Ulrike Winkelmann: Das Klassenzimmer als Bühne
- Martina Rumler/Herwig Greschonig: Spielekartei 1
- Egon Turecek: Act it out in English
- Egon Turecek: Auf Englisch Theater spielen [Danke Egon!!! Deine Bücher waren eine tolle Hilfe!]
- französische Texte, Chansons und Rhythmus-Spiele aus verschiedensten Quellen

Während im ersten Block (27./28.10., 16 Unterrichtseinheiten) das Kennenlernen und Ausprobieren verschiedenster Spiele und Techniken sowie die Erarbeitung vorgegebener Texte und einfacher Chansons im Vordergrund stand, sollten die Kursteilnehmer im zweiten Block ((17./18.11., 16 Unterrichtseinheiten) selbst Ideen für spielerische Umsetzmöglichkeiten kurzer Texte oder Lieder präsentieren.

Den krönenden Anschluss bildete eine Rotkäppchen-Collage, bei der bereits bekannte Übungen, Texte und Rhythmen mit geringfügigen Veränderungen zu einer 15minütigen Szene Folge in französischer Sprache aneinandergereiht wurden. Diese Rotkäppchen-Collage haben wir in Ermangelung anderer Aufführungsmöglichkeiten - gefilmt!

Akademielehrgang Französisch

Ziel:
- Einsatz von Theatertechniken und Spielen im Französischunterricht
- Lernen mit allen Sinnen auf niedrigem sprachlichem Niveau
- Bandbreite: v. Pantomime über Rollenspiel zur „Theateraufführung“

Dramapädagogische Techniken

- Statuen, Standbilder
- Maschinen
- Lehrer in Rolle
- Charakterumriss
- Gedankenallée
- Alter Ego, Engel und Teufel
- Expertentum
- Zeitlupe
- Spiegel
- Kanon
- Echo
- Impulse weitergeben (Klatschen, Stampfen, Laut, Mimik)

Rituale:
- Begrüßung und Abschied
- Wortlose Rituale
- Rituale mit Text (z.B. Lied, Schlachtruf)
Blasebalg (soufflet)  
Englisch: crick - crack - that’s that  
Steirische Variante: kold - hoaß - des woas  
Französische Variante: Là-bas - ici - et c’est fini!

**Généralités:**  
- Pourquoi ? Sur quoi ? Comment ?  
- Mise en route - travail corporel - sonorisation - verbalisation  

**Points de départ:**  
- texte  
- image  
- chanson  
- personnage

**LITERATUR UND MATERIALIEN**  
KENNENLERN- UND AUFWÄRMÜBUNGEN

**Brises-glace**  
1) Rythme  
2) Quel est mon nom?  
3) Le vampire  
4) C’est à qui ?  
5) Les ensembles  
6) Changer de places !  
7) Personne à personne  
8) La place à ma droite...  
9) Changer de vitesse  
10) Robots et ingénieurs  
11) L’aéroport de Francfort  
12) 1 2 3 soleil  
13) Qui a peur du méchant loup ?

**Concentration - réaction**  
1) Bombe (et bouclier)  
2) Memory (son, mouvement, machine)  
3) Si je dis « marchez »...  
4) Jacques a dit...  
5) Chat - souris - éléphant  
6) Salade de fruits  
7) Zip - Zap - Zboing  
8) Ping Pong  
9) Compter jusqu’à 21  
10) Transmettre une impulsion  
11) Toile d’araignée  
12) Menteur !

**Chronologische Übersicht:**  
Freitag, 27.10.

Vorstellung, Einführung, Programmübersicht  
1) Rythme  
a) « Là-bas - ici, et c’est parti » (Anfangsritual)  
b) avec des nombres  
c) avec les noms  
d) Bonjour, ça va ? - Ça va, merci. Et toi ?  
2) C’est à qui ? (Objekte tauschen)  
3) Le Vampire  
4) Ping-pong  
5) Texte: Au zoo  
6) Texte: Thibault  

Pause  
7) Chat - souris - éléphant  
8) La samba, c’est super Ritmimots  
9) Pom pom pom (bis Bild Nr.10)  
10) Compter jusqu’à 21  
11) 1,2,3 soleil  
12) Zip - zap - zpoing  
13) Venez, entrez (Ritmimots 1)  

**Rückblick und Kurzreflexion der bisherigen Übungen**  
14) Schlussrituale  
   a) Crick crack - thats that ; Kolt - hoaß - des woars ; Là-bas - ici, et c’est fini!  
   b) La mongolfière (Blasebalg)  
   c) Au revoir, messieurs-dames et bien le bonjour chez vous (Ritmimots 23)

Samstag, 28.10.

Kurze Wiederholung des Vortagsprogramms  
1) Venez, entrez  
2) Les ensembles  
3) Changez de places  
4) Robots et ingénieurs  
5) Pom pom pom (2.Teil + Nachbesprechung)  
6) Texte: Au lit  
7) L’aéroport de Francfort  
8) Salade de fruit  
9) Personne à personne  
10) J’aime (Ritmimots 16)  
11) Où est le chat ? (Ritmimots 15)  
12) Texte: Plus fort ! (Partnerarbeit)  
13) Faire passer le message (3 Gruppen: mittlere Gruppe soll verhindern, dass die Botschaft ankommt)  
14) Texte: Pas  

Pause  

Bücher, Materialien, Aufgabenstellungen für 17./18.11.

1) La place à ma droite est libre...  
2) Fli fly flo  
3) Tango  
4) Abracadabra (Ritmimots 11)  
5) Changer de vitesse (1 - 10; oder 1 - 100)  
6) Si je dis « marchez »... (marcher . arrêter, sauter - crier , être heureux – être fâché)  
7) Bombe et bouclier  
8) L’aimant (Magnetübungen)  
9) Copier les mouvements (exercice en cercle)  
10) Texte de Jacques Prévert: Déjeuner du matin (Partnerarbeit: Kanon, Echo und Spiegel als Umsetzungstechnik ausprobieren)  
11) Texte de Jacques Prévert: Page d’écriture (Praxisbeispiel)  
12) Jacques a dit...  
13) Chanson de Bruno Husar: Deux pieds  
14) Chanson de Bruno Husar: L’araignée  
15) Chanson de Bruno Husar: Le fermier prend sa femme  
16) Schlussrituale

[Besprechung mit Maria]
2. Block: 17./18.11.

**Brises-glace**
- Qui a peur du méchant loup ?
- Memory (son, mouvement, machine)
- Transmettre une impulsion
- Toile d’araignée
- Menteur

**Ritmimots 18: Jaune**

**Présentation des textes et chansons préparés par les participants**
- Filmer les résultats
- !!! Rotkäppchen-Collage !!!
- ... et des jeux à gogo
- La princesse Tartine

**Jeux d’enfants:**
- Jouer à la marelle
- à la balle au prisonnier
- à cache-cache,
- à s’attraper
- aux quilles, aux billes, au colin maillard, au jeu de l’oie, au loto, aux dames, aux dominos, aux cartes, au bingo
- sauter à la corde, le jeu du pendu

**Spielen im Unterricht**
- Vokabelspiele (Vokabelschlacht, Vokabelfußball...)
- Grammatikspiele
- Kartenspiele (Bildkarten, Wortkarten, 7 familles...)
- Würfelspiele
- Rätsel
- Sprechspiele
- Bewegungsspiele
- Brettspiele
- Darstellende Spiele

**Zum Ausprobieren:**
- Monopoly
- Vocabulon
- Jeu des 7 familles
- Le meneur
- Bildkärtchen: Domino, Bingo, ...
- Mon premier scrabble
- ...

**Vocabulaire du théâtre/du jeu**
- la case départ le dé
- le le perdu
- le joueur
- gagné
- le perdant
- le gagnant
- le joueur

**Vocabulaire du théâtre**
- lancer le dé
- distribuer les cartes
- faire une partie de (cartes)
- le plus jeune joueur commence
- dans le sens des aiguilles d’une montre
- piocher une carte
- tricher
- C’est à qui ?
- C’est à moi/toi.
- C’est mon tour
- le but du jeu

**LE LOUP**
On ne m’aime pas du tout
Mon poil n’est pas doux doux doux
On ne m’aime pas du tout
Je vis au fond de mon trou
On ne m’aime pas du tout
On me chasse de partout
On ne m’aime pas du tout
On m’appelle méchant loup
On ne m’aime pas du tout
Et je hurle comme un fou
Haou !!!

**Chansons et comptines**
- A, a, a, a, a, j’ai du chocolat
- E, é, é, é, è, je vais le manger
- I, i, i, i, i, il est trop petit
- O, o, o, o, o, j’en veux un plus gros
- U, u, u, u, u, il n’y en a plus

**Quand on aime la vie, on chante, on chante, on chante**
Quand on aime la vie, on chante, on chante de joie
J’ai envie de chanter, viens chanter avec moi
Quand on aime la vie, on chante, on chante de joie
2) on danse
3) on saute
4) on donne
5) on crie youpi !
6) on chante

Si tu as la joie au cœur frappe les mains.
Si tu as la joie au cœur frappe les mains.
Si tu as la joie au cœur, si tu as la joie au cœur
Si tu as la joie au cœur frappe les mains.
2) claqué la langue !
3) claqué des doigts !
4) tape d’un pied !
5) tape des deux !
6) dis « Merci » !
7) répète tout !
Drama in Modern Language Teaching: Projects

Un éléphant, ça trompe, ça trompe
Un éléphant, ça trompe énormément
2) Deux éléphants... 3) trois (quatre, cinq six...)

Un kilomètre à pied
Ça use, ça use,
Un kilomètre à pied
Ça use les souliers
2) Deux kilomètres.....

Je te tiens, tu me tiens par la barbichette
Le premier qui rira, aura une tapette
Plouf ! Plouf !, Ça se/ra/ toi/ qui/ se/ra/s/ le/ chat.
Am stram gram - Pic et pic et colégram - Bour et bour et ratatam - Am stram gram ;
Une bagne en or c'est toi qui sors, et en argent va-t'en !.

Textes
Vgl. Egon Turecek: Auf Englisch Theater spielen

Au zoo
Narrateur: Sophie et sa mère sont au zoo.
Singes: Nous sommes les singes. Nous sommes marrants !
Mère: Regarde ! Les singes ! Ils sont marrants !
Sophie: Les singes sont bêtes.
Eléphants: Nous sommes les éléphants. Nous sommes grands !
Mère: Regarde ! Les éléphants ! Ils sont grands !
Sophie: Les éléphants sont bêtes.
Lions: Nous sommes les lions. Nous sommes forts !
Mère: Regarde ! Les lions ! Ils sont forts !
Sophie: Les lions sont bêtes.
Phoques: Nous sommes les phoques. Nous sommes malins !
Mère: Regarde ! Les phoques ! Ils sont malins !
Sophie: Les phoques sont bêtes.
Anes: Nous sommes les ânes. Nous sommes bêtes !
(lassen die Ohren hängen)
Mère: Regarde ! Les ânes ! Ils sont bêtes !
Sophie: Les ânes sont super.
Anes: Nous sommes super !
(stellen die Oren auf)

Mise en route:
« Nous sommes tous des singes »
Consigne: Marchez dans la classe. Un enfant tape dans les mains et dit: Nous sommes tous des singes (des lions, des phoques, des éléphants, des ânes...). Jouez cet animal !
Puis un autre enfant tape dans les mains...

Travail corporel (sur les adjectifs)
« Bêtes ! »
Consigne: Formez un cercle. Répètez et faites les mouvements avec moi:
Grand et fort !
(Arme in die Höhe strecken, Oberarme anspannen und Fäuste machen)
Grand et fort !

Malin et marrant! (mit Oberkörper nach links und nach rechts wippen, beide Daumen an die Stirn drücken und die Finger bewegen)
Malin et marrant!
Bête ! Bête ! (2mal die Arme fallen lassen und den Kopf senken)

Mise en scène: 2 enfants jouent les rôles de Linda et sa mère. Les autres sont répartis en cinq groupes et jouent les animaux à différents endroits de la pièce. A l’extérieur on pourrait se servir d’une barrière pour symboliser les cages...
(éventuellement: utiliser des masques pour les animaux ou jouer avec des marionnettes)
Vgl. Egon Turecek: Auf Englisch Theater spielen

Au lit!
Mère: Lucie, il est temps d’aller au lit !
Lucie:D’accord, maman, j’arrive.
Bonne nuit, lapin. Bonne nuit, poupée.
Bonne nuit, ordinateur.
Mère: Bonne nuit, Lucie .
Lucie:Bonne nuit, maman .
(Mutter verlässt den Raum)
Lucie:Maman! J’ai soif !
(Mutter kommt herein)
Mère: Qu’est-ce qu’il y a, Lucie ?
Lucie:J’ai soif. Est-ce que je peux avoir un verre d’eau, s’il te plaît ?
(Mutter bringt Wasser)
Mère: Tiens ! Mais maintenant au lit. Il est temps de dormir !
(verlässt den Raum)
Lucie:Merci maman.
... Maman ! J’ai faim !
(Mutter kommt herein)
Mère: Qu’est-ce qu’il y a, Lucie ?
Lucie:J’ai faim. Est-ce que je peux avoir une pomme, s’il te plaît ?
(Mutter bringt Apfel)
Mère: D’accord, voilà ta pomme, Lucie. Mais maintenant au lit !
Lucie:Merci maman.
(Lucie steht noch einmal auf und geht zum Fenster)
Je ne suis pas fatiguée.
Bonne nuit, fenêtre.
Bonne nuit, lune.
Bonne nuit, étoiles.
Est-ce que vous allez aussi au lit ?
(Lucie geht zurück ins Bett)
Je suis fatiguée. Bonne nuit, noundors.
(Mutter kommt herein, küsst sie sanft und verlässt auf Zehenspitzen den Raum)

Mise en route:
Devinette: « Qu’est-ce qu’il y a sous la couverture ? »
Consigne: Quelques jouets sont cachés sous une couverture (lapin, poupée, ballon...). Touchez !
est-ce que vous pouvez / tu peux deviner /
trouver ce que c’est ?
Jeu de rôle: “Est-ce que je peux avoir une pomme ?”
Exemple:
- Est-ce que je peux avoir une pomme, s’il te plaît ?
- Tiens ! Voilà !
- Merci.
(...un verre d’eau, un sandwich, un jus d’orange, un bonbon...)
Mise en scène: 2 enfants jouent les rôles de Lucie et sa mère, les autres manipulent les accessoires (lapin, poupées, ordinateur, lune, étoiles) ...

**Thibault le petit oiseau**
Narrateur: Thibault, le petit oiseau dort dans son nid.
Maman oiseau n’est pas là.
Elle va chercher quelque chose à manger.
Thibault se réveille.
Thibault: Maman, où es-tu ?
Narrateur: Thibault tombe de son nid.
Il rencontre un lapin.
Lapin:Est-ce que tu es ma maman ?
Thibault: Non, je suis un lapin.
Est-ce que tu as une carotte ?
Lapin: Non, désolé.
Thibault rencontre un écureuil.
Ecureuil: Non, je suis un écureuil.
Est-ce que tu as une noix ?
Thibault: Non, désolé.
Ecureuil: Alors va-t-en !
Narrateur: Thibault rencontre un chien.
Thibault: Est-ce que tu es ma maman ?
Chien: Non, je suis un chien.
Est-ce que tu as un os ?
Thibault: Non, désolé.
Chien: Alors va-t-en !
Narrateur: Thibault rencontre un bus.
Thibault: Est-ce que tu es ma maman ?
Bus: Non, je suis un bus.
Est-ce que tu as un ticket ?
Thibault: Non, désolé.
Bus: Alors va-t-en !
Narrateur: Thibault est très triste.
Tout à coup il voit un grand oiseau.
Thibault: Est-ce que tu es ma maman ?
Oiseau: Non, mais je peux t’emmener chez ta maman.
Narrateur: Le grand oiseau prend Thibault sur son dos et le porte dans son nid.
Maman oiseau l’attend déjà.
Thibault: Bonjour maman.
Maman oiseau: Non Thibault, mais j’ai un bon petit vers pour toi!
Mise en route:
- “Jeude s 7 familles” (animaux, fruits, légumes, moyens de transport)
- “Aux 4 coins du monde” (Tirez une carte. C’est le coin des animaux… Quand je dis un mot, courez dans votre coin !) - Mise en scène ?

**PAS**
Noam commence à parler.
Il ne sait pas dire beaucoup de mots.
Ce qu’il aime dire le plus: c’est PAS
A tout moment, il enlève ses chaussures et il dit: PAS chaussettes !
Il gigote et on ne peut pas l’attacher. Il crie: PAS poussette !
Bien sur il dit aussi:
• PAS bain !
• PAS coucher !
• PAS dodo !
Quand sa grand-mère vient le voir, il dit: PAS mamie !
Elle s’approche et il dit: PAS bisous !
Le chien de la voisine le lèche et il dit: PAS ouah ouah !
Mais quand la boulangère lui offre du pain, il ne dit rien.
Il le prend. Il le mange. Et après, il dit: ENCORE

**Plus fort**
D’accord - clair et distinctement - on y va.
Bienvenue à notre concert d’école…
Plus fort s’il te plaît… Sinon les parents derrière n’entendent rien.
Bienvenue à notre concert d’école…
Plus fort… Il faut essayer !
Respire profondément et - plus fort !
Bienvenue à notre concert d’école…
Oh mon dieu… PLUS FORT ! PLUS FORT !

**Bienvenue à notre concert d’école…**
Mais voyons …… il ne faut pas exagérer non plus !

*Jacques Prévert*

**Déjeuner du matin**
Il a mis le café
Dans la tasse
Il a mis le lait dans le café
Il a mis le sucre
Dans le café au lait
Avec la petite cuiller
Il a tourné
Il a bu le café au lait
Et il a reposé la tasse
Sans me parler
Il a allumé
Une cigarette
Il a fait des ronds
Avec la fumée
Il a mis les cendres
Dans le cendrier
Sans me parler
Sans me regarder
Il s’est levé
Il a mis son chapeau sur sa tête
Il a mis
Son manteau de pluie
Parce qu’il pleuvait
Et il est parti
Sous la pluie
Sans une parole
Sans me regarder
Et moi j’ai pris
Ma tête dans ma main
Et j’ai pleuré

Page d’écriture
Deux et deux quatre
Quatre et quatre huit
Huit et huit font seize.
Mais voilà l’oiseau-lyre
qui passe dans le ciel
l’enfant le voit
Et l’enfant a caché l’oiseau
Dans son pupitre
Et tous les enfants
Entendent sa chanson.
Et tous les enfants
Entendent la musique
l’enfant l’entend
l’enfant l’appelle:
Sauve-moi
Joue avec moi
Oiseau !
Alors l’oiseau descend
Et joue avec l’enfant
Deux et deux quatre...
Répétez ! dit le maître
Et l’enfant joue
L’oiseau joue avec lui...
Quatre et quatre huit
Huit et huit font seize
Et seize et seize qu’est-ce qu’ils font ?
Ils ne font rien seize et seize
Et surtout pas trente-deux
De toute façon
Et ils s’en vont.

Et huit et huit à leur tour s’en vont
Et quatre et quatre et deux et deux
A leur tour fichent le camp
Et un et un ne font ni une ni deux
Un à un s’en vont également.
Et l’oiseau-lyre joue
Et l’enfant chante
Et le professeur crie:
Quand vous aurez fini de faire le pitre !
Mais tous les autres enfants
Ecoutent la musique
Et les mur de la classe

S’écroulent tranquillement.
Et les vitres redeviennent sable
L’encre redevient eau
Les pupitres redeviennent arbres
La craie redevient falaise
Le porte-plume redevient oiseau.

Familiale
La mère fait du tricot
Le fils fait la guerre
Elle trouve ça naturel la mère
Et le père qu’est-ce qu’il fait le père ?
Il fait des affaires
Sa femme fait du tricot
Son fils la guerre
Lui des affaires
Il trouve ça tout naturel le père
Et le fils et le fils
Qu’est-ce qu’il trouve le fils ?
Il ne trouve rien absolument rien le fils
Le fils sa mère fait du tricot son père fait des
affaires lui la guerre
Quand il aura fini la guerre
Il fera des affaires avec son père
La guerre continue la mère continue elle tricote
Le père continue il fait des affaires
Le fils est tué il ne continue plus
Le père et la mère vont au cimetière
Ils trouvent ça naturel le père et la mère
La vie continue avec le tricot la guerre les affaires
Les affaires la guerre le tricot la guerre
Les affaires les affaires et les affaires
La vie avec le cimetière.

Régine Llorca: Les Ritrimots
Pom pom pom (Nr.6)
Hier matin à dix heures
j’ai croisé un copain
qui s’appelle Valentin
- pom pom pom
Il m’a dit: Ma grand-mère
est malade. Elle a mal -
Elle a mal aux oreilles
au menton et aux pieds
et elle est dans son lit
- pom pom pom
Je voudrais lui am’ner
Quelque chose pour goûter
Une galette et du beurre
Ou une tarte aux framboises
- pom pom pom
et aussi proposer
de lui faire le ménage
la vaisselle, la lessive et les vitres
Car c’est dur
à son âge et surtout
quand on est dans son lit
si malade -
pauv’ grand-mère
pauv’ mamie, pauv’ mémé
- pom pom pom
Drama in Modern Language Teaching: Projects

Elle habite près du port
tu pourrais me prêter ton vélo ?
Je reviendrai entre quinze et seize heures
Par exemple à quinze heures quarante-sept
Ou peut-être à quinze heures cinquante-deux
- pom pom pom
A bientôt et merci
C’est sympa de m’ prêter ton vélo pour aller chez mémé
pauv’ mémé, pauv’ mamie, pauv’ grand-mère
- pom pom pom
pauv’ grand-mère, pauv’ mamie, pauv’ mémé
- pom pom pom !

1) Hier matin à dix heures
2) j’ai croisé un copain qui s’appelle Valentin
3) Il m’a dit: Ma grand-mère est malade. Elle a mal -
4) Elle a mal aux oreilles, au menton et aux pieds
5) et elle est dans son lit
6) Je voudrais lui am’ner quelque chose pour goûter
7) Une galette et du beurre ou une tarte aux framboises
8) et aussi proposer de lui faire le ménage
9) la vaisselle, la lessive et les vitres
10) Car c’est dur à son âge
11) et surtout quand on est dans son lit si malade -
12) pauv’ grand-mère, pauv’ mamie, pauv’ mémé
13) Elle habite près du port
14) tu pourrais me prêter ton vélo ?
15) Je reviendrai entre quinze et seize heures
16) Par exemple à quinze heures quarante-sept
17) Ou peut-être à quinze heures cinquante-deux
18) C’est sympa de m’ prêter ton vélo pour aller chez mémé
19) pauv’ mémé, pauv’ mamie, pauv’ grand-mère
20) pauv’ grand-mère, pauv’ mamie, pauv’ mémé

Régine Llorca: Les Ritmimots

Venez, entrez (Nr.1)
Venez, entrez, approchez mesdames messieurs!
Jongleurs, dompteurs, venez voir les saltimbanques
[Poèmes, chansons, venez voir la fête des langues]

Bonjour (+-3)
Bonjour, ca va ?
Ça va merci, et toi ?

La samba (Nr.8)
La samba, c’est super (3x)
Mais c’est dur ... Ohh
Les voitures, c’est pratique (3x)
Mais ca coûte cher ... Ohh
Les crocodiles, c’est rigolo (3x)
Mais c’est dangereux
Les rhododendrons, c’est décoratif (3x)
Mais c’est encombrant

Abracadabra (Nr. 11)
Abracadabra, abracadabra,
Abracada - abracada-, abracadabra
Qui - c’est qui, dis!

Aller retour (9)
L’aller en métro
Le retour en bateau

J’aime (Nr.17)
J’aime - j’aime - j’aime - j’aime
La mer - la montagne - les fraises - les chats
Le jazz - les jeans - la moto - le ski
La pêche - le football - la guitare - les voyages (-
puis en 3 temps...)

Où est le chat (15)
Où est le chat, où est le chat
Mais où peut bien être ce chat de malheur
Je le cherche partout, à la cave, au grenier
Au salon, dans la chambre, dans la cuisine et sur le toit
Sous le tapis, sur les armoires, derrière le sofa
Dans les fauteuils et à côté
J’ai beau chercher, je ne le vois pas
Je cherche partout depuis des heures,
Je lui ouvre les portes et les placards
J’ais en haut et puis en bas
Je fais la cave et le grenier
Des escaliers jusqu’à l’entrée
Je vais partout pour le trouver... 
Ce sacré chat n’apparaît pas
Ce sacré chat est bien caché !

Jaune (Nr. 18)
Jaune - blanc - rouge - noir
Tout jaune - tout blanc - tout rouge - tout noir
Vraiment jaune - vraiment blanc - vraiment rouge
- vraiment noir
Complètement jaune - complètement blanc
- complètement rouge - complètement noir
- Avec mes petites chaussettes jaunes
toutes jaunes - vraiment jaunes - complètement jaunes
- Dans le grand hiver blanc
Tout blanc - vraiment blanc - complètement blanc
- J’ai eu des idées noires
Toutes noires - vraiment noires - complètement noires

Jaune - blanc - rouge - noir...
- La tour Eiffel est haute
très haute - vraiment très haute
- Depuis le haut on voit loin
très loin - vraiment très loin
- Et la vue est belle
très belle - vraiment très belle
- Mais seulement par temps clair
très clair - vraiment très clair
haute - loin - belle - clair
très haute - très loin - très belle - très clair
vraiment très haute - vraiment très belle - vraiment très clair

Au revoir (23)
Au revoir messieurs-dames et bien le bonjour chez vous
Au revoir messieurs-dames et bien le bonjour chez vous
Au revoir messieurs-dames et bien le bonjour...

Chansons
Bruno Husar: 1, 2, 3 soleil
Chansons et activités pour la classe de français

Deux pieds
1) J’ai deux pieds pour aller
   A l’école et au marché
   J’ai deux pieds pour marcher
   Pour courir et pour sauter

Refrain:
   Hé, hé, hé
   Deux mains, deux bras
   Hé, hé, hé
   Deux yeux, une bouche
   Deux jambes, deux pieds
   Deux oreilles et un nez

2) J’ai deux mains pour toucher
   Deux mains pour caresser
   Le gros chat de mon pépé

Refrain...

3) J’ai deux yeux, j’ai deux yeux
   Pour regarder la télé
   Deux oreilles, deux oreilles
   Pour écouter mes CD

4) J’ai une bouche pour manger
   Mes cheveux et mes doigts de pieds
   Les gâteaux de ma mémé
   J’ai une bouche pour parler
   Pour chanter et rigoler

5) J’ai aussi un petit nez
   Pour sentir et respirer
   J’ai aussi un petit nez
   Pour sentir et me moucher

Refrain...

Mise en route:
- former un cercle - faire passer des mini-panneaux
  avec le nouveau vocabulaire (les pieds, les mains,
  les jambes, la bouche, les oreilles, le nez)
- Jacques a dit: Levez/baissez la main droite/ gauche
Mettez les mains sur la tête
   Montrez vos yeux/votre brax droit/ votre pied gauche
   Tapez dans vos mains/Tapez du pied
   Dansez/Chantez
   Touchez-vous le nez/les cheveux...

Debout/assis...
- Montrer les parties du corps entendues dans la chanson
- Mimer les fonctions des parties du corps

Jeu de rôle
Dialogue 1: Chez le docteur
A- Bonjour Monsieur/Madame.
B- Bonjour Docteur.
A- Comment ça va aujourd’hui ?
B- Oh Docteur, ça va mal !
   J’ai mal à la tête/aux pieds/aux yeux, à l’estomac.
A- Bon, prenez ces médicaments.
B- Merci Docteur
A- Oh la la ! C’est bizarre, moi aussi j’ai mal...

Dialogue 2: Le Petit Chaperon Rouge (PCR) arrive
chez sa grand-mère (Le loup est assis sur une chaise ;
   il a l’air très malade ! Le PCR sera joué par différents
   enfants. Chaque enfant dira une ligne
   Toc toc toc !
A- Grand-mère, c’est moi !
B- Entre PCR !
A- Bonjour Mémé ! Comme tu as de grandes oreilles !
B- C’est pour mieux t’entendre/t’écouter, mon enfant.
A- Mémé, comme tu as un gros nez !
B- C’est pour mieux te sentir...
A- Mémé, comme tu as de grands pieds !
B- C’est pour mieux courir ...
A- Mémé, comme tu as une grande bouche !
B- C’est pour mieux te MANGER !

Mme l’araignée
Je dis bonjour avec une patte
Et au revoir avec une autre
Oh la la, c’est compliqué ! (bis)
Ma cinquième fait un gâteau
Ma sixième allume la télé
Oh la la, c’est compliqué (bis)
Ohé Ohé, Madame l’araignée
Pourquoi pourquoi vous pleurnichez ?
Ma troisième patte joue du violon
Ma quatrième fait du café
Oh la la, c’est compliqué ! (bis)
Ma septième patte joue au basket
Mais la huitième veut pas jouer !
Oh la la, c’est compliqué ! (bis)
Ohé ohé...

Le fermier
Le fermier dans son pré (bis)
Ohé ohé ohé
Le fermier dans son pré
Le fermier prend sa femme (bis)
Ohé ohé ohé
Le fermier prend sa femme
La femme prend son enfant...
L’enfant prend la nourrice...
La nourrice prend le chat...
Le chat prend la souris...
La souris prend l’fromage
Le fromage est battu...
Teaching English Through Drama Education For Younger Learners

AGE 9 - 11

A Project: Using a fairy tale to develop a play

Topics that arise in the play:
On the farm; helping; giving and following instructions.

Required knowledge of vocabulary:
• family: mother, father, daughter
• food: butter, milk, cheese, tea, bread, meat, lamb, eggs
• rooms and furniture: kitchen, living room, chair, table, window, door, curtains, lights, fire-place, TV, sofa
• feelings: sad, happy, hungry, like/don’t like
• animals: cat, dog, mice, donkey
• parts of the body: head, shoulder, arms
• Other words: farm, farmer, hill, village, river, worried, What’s the matter? Brains, wedding, money, smile, laugh, talk, work, pick, scratch, paint walls, keep, sniff, marry, jug of milk, pocket, lead, string, rich. (These can be taught by means of pictures, drawings, miming and guessing. Kim’s game etc.)

1. A Warm-up: Association game:
Three chairs are placed at the front of the class, the teacher sits on the middle one, and asks, I am the farmer, who are you? Two pupils may run up and sit on the other two chairs, saying what they associate with farmer (e. g. I am the cow , I am the tractor) and the farmer chooses one, and leaves with him or her. Now the remaining person sits in the middle and starts again.

Notes: the pupils enjoyed re-winding the association chain at the end, trying to go backwards and remember which word led to which word.

2. Teacher tells the fairy story
Teacher tells the fairy story dramatically and with lots of gestures. (See end of project description)

Notes: the story is best told, not read, with the Ps sitting in a “hug”, i. e. close to the T, and within the direct line of vision of the T in order to depict the different characters, T can change his or her position as if addressing his opposite in each repartee.
3. Wrong sentences:
   T says statements about the story, some of which are wrong (and funny!) and have to be corrected, amidst much merriment, by the Ps, and some are correct. E.g.:
   • Once upon a time there was little pig called Jacob (boy called Jack).
   • He lived in a hotel with his uncle (little house with his mother).
   • They were poor and thirsty (hungry)
   • High up in the mountains (on a hill) there was a very big school (house)
   • In it there lived a very strong man (rich man) who was so happy (unhappy) because his little circus dog (daughter) always barked and ran around and jumped (never talked or smiled or laughed).
   • And he was so happy (unhappy) that he said, “I will give half a sausage (half my money) and half an old shoe (half my land) if any body can get my dog (daughter) to bark (to smile or laugh)” etc.

4. Spots in movement:
   Ps move freely around the room to music, and when the music stops, they mine what the T says, “You are all rich men counting your money and showing your lands/poor, old women/a sad, silent girl/naughty village children chasing each other/a simple, silly child who has no brains and loses everything/you have a great idea/you are an old farmer who dislikes children/you are picking potatoes/painting the walls/you are a river/you are a silver fish/you are a cat/a farm dog/a donkey.”

5. The onion
   In two concentric circles of equal numbers, Ps move round to music, one circle clock-wise, the other anti-clockwise. When the music stops, Ps from the inner circle find a partner from the outer circle, and mime any one of the actions/elements from the spots in movement game of beforehand. (They could be listed on the board for convenience). P on the outer circle have to guess the action/word, and vice versa. Then the music starts again, and the circles move round again.

6. Ps construct (sculpture) the rooms of the rich man’s/poor woman’s house:
   i Teacher says: you all stand closely together to form the 4 walls of the rich man’s great hall. Imagine what is in there, and where it is located: (E.g. Here is a big, long table. Here is the open fireplace. In front of it there is a bear-skin carpet, etc.)
   ii Still tableau: What food is on Jack’s table now? Ps stand in a circle, and one by one, go into the centre and with their bodies, depict the items in Jack’s mother’s kitchen, after Jack has brought home all the money: (E.g. I am the kitchen table; I am the sausage on the table; I am the chair; I am the pizza crumbs under the chair, etc.)

7. Energizing game: Alarm! (A seat changing game like fruit salad)
   The pupils are taught the phrases How are you/What’s the matter? And also various ailments, such as “I’ve got a head-ache/tooth-ache/tummy-ache/black eye/bee sting/measles.

   Next some phrases from the story are thrown in: I’ve lost my money/I’ve spilt the milk/the cat’s run away/The dog has eaten the meat.

   Pupils sit in a circle, teacher stands in the middle and asks one P, “How are you, what’s the matter?” If the answer is “I’m fine, thanks” there is no change.

   But if the answer is one of the ailments/mishaps, the Ps on the left and right of the P who was asked have to stand up and change places, and the T also tries to get a seat.

   If the answer is “I’ve got measles!” Then everyone has to change seats, as this is very contagious! The one who is left standing in the middle then begins again.

   Notes: there are two further rules: a different category has to be chosen each time, or else it would be measles - measles - measles each time! And if Ps scream and shout, then they have to sit out for a round.

8. P’s receive the script of the play. First readings:
   (See end of project description for the text of the play)
   Ps sit in a circle and read out the play in turn, line by line.
   Ps all receive a marked text with their role on it (the 5 roles are handed out in random order).

   Each P chooses a favourite line within his role and learns it by heart. Ps go around the room, saying their sentence to the others.

   Ps guess who belongs to which role, and the groups of the same characters are formed. There should be ideally, for a class of 25, 5 Ps for each of the 5 characters.

   The play is read out with the 5 roles, all 5 Ps of each character group speaking in a chorus. T joins in and helps (pronunciation).

   The Mary and the Jack group opt for just one amongst them to be THE Mary and Jack. The remaining 4 Marys and Jacks receive other parts for the time being, namely:
   • 2 village children, who pull funny faces and mock Jack from behind the garden fence whenever his mother scolds him
   • 2 are the river, and gently shake a folded blue cloth up and down when the river is mentioned
   • 1 farmer’s donkey
   • 1 cat and *1 dog (can be the same child)
   • potatoes: this P beats on 2 drums for sound effects when the potatoes are being picked
   • Tinkle Bell: this P rings alarm on a triangle whenever Jack arrives home and something is amiss.
Drama in Modern Language Teaching: Projects

9. The whole play is enacted for an initial run through.

Everyone stands in position on the stage. The minor roles introduce themselves (they read the text only), then prepare to move the props or make sound effects during the play.

The scene is acted out with the 2 main roles: one Jack and one Mary; and the 3 groups of 5 or so Ps: rich fathers (and family); poor mothers (and grandparents and aunts), farmers (and family) acting in unison. The teacher is in role and reads out the narrator’s part.

10. If desired, lines can be learnt and a performance rehearsed

Note: roles are handed out after casting takes place and individual actors are chosen by the class according to democratic voting. Minor roles are allocated to also play xylophones, cymbals, drums etc. to accompany songs and the dance at the end.

11. Jack loses his way in the forest (“Cuckoo in the Nest” - sound sensitization game)

One P goes out and is led blind-fold back into the room.

Now 10 or so other Ps are standing spaced well apart around the room. They all have different sounds to make - either a cat miaowing, dog barking, tractor driving, donkey neighing, the triangle giving alarm, the rain maker sounding like the river, someone singing, birds tweeting, etc.

Jack is trying to find his way home. He knows that when 2 Ps sway him gently between their arms, he is at home (These 2 Ps stand furthest away from the door, and do not make a sound).

But first he simply follows one sound after another, as T gives the signal to individual Ps to make their sound, and then pointing quickly at the next P - maybe on the other side of the forest - to start up a sound and distract Jack before he actually stands on top of the person making the sound he was aiming for, and so on until all stations have been passed and he lands home, in the bosom of his family, so to speak.

Notes: This can be an interesting, trusting experience, relying just on sounds to guide one, and most often lots of children want to try it out in turn. Thanks to Bernard Dufeu, PDL.

12. Conscience/ thought alley:

This time Ps form a kind of corridor, and as Jack walks down the middle, Ps whisper sentences and phrases they can remember from the story (You’ve no brains at all, Jack! Very good, Jack, very good! Put it on your head, Jack! Will you marry me Jack?).

13. Hot seating:

One P in role sits on a chair at the front of the group, and is asked simple questions by the group (e.g. how old are you, what’s your name, what do you like?) Roles could be Jack; his mother, rich man, farmer, Mary.

14. In groups of 5, Ps design a new ending for the story.

Each group receives an A4 sheet of paper and folds it twice to create 4 areas.

In the top 2 squares they take turns to draw a shortened version of the story, in the third and the fourth square they devise some new things that went amiss and made Mary laugh.

On the back of the sheet, the fifth member of the group, with the group’s help, draws a new ending for the story after the rich man has given Jack the money.

In turn, the groups show their pictures, and tell their new story ending. One of the new versions could be used for the performance.

15. Finally, preparation for a performance:

The stage scenery is painted in group work.

Those with minor roles also practice on the instruments for musical accompaniment.

those who like to dance practice a dance (The Bridge of Athlone) for the closing wedding scene.

Some Ps make confetti to throw.

Invitations are made for parents and illustrated with a scene from the play.

The play is performed for parents and other classes.

Notes: A video of the musical can be shown again at teacher-parent days outside class to parents waiting to see the teacher.

Simple Jack

A 15 minute musical

for 18 to 28 players, singers and musicians

Minor roles open the scene:

Funny faces: We are the village children. We think Jack is very silly!

Donkey: I am the farmer’s donkey. I am big and strong. I can carry things on my back!

Cat: I am the farm cat. I kill the mice in the house. But I’ll scratch you if you pick me up!

Dog: I am the farm dog. I am always hungry. I love meat and bones!

River: We are the river. We are flowing and flowing and full of silver fish. Look here, Jack, look here!!!

Rabbits: We are 2 rabbits, watch out! Here comes Jack!

Trees: We are the trees. We give shade when Jack walks past us.

Tinkle Bell: I am the garden dwarf Tinkle Bell. I give alarm when Jack’s mother is upset!

Drummer (Potatoes): I am the potatoes. Pick me, please pick me!!

Narrator (storyteller): This is the story of simple Jack.

Roles:

• storyteller (teacher)
• Jack
• mother
• farmer
• rich man
• his daughter, Mary

Musicians:
• 4-6 Xylophones
• 1-2 drums
• 1 triangle
• 1 flute

Requisites:
• A sack of gold
• A sack of potatoes
• Sun (on a stick)
• River (a blue cloth)
• Coconut shells

Means of payment (in correct order)
1. a big, silver shilling
2. jug for the milk
3. butter (Tea box covered in yellow crepe paper)
4. a soft toy cat
5. a leg of lamb on a string
6. a plastic dogs bone on a string

In a box behind a bush:
• Melted butter (strands of crepe paper stapled together in the middle)
• Large green leaves
• Ketchup (blood for the scratches)
• Plastic dog's bone on a string
• Coconut halves for donkey's hooves

Storyteller: This is the story of Simple Jack.

Once upon a time, there was a very rich man, with money and land. But he was not happy because of his little daughter, Mary.

Song 1
(3 Gesichter spielen das pantomimisch)
she never smiled, she never laughed, she never talked

Rich man: Friends, I will give you half my money and half my land, if you can make my daughter smile - or laugh - or talk.

Storyteller: But nobody could make her smile - or laugh - or talk. In a little house lived Jack and his poor mother.

Mother: Jack, we have no money, we have NOTHING to eat.

Storyteller: Jack was NOT CLEVER.

Mother: Jack, Jack, Jack, you’ve no brains at all! (3 Gesichter erscheinen und schütteln den Kopf und zeigen mit dem Finger auf ihre Stirn.)

Storyteller: They were poor and they were hungry.

Mother: Jack, we have NOTHING to eat! We’ve no money, we’ve nothing to eat!

Jack: I will work on the farm! Yu-hoo-hoo! I will work on the farm! (Mutter seufzt verzweifelt. Jack macht sich auf den Weg zum Bauernhof).

Song 2: "I will work on the farm, yuhoo".

Farmer: Oh NO! It's Jack, it's Jack, it's Jack!

Jack: I will work on your farm!

Farmer: It’s very hard!

Jack: I WILL WORK!

Farmer: All right, Jack, we’re picking potatoes.

(Chant 1, 2 verschieden Trommel begleiten den Sprechgesang)

Jack: PICKing poTAToes - PICKing poTAToes - I can do THAT - I can do THAT!

Jetzt stimmen alle ein:
Picking potatoes, picking potatoes, HE can do that! HE can do that!

Jack hat einen Haufen Kartoffeln und wirft sie der Reihe nach von einer Hand zur anderen und dann in eine Schachtel.

Storyteller: When the sun goes down, the farmer gives Jack a silver shilling.

Farmer: Very good, Jack, very good! Here’s a shilling for your pay!

Jack: Yu-hoo, yuhoo, yuhoo!

Storyteller: And so Jack walks home, very happy, with his big, silver shilling. He comes to a river. He sees a beautiful fish. He tries to catch the fish, and the shilling falls into the river.


Mother: Jack, what’s wrong, what’s wrong, what’s wrong?

Jack: I - I - got a silver shilling, and ...

Mother: Where is it, Jack?

Jack: I - I lost it in the river!

Mother: Jack, Jack, Jack, you’ve no brains at all! Gesichter erscheinen, zeigen mit dem Finger auf die Stirn.

Mother: Tomorrow, put it in your pocket, Jack! Put it in your pocket, Jack!

Song 3a:

Jack, Jack, Jack, Jack, you’ve no brains at all!

Etc.

Storyteller: The next day, Jack walks up to the farm, saying:

Song 4a:

Put it in your pocket, Jack

alle singen mit - 4 mal

Farmer: Hello, Jack! We’re picking potatoes again.

Jack: Yuhoo! Picking potatoes! Picking potatoes! wie vorhin: Chant 1 “Picking potatoes. . ”, Kartoffelnernte, Sonne geht unter)

Farmer: Very good, Jack! Very good, Jack Here’s a jug of milk.

Storyteller: Jack is very happy and he remembers his mother’s words:

(Alle singen wieder mit: Song 4b: Put it in your pocket, Jack - 4 mal)

Farmer: Very good, Jack! We’re picking potatoes again.

Jack: Yuhoo! Picking potatoes! Picking potatoes! wie vorhin: Chant 1 “Picking potatoes. . ”, Kartoffelnernte, Sonne geht unter)

Farmer: Very good, Jack! Very good, Jack Here’s a jug of milk.

Storyteller: Jack is very happy and he remembers his mother’s words:

(Alle singen wieder mit: Song 4b: Put it in your pocket, Jack - 4 mal)

Farmer: Hello, Jack! We’re picking potatoes again.

Jack: Yuhoo! Picking potatoes! Picking potatoes! wie vorhin: Chant 1 “Picking potatoes. . ”, Kartoffelnernte, Sonne geht unter)

Farmer: Very good, Jack! Very good, Jack Here’s a jug of milk.

Storyteller: Jack is very happy and he remembers his mother’s words:

(Alle singen wieder mit: Song 4b: Put it in your pocket, Jack - 4 mal)

Farmer: Hello, Jack! We’re picking potatoes again.

Jack: Yuhoo! Picking potatoes! Picking potatoes! wie vorhin: Chant 1 “Picking potatoes. . ”, Kartoffelnernte, Sonne geht unter)

Farmer: Very good, Jack! Very good, Jack Here’s a jug of milk.

Storyteller: Jack is very happy and he remembers his mother’s words:
Jack: I - I put it in my pocket.
Mother: Jack, Jack, Jack, you’ve no brains at all!
(Gesichter) Tomorrow, put it on your head, Jack, put it on your head, Jack. (Mutter zeigt es ihm).
Song 3b: Jack, Jack, Etc.

Storyteller: The next morning, Jack goes up to the farm, saying:

alle singen: Song 4b: Put it on your head, Jack 4-mal

Farmer: Hello, Jack! We’re picking potatoes again! Song 1, Kartoffelernte, Sonne geht unter.
Farmer: VERY good, Jack! VERY good, Jack. Here is some butter for you.
Jack: Yu-hoo Yu-hoo Yu-hoo!

Storyteller: Jack remembers his mother’s words.
Song 4b 4-mal etc.

Storyteller: Jack puts the butter on his head. The sun is very hot that day, and the butter melts over his HAIR, over his EARS, down his FACE, and over his SHIRT.
Jack geht hinter dem Busch vorbei und tauscht die Butter für die geschmolzene Butter aus. Triangel.

Mother: Jack, Jack, Jack, what’s the matter?
Jack: I got some butter, I put it on my head …

Mother: Jack, Jack, Jack, you’ve no brains at all! (Gesichter) Tomorrow, put it in wet leaves, Jack, put it in wet leaves, Jack.
Sie zeigt es ihm.
Song 3c: Jack, Jack, Etc.

Storyteller: The next day, J. goes to the farm, saying:

Put it in wet leaves, Jack.
Song 4c: 4-mal etc. Wie vorhin, Kartoffelernte, Sonne geht unter.

Storyteller: When the sun has gone down, the farmer is VERY pleased.
Farmer: VERY good, J., very good, J. … I’m going to give you a cat to kill the mice at home.
Jack: Yu-hoo! Yu-hoo! Yu-hoo!

Storyteller: Jack remembers his mother’s words.
Song 4c Put it in wet leaves, Jack 4-mal

Storyteller: So Jack gets some wet leaves and put the cat in, but the cat scratches his hands and his arms and runs away (Triangel)

Mother: Jack, Jack, what’s the matter? Your hands are all scratched!
Jack: I - I - got a cat! I -I - put it in wet leaves!
Mother: Jack, Jack, Jack, you’ve no brains at all! ! (Gesichter) Tomorrow, put it on a lead, Jack.
(2-mal)
Sie mimt eine Leine. Song 3d: Jack, Jack, Etc.

Storyteller: Next morning, Jack walks up to the farm, saying:

Song 4d: Put it on a lead, Jack 4-mal
Farmer: Hello, Jack! Today we’re picking potatoes again, Jack!
Chant 1, Kartoffelernte, Sonne geht unter.
Jack: Yu-hoo! Yu-hoo! Picking potatoes!
Farmer: Very good, Jack. (2-mal). Here’s a leg of lamb for you and your mother to eat!

Storyteller: Jack remembers his mother’s words:
Song 4d: Put it on a lead, Jack ! - 4-mal.

Storyteller: He gets a piece of string, puts it on the leg of lamb, and pulls it along the ground. The farm dogs sniff it (ein Hund erscheint, schnuppert an der Lammkeule) and they lick it, then they eat it all up.
Jack geht hinter dem Busch vorbei, tauscht dabei die Lammkeule an der Schnur gegen einen Hundeknochen aus Plastik an einer Schnur aus

Storyteller: And there is ONLY a dry bone left. (Triangel)

Mother: What happened, Jack ? What happened, Jack?
Jack: Well, Mother, I- I got a leg of lamb, so I put it on a lead … and now …

Mother: Jack, Jack, Jack, you’ve no brains at all! (Gesichter) Tomorrow, put it on your shoulder, Jack. (2-mal)
Song 3e: Jack, Jack etc.

Storyteller: The next morning, Jack walks up to the farm.

Song 4e: Put it on your shoulder
Farmer: TODAY is a HOLIDAY, Jack, and you will have a donkey.
Ein Esel wird vom Bauern hereingeführt -"EEH-AAH" - Ein Kind schlägt mit Kokusnuss-Schalen -clip-clop-clip-clop-

Storyteller: Jack remembers his mother’s words: Song 4e: Put it on your shoulder etc.

Storyteller: Jack tries to lift the donkey onto his shoulder. Jack comes to the rich man’s house.
Mary, his daughter is by a window, and she doesn’t smile or laugh or talk. She looks out of the window and sees Jack and she smiles. And then she laughs, and her father runs in.
Father: Mary! Mary! You’re laughing, you’re laughing!
Mary: Daddy, look!
Mary zeigt auf Jack.
Father: Mary, you’re talking, you’re talking!
Mary: Daddy, look!
Vater stürzt hinaus.

Father: Come here, young man! Jack, you have made my daughter laugh and talk! Half of my money is yours! (Sack Geld)
Jack: Ooooooh!

Father: And half my land is yours. Do you see that tree?
Jack schaut hin und nickt.

Father: And do you see that river? (Er zeigt hin und Jack nickt) All that land is yours. Jack, now you sit ON the donkey!
Jack: Oooh!

Storyteller: Jack rides home, and he looks like a little king. (Kokusnuss-Schalen. Triangel)
Mother: Jack, Jack, what happened?
Jack: The farmer has given me a donkey!
Mother: Ooooh, Jack!
Jack: All this money is mine, and all that is mine is yours!
Mother: Ooooh, Jack!
Jack: And do you see that tree? (Mutter nickt) And do you see that river? (Mutter nickt) All that land is mine, and what is mine is yours!
Mother: Oh, JACK!!
Storyteller: So Jack kept the donkey, and he worked on the farm, and one day, Mary asked him to marry her.
_Mary kniet vor Jack niede._
Mary: Jack, will you marry me?
Storyteller: And Jack was clever enough to say yes! (Jack zieht sich schnell um). And all the village came to the wedding, and the village band came too.
Jack, Mary und 4 weitere Tänzer stellen sich zum Tanz auf. Andere Kinder klatschen, 2 Mädchen werfen Konfetti.
_Dance: The Bridge of Athlone_
_Song 5: Oh we can play on the big bass drum_
THE END

_A traditional story told by David Campbell, adapted by Sally Kowanda_
_Music by Sally Kowanda_

**Songs**
(in the sequence in which they occur in the play)

_Song 1:_
She never smiled,
She never laughed,
She never talked.

_Song 2:_
I will work on the farm, yuhoo!
I will work on the farm!
I will work on the farm, yuhoo!
I will work on the farm!

_Chant_
(Trommelschläge auf 2 Trommeln mit verschiedenen Tonarten)
Jack: picking potatoes, picking potatoes, I can do that! I can do that!
Every body: picking potatoes, picking potatoes, He can do that! He can do that!

_Song 3:_
a) Jack, Jack, Jack, Jack, you’ve no brains at all!
Tomorrow, put it in your pocket!
Tomorrow, put it in your pocket!
Tomorrow, put it in your pocket!
Tomorrow, put it in your pocket!
b) Tomorrow, put it on your head!
c) Tomorrow, put it in wet leaves!
d) Tomorrow, put it on a lead!
e) Tomorrow, put it on your shoulder!

_Song 4:_
a) Put it in your pocket! (4-mal)
b) Put it on your head, Jack! (4-mal)
c) Put it in wet leaves, Jack! (4-mal)
d) put it on a lead, Jack! (4 mal)
e) put it on your shoulder! (4 mal)

_Song 5:_
a) O-oh we can play on the big bass drum
Long live Jack and Mary,
Boom - boom - boom - goes the big bass drum,
Long live Jack and Mary!
b) Ting-ting-ting goes the triangle
Fiddle-diddle-dee goes the violin
Toodle-oodle-oo goes the silver flute

*Dance: Bridge of Athlone*
1) 3 Kinder stehen ihren 3 Partnern gegenüber und bilden einen Korridor. Die 2 Reihen geben sich seitlich die Hände und mit dem rechten Fuß gehen sie 2 Schritte auf ihren Partner zu und stampfen 3-mal. Dann wieder zurück mit 2 Schritten und 3-mal stampfen. Nochmals vorwärts - diesmal 8 Schritte, so dass die 2 Reihen aneinander vorbeigehen: Die eine Reihe lässt die Hände los und geht unter die Torbögen der anderen Reihe durch. Die Reihen drehen sich um und haben nun Platz gewechselt. Dasselbe geschieht in entgegengesetzter Richtung zum ursprünglichen Platz zurück.


3) Jack und Mary, nun an letzter Stelle unten, reichen sich die Hände und drehen im Kreis um Platz. Alle machen dasselbe (8 Takte).

4) Das nächstes Paar oben fängt wieder von vorne an.
Appendix

General Hints for Managing Drama in the Classroom

These are in no particular order and some are obvious but they might provide a useful cross-check in participation and observation.

1. Don’t allow one pupil’s voice to dominate feedback.
2. Keep an eye on appropriate behaviour and group commitment. Use “hands up”. Keep the focus where you need it.
3. Count down into activities, especially where the teacher has set up this convention.
4. Develop the different registers of your voice and change the range to keep focus. Loud is not necessarily the best or most effective.
5. Appear confident even when you’re not!
6. Watch your vocabulary levels.
7. Don’t be reluctant to approach groups but avoid also 'taking over' the direction of the work.
8. You may need to establish rules at the beginning of the work e.g. ‘freeze’ or ‘no physical contact’, etc.
9. You need to keep the activities moving with a distinct sense of rhythm. Don’t let the tempo sag.
10. Thank groups who have shared. Validate. This doesn’t stop you asking for clarification or for more exact work. Give a summation on commentary on what we saw, linking their activities to the theme, etc. Keep the momentum going.
11. If you think the students haven’t heard responses in, for example, thought-tracking, repeat out loud using your voice to reinforce.
12. Keep a presence around the room. See if groups need help. Check what’s happening.
13. Keep an eye on where the energy sounds too high and check that the energy is creative!
14. Observe exclusions and challenge if necessary.
15. Use probe questions in thought-tracking to advance the situation and not just to reflect what’s shown.
16. When the class doesn’t hear a significant comment repeat it for them.
17. See 10. Try to keep up an appropriate commentary e.g. during presentations so that the lesson begins to feed on itself.

Above all remember that you establish the tone, the energy, the respect, etc.

Teaching - Reflective Practice - Active Learning - Assessment

Good teaching …
1) encourages students to make choices and
2) take responsibility for their own learning;
3) it promotes self-evaluation in student and teacher;
4) it provides a variety of teaching experiences so that …
5) the student has a chance for understanding;
6) it makes time for reflection and …
7) provides opportunity for feedback.

Language Acquisition Strategies Two

1. Giants, Wizards, Dwarves
   Each category has a word and a gesture
   Giants: Mór (Big)
   Wizards: Cliste (Clever)
   Dwarves: Beag (Small)
   The rules: Giants can step on dwarves, dwarves bite the feet of wizards, wizards are more clever than giants. The class is in two groups. Each group confers and decides its identity. The groups meet in the centre of the space and ‘1-2-3’ announce their identity and gesture at the same time. The winner chase the losers and the losers try to escape back to their safe place.
2. Parts of the body. (To music)
   The groups dances or walks the space led by:
   - lámh (hand)
   - gliún (knee)
   - cos (foot)
   - tón (bum)
   - srón (nose)
   - cluas (ear)
3. When the leader calls out a number get into groups of that number and connect with your group in the way the leader describes; e.g. 'Three people, Lamh le lamh', 'Four people, Cluas le srón'; etc. End in pairs.
4. Each pair is given a card with a word on it. They are to create a complete short scene - beginn-
ing, middle and end - in which this is the only word used. The word can be said as often as you like during the scene.

- Cliste (Clever)
- Ocras (Hunger)
- Ciunas (Quiet)
- Feargagh (Angry)
- Mór (Big)
- Flíuch (Wet)
- Dána (Bold)
- Brón (Sorrow)
- Beag (Small)

**Options:**
Create soundscapes using the words.
Our group listens to the other and then builds a character whose world is dominated by that word.

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**Phrase Book Madness**

These two sets of phrases are taken from a standard phrase book. Use them to create a crazy scenario! [Think 'Fawlty Towers!']

**A.** The key to room ... please.
- I've lost my key.
- I've locked myself out.
- Could you wake me at ...
- I'd like breakfast in my room.

Where can I find ...
- The bathroom?
- The dining room?
- The elevator?
- The shower?
- The swimming pool?

May I have a ... 
- bath towel?
- an extra blanket?
- a pillow?
- Soap?
- Thank you

**B.** No exit!
Do not Disturb!
- Dial ... for reception
- Emergency Exit
- Elevator
- Name
- Address
- May I see your passport, please
- Please sign here
- Rooms available.

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**Questions of Identity**

1. **The Drama Questions**
   Circle.
   a) Distribute cards with *Who? Why? Where? When? How? What?* on them. Explain that the group will walk around the room and that then the leader says so they must stop, find a partner and find a piece of information about the person using the question they have - *Who are you? Why are you here? Where did you come from? When did you arrive? How did you get here? What do you like for breakfast?* - They must then exchange slips and continue to the next one.
   b) Make a set of questions. Discard *Who*?

2. **The Fictional Context**
   One group is given fairy tale characters (*Red Riding Hood, The Big Bad Wolf, Sleeping Beauty, Hansel, Snow White, Prince Charming*). Members
of the group are allowed to use the questions they have to find out who is who.

Note: Importance of asking the appropriate questions and also of withholding details.

3. Ask the questions and find the drama
Working with someone you haven’t worked with yet, choose a partner. AB dialogues are handed out. Use the drama questions and find a scene. Scenes are shared.

4. Finding the drama
Join with another pair. A series of paintings/photos are given out, one to each group. Groups are asked to apply the questions to one character in each picture. Add a 5 minute biography putting in questions about values, religion, nationality, age. Where is that person comfortable? Who is in a picture of his life in the place? Create a still image of that moment and present the character.

What circumstances would challenge and create a dilemma for that character? These are shared and the leader asked questions about the potential development of each one. A variety of possible areas of educational development emerged. Each small drama could have been developed and in developing the drama could have been explored many areas if intercultural interest.

One objective here was to show that the drama teacher must always be on the lookout for rich veins of meaning and be able to follow what the group/class throws into the room.

The other objective was to show how simple, in a sense, we created potential - questions leading not to answers but to more questions.

Role Play Into Drama

Emelie FitzGibbon

In role-play you play the function; in drama you play the person. You need to know which you are using so the lesson went from one into the other. Function was complicated by scene objectives, by environment and by the necessity of being believable.

1. Status (See Games)
   (a) A Reception;  (b) A Waiting Room

2. Roleplay - buying a ticket from Graz to Vienna. The needed vocabulary is prepared and the scene enacted.

3. Now a demonstration pair was used. Scene objectives were given, role was personal and complications were introduced. The scene objectives were:
   a) You are desperate to get on this train. You have just had a big fight on the phone with your boy/girl friend in Vienna. S/he is leaving for Paris this afternoon and if you don’t get on this train you will miss the chance to see him/her in person. The ticket person knows your Dad and knows you should be in school.
   b) The train is already very full. You know that you could give him/her a ticket but would prefer to let the train go without him/her. You know this person’s Dad and know s/he should be at school. S/he has been very distracted lately and his/her grades have fallen. On the other hand, your supervision is in the office behind you and you cannot afford to appear lazy or inefficient.

4. We explored some situations with scene objectives noting that everything said should be in line with the character’s emotional state at the time, avoiding cliché and stereotype. (See sep)

5. Circle Improvisation (See Games) We noted the importance of being ‘in the moment’ for both drama and ELT, an ability to respond quickly. We noted also the importance of generosity and not ‘blocking’.

6. Improv. again with starter lines (See sep.) then complicated by being given a specific environment to place the improvs.

7. The importance of being believable and making the drama believable was stressed and we used the ‘Green People’ exercise (See sep.)

8. Introduction to the use of role. We used the exercise ‘The Gasman Cometh’ (See sep.) Exercise 7 & 8 come from Teaching Young Playwrights by Gerald Chapman.
Let's Get Physical

The aim of this session is to explore possibilities of emphasising the physical expression of ideas and realisation of text over the verbal. This is not to diminish the presence or importance of speech — plenty of that goes on in terms of explaining, negotiating and formulating ideas. What the work does however, is draw students away from televisual naturalism as a predominant form and provide a language for the physical aesthetic.

OBJECTIVES
By the end of the session participants will have:
• Learned a number of strategies that may be incorporated and developed in physical theatre;
• Realised an extract from a contemporary play for young people ('Arson About');
• Considered how an alternative text ('Gentleman Jim') may be used as a stimulus for a piece of physical theatre.

The notes that follow provide an overview of key aspects of physical theatre techniques referred to in the session:

PHYSICAL THEATRE

1. What is Physical Theatre?
Physical theatre is defined by Morton, Price and Thomson (2001) as being 'when members of the group act out a role which is non-human or non-naturalistic.' Irwin (2000) offers a broader definition by saying that physical theatre is inclusive of 'all systems of theatrical communication. It emphasises the plastic, kinaesthetic and aesthetic sensuality of the human figure. It is not about delivery of the written or spoken word, although this may play a part, nor is it singularly concerned with the physical body. It explores the human figure is space, colour and light as its own protagonist.'

2. What are the key concepts and methods used in physical theatre?
Laban defined 8 Efforts which can be applied to all manner of texts to denote types of movement and indeed use of voice. Laban’s notion of Motif and how to manipulate a motif is a similarly useful ‘checklist’ for options when developing a piece of physical theatre.

States of tension: grading states of tension from the ... to the 'catatonic' provides students with another helpful system for making their work more concrete and providing a means of notating what they are seeking to achieve/recapture in rehearsal and performance.

Systems movement is a term that can be used to describe a piece of choreography that is built up by having individuals use a deceptively simple or limited number of moves into a group performance that can look very sophisticated and communicate complex ideas and narratives.

Centring is a means of governing the physical aspects of a performance by focusing on one particular part of the body and giving it qualities of weight, shape and colour.

Personification, like centring, allows the performer to create and develop the physicality of a performance by focusing on the characteristics of an animal or inanimate object. Conversely, the technique involves given movement and/or voice to a non-human object.

Distilling the Essence involves identifying the essential features of an idea or situation and conveying that through a physical/vocal presentation. This sort of imaging offers a concrete means of conveying abstract ideas.

Line stories are a way of relating a narrative by accompanying the words spoken with movement in a formulaic way. Essentially, the line story works by having the performers all face the audience and relating only to them rather than each other.

EIGHT LABAN EFFORTS
Rudolf Laban (1879 - 1958) was born in Hungary and was, from an early age, fascinated by people’s movement behaviour and made 'the art of movement' his life study. Through observation, analysis and painstaking research he evolved a system of categorising and notating movement. He considered the theatrical dance of his day moribund and alienating in that it seemed neither to relate to the everyday movement of humans to express themselves nor to the more earthy ritualistic folk dances he had observed on his travels. Laban founded several dance schools and many dancers flocked to them to learn more about his ideas. In 1936 he was appointed Director of Movement at the Berlin State Opera where one of his responsibilities was to choreograph a sequence for the opening ceremony of the Olympic games. However, following a preview of his work the performance was banned by the Nazis and his books were banned. Laban resigned from his post but was placed under house arrest. However, during this time he gave a secret lecture but this was cut short when he was informed that the Gestapo were about to arrest him. He was immediately smuggled out of Germany and escaped to Paris and thence, with the help of two of his students, Kurt Jooss and Lisa Ullman, to Dartington Hall where the Jooss Ballet Company was based. It was here that Laban started to write his 'Choreutics'.

Through his study of human movement Laban
created an 'Effort Table' which contained different types of movements that humans use in their everyday lives. He believed that such a categorisation would help performers to create a vocabulary for the expression of thoughts and feelings.

1. Strong, direct, slow PRESS
2. Light, direct, slow GLIDE
3. Strong, direct, fast PUNCH
4. Light, direct, fast DAB
5. Strong, flexible, slow WRING
6. Light, flexible, slow FLOAT
7. Strong, flexible, fast SLASH
8. Light, flexible, fast FLICK

1. Introduce the efforts to students by asking them just to use one arm / hand movement to demonstrate each option.
2. Develop this by asking the students to select one simple movement involving the whole body e.g. adopting a sitting or squatting position then applying the different efforts to it.
3. Pin the different efforts onto the walls of the working space. Students select three points and, in their own time, travel between each one. When they arrive they perform their chosen movement according to the effort displayed at that point. The next stage is to develop the movement between each station in a way that shows the transition from one effort to the next.
4. Ask the students to work on their own to match movement and use of voice on a very short and simple piece of text. For example:

   **Neil Armstrong**  
   Wasn’t on the Moon for long.  
   But in that time he left behind  
   A giant footprint for mankind.

   **Count Dracula**  
   At blood-sports is quite spectacular.  
   He hunts for prey at dead of night  
   And always gets in the first bite.

5. An extension of this task would be to have students working in pairs on a poem such as 'Louder' by Roger Stevens and notating the text showing which effort they are applying to each line.

   **Louder!**  
   OK, Andrew, nice and clearly - off you go.

   Welcome everybody to our school concert ...

   Louder, please, Andrew. Mums and dads won’t hear you at the back, will they?

   Welcome everybody to our school concert ...

   Louder, Andrew. You’re not trying.  
   Pro - ject - your - voice.  
   Take a b i g b r e a t h and louder!

   Welcome everybody to our school concert ...

For goodness sake, Andrew. LOUDER! LOUDER!

**Welcome everybody to our school concert!**

Now, Andrew, there’s no need to be silly.

*Roger Stevens*

**Motif**

In dance and physical theatre a motif is a short movement phrase that is used as a source or spark for further development. A motif can convey the essence of the whole piece (a musical parallel would be the way Benjamin Britten returns to a set phrase involving the whole orchestra in 'The Young Person’s Guide to the Orchestra’ in between pieces which feature individual instruments) or encapsulate a particular character (a musical parallel here would be the way Prokofiev uses different musical phrases to signal the entrance of different animals in "Peter and the Wolf").

Motifs can be manipulated in various ways in order to change their meaning and add to their aesthetic impact. For example:

1. Repetition:  
   Repeat the motif in exactly the same way.

2. Retrograde:  
   The motif is performed backwards.

3. Inversion:  
   The motif is performed upside down or laterally i.e. at 90 degrees

4. Size:  
   Take the motif and experiment with making it bigger or smaller

5. Tempo:  
   Move between fast, slow and stop (be careful not to make the motif smaller when doing it faster).

6. Rhythm:  
   Try varying the rhythm but not the tempo i.e. the variety and pattern of the beats is altered but not the speed or length of time it takes.

7. Quality:  
   Vary the quality of the movement by, for example, employing different efforts.

8. Instrumentation:  
   Perform the movement with a different body part or parts.

9. Force:  
   Apply different amounts of force to different elements of the motif.

10. Background:  
    Change the design of the rest of your body while keeping a particular motif such as a hand gesture e.g. keep a particular arm/hand move-
Drama in Modern Language Teaching: Appendix

ment as a motif while the rest of the body is upright and straight then perform the motif again while the body is twisted and knotted. What different meaning might this convey? Other ways of changing the background would be to involve another perform or of course changing the set and lights.

11. Staging
Perform the motif in a different place on the stage or in a different orientation to the audience.

12. Ornamentation
The motif is embellished with 'extras' such as loops, zigzags, flutters etc.

13. Plane and level
The motif is performed in different planes e.g. horizontal or vertical, or on different levels. Try using the path of a gesture or motif as a floor plan.

14. Additive
Execute some kind of jump, turn or locomotive (a run or slide) while performing the motif.

15. Fragmentation
Use just a part of the motif or break the motif down into its different constituent elements and reassemble them in different order or introduce pauses between each element.

16. Combination
Quite simply this involves finding combinations of all of the above. The permutations are huge of course. Experimentation is fun but effective choreography is not haphazard. Rather, it involves careful and conscious selection of different movements which are notated so that they can be performed over and over again.

One way of introducing these different options is to get students to physicalise their name e.g. write it with their finger, arm, head, legs and develop this into movement across space and in different planes and orientations. Add music such as Mike Oldfield’s ‘Etude’ from ‘The Killing Fields’.

States of Tension
Essentially, focusing on different states of tension is a good way of warming up for physical theatre work in that it draws attention to how the whole body can be consciously manipulated. By drawing parallels between the different states and actual situations, students come to see the value of metaphor as a means of describing / notating what they are actually doing. Seven different states could be described like this for example:

- **California**
  Really cool dudes, totally relaxed.

- **Gorgeous**
  Pleasantly self aware i.e. you’re gorgeous, you know it and want to show it!

- **Neutral**
  Not bothered one way or the other.

- **Fish**
  You have a 5 second memory. Hold a position for 5 then relax. Repeat.

- **Cream cake**
  Show anticipation of a pleasant experience e.g. the moment before biting into a cream cake or something.

- **Birthday**
  Show excitement as you are about to unwrap a surprise gift.

- **Bus stop**
  You’re already late, the bus is pulling away and you’re never going to catch. The consequences will be dire!

- **Petrification**
  What you’ve just seen and heard has sent you rigid.

**Exercises using states of tension:**

1. Introduce the different stages in order. Students must select one particular pose or movement of their own for each step and be sure they memorize it.

2. Call out different states in random order; students must be able to adopt their chosen position/movement immediately.

3. Work in pairs: each student chooses two states of tension, one as a starting point and one as a finishing point. Without using words, the pair relate to each other spontaneously changing from their opening state to their chosen closing one.

4. Play a piece of music (e.g. Art of Noise ‘Robinson Crusoe’). Students move to the music using their individual states of tension poses/movements. The idea is to make conscious decisions in the spontaneous work in order to develop and portray character and narrative. By making such conscious decisions the students will be able to describe, discuss and record their work.

5. Call out two states of tension. In pairs, students use these as the basis for two characters and improvise a situation involving them both e.g. California & Bus stop: California becomes a laid back shop assistant, Bus stop an irate customer.

**Systems movement**
Developing a simple system for a piece of movement can make life very much easier for the individual performer and result in performances that are both aesthetically pleasing and appear to be highly complex.

The following ‘systems’ are particularly useful in the devising of a piece of physical theatre:

1. **Stations**
   This involves each performer identifying a small number of exact spots in the performance space where certain things will happen. It’s rather like the old technique actors use for finding their ‘mark’ on the rehearsal stage.
2. **Triangulation**

Each performer moves from one station to another on a given signal or to an agreed count. Moving between just three stations and adopting a particular pose at each one can look terrifically effective when a whole class are working together.

3. **Synchronisation**

This involves the whole group, no matter what the size of the group, performing exactly the same action at exactly the same time. The trick of course is for the action to be relatively simple so as to avoid variation. A very clear cue needs to be used. This might be an agreed count, a particular beat in the accompanying music, a line or an action performed by one member of the group who is visible to the rest.

4. **Mirroring**

Fairly obviously, this involves one or more performers mirroring the action of another. The reflected action could be deliberately delayed or, with practice, performers can find that they are able to use their peripheral vision so effectively that from an audience’s perspective it become impossible to see who is mirroring who. The reflected image could be exact (therefore when facing each other, if one performer raise her right arm her reflection would have to raise her left) or transverse.

5. **Canon**

This is when a movement is passed down a line or among a group rather like a falling domino effect.

**Exercises with systems movement:**

1. Take a situation such as the courtyard of an 18th coaching inn. Consider what sort of characters might be there e.g. pie sellers, ostlers, thieves, porters, passengers etc. Each student chooses a character and adopts a pose at station 1. On a given count they move to station 2 and adopt a second pose for the same character. Count again and move to station 3, pose, count, then move back to 1. Try this to a piece of music such as 'The Draftsman’s Contract' by Michael Nyman. Develop the sense of location by having the performers interact with each other as they move from station to station.

2. In small groups, select a situation such as an office. Consider how people might enter into the situation and go through a routine e.g. opening the computer, answering the phone, polishing their nails etc. Use synchronisation and canon etc. to build the routine.

3. Investigate stereo/gender typing through use of systems movement e.g. how do boys/girls prepare for a night out, how do they arrive and react to each other. A lot of fun can be had by reversing the gender roles here i.e. have the boys play girls and vice versa.

**Centring**

Centring is an acting technique used to create a baseline for a character. The idea is to choose a particular area of the body and let that govern the way the whole body moves and reacts. Considering shapes, weights and colours helps make the idea more concrete. The technique is founded in the notion of somatics, that is, by focusing on external appearance and movement an internal, emotional state develops. It is the reverse of Stanislavski’s ‘method’ whereby internal feelings are fixed and then become manifest in externalisation. However, it should be noted that towards the end of his life Stanislavski recognised that working somatically was also valid and could be particularly useful in creating characters suited to particular productions.

**Exercises using centring:**

1. Ask students to imagine that they have a large, heavy, black canon ball in the pit of their stomach. Take your time to get this idea fixed then ask them to move around the room thinking of nothing but this canon ball.

2. Contrast this centre with some of these:
   - A long, sharp, pale blue icicle stuck between the shoulder blades
   - Yellow, jelly like blobs where the knees should be
   - A purple, throbbing ball at the back of the head

3. Students choose a particular centre for themselves. The rest of the group ask them to perform certain tasks e.g. sitting down, miming making a cup of tea etc. The group watch carefully and try to guess the whereabouts and nature of the performer’s centre.

4. Try relating certain centres to known dramatic characters e.g.:
   - Sir Toby Belch – a brown medicine ball in the stomach
   - Andrew Aguecheek - a sparkly little star about 4 inches in front of his forehead
   - Malvolio - a series of wire staples clamping his buttocks together!

Experiment with improvised situations using these centres e.g. going shopping, running for a bus, asking for directions etc. then use a short piece of text such as the ‘no more cakes and ale’ scene from *Twelfth Night* to see how fixing on such centres add to the scene.

5. Get the students to create ‘briefs’ for each other. This involves, for example, jotting down three centres and a situation/location then handing the brief to another group of three who must then improvise a scene in which the given characters meet in the given situation.
PERSONIFICATION
This technique involves giving human qualities to animals or inanimate objects. Students are very familiar with this device through such films as 'Beauty and the Beast' in which objects such as the teapot, candelabra and chest of drawers are given voices and movements suggested by their shape and physical nature. It's a little like centring in reverse in that it involves looking carefully at colour, shape and size and relating these to human characteristics, movements, gestures and vocal trace.

Capek's 'The Insect Play' is a good text to use to explore the possibilities of physicalising personifications. In this play Butterflies are used to represent the upper classes, dung beetles represent the money minded lower middle class, a cricket represents the aesthete while ants are used to illustrate a war mongering totalitarian regime.

DISTILLING THE ESSENCE
This device can be likened to Brecht's notion of gesalt in that it seeks to identify the essential qualities of an idea or situation. The technique is helpful in that it offers a way of making abstract ideas concrete and presents an alternative to naturalistic representation. Using still images as a starting point is quite useful but students will quickly realise that stillness is far limited whereas carefully selected movement can convey far more.

Exercises to introduce the notion of essence:
1. Ask students to prepare photographic still images in response to ideas such as:
   - Evacuation (e.g. children and parents standing at a railway station, waving goodbye, crying etc.)
   - Loneliness (e.g. one person separated from the rest of the group who may be pointing/laughing at them)
   - Love (e.g. lots of cuddling, clutching hearts etc.)
2. Next, get the groups to brainstorm these words and create a new image showing the resonances. For example, in response to 'evacuation' they might come up with words such as parting, excitement, tension, dismiss, looking back/looking forward. The project now is to create a human sculpture entitled 'Evacuation' which reflects these words rather than naturalistic images.
3. Ask the students to work in small groups to find a way of showing the following concepts. The images created should not be photographic. Rather, students need to brainstorm what qualities come to mind when they think of the concept and they should use their bodies and the space to convey these.
   - Elastic Universe Silence Intelligence
4. In small groups, ask the students to try and show through physical means only, one of the following:
   - The warmth of the sun on an old man's face
   - The song of a river on its way to the sea
   - Sunset over a snowed capped mountain
   - The refraction of light through a prism
   These sound perhaps bizarre, abstruse, unperformable - that's the point! The students are forced to make connections which can be formed and interpreted.
5. Get groups to make 'Essence machines'. This involves each student selecting an action and either a sound or line on an aspect of an idea and repeating it mechanically. For example, an essence machine of 'school' might consist of the following lines accompanied by a simple action:
   - Boring assemblies
   - Yes miss, no sir
   - Yuk! Eggy sarnies yet again!
   - There's the bell. Off we go.
   - French homework, German homework

Three Frames And Beyond ...

This session is devoted to a really simple structure for devising new work. It's a very flexible structure that can be used in a really simple way for just one or two lessons with quite young children, or over a longer period with more experienced and sophisticated drama groups.

OBJECTIVES
By the end of the session the participants will have:
- Understood how the '3-frame' story can be used as the basis for extended devising work;
- Explored a number of strategies for generating text and scenarios;
- Considered how 'mapping' provides a framework for structuring and editing initial responses in a way that can help develop a more sophisticated performance text.

The notes below offer a practical step by step guide through a devising structure:

MAPPING A PRESENTATION
It would be rare to find a playwright who could just sit down and write a play by starting at the beginning and carrying on to the end. The process of finding an idea and developing it into a piece of drama is usually a bit more chaotic than that. You will probably have already found out that sometimes what you end up with is miles away from where you thought you'd be when you started. New ideas bubble up while old ones fade away or you realise...
that in order for one thing to make sense you really
need to add something new.

Just as a musical score is the notation that
musicians use to guide their performance, so we
could say that a play script is the notation used by
actors, directors and designers to guide their
production of a play. They may not always stick to
it rigidly but it’s the foundation on which they build
their own interpretation.

When you are devising your own plays it is
enormously helpful to notate what you are doing.
In this way, you will not forget what you have already
done and you will be able, ultimately, to use your
notes to structure the play in a way that will make
sense and be dramatically interesting.

1. Adopt the poses shown in the photograph you
have been given as accurately as you can. If there
are more people in your group than in the picture
use them as directors to make sure your image
is accurate. Talk about what it felt like to be
actually in this kind of physical position wearing
these facial expressions. Jot down what new
ideas this exercise gave you.

2. Imagine that this picture is the central one of 3.
Make a still image of the other two pictures. One
will show what occurred immediately before the
photograph was taken. The other will show the
next significant moment. This could be immedi-
ately after or you may decide that it happened a
week, or even years after. You may decide to
involve new characters in these new images.
Write down stage directions for these two new
images in a way which would help another group
understand what they had to do to make them.
Your directions could be highly detailed and say
exactly where each actor had to stand:

    A man sits on a chair his head in his hands. A
    woman stands behind his left shoulder turned
    slightly away from him. The fingers of her
    right hand are on her cheek. A teenage boy
    and his younger sister stand in front of the
    man and to his right. They are holding hands.
    One of the boy’s hands is stretching out to
    his right hand are on her cheek. A teenage boy
    and his younger sister stand in front of the
    man and to his right. They are holding hands.
    One of the boy’s hands is stretching out to
    the man.

Alternatively you could focus on the nature and
atmosphere of the scene:

    A small poorly furnished flat. A brother and
    sister are imploring their father. He sits,
    unable to talk to them or even look at them.
    Behind him the mother is turning away to
    hide her tears from them. It is a moment of
grief.

It is up to you exactly how you write these stage
directions but you must be satisfied that, if they
were followed by another group, the image would
capture what you wanted to say.

Now make each pose in order 1, 2, 3. What you
have effectively done is created a basic storyline.

3. Make the original pose again and on the count of
three bring it to life. Improvise for about 30
seconds. Make notes on what sort of things people
said or did in the improvisation - it doesn’t have
to be written out exactly like a play script but
should be detailed enough so that you could
repeat the scene in the future.

Each character in the picture in the picture
should now write a short monologue based on
the story you have developed so far. This might
take the form of a letter or diary written after
the event or perhaps you can imagine a character
stepping out of the picture and talking directly
to the audience:

    ‘Yes, I remember that day at the railway
    station so well. Of course, I didn’t realise
    then that the events of that day would have
    such a big effect on my life but I do
    remember feeling that what was happening
    was unfair and that I couldn’t just stand by
    and watch…’

4. Thinking about the characters you now have, can
you imagine any new situations which would
involve just two of them talking together? Jot
down your ideas then try to improvise these
duologues. Again, after you have improvised
them, make a note of anything you said which
would be worth using again.

5. Look once more at the photograph you started
with. Give it a short title and then use the letters
of the title as the basis of a piece of writing
which sums up the story you have created. For
example:

    Without friends or family
    All alone in a hostile world, trying to
    Remember what childhood should be like.

    Coming one day upon a place she thought was
    Home.
    It seemed that even there no one cared if she
    Lived or
    Died.

Experiment how the whole of your group could
use this as a piece of choral speech. Perhaps all
of you could say it together or maybe split the
lines between you. Think about how you want to
stand or move when you are speaking these lines.
You now have quite a lot of material to use as a
basis for a play. The next task is to structure the
different scenes and develop a way of link them
together. One way of doing this is to create a map
which will show what the running order of the scenes
is and how the images and lines spoken in one relate
to others. It can be effectively to start a play at the
end of the story and use flashbacks to show how
the characters have got to the situation. Breaking
up the story by having characters step out of the
action and comment from a personal perspective
on what is happening is another interesting option.
Looking at this map you would probably agree that there seem still to be some holes in the storyline or the possibility of tying some things more closely together. The complexity of your map will obviously depend on how much time you have available. The main thing is that you should be able to follow it and use it to see where you still need to develop links. Notice how, in this map, the group decided to invent a scene which just involved movement and soundscaping. You might also consider how song could be incorporated into your play to give variety and make a particular point.
TASK SHEET 1

Look at your chosen picture carefully then physically recreate what is shown.

If there are more in your group than characters in the picture take the opportunity to use a director. If there are less in your group than characters in the picture you will need to decide who looks most interesting /involved.

While you are holding the pose run a 'body check' in order to really get a sense of what sort of emotions appear to be captured in the picture.

Now decide on a title for the image. Write the title downward on the left-hand side of this box:
**Task Sheet 2**

Use the tableau you have already made as the second image of a series of three. Now construct the other two images.

Image One will show what happened immediately before the picture was taken. Image Three will show the next significant moment in the story: that could be immediately afterwards, hours, weeks - maybe years. You decide.

*In the frames below, depict your 'three frame story' as a cartoon using stick men, speech balloons, thinks bubbles and captions to illustrate what is happening.*

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*Now write more detailed stage directions to capture exactly what should be shown in images one and three.*

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Go back to your central image. Take a close look at it again. Recreate the image again and then decide who the protagonist of your unfolding narrative appears to be.

Imagine that this character is able to step out of the image and talk directly to the audience about what is going on, what they are thinking and feeling at this moment.
Task Sheet 3
Write a monologue for this character. You could write it in either the present or past tense.
**Task Sheet 4**

Think about other ‘scenes you’d like to see’, which would give more detail and new insights into the events and characters in your story. You can invent new characters; set your scenes in the past or future; or perhaps they are happening at the same time as your central story but in another place.

*Jot down at least four ideas for possible scenes:*

1. 

2. 

3. 

4. 

*Improvise all four scenes and decide which ones would contribute most to the developing play.*
**Task Sheet 5**

Think of a song or perhaps a children’s rhyme which would could be used to give a new element or ‘twist’ to your story.

Perhaps the song/rhyme will add a sense of irony to the play. Perhaps it will give it a comic element or add a sad or tragic tone.

*Jot down the words of your chosen song or rhyme and write a stage direction which will make it clear how it is to be performed in the context of your play.*

Look back at all the different scenes you have created.

What you need to do now is structure them into one play. In other words, in what order should they be shown to have the most effect on an audience?
TASK SHEET 6

Think about the title of your original image. Go back to Task Sheet One and use the title as an acrostic. This will, in effect, be used as a piece of choral speech or narration. You may place it at the start of your play as a Prologue, or at the end as an Epilogue. Once you’ve decided, jot down in the box below what your ‘running order’ of scenes will be.
The Play’s The Thing

This session explores ways of tackling whole play-scripts in a way that allows students to work collaboratively and uses time spent reading the text sparingly thus maximising the amount of time available to explore the text creatively.

OBJECTIVES
By the end of this session participants will have:
• Experienced and reflected on techniques for reading through scripts quickly;
• Gained an insight into the narrative, characters and thematic content and structure of a play for young people (‘A Feeling in My Bones’);

The notes below provide a comprehensive overview of different techniques that can be utilised in the practical study of playscripts.

IDENTIFYING THE ISSUES
What must the candidates be able to do?
In England and Wales, students aged 14 – 16 have the opportunity of taking drama as a specialist subject. A core part of the work at this level involves practically exploring plays:
• Candidates must be able to perform in either a scripted or devised play.
• They must be able to consider plays from different points of view e.g. actor, director, designer.
• They need to understand and be able to apply different workshop techniques in order to gain a greater insight into the play and how it might be realised in performance.
• They should have a knowledge of the contribution lighting, sound, design, costume and make-up etc. contributes to dramatic meaning.
• They need to be able to write about plays they have read, worked on practically and seen in performance.

SELECTING A PLAY TO STUDY
Confusingly, there are different examination boards in the UK: AQA, Edexcel and OCR are based in England, WJEC in Wales and CCEA in Northern Ireland. Scotland has an entirely different system. However, any teachers wishing to study a play with their students, no matter what age or for what purpose, will need to consider:
• Does the play provide opportunities for small groups of candidates to perform an extract of sufficient length?
• Will the performers have equal opportunities in an extract to demonstrate their skills?
• Is it possible to find an extract that is reasonably self-contained?
• Is it possible to edit the whole play into a piece of suitable length for the examination?

• Will it be possible to perform a part of the play without the necessity for complex naturalistic settings or difficult technical support?

Most drama teachers will have a pretty extensive repertoire of plays in their head. Nevertheless, it can be quite a challenge to recall a part of a play that will suit a particular small group of students and meet the demands of the examination specification. Understandably, many teachers resort to tried and tested favourites perhaps because:
• They are adaptable and can be performed by a small number of actors;
• They offer candidates the chance to play a number of different characters and so show their versatility as performers;
• The scenes are pretty well self-contained which makes selecting and editing the play easier;
• The style of the play allows for a minimalist approach to production i.e. there is no need for elaborate sets, effects and costumes.

The problem with going for old favourites is quite simply that it can get boring for the teacher - and just imagine what it’s like for the examiner to have to watch the same play again and again!

Simply giving young people a copy of a whole script and saying, 'Here, look through this and see if you can find a bit that suits,' is unlikely to be productive. Even if the teacher knows that the play has excellent potential, many pupils will find it difficult to read through the whole thing and be able to pick out a section that suits.

One way round this conundrum is to refer to anthologies of short play extracts. Some of these offer extracts of a suitable length. Other have shorter extracts but these serve to give a taste of the play and may help narrow the search for something new.

GETTING STARTED ON A PLAY SCRIPT
Some Basic Questions to cover with the students would include:
• who wrote the play and when?
• What characters are in the play?
• What is the storyline?
• Where is it set?
• What seem to be the major issues in the play?
• How is tension built up in the play?
• How does the context in which the play was written and the context in which we are receiving it affect our understanding?

In the case of some plays we could discuss how the play should be performed but in most cases it is better to ask how it might be performed. So, we might ask:
• To what extent does the play reveal something about the context in which it was written?
• What practical constraints are implicit in the play's form?
• In what way is it relevant or interesting for us?
• How do we understand the actions that a character is making or the relationship that character has with others?
• Does the play appear to have any metaphoric or symbolic value? Could it work at more than one level in performance?

The work you might do on a play would largely depend on whether or not the class had seen or read it. You may just want to use the narrative as a stimulus for the students' own creative work. On the other hand, you may be looking for practical, accessible activities that will increase the students' insight into how the written text could be translated into a performance. The sort of questions this raises would include the following:

• How would an actor convey a particular character through use of voice, gesture, movement etc?
• How would two or more actors convey relationship through the way they responded to each other?
• What sort of workshop/rehearsal strategies could be used to develop an understanding of how scenes and characters might be interpreted in a performance?
• What technical/design elements are required for a performance of a scene or depiction of a character and how would these be achieved in practice.

FIRST RESPONSES
An alternative to asking the kind of comprehension type questions which suggest that there is only one meaning of the text, is to find tasks that allow students to state what they have seen in it personally. Activities that will draw on their personal response will include:

• re-telling the story in pairs or groups
• pinpointing moments that surprised and delighted them
• jotting down questions that were raised but not answered by the text
• engaging with a cloze exercise in which the story is re-told with key words missing
• re-telling parts of the story from a different perspective (how would a servant from Elsinore explain to a friend what had been going on at the castle?)
• drawing maps or diagrams of the play's location
• making a storyboard of selected scenes
• making a frozen image to show what the play meant to them as a whole, or creating a number of still images to show how the atmosphere of the play changed as it when on

• using movement to suggest the tone and rhythm of the play.
• pausing at key moments to improvise predictions of what could happen next.

WRITTEN TASKS
There are a great many extension tasks which can be employed to help students show what they already know and understand about a text be it a play, poem or novel. These are useful for many reasons in that they demand the students engage their own creativity. We would reiterate though that many of these, while valid as exercises in written English, can be limited in giving the students a real insight into how plays work in performance. Nevertheless, you might try:

• writing newspaper headlines and stories ("New Sighting of Ghost at Elsinore!")
• letters from or to characters
• epitaphs and obituaries
• prayers spoken by a character at key moments in the play
• school reports for key characters
• diary or filofax entries for characters
• writing additional or 'missing' scenes

There are, however, some written tasks that can really help students show their understanding of the play as a performance text. For example:

• writing notes about a character which would be useful for the casting director
• writing reviews of actual or imagined performances ("Space Age 'Hamlet' Fails to Lift Off!")
• writing notes from an actors or directors point of view on preparing for a performance
• producing programme notes on the play from a historical or contemporary viewpoint

PRACTICAL EXPLORATIONS
By the time they embark on the study of plays at GCSE level, many pupils will already have experienced a number of strategies designed to interrogate scripts, themes and issues in drama. However, it may be that these strategies (Jonathan Neelands has, in the past, referred to many of these as 'conventions' in his helpful book 'Structuring Drama Work' CUP 1990) have been employed by the teacher but the pupils have not been made explicitly aware of their purpose.

• It is important that candidates for GCSE are aware of the strategies and able to articulate how they have used them to further their understanding of plays. One way of doing this is to display a word wall in the drama space so that pupils get used to seeing the names of strategies and are constantly encouraged to use them in their own working practice.
• It is important to remind pupils though that many of the terms common to drama teachers are a
meta-language. That is, the names for particular explorative and devising strategies are not established terms outside of drama classrooms and will therefore need some explanation if they are to be used in submissions to examination boards.

There is not, of course, an ultimately foolproof or conventional way of approaching any play script for the purpose of written examination or performance. However, it is helpful to bear in mind the key things that we would want pupils to gain from their work on a play or indeed from simply watching a performance. These can be summarised thus:

- What story does the play tell?
- Who are the characters in the play?
- What are they like?
- What sort of issues does the play seem to explore?
- How has the playwright used the language of drama (i.e. what the characters say as well as the setting and any visual or aural effects) to communicate meaning to the audience?
- What sort of different interpretations might be possible when the script is transferred into performance?

Over the next few pages you will find a compendium of strategies that may be employed to investigate these different elements.

**Plot and structure**

Plot and structure cannot be adequately studied through extracts. If you are studying a whole play, however, then it is essential that attention is paid to the way the whole thing hangs together and progresses. We have found the following ideas work very well:

**The quick read**: rather than plodding through the whole play with the whole class over a number of weeks, try splitting the class into small groups and giving each a different section of the play to read. Their task is to note, on slips of paper, the main events of that section though at this point they will not know how those events relate to the overall narrative. This leads onto …

**Mapping**: the class gather together and each group re-tells what happened in their section of the play in order. The slips of paper are laid out on a long sheet of paper. Lines are drawn between events that seem to relate to each other. In this way the class can very quickly achieve an overview of the narrative line and the main characters.

**Scenes we’d like to see**: students write a brief description of a scene that might be inserted into the play. The description is passed to another group who improvise it.

**What’s going on elsewhere**: this is similar to the exercise above but takes Tom Stoppard’s approach from ‘Rosencrantz and Guildenstern Are Dead’ in which characters on the edge of the action tell their story or main characters are seen in new situations ("Every exit is an entrance somewhere else").

**Re-constructing passages**: students are given a short section of text which has been cut up into individual lines. The task is to re-assemble the scene. The sophistication of this task obviously depends upon the complexity of the scene chosen. With younger groups the focus will most likely be on narrative sequence whereas older groups could focus on the language style of different characters or the action implied in the lines. An example of a suitable piece for this exercise is ‘The Betrayal’ from Brecht’s ‘Fears and Miseries of the Third Reich’.

**Hot spots**: focus on just one scene or short extract. Ask the students to pick out a line or action that seems to mark the most tense moment. Discussing how dramatic tension is achieved is a very important element of working on plays. Tension has many forms and can only be really understood in the context of the whole play.

**Colour coding and grading for rhythm**: if a scene had a colour, what colour would it be? There are no right answers of course but selecting a colour that seems to suit the predominant mood of a scene and giving it a number on a scale of 1 - 10 to denote its dramatic power is a useful device. By doing this, pupils can see how playwrights tend to juxtapose ‘hot’ scenes with cooler ones. Consider, for example, how Shakespeare follows the murder of Duncan with the Porter’s scene in ‘Macbeth’. Using techniques such as this helps many children visualise and remember the scene better.

**Time and tension lines**: students make a graph to show how the tension of the play changes for different characters and indeed the audience as it progresses.

**The Readers’ Digest production**: using the notes created from the mapping exercise, students present a highly edited version of the play through still images, short improvisations and use of selected lines.

**The flat book**: the whole play text is mounted onto card and displayed on the classroom wall. Map pins are used to identify key lines in the text. Different colours may be used for different themes and joined by coloured wool. For example, the text of ‘Measure for Measure’ could show how the themes of sexual hypocrisy, political corruption and honour are apparent in what different characters say. This device is an extremely useful tool for revision and formal essay writing. You will also be surprised how displaying a play like this changes students perceptions of it (the average Shakespeare play can be pasted onto just four sheets of sugar paper).

**Character work**

There is a delicate balance to be sought in working on a play’s characters. Suggesting that the characters have their own psychological reality can lead to the fatuous kind of ‘How many children had Lady
Macbeth?’ kind of question. A play’s characters are open to interpretation as any comparative study of performance will show. More usefully, students might consider the functions the characters appear to serve in the play; how they relate to each other and how we, the audience, are being encouraged to relate to them. You might try the following exercises:

Role on the wall: this involves drawing a simple outline of the character which is filled with notes on what we actually know about the character from the text. Around the outline students are asked to write what they assume about the character and/or what their personal response to the character is.

Hot seating: students ask one of the characters (played by either the teacher or another pupil) questions about their attitudes. This technique is especially productive if the questions are asked from another character’s point of view eg "Hamlet, I don’t want to go and live in a nunnery! Why did you tell me to?"

The character pot: the students sit in a circle. One student crosses the circle and addresses another as if she were a chosen character. That pupil then sets off across the circle and says a line to a third pupil and so on. So, for example, imagine Hamlet is the focus of the study: the first pupil might cross to another and say "Basically, I think you’re just a selfish brat". The second pupil sets off and says "It must have been very difficult for you, losing your father like that." This activity can be made more sophisticated by giving the character the right to reply or insisting that the statement is made from another character’s point of view eg "Hamlet, I don’t want to go and live in a nunnery! Why did you tell me to?"

Imaging relationships: groups are asked to show physically the tensions and/or the relationships between characters. A related task would be to use the space to show how the students relate to a character as themselves or as other characters, for example, a chair is placed in the middle of the room to represent Hamlet. The students are asked to adopt a position in relation to the chair – Hamlet’s father might stand facing his son, Claudius might crouch behind the chair ready to throttle him, Ophelia may stand at a distance to one side looking over her shoulder at him. The way students tackle this is fascinating and can lead to very fruitful discussions about how they understand the relationships and how stage space can be used to convey this.

Finding yourself: students are given different lines from the play. Their task is to mill around the room saying their line and listening carefully to the lines being said back. Can they identify which other students have lines spoken by the same character but at a different moment in the play?

Conscience alley: a moment is chose when a character makes an important decision. The students form two lines and the teacher or another pupil walks down between the two lines listening to the different voices that the character might hear in her head before making her decision.

Re-setting the lines in a new context: students are given an extract to study for genre and style. They are asked to select no more than 4 consecutive lines from the extract and to ‘hide’ them in a new scene of their own devising. The task inevitably demands that they assimilate the style and language of the original.

Packing up: the students are asked to imagine that a character is moving house. A box or case is placed in the middle of the circle and one by one students, in role as the chosen character, pretend to pack the box. What would the character take with them?

The family album: if a character had kept a series of photographs of key moments in their life, what would those photographs show? The students make still images of those moments which may come from the play or beyond it.

Design and Production
Our assumption is that for most teachers it is extremely difficult to make a study of a play that culminates in an actual production. Nevertheless, there are a number of tasks that can be set in the classroom which address aspects of production. For example:

- Designing the costumes of different characters
- Designing settings, posters and programmes
- Finding appropriate music for a soundtrack
- Casting the play by thinking of well known actors which might suit the characters
- Ascribing different colours to scenes according to where they are set and what atmosphere they convey. Taking this further and writing lighting plots for certain scenes
- Producing extracts of the play on cassette or video recorder to explore how the different media are constrained.
- Storyboarding short extracts for filming
- Photographing actors or set models to show lighting effects

A final word on exploring plays ...
Don’t forget that students might just enjoy watching or reading plays for themselves, talking about them, rehearsing scenes from them or improvising around the story and themes.

Guiding the Pupils
Over the next pages you will find some guidelines designed to help pupils move from reading an extract from a play and working on them practically to actually staging a presentation. If pupils need to choose, rehearse and perform a piece of script, or develop their own drama for an examination, they will also need to be able to describe and evaluate the process they have been through. Providing pupils
Drama in Modern Language Teaching: Appendix

with guidelines such as these gives them a checklist of the different stages they are likely to go through and will help them structure their reflections.

It is of course absolutely right that pupils make their own decisions about what sort of play they choose and how they present it. It is they who are being examined and it would be unfair and unprofessional if teacher intervened to the point where the pupils simply became puppets. However, it could be seen as equally unfair and unprofessional if teachers simply abdicated all responsibility once the pupils set to with their preparations. There are a number of things that teachers can do to support students without taking over the running of the show:

1. Watch: The pupils will need to know that you are still interested in their work and available to them for advice and support. Simply being an audience to them will help give them a focus.

Beyond that of course, it is only by watching and listening carefully that you will be able to...

2. Question: Formulating some well phrased questions which probe why the candidates have made the decisions they have is the most useful way of moving them forward without actually telling them what to do. Sometimes pupils will have done things without really thinking about them at all; sometimes they’ll think their decision is really cool and innovative but when challenged by a carefully question they may be forced to think again about its actual effectiveness. This can be unsettling for pupils who may then be at a loss what to do. That’s when they’ll need you to ...

3. Advise: there’s nothing to stop you outlining possible choices for the candidates. Suggest that they ‘try this …’ or ‘take a look at that …’ and then give them positive feedback if it seems to be working. What you mustn’t do is simply tell what you would do.

Over the next few pages you will find an example of the sort of handout that can be given directly to a group about to embark on a project aiming towards presenting a piece of scripted theatre.

Guidelines For Presenting A Piece Of Scripted Theatre

Andy Kempe

To get from the initial idea of presenting a play to actually putting it on in front of an audience can be like fighting your way through a jungle. Where do you start? Where do you go next?

Have a plan...

To sort out the muddle you need to put your demands into an order:

• We’ll need to like what we’re doing. We’ll have to agree about what we like.
• We’ll have to be able to work together as a group and talk to each other.
• Just talking can be dull. We’ll need to get into action as soon as possible.
• We won’t know the words but we can use our own ideas to keep the scene going.
• We’ll need to decide who’s going to watch the play, and remember them as we decide how to play the scene.
• We’re pressed for time and probably lack technical experience. We’ll have to keep it simple.
• If we’re doing a scripted play we’ll need to learn the lines and get rid of the books.
• It’s going to be hard but we mustn’t give up. We’ll have to keep using our own ideas to solve the problems.
• We’ll need to have everything ready before showing it. We’ll need to know all the lines, know where to stand, have the right costumes, the right props and know what to do with them.

• We’ll need to rehearse it as if an audience is really there. We’ll need to have a dress rehearsal which is as much like a real performance of the play as possible.
• When we’ve done it, we’ll need to know where and why it worked or failed. We’ll need to be able to build on our strengths.

Set up a working notebook

Keeping a ‘working notebook’ or ‘rehearsal log’ of your preparations will help you in many ways. You may be required to hand in a piece of coursework which explains what you have done and how you prepared, or answer a question about your work as part of an exam. So much happens when you are preparing a performance that you simply won’t be able to remember it all unless you keep notes.

Use the bullet points above as a guide to the different sections of your notebook. For example, make a note of your initial discussions on what sort of work your group likes doing and what you think the strengths of different group members are. Note down how you moved from discussion into action and the different ideas people put in that helped you all move forward. Go on to keep notes of how the characters developed and what decisions you made about staging the play.

It’s a good idea to put sketches and diagrams into your notebook to record your ideas about costumes, set design and where people should stand.
on stage at key moments. You might also find it very helpful to take photographs of your group at work to remind you how you made the performance visually interesting. Stick these photographs into your notebook and note down the gestures and expressions people used to convey character and emotion.

**Choose what you like best**
- Don't simply decide to tackle a script because it's the first one that turns up. The most important thing a script must do is interest you. If it does this you will feel keener to work out the problems involved in staging it. Getting hold of and reading a copy of the whole play, or better still seeing it, will help you enormously in your own work.
- Students often pick a play simply because the number of people in their group matches the number in the cast. This isn't a good way of approaching the problem. It would be better to find a play you like and try to persuade people to be in it by explaining why you think it's worth doing.

**Work as a group**
- Everyone in the group must read through the extract, if not the whole play. If you try to take a back seat and just do what others tell you the whole project will quickly become very boring. If it is others in your group who aren't really involved, try to encourage them rather than criticise them. It may be that they don't wholly understand the play and feel uncomfortable with it.
- Having found an extract which seems to interest the whole group, read it through at least three times. Change the casting each time and don't be deceived into thinking that the character who has least to say must be the easiest part; he or she may be on stage the whole time, in which case they will have to be doing something. At least when the playwright has written words for the part you have some idea of what you're meant to be doing.

**Talk through the problems**
- Having read the play, make a few preliminary decisions on what it's about. The questions at the end of the extract will help you, but before tackling them you could simply ask yourself the following questions:
  - Who appears in this extract?
  - Where is it set?
  - When is it set?
  - What is the tone/atmosphere of it?
  - What actually happens?
  - What sort of people are the characters?

**Get into action**
- Avoid getting into arguments about who is going to play whom in the early stages. The main thing is to get the play off the page and into action so that you can see where the problems are and possibly discover who will be able to solve them best. At this point you may choose to have a director who will be able to tell you what the thing looks like and suggest ways of improving and developing it.
- After your initial readings, 'walk' through the play by setting up an area which is roughly where you'd imagine the play to be set. Use chairs or chalk marks on the floor to provide an outline.

**Use your own ideas**
- Put down the extracts and try to improvise the scene. Don't worry about getting the lines right just try to include the major bits of the action and possibly a sense of what the characters are like.
- By improvising the scene like this three or four times you will begin to see how the characters relate to each other, what they think of each other and how they feel about the situation they are in. Test this against another reading of the script to see if your version of it is going in the right direction. If you have a director, she will be able to judge whether or not your improvised version really did resemble the original in any way.

**Keep it moving**
- If moving around the marked-out area seems difficult, try to act out the scene by having someone else read all the lines while you provide the actions. Without the book to distract you, you will be able to concentrate more both on your movements and facial expressions.

**Who's going to watch?**
- At this point you ought to remind yourselves that a play has an audience. With a lot of plays the audience watches from one direction only. If this is the case you will have to adjust the way you are positioned so that the audience always has a good view of what is most important. As a general rule the further 'upstage' you are (that is, the further you are from the audience) the closer to the centre line of the stage you should be. If you are 'downstage' and close to the audience when others are on stage, you should be out towards the edge of the stage. This isn't a hard and fast rule, but I suggest you use it as a basis and develop it into more interesting patterns if you can. Some plays don't require an audience to watch from just one direction: they might be all around the stage ("theatre-in-the-round"), or perhaps on two sides of it with the acting in a channel in the middle ("traverse staging"). You must decide where the audience is going to be and rehearse with that in mind.
Keep it simple
• Don’t waste time early on in rehearsals making scenery and props which will get broken or lost. The most important thing is to be able to tell the story and help the audience see what the characters are like. Sets are not as important as what happens on them, so if you are pressed for time, keep things as simple as you can.
• You might find that one or two props are very important to a character, in which case you should rehearse with them as much as possible. Similarly, a costume or mask can present big problems to an actor if he or she is not used to it.

Get rid of the books
• Some people can learn lines very quickly indeed. If you are one of these people, then you should start learning your lines straight away so that you can get rid of the book and concentrate on learning how to use your hands as part of the character. If you aren’t so quick at learning lines you should still start trying to learn them immediately, as putting it off will only make you feel the pressure even more.
• Don’t try to learn lines just by reading them through time and again. You really need to test yourself on them by turning the book over and trying to remember them. Better still is to get someone to help you by reading the other parts and stopping when it’s your turn. Lines will only come across and sound natural if they are well learnt and you are used to saying them. Similarly, it’s impossible to build a convincing picture on stage when everyone is holding a book.

Stick with it
• The worst thing you can do when working towards a presentation is to keep changing groups or to keep changing your minds about what play you want to do. Don’t start rehearsing until you feel sure that you have chosen the right play and the right group. Once you’ve started then stick to your decision. All projects go through a rough patch when little progress seems to be made and you’ve said all the lines so many times they become boring. You just have to press on and rehearse it to the point when the material becomes effective again not for you but for someone who is watching it for the first time.
• Lights and sound effects will need to be added, but again, don’t make your lives unnecessarily complicated by trying to do anything too complex. Much will, of course, depend on the equipment and experience you have available.

Tried and tested
• Before performing to an audience you should have a full dress rehearsal in which absolutely everything is as you want it. If a prop hasn’t appeared at this stage you have no guarantee that it ever will. Treat the dress rehearsal as a performance.
• Tackling a piece of script isn’t easy but it is enormously rewarding if it is a piece that you personally enjoy and feel something for. If you rush your preparations or try to take short cuts you can end up hating what you once liked. Put your own ideas in and you’ll end up liking it more.

Evaluate what you have done
• At the end of any performance you will no doubt have a gut reaction as to how it went. You need to be able to nail down where those feelings are coming from. To go away saying ’It was great’ or ’It was rubbish’ will not help your future work unless you can identify just what was ‘great’ or ‘rubbish’ about it.
• Ask other people for their reactions to the work. Members of an audience will notice things you may have missed. What might be clear and satisfying to you may have confused and frustrated them. Did you really communicate what you wanted to communicate?
• Criticism is only useful if it is constructive. By being critical of yourself and accepting other people’s assessment of your work you should feel better equipped and more confident about tackling future projects.
• Look back through your working notebook. If you have to hand in a piece of written coursework you will need to select what you now feel to be the most important decisions you took and talk about the effect they had on the final piece. Your notes might be very personal and sketchy. That may be fine for you, but remember that someone else will need to read your coursework and make sense of what you were trying to achieve and how you went about it, so you will probably need to rewrite your notes for them.

Writing Reviews
No two people are likely to have exactly the same response to an experience for exactly the same reasons.
However, simply writing sentences such as ‘I thought the play was really good because it made me laugh’ is not likely to get a very good mark no matter what level a student is writing at!
1. Read three different reviews of the same play. Talk about which one:
• gives the most information about the play itself
• tells most about the way the play is performed
• tells most about the personal attitudes of the reviewer!
2. Ask students to think about a drama they have seen very recently. It could be a play or film but could just as well have been last night’s episode
of 'Eastenders’. Get them to:

- retell the story in as few words as possible
- give a brief description of how well performed and presented the drama seemed to be
- write a few sentences about the circumstances under which you were watching the drama.

The ideal review to produce for GCSE should have all three of the elements above.

What is really needed in a piece of GCSE coursework or an examination answer is evidence that they can explain why they felt a piece of drama worked or not.

3. Useful Headings to Shape the Work: Ask candidates to use this checklist to make some notes before even going to see the play.

**Title**: What is the play called? What expectations does this set up for you?

**Author**: Who wrote it? Do you know anything about the writer? How does this knowledge affect your expectations?

**Venue**: Where is the play being performed? Does this suggest anything about how the play might be done and what sort of audience will be present?

**Director/company**: Do you know anything about them?

**Date**: When is the performance? Is this in any way significant? For example, is it the sort of play that fits with the time of year or a current news item?

4. As soon as possible after seeing the play use this checklist to jot down some details about what they actually saw. (The trouble with making notes during the performance is that it will stop them getting deeply involved with what they are watching and they may miss bits.)

**Staging**: What sort of stage was the play presented on? In the round? End on? In amongst the audience (promenade)?

**Set**: Briefly describe the design of the set. Was more than one set used? How well constructed was it (did the walls wobble when characters closed the doors?) Did it show a 'realistic' scene or was it an abstract design?

**Plot**: Say in as few words as possible what the actual story line of the play was.

**Themes**: Were there any particular themes that were explored through in the play? Was it about unemployment? Or the problems of a particular type of personal relationship?

**Genre**: Did the play remind you of anything else you have seen or read? Was it very obviously a comedy or tragedy or melodrama?

**Costume/make up**: Did the costume relate to a particular historical period? How good were they to look at? How did they fit in with the colours used in the set? Was the make-up used to add to the realism or was it in any way strange?

**Lighting**: Did the lights just illuminate the set and action or were there any special effects? Were certain characters picked out in spotlights? What effect did this have? Were any particular colours used to make some sort of dramatic point?

**Sound**: How was music used to help the atmosphere or make a particular dramatic point? Were the sound effects simply functional (e.g. doorbells, telephone rings etc.) or were some of them strange in some way?

**Acting**: Were all of the actors believable or did this not matter in this particular play? Could you hear and see them clearly enough? Did any of them seem to stand out for you? Can you say why?

5. From these notes students should be able to write a full and interesting review but they will need some re-ordering. Use the following as a guide to help shape their reviews:

a) Give your review a suitable **headline**. You might just choose to put the title of the play, where it was seen and when or perhaps something snappier which captures the essence of your personal response for example:

   Something is definitely rotten in the State of Denmark!
   Little Fumblings Amateur Dramatic Society present Hamlet

b) Write a very brief outline of the **plot**.

c) Next, focus on those **key aspects** of the production that stand out in your notes as being worthy of comment. Talk about what surprised you or what you found confusing and what struck you as being well or badly done. Try to get a balance between what the play was about, how it was performed and how the technical aspects of the production helped the experience.

d) It might be worth mentioning any particular factors that affected your personal experience such as the context in which you saw it. If you have already seen or read the play before you could compare how this production matches up with your previous experience.

e) Finally, write a brief conclusion to sum up your personal response to the production. The reader should be clear on whether or not you liked it and why.
The Play’s Not The Only Thing!

Andy Kempe

This session aims to explore how an initial study of a playscript may be taken on through process drama techniques to explore some of the underlying themes of the text. In this case, the workshop will explore the theme of memory in the play ‘A Feeling in My Bones’ by Lin Coghlan.

OBJECTIVES

By the end of the session participants will:

• Be able to assess the value of drama strategies such as hot seating, role on the wall, mindscaping, character imaging and giving voice as means of generating creative reflections into aspects of a play;

• Be able to consider the value of using narrative links as a means of eliciting felt responses from pupils;

• Have considered how specific techniques may be employed to clarify drama work for pupils with learning difficulties.

STRUCTURE

1. Teacher in Role as Sean as grown man. Narration of how he moved from Cumbria ten years ago. Teacher in role is used as a way of engaging the pupils quickly and gives an authenticity and immediacy to the character. It is also an effective way of drawing the pupils into the drama rather than the more distant technique of setting de-contextualised exercises.

2. He shows the group a time line he has made to help him remember the events that led up to him and his mother moving. Some pupils have trouble with the concept of time. This strategy reminds them of the events of the play and underscores the notion of chronological narrative.

3. Sean explains that he has received a letter from Joyce inviting him and his mother to join her for a weekend in their old cottage. Participants are invited to ask Sean questions about his memories of Joyce, what he is doing now and what he thinks of Joyce’s invitation. In this situation the well known strategy of hot seating is used in context and employed to reinforce the events of the play and set up expectations for the drama to come.

4. Sean explains that he can remember odd things about Joyce. When he left the cottage he was angry and tore up all the photographs that he had of Joyce. However, he still has the captions that went with them and asks the group to use the captions as the starting point for some improvisations. He thinks that seeing these scenes will help him decide whether or not to accept Joyce’s invitation. Rather than simply asking pupils to make still images, this is a way of stimulating spontaneous improvisations which may include dialogue.

5. Participants play out the scenes that were at some point photographed. The scene finishes with the photographic image. Sean asks the group to help him add the captions to the time line. OK - so they get to do a tableau in the end, but at least in this context it is concrete and arises from the work rather than being a stand alone exercise. It is also a neat way of ending the improvisation.

6. Still in role as Sean, the teacher focuses on the image of the last time he and Mum saw Joyce. With the help of one group, he models the moment and asks the participants to comment on what they see. What is their opinion about him accepting Joyce’s invitation as a result of viewing the image in this way? Sean sets up a conscience alley to explore both sides of the argument. The conceit of this narrative is to add a dilemma to the drama. Memories have implications; acting on them requires decisions and may have unforeseen consequences. The use of narrative structures gives teachers a powerful way of keeping pupils engaged and motivated to move on as well as underscoring the moral issues and problem solving involved in drama work.

7. Out of role, the teacher narrates how Mum, Joyce and Sean prepare to meet again after such a long break. He invites them to interrupt their preparations and ask them how they feel and what they are thinking. This ‘multiple hot seat’ switches the attention from the teacher and is a move towards giving more ownership of the drama to the participants. It allows them to draw on what they know of the events of the play and encourages them to add new details which can be accepted as they fall outside the closed world of it.

8. Participants create role-on-the-wall cards for the three characters by identifying what the characters appear to be like now and what they now think of the way they were at the end of the play. Role on the wall is another flexible technique which can be used not only to notate details of character traits etc. but also explore their attitudes and feelings towards themselves and others.

9. Using the role-on-the-wall cards, participants create images of the three characters, showing
13. By giving an example (modelling), the teacher helps the group to change the tense and perspective of their ideas i.e. they would change 'there is a table in the middle of the room' to 'I am a table. I am in the middle of the room'. Neat piece of literacy work here!

14. From this basis, individuals generate memories for the objects e.g. 'I am the table. I am in the middle of the room. Sean used to draw pictures of the hills on me. Mum used to wipe me clean. It was like being stroked. Now different families come and go. They spill things on me, kick my legs and scratch me and none of them seem to care.'

Although the concept of personification may seem rather sophisticated, children are actually very comfortable with the idea. It's a device used in many stories for very young children (the mirror in Snow White for example) and is a common trick in cartoons (think of the gadgets in the Flintstone household or the characters in Disney's 'Beauty and the Beast'). In this instance the device is being used in what I hope is a more poetic way to link the ideas of past and present and suggest that while something seem to stay the same, in another way everything changes.

15. Three participants are asked to represent a new picture to show Joyce, Mum and Sean saying goodbye for the second time while three recreate the image used earlier of their first leaving. The teacher narrates the moment as a way of closing the drama.

If a teacher decides to embark on a narrative journey then it's important that they find a way of closing it at some point. This isn't to say that all questions must be answered, far from it as this can then be used to motivate pupils to explore aspects of the work further.

Poems 4 Performance

The philosopher Suzanne Langer once said, 'Drama is an enacted poem.' She wasn't actually talking about poems though. Rather, she was suggesting that, in a piece of drama, every word, action and movement, had a meaning and function. In just the same way, every word and structural feature of a good poem has a purpose and resonance. It is for this reason that I believe realising poems in performance can teach us a lot about the nature of drama. At the same time, using dramatic techniques can give us new insights into how poems work and what they might mean. This session will provide an introduction into the possibilities for learning about both poetry and drama when the two are put together.

OBJECTIVES

By the end of this session participants will have:

- Understood the relationship between content and form in both drama and poetry;
- Considered how drama provides insights into poems and vice versa;
- Explored ways of utilising physical theatre techniques in the realisation of poems into performance.

In order to meet these objectives we will be considering how three contrasting texts may be used as the basis for different dramatic explorations. These notes, however, provide a broader overview of how poems and drama may be used in conjunction with each other.

Andy Kempe
POETRY AND DRAMA

The three key questions for the study of poetry might be summed up as:

- What is being said? - what’s the content?
- How is it being said? - what’s the form?
- Is it any good? - what is your response?

There are a range of drama based techniques which can be used to open up poems for pupils and encourage them to consider all three of these questions in order to arrive at a consider critical and imaginative response.

To explore the content one might use:

- Role on the wall - to ‘fill out’ the key characters.
- Hot seating - to explore their motivation
- Role play - to explore the events of the poem, their origins and their consequences
- Forum theatre - to ‘re-write’ the poem in terms of finding more satisfactory outcomes.

All of these methods might help pupils ‘make contact’ with the world of the poem and be helpful in generating creative responses in drama and written work. However, if poems are, as Coleridge puts it, ‘the best words in the best order’, pupils will need to explore how the poet has conveyed the content through his or use of form. In the words of A E Houseman, ‘Poetry is not the thing said, but a way of saying it.’

Applying performance techniques to the study of poetry can help pupils get a firmer grip on:

- alliteration, assonance and dissonance
- rhyme and rhythm
- mood and tone
- diction

and help them come to see how the use of form is integral to the meaning the poem conveys. Consider, for example, the following structure for introducing a poem to a group:

1. The teacher reads the poem aloud.
2. In pairs, pupils jot down their instant reactions to the poem. Does it remind them of anything? What mental images did it conjure up? Did they ‘like’ the sounds of the words?
3. Copies of the poem are handed out. Pupils read through it in pairs and underline all the words or short phrases they feel stand out for some reason (it may be because of the sound of the words or because the pupils perceive them to carry a particularly important meaning).
4. The teacher reads the poem again and the pupils echo each word they have underlined. This leads to discussion on what the importance of the chosen words might be and perhaps a choral presentation of the poem.
5. The key words are read aloud in isolation form the rest of the poem. Is the mood of the poem retained even though the full meaning may not be?
6. The group stand around in a circle and are given one line each to memorise. The poem is spoken aloud in a number of different ways by varying the pace and volume, tone of voice and perhaps even accent. The group try it again with their eyes shut, this time delivering the line in the way they personally feel ‘appropriate’. The exercise leads to a discussion about which lines flowed and which jarred and what the tone/ mood of the whole piece appears to be.
7. In small groups, the pupils prepare a presentation of the poem (or a part of it) using a deliberately inappropriate form e.g. rapping it, reading it as a sloppy Valentine’s message, performing it as a pop station jingle or playground skipping rhyme. In this way, they come to see how the rhyme scheme is working and further their understanding of assonance and dissonance in the work.
8. Groups discuss the key visual images which seem to them to be suggested by the poem. They form one or more still images to capture these.
9. Movement is considered in terms of whether they feel the poem suggests fast or slow movement, smooth or jagged movement etc.
10. Finally, groups draw on all of the devices above to formulate a presentation of the poem which they feel makes the poem 3-dimensional.
11. In responding to each other’s work pupils are encouraged to recognise that the poem is open to different interpretations. They compare the similarities and differences exposed in the presentations in terms of mood, atmosphere and resonance.
12. In their own written responses, pupils might usefully be asked to capture their own thoughts and feelings about the poem in a poem of their own; not copying the content or style, but conveying what it meant to them personally.
THE CAR TRIP
Mum says:
‘Right, you two,
this is a very long car journey,
I want you two to be good,
I’m driving and I can’t drive properly
If you two are going mad in the back.
Do you understand?’

So we say,
‘OK Mum, OK, Don’t worry,’
and off we go.

And we start The Moaning:
Can I have a drink?
I want some crisps.
Can I open my window?

He’s got my book.
Get off me.
Ow, that’s my ear!
And Mum tries to be exciting:
‘Look out the window
there’s a lamp-post.’

And we go on with The Moaning:
Can I have a sweet?
He’s sitting on me.
Are we nearly there?
Don’t scratch.
You never tell him off.
Now he’s biting his nails.
I want a drink. I want a drink.

And Mum tries to be exciting again:
‘Look out the window
there’s a tree.’

And we go on:
My hands are sticky,
He’s playing with the doorhandle now.
I feel sick.
Your nose is all runny.
Don’t pull my hair.
He’s punching me, Mum,
that’s really dangerous, you know,
Mum, he’s spitting.

And Mum says:
‘Right I’m stopping the car.
I AM STOPPING THE CAR.’

She stops the car.
‘Now, if you two don’t stop it
I’m going to put you out the car
and leave you by the side of the road.’

He started it.
I didn’t. He started it.
‘I don’t care who started it
I can’t drive properly
If you two go mad in the back.
Do you understand?’

And we say:
OK. Mum, OK, don’t worry.
Can I have a drink?

Michael Rosen

KARAWANE
jolifanto bambla ô falli bambla
grossiga m’pfa habla horem
gégiga goramen
higo bloiko russula huju
hollaka hollala
anlogo bung
blago bung
blago bung
bosso fataka
u nu u
schampa wulla wussa ólobo
hej tat tata gor’em
eschige zumbada
wulubu ssubudu ulw u ssubudu
tumba ba- umf
kusagauma
ba - umf
The Identification

So you think its Stephen?
Then I'd best make sure
Be on the safe side as it were.
Ah, there's been a mistake. The hair
you see, it's black, now Stephen's fair ...
What's that? The explosion?
Of course, burnt black. Silly of me.
I should have known. Then let's get on.
The face, is that the face I ask?
that mask of charred wood
blistered, scarred could
that have been a child's face?
The sweater, where intact, looks
in fact all too familiar.
But one must be sure.
The scoutbelt. Yes that's his.
I recognise the studs he hammered in not a week ago.
At the age when boys get clothes-conscious now you know.
It's almost certainly Stephen.
But one must be sure.
Remove all trace of doubt.
Pull out every splinter of hope.
Pockets. Empty the pockets.
Handkerchief? Could be any schoolboy's.
Dirty enough. Cigarettes?
Oh this can't be Stephen.
I don't allow him to smoke you see.
He wouldn't disobey me. Not his father.
But that's his penknife.
That's his alright.
And that's his key on the keyring
Gran gave him just the other night.
Then this must be him.
I think I know what happened
...about the cigarettes
No doubt he was minding them
for one of the older boys.
Yes that's it.
That's him.
That's our Stephen.

The Past is a Forbidden Country

Emelie FitzGibbon

Option: Recollection and Reportage. Invite the class to remember a tune from their childhood. Listen to it individually and collectively. What images do the tunes evoke?

1. Build a story from an historical object. I use a cup dated c. 1810 or an intriguing looking box. The class is split into 6 family groups and each is asked to build a still image around the object e.g. 1810, 1845, 1880, 1915, 1945, 1970. Construct the dates so there is a possibility of family overlap. 1880, 1915, 1942, 1966, 1984.

2. Who are the people in the picture?
   Option: Dynamise for a moment and see what they're talking about.
   Option: Create a story of that family in 3 frames.

3. In groups create a Family Biopoem. Add this to the first image created modifying if necessary. Each group presents to the group as a whole.
   Option: Create a family tree.
   Option: Draw a picture of your family with some of their possessions.
   Option: Pick a character in each image. Find out 3 facts about that character and one secret.

4. The object obviously left each family in turn. Pick a person in the following group who you are going to give the object to and write them a brief letter explaining why you are giving it/willing it to them. The final group writes a letter to a friend explaining why some of the previous group gave them the object. Ask each person to find their own space in the room. First they read all the letters together, then one by one at their own time.

5. Back in the groups ask that one letter is chosen. Build a sequence where the Biopoem is performed. Then the letter with the object being passed from group to group.
   Option: Use music to build the sequence.
   Option: Add in 'newspaper' items of historical information.
   Option: Present different items to build the background.

What would their reaction be to e.g. various flags, emblems, people, etc.

Session 2

1. Teacher in role as advisor to The Leader. The pre-text is a decree from The Leader that the past is a forbidden country, that this is year one, that all so-called history books, monuments, artefacts have been destroyed and the concept of history is an illegal on and will be punished. The ‘past’
has created nothing but trouble. It has been decided, therefore, in processing this group - one of the last - to provide each person with a new name, new job and a new, what we call 'a dependent human'. The old, young and infirm are to be showed out among all 'responsible humans'. Your new name and job will be given to you as you leave and your 'a dependent human' is waiting in individual rooms down the corridor.

Any questions?

Let it run for a while then come out of role.

2. Why do you think such a law might have been passed?
   * Go back 20 years to 2000 and create one minute of television news/chat show/report which might give an indication of how such a thing could happen.
   * In groups of 4/5 discuss and decide why. Present the TV snippets.

3. Take out three couples. Give them about 3 minutes to create a still image of the moment the door opens into that room. Show them to the group as a whole and analyse some of the body language.

Choose one

Again, in groups of 4/5 get a sheet of paper and fold it so that a written line will not be seen by the person writing the second line (like in Consequences!). Each person thinks of a line that one or other person in the scene says. The sheet of paper is passed around the group, each person adding their 'secret' line. The resulting 'scripts' are collected and re-distributed. Each group then orders the lines and 'performs' the script.

Option: The 'discovery' of an illegal historical film (Session One) and the questioning of those actors who took part in it.

Option: The 'discovery' of an historical object in the possession of the last member of a 'family'. The trial of that person.

Option: In twos. Conduct a local radio interview with an 'elderly' person who remembers the past (this year!) and who may or may not approve of this recent law. Reverse Roles

Some Notes

**Working in Role**

Working in role is a very specific way of educating within the classroom both for the teacher and the pupil. Working in role is very different from presenting a character or acting - in fact these registers are often inappropriate or too high. When we work in role we present or explore a point of view, the attitude of a fictional person in a fictional situation: we give ourselves the licence to play. We may become absorbed in the activity or exploration but we do not 'become' in the way an actor inhabits a part. We operate 'metaxis' which is a dual awareness of (1) playing truthfully, simply and with conviction and (2) being part of a class, a student, a pupil who knows the bell for lunch is just about to ring!

In role you have the licence to present an attitude, opinion, a personality, a situation which may be very far from your own. You can explore fictional situations, etc. which in reality you would not be in. You are safe to explore but you must also provide that safety for others and you must distinguish between what people present in role and their ordinary selves.

We must acknowledge that when we step into an imaginary world different rules apply.

**Rules of Engagement**

(1) Contract in. Working in role becomes almost impossible if some members of the group stay outside the drama. This creates a situation where playing becomes shallow because those willing to contract in feel under observation as persons. You will also then find a situation where individuals 'play to the gallery', where their objective is to disrupt the concentration or contract of others. In drama work you get out of it what you put in and, what's more, others will benefit from your contract.

(2) Offer belief. If we contract to play and to explore we need to believe in the fiction for the duration of the drama. Again, this is a two-way operation: the teacher initiates belief with a good pre-text and the pupil responds by building the fiction in ways appropriate to selves and their age group. A drama teacher friend of mine rather than using authoritative instructions within a drama simply asks 'Are we believing this?' Belief is the responsibility of students and teachers.

(3) Play truthfully 'as if'. As I commented earlier performance is not in question.

(4) Serve the drama. You will gradually get a sense of what is helping the imperative tension of a drama, what could help the 'plot', the rhythm of a lesson. The experienced drama teacher will be able either to take your intervention on board or to stop the drama to negotiate, question, change direction, offer alternatives, etc. I once proffered a potentially interesting and disruptive role to an experienced teacher who gave back the most obvious and clichéd response. When I asked her why she had made that choice she replied 'I thought it was what you wanted'
didn’t! She was looking at the teacher not reading the drama.

**Two other things about Role-play I’d like to add:**

i. Try not to take things said in role-play personally.

ii. Check that you in playing a role do not use the role to make personal comments or to score personal points - however minor.

**SAFETY**

(1) Physical safety is important in the drama class. No one should be asked to do anything which they feel physically threatening. As physical skills develop, naturally physical drama will happen but not until I as teacher feel confident that you as a group and as individuals feel confident to do so and trust you can do it safely.

(2) Emotional safety. It’s my responsibility as teacher to try to frame the drama so that nobody could feel a betrayal of emotional trust.

The classroom contract is very different from the contract in drama therapy. Sometimes those of us used to drama might wonder why the drama isn’t going deeper than we would like, but remember:

i. we must first know we can trust one another to be supportive, to share, to co-operate, to listen and not to dominate;

ii. we need to bear in mind that not all the classes we take or observe will achieve or have achieved that trust between pupil and pupil, and between pupil and teachers.

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**Concerning the Term “Drama in Education”**

Drama in education is a creative and aesthetic method of learning and teaching which encompasses playing and acting in teaching. The teacher gives impulses to trigger off and encourage pupils’ active and creative processes.

This teaching method centres on the process rather than on results which can be shown to a public. This way of teaching supports learning in affective, social and cognitive areas and initiates independent learning through theatrical and acting elements.

Drama saves the present moment into long term memory and encourages the pupils by challenging them mentally, physically and emotionally.

Furthermore, drama is also applied as an integrated method of teaching in various subjects (integrated school theatre, etc).

Drama in education allows coping with more complex themes as well as working with and on literary texts.

Every drama contains:

characters → place → time → events

It is always about contents, coping with problems and the development of strategies to solve problems, never about the quality of the representation.

**What you act, not how you act is important.**

What drama in education can and shall achieve:-

- development of the total diversity of human intelligence
- development of the capacity of creative thinking and acting
- intuitive understanding and sensitivity for social coexistence
- exploration of social values
- understanding of cultural differences
- development of physical and mental skills
- widening of cognitive areas (knowledge)

(According to Richard Finch)

**Contents of drama in education**

Setting up a fictitious situation (by particular objects and places, events, verbalisation, interaction and communication

- Identification with a role
- Change of perspective
- Discussion and evaluation

The dramatic situation

↓

focused through place, time, characters and events

↓

supported through the use of movement, gestures, voice, place, object, drawing, text,

↓

leads to a dramatic creation and statement,

↓

which can have a cultural, personal, social, historical, meaning

**The importance of the question of the teacher in the drama:**

- to discover what the pupil knows
- to discover what the pupil has understood so far
- to discover what he/she thinks about their knowledge and how they feel
- to discover what he/she has yet to get to know and learn
- to discover how the pupil can be helped to gain the aspired knowledge
- to push the process forward and to carry on developing the story

According to Morgan and Saxton this question plays an important role in drama:
- Instructions of the play (rules of the game and rules of behaviour, repetition of facts, communication of experiences etc.)
- Questions concerning the comprehension of context
- Questions which provoke reflection

Drama in education encourages personal development and self competence; it is a social teaching method which supports sensitivity for social co-existence; it creates the understanding for dramatic expression.

Drama is learning about oneself. Other teaching methods try to put as much as possible into pupils, drama tries to get out of pupils’ heads as much as possible and develop it.

Drama in education was developed in England and has been practised there as well as in Scandinavia, the Netherlands, the Czech Republic, the USA, Canada and Australia for a long time.

The following techniques can be used independently of one another and as a basis for entire projects: some of them “build up contexts”, this means that they create a fictitious situation or give information on a dramatic context, others are “narrating”, which means they push action forward, others again are more “poetic” (this means that they reinforce the symbolic content of a dramatic situation) or “reflective” (they are about the characters’ inner lives, or they deal with the reflection of a dramatic situation)

(Classification according to Jonathan Neelands)

Techniques of Drama in Education

In order to put a pretext into practice, various drama techniques (conventions) are used. They have developed over the years from various movements of the theatre, from literature, psychology, forms of therapy and other art movements.
- Animating/ informative techniques
- Narrative techniques
- Analytical techniques
- Reflective techniques
- Techniques which make contexts recognizable
- Poetic techniques
- Group-dynamic techniques

Techniques of drama in education are methods and tools which help to create a statement through time, place and plot. Clearly organised and creative guidelines allow all participants to take part in the drama. Various techniques allow different extents of participation. Thus several participants can represent something without fear and without exposing themselves; others can meet great personal challenges.

A Day in the Life of ...

This technique moves backwards from a decisive event/ moment in a drama by having small groups work out various scenes from the past 24 hours before that event in the life of the protagonist. These scenes are then acted out and put into a chronological order. Then a new version is developed which considers the scenes of the other groups and their influence on one’s own scene.

Actor from Outside

A person from outside wearing a costume represents a central but taciturn character of the drama.
- The teacher leads this actor as long as his role lasts
- The actor from outside finds the identity of the role in himself
- The role must always be an example of a way of life
- The actor from outside represents one attitude only.

Advertisement

In groups advertisements (e.g. for jobs, sales, demands etc.) are designed.

Advertisements/Commercials

A product, a journey, a country, etc. is commercialised by various methods (poster, videoclip, ads., brochures etc.)

Aesthetic Imperfection

Questions are asked in a way so that the answers can remain open.

Situations can be represented in an aesthetic imperfect way.

Agony Aunt

The group members who are characters in various situations write letters to the agony aunt- these are then changed and answers are given.

Agony Aunt

The group members in role write letters in different situations to an agony aunt- these are then swapped and answered.

Alienation

Cf. Break in Style

A scene is alienated (different genres- e.g. opera, ballet, and styles, e.g. big theatre- or slow/ fast motion; with masks; gibberish= fantasy language; advertisement; backwards...)

Alter Ego

A group member is the alter ego behind or next to a character from the drama and he/ she puts his/her statements verbally or/ and physically into perspective. The focus of this technique lies in the
expression of the character’s feelings and it helps to understand how a person feels in a particular situation and how this person may act in contrast to his/her feelings. The possible difference between private opinion and statements that are made to the public is shown.

Variations:
- A reacts physically while B puts A’s thoughts into words or the other way round
- Two actors act out both sides of a character (e.g. the gentle and the rebellious Juliet) or they react with comments and physically while the other person (e.g. Juliet’s father on the hot seat) talks about him/her

Angel and Demon
Two chairs with a group member on them. Another group member who is standing between the two chairs is prompted to arguments for and against a decision (e.g. smoking) by them.

The other group members can and shall support them.

Animated Sculpture
One group member in the middle of the room begins with a small movement and repeated words or sounds. By and by the other group members join in and become a moving sound sculpture.

This is used in order to get from purely verbal interpretations to more abstract interpretations and reactions.

Answers to Impulses of Contact/Speak your Thoughts/Thought Tapping/Thought Tracking
The roles are in a state of freeze and answer or react to in impulse of the teacher by speaking out loud their present thoughts.

(cf. Thoughts from outside, empathizing from outside, voice sculpture)

Artefacts (cf. unfinished material)

Atmosphere
(cf. sound effects)

Feelings, thoughts and moods of the group participants are expressed through movement, language and sounds. The group members are to create and show an atmosphere, they are not to describe it. (e.g. express the atmosphere of winter)

Balance of Opinion (Scales)
Cf. Continuum

The group members place themselves in a line across the room or along the wall. The position of each person corresponds with his/her opinion (very supportive/from affirmative to negative/ or from 1 to 100) on a question.

This technique can be used to form groups, it contains a pro and con discussion and helps to gather arguments.

Brainstorming
The members of the group collect ideas, thoughts, facts etc. in a common brainstorming. The results are written down on a poster.

Ceremonies
Cf. Rituals

Creating actions that can be repeated, gestures, verbal or visual statements as part of a culture. A specific group or an individual person

Chair of Judgement
A person is sitting on a chair as one of the characters. The group members go up to the chair, one after the other, and pass their judgement on him/her. (e.g. about a committed crime)

Variation: Empty Chair
The chair remains empty - the character is only imagined to be sitting there - otherwise same procedure.

Change of Perspective
An event/a person is told/characterised by a supporting character/another main character (or a character outside the drama, e.g. Juliet’s friend from her youth)

Change of Style/Come on down
Cf. Alienation

In order to avoid too many clichés or sentimentalities the action of a scene is submitted to a radical break in style (e.g. talk show, circus, soap opera, pop video, game show, silent movie etc.)

Changing Roles
Roles within a drama are changed. This can happen in two ways:
- In improvisations among pairs the roles are changed on a signal from the teacher without interrupting the improvisation
- The groups show each other how they imagine the other group’s behaviour in the drama (e.g. mutineers who show the captain’s behaviour as they imagine it)

Characteristics of a Role
Small groups get a sheet of paper. They write down the characteristics of a role:
- A knight is brave.
- A knight is honest.
- A knight is handsome.
- A knight is strong ...

Children’s Games
In groups design children’s games which reflect a theme (e.g. children’s games in situations of emergency)

Choir
A written text is divided up and spoken by the groups. The text can comment on what has happened or develop the story further. It can also be used as a ritual or in order to create atmosphere.

Circle of Advisers
Cf. Decision Alley

The group forms a circle. A character of a drama who finds himself in a difficult situation stands in the middle and is given advice by the group.
**Circle of Gestures**

The group stands in a circle and each member makes a gesture which matches his/her previous sentence in a given situation or concerning a particular question.

**Circle of Life**

A big sheet of paper is divided into four fields:
- home (where the protagonist normally stays)
- family (also the members of the family who may have become estranged)
- play (social life)
- day (daily routine, flow of work)

In the middle you write down the protagonist’s name and age. The group fills the individual fields with information and then splits up into four subgroups who choose one respective field and develop a dialogue between the protagonist and another person of this field. Which influences is the protagonist exposed to?

**Circular Drama**

Cf. teacher-in-role

He group is divided into subgroups, each of these is linked with the protagonist. Each member of the subgroup decides on an individual role and setting. As protagonist moves from group to group in accidental order and improvises a short scene with the group. The other groups listen in the meantime.

(Cf. the unit on Larissa)

**Collection of arguments (cf. balance of opinion)**

**Collective Drawing**

Cf. Drawing a sketch, designing a poster

Together the group members draw a map or map of the town where the action takes place (a village, an island, a town, a house, an institution etc.)

**Conferences and Reunions**

Cf. Panel discussion

In their roles (e.g. experts, inhabitants of a village etc.) the group members discuss a clearly defined topic. At the end of a conference or reunion there can be further investigations, decisions or votes.

**Conscience Alley**

Cf. Thought Alley

**Continuum**

Cf. Decision, Decision on a Yellow Tape, Balance of Opinion

An imaginary line is drawn through the middle of the room at whose ends you have the words "yes" and "no" (Or: "peace" and "war"). On the side of the room in the middle of the "continuum" is a chair. Whoever stands on it can ask the group questions on a character or topic. The rest of the group is then to move along the line in the direction of "yes" or "no". This technique allows expressing opinions without having to justify them verbally and it enables the group to experience the whole range of opinions within a group physically and visually.

**Contract**

At the beginning of drama work there should be a contract about the cooperation that is to come. Rules of behaviour, expectations, and rituals are agreed on and written down and signed by all group members. This social contract should make it clear what is permitted and wished and what is detrimental to the work and undesirable. (positive phrasings)

**Conversation about Experiences**

A conversation between the leader of the game and the people involved in the representation at the end of a scene. There what has been experienced can be digested. The leader of the game interrupts a scene by saying "stop" and asks them questions as to their present emotional situation, has them report how they felt about the events, what this means for them and which consequences of action they want to draw. (a procedure taken from scenic play according to Ingo Scheller)

**Dance through the Middle**

Can be used as an ending for a drama.

Two groups are facing each other in rows and move towards each other with three prepared freeze positions (tableaux) which are relevant for the preceding drama (the dancers count along loud with each position), mingle, separate again and come to a halt on the opposite side of the room in a neutral position which enables them to observe each other. (This is how a play can be summarized)

**Dance/ Dance Rituals**

Cf. Song

**Decision**

Cf. Balance of opinion, Continuum

At forks in the drama the group members in their roles have got to decide one way or the other by grouping themselves left or right in the room. Thus the direction in which the drama is to develop can be defined.

**Decision on a Yellow Tape**

Cf. Continuum, Balance of Opinion

A yellow tape is laid and the group members are to put themselves on it according to their attitude (for and against).

**Decorating the scene**

Cf. Defined Scene, Dramatizing the Scene

**Defined Place and Room**

The story of a drama is set in a well defined room. This room (living room, marketplace, town) is rebuilt in many details by the group members.

**Design/Planning**

A particular institution is planned and designed in groups (e.g. a youth centre)

**Designing a Poster**

Cf. Collective Drawing, Drawing a Map, a Plan

In groups the group members design a poster on a given topic, e.g. Recruitment poster for the first World War.
Designing Costumes
For different roles costumes are made of various materials, they are presented and then used in the scenes.
Variation:
Changing the costumes
Various costumes are designed for the different stages of the drama (e.g. two different, extreme positions of one of the character) - e.g. Macbeth at the beginning and at the end of the play.

Designing Maps
Alone or in groups the group members draw a map of a treasure, of a house, the layout of a house, a map of a town, a graph etc. Problems can be represented through graphs; maps help to give precise information about the scenes (geographical characteristics, climate etc.)

Detective’s Office
The biographical background of a character is worked out by detectives’ offices in small groups and then told to the other group members without gaining all information about this character.

Diary
Small groups write one or more diary entries for a character in a drama and present them.

Distances of relationships
A part of the group members is put up by the other group members. The present relationships between the characters are expressed through the distances between them (distance-closeness, who feels close to whom?) You can also put up various distances of relationships in the course of a drama and thus the development of relationships can be worked out.

Distinguishing between Facts and Presumptions
The group members are to write down
  - what they know for sure
  - what they assume and suspect

Documentation
The events of a drama are transferred to a document or the characters of a drama are established through a given documentation.

Dolls of Relationships
The relationship between victim and culprit etc. is worked out and represented. The group shapes and forms two members of the group like dolls and puts them up in a way to express their relationships. These tableaux and their changes result in many possibilities and variations. The tension of the space between the two should also be considered.

Doubling
Cf. Getting into the spirit from outside, Thoughts from outside

Echo
Cf. Line of characters; Two groups- two characters
Two group members facing each other, the rest of the class is divided into two groups who are standing behind them. The group becomes their verbal and or physical “echo”, (i.e. they repeat the statements of the two opponents. The tension which is thus created can be supported by movements of both groups. This is particularly effective if the two speak in short sentences.

Empathizing Conversation
A conversation between the leader of the game and one of the characters. The leader’s questions should help the character to put himself into the recent situation and emotional state of his role whereby the leader of the game acts as an inner partner of the dialogue (a technique taken from scenic plays according to Ingo Scheller).

Empty Chair
On an empty chair you put a symbol of a character (e.g. Hamlet) (e.g. a hat, an apple, a cape etc.) The group members go behind the chair, touch the symbol carefully and mention the characters background and character traits.

Exhibition
Museum, exhibition of pictures, (bodies and objects), historical photo exhibition etc with a guide and comments. One group represents the objects, pictures and photos as tableaux with their bodies; another group is led through the exhibition and comments on what they see.

Facial Play and Movement, Mime
  e.g. Sequence of movements on a topic

Feedback Round
Discuss and exchange opinions about the process of work, about the experiences in the big group.

Film Versions
Cf. Tableaux with a title; Storyboard
Film versions of particular scenes (e.g. the opening scenes) are prepared (decide which camera position, music, sounds etc.) in five to six angles (storyboards, tableaux)
Flashback
The relation between present and past in the drama can become clearer through short scenes of flashback. Another possibility of flashback is to confront a character at a decisive moment with imaginations, pictures, scenes from his past. With objects as a starting point you can show where, when and why this object was bought by its owner or how he got it or what someone was taught by one's parent.

Forum theatre
(cf. Augusto Boal)
The action and the ending of a scene can be stopped or changed by the spectator (shouts from the audience) and actors can be exchanged or a completely different drama with different actors, a different course of events and totally different results can be produced. A situation can be considered in different variations and with different possibilities of solutions.

Freeze Frames
Cf. Sculptures, Tableaux
During a scene the characters freeze in their movement and action, they can be changed from outside, they tell their thoughts, hold a monologue, make sounds, give answers, ask questions etc.

Funeral Address
Write and hold funeral addresses from different perspectives.

Game plan - Distancing from Drama in Education
Cf. Role play, Simulation
As with role plays here a simulation of attitudes rather than identification with a role takes place. Usually factual information is given beforehand. Acquired knowledge should be secured or a kind of behavioural training should take place:
- Game plan as strategic game - is used for the power of self-assertion and the capacity of decision-making in a given system (key word: strategic capacity to act)
- Game plan as role play - is used for the understanding of social processes of interaction and their underlying motivation (key word: social capacity to act)
- Game plan as training play - certain chains of events are anticipated by a formalized simulation of reality and this encourages the control of reality through adaptation (key word: technical capacity to act)
  (cf. Karl Schuster, Das Spiel und die dramatischen Formen im Deutschenunterricht)

However, the Game plan can be used sensibly in drama in education - especially if it is about background knowledge or knowledge of facts or the simulation of reality.

Glass Dome
A group member - in role - is lying asleep in bed or on the floor and can hear everything the other characters in the drama are thinking about him/her. The "sleeping" person reacts physically to what he/she hears.

Gossip Circle
Cf. Rumours
The group members gossip in a circle and spread rumours about a particular incident.

Graph of an Iceberg
Cf. Outlines of a character
Draw an iceberg. In the part which is visible above the water the apparent characteristic features of a character are drawn - beneath the surface the hidden features which are to be disclosed. (Distinction between text and subtext)

Group-in-Role/Improvisation in Big Group
All the group adopts various roles (e.g. in an assembly or demonstration)

Guided Tour
Visitors are led through a room which is described by a guide (it is possible to show only the positive aspects of a room for instance).
This helps to create the surroundings of a drama.

Variation: Blindfolded Tour
Couples. One closes his/her eyes and is guided through the room by his/her partner. The blind person is allowed to ask questions. (If there is not enough room, this can also be done sitting)

Headlines
The group members write newspaper or television headlines with the news and present that.

Headlines/Slogans/Captions/Texts on Posters etc.
The group members develop headlines, titles, slogans etc. for individual scenes, events, tableaux and write them down by summarizing their own scenes or collective posters with a slogan, title or headline or by giving the other groups' work a title.

Hearing
Cf. Hot Seat
A person is cross examined by a group and has to justify an event.

Hidden Information
The action of a play can be guided from outside through hidden information (a new, informed person enters the play)

Hidden Thoughts
Cf. Answers to impulses of Contact; Transmission of Thoughts, Voice Sculpture
A person freezes while the rest of the group walks past this person, one after the other and speaks their thoughts: This is used to build up roles, dynamics and the suspense of a situation.

Hot Chair/Hot Seat
A group member in role sits on a chair in front of a group and is questioned on his behaviour, his attitudes, his opinions and plans. Also character
traits and social circumstances of the role can be questioned. In case of a literary figure questions of the other literary figures or non-existent characters can be useful (e.g. Juliet’s tutor; Romeo’s teacher).

The position on the hot chair can also be taken by the teacher who can thus feed his pupils with information or help the pupils as group-in-role to experience an encounter with one of the characters (thus creating interest).

**Variations:**

- part of the participants is on the hot chair and represents different facets of a character
- different characters of the same literary text are on the hot chair
- several group members are on the hot chair representing friends, relatives, witnesses etc. who are linked with the central character
- half of the class are on the hot chair (they have certain information about the protagonist) and are questioned by the other half (e.g. as journalists)

*Imaginary Journey*

Imaginary journeys are used in order to introduce pupils to foreign circumstances of life, places, and situations. The pupils sit down with their eyes closed, relaxed and are taken to the "world" which they are supposed to travel to by the leader of the game’s distinct, quiet voice. Afterwards the pupils reflect on their experience and act out scenes in tableau.

Imaginary journeys can be prepared or completed by particular photos or pictures.

**Variation:**

The pupils act out what they are told without thinking too long and with their eyes open.

(This kind of imaginary journey trains creativity and imagination, in particular the quick and spontaneous getting into the spirit of new situations. It encourages readiness to act. This seems necessary because many of us are blocked by the tradition of learning with your head and as there is tendency, among the older generation above all, to talk at length about a topic before getting into practice.)

*Improvisation (prepared or spontaneous)*

This is the biggest part of working with methods of drama in education.

**Prepared:** Limit of time for preparation, can be repeated

**Spontaneous:** without preparation, the process is more important, cannot be repeated.

The group members act out a scene with or without preparation and can be influenced from outside during the play. The improvisation can be changed and repeated by the other group members.

*Inner Monologue*

After having taken their roles the group members think of a typical and everyday situation of their role and speak thoughts that are relevant to this situation. This method is useful in order to lead someone slowly into his role.

*Interview - with a tendency*

The journalists keep it secret who they are working for. Accordingly they ask their questions and leading questions. The aim is reporting with a tendency.

*Interview/Role Interview*

Characters of a drama are interviewed by reporters or authorities in or after a particular situation.

Questions about motives, values, beliefs, plans are asked and the knowledge of a situation is deepened.

*Interview on TV (cf. Interview in the Radio)*

*Job Application*

Cf. Advert, Marriage Ad, Job Application

*Job Interview*

Teacher -in-role as a potential employer, the group members in a circle as applicants.

*Job Offer*

In groups write a job offer/job application

Cf. Advert, Marriage Ad, Job Application

*Judging a Story with the Necessary Distance*

This is a useful way of getting out of a drama. The group members stand in a circle, adopt a common rhythm and dissociate themselves from characters or things in the story. I am Markus and not Dionysos (exercises that help to get out of a drama- also physical ones- i.e. making oneself aware of the fictitious situation are very important!)

*Judging with the Necessary Distance*

A person talks about a past event in which he was then involved. He judges the events with the necessary distance and sees them in a different light or from a different perspective (e.g. Father Lorenzo in Romeo and Juliet).

*Keyhole*

The information that a person gains by looking through the keyhole gives the dram a new impulse. The action in front of and behind the key hole is shown by different groups.

*Last Will*

A dead person’s last will can be the starting point for a drama or it can appear as an element during the drama bringing new information and forks.

*Letter from Outside*

An arriving letter introduces or continues an event. New information or instructions emerge. A letter can also bring about a sudden turning point of the situation.

*Letter in the Drama*

In small groups the group members write a letter from a character’s perspective. This also works as an ending of a drama.

*Line of Characters*

The characters in their roles standing opposite each
other are looking into each other’s eyes. From behind they are prompted their character traits, thoughts, feelings, plans etc. by the other members of the group.

Line-up
(cf. balance of opinion)
Each player is given the role of a character in a drama (this is also possible with role cards). They line up (with or without a prior discussion) - e.g. according to the importance of their function in the drama, according to their social status or their moral quality (good and bad).

Live Report
An action etc. is presented by one or more group members in the form of a live-report. (e.g. sport etc.)

Making Lists
The group members make lists for a particular topic (e.g. What do you have to pack for this journey and what do you have to leave behind?)

Mantle of Experts
Reasoning and acting from experts’ points of views (e.g. press conference- scientists)
Small groups or individual members of the group represent experts and act with full responsibility and competence. Ideas are taken up, discussed and argued. The experts are of a high status. The ways of thinking and arguing of people in high positions are shown.

- The pupils must be introduced as experts who are qualified for actions and decisions.
- The teacher must be integrated in the drama.
- All information which is necessary for the drama must be given within a certain structure.
- In the mantle of experts there cannot be any teachers’ instructions or comments. Necessary explanations must be given from the position of an expert colleague or an involved character.
- The mantle of experts requires a clear disciplinary framework.
- The work must be task and goal oriented.
- Every child must be active and integrated in the continuing development of the work.

Marking the Moment
Phase of reflection at the end of a drama or a working period.
The group members should think about the spot in the room where they felt greatest intensity in the drama or where they were most moved themselves, they should place themselves there and adopt the same body position of that moment-freeze.
On the teacher’s touch they tell their thoughts or make sounds.
Two questions should be answered:
- What does my position mean?
- Why did I decide to adopt this position?

Marriage Ad
Cf. Ad/ Job Offer / Job Application
In groups a wedding ad is outlined for a protagonist (e.g. Hamlet’s mother).

Message
A message from outside influences the further course of events in a drama. The message can be delivered by a person or passed on to a character in the drama who then finds it.

Metamorphosis
Cf. Exhibition, Defined spot
The group members turn into the objects of a defined room.
E.g. What would there be on the attic of an old woman? Represent an object in small groups.

Mime
By excluding language the action of a scene is slowed down and the spectators’ focus is sharpened. Repetitions with small changes support this process.

Mirror
The group position themselves in a row and are the character’s mirror. The mirror asks the character questions- he/she replies.
Reversal: the character asks the mirror questions.

Moment of Truth
The group should develop a final scene of a drama. Reflective discussions about the main events and moments of tension in the drama should help develop a focus for the final scene.
Off-Stage Pressure/ the Absent Person / Noises Off
The suspense in a scene is increased by the announcement of an important and powerful person’s appearance in the near future (or of an imminent threat). This can set off a concluding action which has to be done or a decision which cannot wait.

Narration/Narrator
The narrator tells a story or parts of a story in order to speed up the action.
A narrator appears and continues parts of the story, comments on circumstances and links scenes and situations.

Newspaper Article
Cf. Headlines

Newspaper Theatre
(according to Augusto Boal)
Reports are presented as collages, in an alienated way, with rhythm or pantomime.

Nightmares
The nightmares or fears of a character are portrayed in short scenes

Opinion Poll
Cf. Report
During a scene a reporter enters and questions the people on their opinion on a problem or situation.
Pair line
Cf. Echo, Two Characters- Two Groups
Pairs (e.g. fathers and mothers is a difficult situation) are facing each other in two lines. On the leader’s touch the individual pairs start to communicate and to interact.

Panel Discussion
Cf. Hot Chair, Mantle of Experts, Conferences and Meetings
A group-in-role sitting on the platform (e.g. all stepmothers of well known fairy tales) are questioned by the audience.

Photo album
Cf. Exhibition
Photos of a private album are represented. Which photos would be in it?

Photograph
The characters (e.g. of a family) get together for a photo at a particular moment of the drama or several photos of an event are represented (e.g. of a wedding).
This is used to work out character traits and relationships.

Presentation of Group Decisions
Decisions and discussions of small groups are presented by one speaker of the big group.

Private Conversations
The group listens to private conversations of characters in the drama and decides whether to use the information in the course of the drama or whether to pretend ignorance.

Private Property
By carefully chosen personal objects (objects, letters, costumes, medals,...) a character is introduced or the character is developed by the group with the help of these objects (e.g. which favourite objects would he/she take with him/her if he/she had to leave his/her home country?)

Profession on the Wall
(cf. Role on the wall)

Pros
The use of props can help the group members’ powers of imagination, it can help them put themselves into the role, and it can strengthen a character’s qualities and peculiarities and build up an atmosphere.

Psychiatric Certificate
A psychiatric certificate about one or several characters is written.

Questions
- Questions in order to assess the group members’ ideas and interests
- Questions in order to set up a situation
- Questions which stimulate adults’ investigations in documents and the media
- Questions in order to convey knowledge
- Questions which bring about decisions between possible courses of events (forks)
- Questions which put up discipline
- Questions which awaken moods and feelings
- Questions which make believe in the situation
- Questions which deepen understanding
- Questions in order to find out what the group member knows and understands so far
- Questions in order to find out what the group member thinks about his/her knowledge and how he/she feels

Radio Interview/Television Interview
Cf. Interview
Reporters for the radio turn up at a specific scene of action and carry out interviews.

Radio Programme with Phone-In
Teacher-in-role as presenter, the group members as listeners who express their opinion on a specific theme.

Report
Cf. Live Report, Interview, Opinion Poll
During a scene all roles remain in freeze. A reporter enters the scene and interviews the tableaux.

Rituals
Cf. Ceremonies
Simple, repeated rituals strengthen the group members’ belief in the situation in the drama and in their role and they can slow down the course of events.
- Welcoming and farewell rituals
- Rituals without a word (e.g. sequence of movements)
- Rituals with a text (e.g. oath, song, battle cry)

Role (Intention, Status, Attitude)
Adopting a role means being someone different with specific values and attitudes.
Intention: Which intention does the role have?
Status: Which status is linked with the role, which statues do other people have?
Attitude: Which values and attitudes does the role have?

Role Biographies
Cf. Character Sketch
Individually/in pairs/in groups the pupils develop the role biographies of protagonists or minor characters of a literary work.

Role Interview(s)
Cf. Interview/Situation- related role interviews

Role on the Wall
The outlines of a character or a role are drawn on a poster in his/her actual size. The group members write the character traits into these outlines. Social comments about this person are written down outside the outlines.

Variations: Characterizations of characters from films/literature etc.:
- Outside: their own characteristics
- Inside: what the other characters think about them
- Or three columns: what the characters say about themselves, what the other characters say about them, what the character says about the others.

**Role Play - Distancing from Drama in Education**

Cf. Game plan, Simulation

As in the Game plan the role play is often preceded by factual information, it is used to secure acquired knowledge or as a kind of training in behaviour, e.g. a conflict between two or more people should be solved. It is rather a simulation of attitudes than identification with the role, furthermore, they get started without preparation. As the solving of conflicts or testing knowledge are central and not identification, a role play takes less time concerning duration and planning. On the other hand this is why role plays are often not as successful because pupils do not stick to the role as they do not identify themselves with it, they drop out or a re embarrassed playing the role.

**Roundabout of performances**

A text is dismantled into individual scenes and distributed to different groups. These scenes are then acted out without interruption in chronological order; every scene is started and ended with a freeze frame.

**Rumours**

Groups prepare rumours about situations, people or groups of people and spread them.

**Sculptures**

Cf. Statues

Statues and sculptures make abstractions, structures of relationships, general events or items visible. They show the basic Gestus?, the "title" of scenes, attitudes, relationships, gestures and facial play of the people and the constellations of the relationships in the room are presented in an increased or symbolic way. Top and bottom, closeness and distance, attention and turning away have a meaning.

Statues can be formed by an actor according to his/her ideas and then completed by the group in the following manner: the leader discusses with the observers/the class about missing or inappropriate aspects or they can be prepared and presented by single groups and then discussed by the pupils who are not involved.

**Shared Role/Collective Role**

Sometimes at the beginning of a drama. All group members adapt a shared role (e.g. astronauts, witches ...) Thus a situation, a focus or a perspective can be established by the shared experience of a role. As the drama continues, the roles can become more specific or the individual group members can contribute their specific talents and needs in their roles.

**Short Cuts**

Improvisations with flowing changes. A short scene (victim/ culprit etc.) is improvised by two group members: Freeze- one group member is exchanged-the scene is continued

**Simulation**

Cf. Game plan, Role Play

Realistic situations are "feigned" in order to learn how to deal with resources and how to develop strategies for solving problems or how to make decisions or solve problems. (e.g. topic unemployment: budget at their disposal: with how much money can a family live? These questions are considered in small groups as families - with lists of recent prices. The teacher keeps introducing joker cards, e.g. a family member's birthday) This technique is useful in order to contribute to the background of a situation in the drama.

**Situation-related Role Interview**

Cf. Stopping Thoughts

After the course of events has been interrupted by "Stop!, a character is interviewed about his/her behaviour or motives. The questions should relate to the situation and to how the character is presently feeling. The actors should reply from their role. ( a method from scenic play according to Ingo Scheller)

**Slow Motion**

This is a stylistic element in order to slow down scenes, to alienate them, in order to stress details or to serve as an aesthetic element in the representation.

**Soap Opera**

The course of events is presented like the series of a soap opera.

**Song**

Welcoming song for a visitor, song as a ritual, song as a symbol, farewell song, song as leitmotif, narrative song (ballad) to carry on the action, and song as part of a social event, etc.

**Sound Effects**

A scene is represented through sound effects only. As few objects and instruments as possible should be used (mainly body and voice); for the support of an action, in order to create atmosphere.

**Soundtrack**

Cf. Atmosphere, Sound Effects

Sounds and noises are needed to create an atmosphere in a particular place or to define the context. This can also be done by sounds that have been previously recorded by the group members.

**Speak Your Thoughts**

Cf. Answers to impulses of touch/contact

The play is interrupted by the leader's or the audience's "Stop" - the actors freeze in their postures and speak out what their characters are just thinking. With a short "continue" from the leader the play is carried on. (taken from scenic plays according to Ingo Scheller)
**Speech Bubbles**
Bubbles made of cardboard, thoughts are often different from a person's behaviour, an action is stopped and the speech bubble is held up; in a speech bubble the gist of a dialogue can be said in few sentences.

**Status**
Cf. Sculptures

**Statues**
There is always a difference of status between different characters which often changes. In order to illustrate the hierarchy an artificial strengthening of the respective status can take place. Experiments with changed status (high status/low status) consolidate the message of a scene.

**Story in a Circle**
The group sits in a circle, each member tells a part of a sentence/ a sentence/ a word of the story.

**Storyboard**
Cf. Tableaux with a title; Film versions

**Sudden Message**
The teacher breaks the following news: "But suddenly there was a message with the following content...."

**Supporting Ego**
Standing behind the actor during a scene the director indicates by touching him (e.g. putting his hand on his shoulder) that he wants to contribute something. Thus he becomes part of the character and not only his partner in conversation. Doing so, the director has the possibility to express thoughts feelings and wishes that the actor does not want to utter in his place. Several repetitions or a forceful intonation reinforce these thoughts. (a procedure from scenic play according to Ingo Scheller)

**Symbols**
Symbols can often convey the dramatic message more obviously. Symbols can be language, movement, pictures or objects. Useful symbols: flower, fire, cup, candle, coat, ring, star, sword, chest, bowl, key, stick, water, etc.

**Tableaux**
A tableau is a specific moment of suspense which can be presented by a single person or a group like in a photograph in the form of an immobile body position.

Tableaux can be used:
- as a way into drama; barriers of expression such as speech or movement are left out.
- in order to deepen a story/ a topic
- in order to create a decisive, dramatic turning point
- in order to reflect a story
- in order to find out, what pupils think (e.g. statements about a specific topic in order to get the gist of information)
- in order to portray relationships between the people, in order to reveal structures/socio-grams?
- As perspective tableaux, i.e. a constellation of relationships/ a situation from a specific person’s perspective
- On the other hand it is good practice in order to get from the body to a particular expression, to a mood which can be used on stage too.

**Tableaux with a Title/Storyboard**
Arrange a play into short titles (à la Brecht) and develop matching tableaux or titles.

**Talk Show**
The teacher-in-role or one of the group members as talk master interview characters on a specific topic (e.g. Marriages arranged by the parents in "Midsummer Nights Dream")

**Talking Objects**
Actors place themselves as objects in the drama (e.g. the queen's hairbrush) and express their opinion on characters or events as eye-witnesses form their point of view.

**Teacher as Actor**
Cf. Narrator
The teacher tells part of the story in a particular role or acts out part of the story.

**Teacher in Role**
Cf. Circular Drama
The teacher takes a particular and clearly defined role and acts in the drama. The social and personal status of the role can change but should not be too high above the group’s status.

Possibilities:
- when the teacher sits in a particular place= particular role (clear sign for the pupils)
- By adopting a particular status you can intervene (high status, e.g. king/queen: control; disadvantage: the class is not given enough responsibility; middle status, e.g. reporter: ridge walk ;low status, e.g. servant: requires a lot of self-confidence and flexibility)

**Telephone Conversation**
A telephone conversation helps to gain new information and insight into characteristic features and reactions of the roles that are involved.

The audience can hear one or both parts of the conversation.

**The Media as a Starting Point for Drama**
Literary texts, songs, photographs, comics, paintings, video clips, newspaper articles, newspaper headlines etc.

**Thought Alley**
Cf. Circle of advisors
A group member/character of the drama walks slowly through an "alley" of people (the other group members) at a particular moment in order to make a decision, set an action or to receive something.
His thoughts and reasons for the decision are whispered to him by the other group members in the alley (e.g. shall I quit school or not- the right side is for, the left side is against it or mixed) or the person himself asks somebody from the group or implores him/ her. (e.g. Faust, who has sold his soul, to his mother, "What shall I do?")

**Thought Bubbles/Speech Bubbles**

Small groups make thought and speech bubbles out of cardboard. The thoughts often differ from a person’s behaviour and statements. The thought bubbles are put opposite the speech bubbles.

**Thought Tracking**

Cf. Answers to impulses of touch, Thought Tapping

The persons in a tableau are prompted to the present thoughts of their characters in this situation by the people from outside.

**Trial at Court**

A particular situation is tried at a fictitious court.

**TV Series**

(cf. Soap Opera)

**Two People - Two Groups**

Cf. Line of Characters, Echo

Two individual persons/figures are facing each other, behind them there is the respective half of the class. Each group whispers to their protagonist what they want them to say to his opponent. The protagonists function as the group's mouthpiece. Thus a conversation between two people can be held by a big group.

**Unfinished Material**

Cf. Artefacts

The group is presented with a part of a letter, a photograph or a picture, an unfinished audio or video tape, a graph, i.e. only parts of information are supplied, e.g. old maps, parts of a letter, unfinished newspaper cutting etc. The clues are the starting point of a drama. They can also be used within a dram unit in order to increase suspense. The group is to complete the material or comment on it and present why the material is unfinished or how it got unfinished.

**Voice Sculpture**

This procedure developed by Ingo Scheller is used in order to present and arrange a character’s ambivalent thoughts and feelings at certain moments of a scene in an impressive way. An actor puts himself in the middle of the room and adopts a position which expresses a character’s state of mind at a particularly important moment. A group of observers who were chosen before thinks about thoughts that might be spinning round in the character’s head. One after the other they step behind the character, put their hand on his or her shoulder and say a sentence (in the first person). Then they stay there (grouped behind the character). Also the leader can bring forward his ideas by asking individual pupils to take over certain statements.) When enough voices have been gathered, the leader puts himself opposite the character and recalls the individual thoughts by pointing at the particular people. While he conducts the voices like a choir, he tries to emphasize certain thoughts by arranging them or by pointing at them repeatedly. The protagonist is asked to take the sentences in. After some time the protagonist arranges the choir according to his ideas. Voices that do not fit in are removed, voices that are missing are added. They are taken over by other pupils. Sentences that are particularly important are moved to the front and into the centre, other less suitable ones move to the background or to the side. Here the protagonist can make suggestions for other accents, for repetitions or the order of the voices. The choir is now conducted by the leader again until it corresponds to the actor's ideas.

Note: In this case stepping out of the role consciously is extremely important because the protagonist can get deeply involved in his role. This is why common physical activities should follow (e.g. hopping, shaking off, crick-crack-that’s that!)

**Voices in the Head**

This is used to present the complexity of a decision. The group members become the different parts of a character or different ideas. Competing ideas/elements of a role are presented by the group members. First the conflict or decision which has to be made is deconstructed and the various elements (political, moral, religious etc.) are identified. The group members decide on one of the elements. The person acting the role (e.g. Hamlet, Galilei) is in the middle and points at one of the elements (e.g. passion). Those group members who have decided on that element utter all the arguments for a decision in their favour. As soon as the actor drops his/her hand, they must stop talking (even in the middle of a sentence). The “role” keeps pointing at various elements and listens to their arguments until he/she thinks a decision can be made.

**Voice Sculptures - Confrontation**

Cf. Alter Ego, Line of Characters, Echo, Two persons - Two Groups

The technique above can be used by confronting voice sculptures for two different characters with each other. The leader calls the voices alternately. This is how voices of conflict (i.e. thoughts provoking misunderstandings and conflicts) or voices of reconciliation (i.e. thoughts offering starting points for positive changes) can be worked out.

**Voting**

The group members have a vote about possible decisions in the drama in and outside their roles.

**Witness**

A person reports about an event or is questioned about an event in his role.
Warm-ups

Move to the music
and emphasize the parts of the body which are indicated.
  e.g. the shoulders guide all your movements, hips, knees, belly, bottom, nose, etc
The Ball
a visualization. React to the story with movements
  Soft music in the background.
  Stand in a relaxed position. Imagine that a ball is lying in front of you. Pick it up and visualize it.
  The ball becomes bigger and bigger, heavier and heavier, .... almost too big to hold.
  Then it becomes smaller and smaller, tinier and tinier, almost as small as a pea. Be careful that you
don’t lose it. Then it becomes bigger again, harder and harder, ... It changes colours ... It becomes softer
and softer, almost like jelly ...
  Language: to practise adjectives and comparison

One step into the circle
Group awareness game.
  Everybody standing in a circle. Each person in the group moves one step forward but only one person at a time. If two people move at the same time, the group has to start from the beginning.

Focussing attention
Four people sitting in a square.
  A starts with a movement, the person opposite (B) mirrors the movement.
  C and D ask B questions (e.g. simple mathematical questions, personal questions etc.)

Noise orchestra
Take one object that you find in the room or among your personal belongings and that you can make a noise with.
  Everybody stands in silence until somebody starts with a noise, maybe also a rhythm. Slowly everybody else in the group joins in. Build it up slowly and be sensitive to the others!
  Crescendo - decrescendo - absolute silence again at the end of the activity.

Introductions
Say hello to each other non-verbally. You may touch other participants depending on the amount of confidence and trust that already exists.

Sculptures on the basis of the four elements
4 groups
  Each group creates a still image relating to one of the four elements: earth, water, fire, air
  The freeze frame may be anything from very abstract to very realistic and concrete.
  Each group finds a title for their picture. The others guess the title/topic.
  Walk around in the room. Stop - contact - floor
  Contact - touch someone
  Floor - touch the floor with any part of your body
  Tell a story in reverse order
  A tells B how he/she came to Graz.
  B tells the story beginning with the last sentence
  One question behind
  e.g. How old are you?
  No answer
  How many children have you got?
  35.
  etc.
  Manage 3 dialogues simultaneously
  Doctor - patient
  Actor - film director
  Ski instructor - beginner skier
  Queue jumping race
  3-4 groups, the last person in the line has to jump the queue, trying to get to the front making excuses etc.
  examples: railway station, cinema, supermarket checkout, art exhibition
  Tableau on the roof
  3 people create a still image on the edge of a roof
  person A is the leader but not practical, B is nervous, C is practical
  Mirroring
  First only grimaces in the face
  Then slow movements, lead changes when teacher claps
  Exercise with imaginary ball or balloon
  Pick up a ball, the size changes, throw it in the air, catch it again, etc.
  With music
  Catch the witch
  3 people form a triangle and catch the fourth person
  "The fence has snapped. The witch is trapped."
  "Behind the garden fence"
  5-6 people form the fence, the others act out things behind the garden fence:
  a house, trees, a pond, a river, bushes, sunflowers, etc.
Warm-ups with music and movement

1) Grab somebody's hand, say e.g. "Hello, Andy" and let go only as soon as you've got another hand.

2) Move to the music, pick up the rhythm of the music, different parts of your body give you an impetus and guide your movement (according to the instructions given by the leader of the activity), e.g. the shoulders, the hips, the knees, the elbows, the nose, ...

3) Participants spread in the room, everybody facing the same wall. The person in the front starts moving to the music, everybody else copies the movements. After about a minute everybody turns right and the next person in the front starts, etc. Change the style of music as often as possible!


Drama in Modern Language Teaching: Appendix

Spielemacher. Spielen und Darstellen im Unterricht. Nr. 11, 12, 14 und 15: Dramapädagogik Landesverband für außerberufliches Theater und Dramapädagogik, Schwegerstraße 11 - 13/16, 1150 Wien


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**How to make an EXIT:**

The inventor Thomas Alva Edison had little time for formal dinners. Once, finding himself surrounded by people with whom he had nothing in common, he wanted to escape as soon as possible. But as he was inching towards the door, he was approached by his hostess, who said "I'm so pleased that you could come, Mr Edison. Tell me what are you working on now?" - "My exit," replied the inventor.
Contacts

Die folgende Liste enthält die Namen und Kontaktadressen der Absolventinnen und Absolventen des hier dokumentierten Ausbildungslehrganges. Sie sind Ansprechpersonen sowie Multiplikatorinnen und Multiplikatoren im Rahmen des Netzwerks „Methode Drama im Fremdsprachenunterricht“.

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