Diplomarbeit

Titel der Diplomarbeit

Drama and the Language Classroom –
Applying Drama Pedagogical Methods in the Austrian
English Language Classroom

Verfasserin

Daniela Hölzl

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> 'In theatre the audience gets the kicks,
> in drama the participants get the kicks'
> Dorothy Heathcote

1. Introduction

A group of students is standing in the middle of the classroom. They are not talking and not moving. All is quiet. A few moments pass by. The students are still not moving. Somebody is speaking though. Some spectators are watching the frozen students, commenting on them…

A bizarre situation, why are students standing in a classroom, in a strange position, not moving and not talking?

Even though it might appear strange at first glance, the above scene is not taken from a fictional movie. The scene is set in an authentic classroom. The frozen students as well as the spectators are members of the same class. The scene is set in the present and it could happen in any classroom. This group of English students is learning a new language through drama activities using methods taken from the field of drama that should help students to improve their language skills.

The present thesis deals with drama methods and how they can be applied in the foreign language classroom, in order to improve language skills. The first part will start out with a general discussion on drama and what it has to do with the foreign language classroom. It will bring up certain similarities between the stage and the language classroom. However, several differences which have to be kept in mind when applying drama methods in the classroom will also be pointed out. The thesis will

then examine the foreign language classroom in greater detail. As a corollary, the communicative classroom will be introduced to provide a background for the drama techniques. The preliminaries for communicative language teaching will be pointed out and how drama can effect them.

The second part of the present thesis will then look at the effects of drama on foreign language learners, both from a linguistic as well as emotional point of view. The reader will be acquainted with the roles of the student and the teacher in the drama classroom, how they can be accomplished and which purposes they serve. A further chapter is dedicated to drama and its effects on the language skills *speaking, reading, writing* and *listening*. A fifth skill, *visual literacy*, will be introduced as well. Each skill will be introduced and general objectives in connection with them will be given. Drama techniques will also be listed and a rationale given, why and how they support the individual skills. Moreover, several general objectives that can be reached through the implementation of drama in the foreign language classroom will be discussed. These are intercultural awareness, motivational factors as well as personal development. An introduction will be given on how these objectives comply with the Austrian curricula, and again several drama techniques that can be used in order to bring forward the objectives will be introduced.

However, some controversy has been stirred up over the techniques; therefore, a chapter is devoted to criticism of drama in the language classroom.

The last section of the thesis will then bring back the reader directly to the "frozen students" and give insights into particular drama techniques and how they are carried out at several levels of language learning. These techniques will not only be introduced and supported by a theoretical background, but they will be put into the context of actual Austrian

curricula for English as a foreign language. In addition, several lesson plans for various types of schools will be developed. The school types that have been picked for this practical application of drama techniques are primary school, lower as well as upper secondary school and business school (HAK). Further schools that are introduced are HTL and HLA.

2. The Purpose of Drama

2.1. Definition

As a preliminary to this thesis it is important to know what the term drama refers to. In drama teaching "drama" not necessarily refers to the genre category used in literary studies. Drama in education, rather, is regarded as a practical tool to support students during their learning process. It gives them a chance to experiment with their language skills in order to improve it. Says Ronke, 'drama in education […] uses the means of theatre for […] educational use, i.e., to initiate or enhance learning processes' (21). In the language classroom

> drama is a means of learning through role playing and problem solving. It is a creative way of using the whole body to transmit and receive information with mind, body, and voice working in collaboration to create a "total picture" (Smith and Herring, 14).

Put in a nutshell, drama in education is concerned with exposing students to artificial *as-if* worlds, arenas that should be as realistic and purposeful as possible. Drama in education is further distinguished from professional theatre because of its processual nature. When employing drama in educational settings, not the product itself is important, but the process that brings the product into being. Therefore, it needs to be looked at more closely how drama can be used in the language classroom. According to Bräuer (xi), drama in the language classroom serves two aims. It can

> either [be] process-oriented, where drama becomes an immediate medium for language learning, or product-oriented, where it becomes primarily the reason for language learning.

The latter refers to drama in education. As the quote shows drama in education is not exclusively dealing with a literary play, but at stages taking literature as a source for dramatic play. The whole method is not about performing something but the rehearsing stage of the drama is seen as the most important criterion.

Conceptualized this way, drama can be considered a teaching method, as its objective is the practicing of various language skills. Traditionally, drama is merely associated with 'reading and performing plays' (Fleming, 1). Drama in education, however, departs from merely working with the text, in the language classroom drama gives the students the opportunity to improvise, to carry out several 'forms of role taking and dramatic play' (Fleming, 1). What is more, 'drama does things with words […] it introduces language as an essential and authentic method of communication' (O'Neill and Kao, 4).

Often the image drama may convey when applied in the foreign language classroom is rather a playful one. This thesis, however, sets out to look at the benefits of drama for language skills and first of all wants to show how it is related to certain language learning theories. The reason why drama based exercises are so fruitful in the foreign language classroom is that they are always embedded in a context. Students always have to deal with realistic language encounters, even if the context is set in another time period or a fictional world. Drama exercises 'involve […] authentic situations, authentic vocabulary, and body language as could be encountered in the target country' (Ronke, 50). Explanatory, if students carry out a drama exercise like role play they often encounter language elements that have already been familiar to them and through this 'greater

meaning' (Ronke, 51) is given to them. These are all components that can be found in language teaching theories like behaviourism and cognitive studies.[1]

As the term drama in education has now been illustrated and made clear that it is more than mere performing of plays, it needs to be looked at which similarities and differences it has with the theatre. The following chapter is going to look at these aspects more closely.

2.2. Affinities between Drama and Teaching

This chapter closely deals with commonalities between drama on stage and drama in the language classroom. It points out how drama exercises developed and to which extent they have affinities with the stage. Above all it has to be mentioned that there has been a long tradition of applying drama in educational settings in English-speaking countries[2]. Therefore there could not be any more suitable space in Austrian schools for practicing drama methods than the English classroom. Considering the fact, that 'teaching is itself a dramatic art and it takes place in a dramatic setting' (Showalter, 79), nothing could fit any better into the language classroom than drama.

However, it is not only the outline of the classroom, with the teacher as an actor and the students as audience[3], which ideally should be reversed in the foreign language classroom. It is also the fact that language teachers not only work with language as a linguistic concept but with the students as a whole composition of their body.[4] The student as a whole person

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[1] Cf. Ronke, 49ff.
[2] Cf. Rondke, 35.
[3] Cf. Showalter, 79.
[4] Cf. Wagner, Understanding, 3.

benefits from drama methods as they become more aware of themselves.[5] This awareness can especially be reached through 'holistic drama' (Smith and Herring, 31). The following example will show how the wholeness of drama is reached through the application of tableau or freeze frames. Students are given the chance to look at certain contents in more detail, by picking them out of the whole learning process and demonstrating them closer through their bodies. The reason for this is that 'by stopping the action students gain an opportunity to reflect on what has happened in the dramatization' (Smith and Herring, 31). It can be regarded as one of the most important elements of teaching as according to the above mentioned learning theories, contents that are supported visually and have been worked on including more senses, will stick longer in memory. Another reason why tableau is so fruitful in the language classroom is brought forward by Taylor and Warner who argue that

> to create a tableau, the students use their own bodies to represent a significant moment in the story. As they work together, they negotiate decisions, comment on key scenes in a book, gesture, sing, argue, joke, imagine and finally create their tableau that they share with the rest of the class. (Taylor and Warner, 91).

This holistic learning is also an essential objective of the Austrian curricula as it is claimed that through it, the possibility is raised to provide students with beneficial learning environments. Fields that are especially influenced by the holistic learning setting are receptiveness, memory and motivation. The curricula further claim, that these fields are highly influenced through playful elements in teaching.[6]

Regarding the language classroom as a stage it has also to be said that the teacher has two roles, i.e. 'actor and director' (Petkovic, 88), concepts which will be explained in more detail when it comes to the role of the

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[5] Cf. Dodson, 162.
[6] Cf. Curriculum AHS Unterstufe, 3.

teacher in drama teaching. These two roles are, however, not restricted to the teacher, they are also the roles carried out by the students. More explicitly this implies that students on the one hand have to direct their own acting, as can already be seen in the above example of tableau. They have to negotiate with other members of the group how they want to carry out certain exercises and on the other hand they also have to take on their roles and direct themselves. This is important as the curricula for Austrian schools ask teachers to put students into individual learning contexts according to their language level and to their personal needs.[7] Giving the students the opportunity to direct their own learning at their own pace is an important element of the drama classroom.

Another commonality between the educational and theatrical worlds is referred to by Petkovic. She argues that

> the essential similarity between [teaching a foreign language and training an actor] lies in the fact that both take place in unnatural conditions and artificial circumstances. (85)

The artificial circumstances are often an obstacle in the foreign language classroom when it comes to language production by the students. At many stages it is difficult for students to see a purpose for their language use, which is at stages monotonous. Ideally authentic language use should be advocated in the foreign language classroom. This can best be achieved if the teachers are native speakers with whom the students can communicate. Further ways of bringing authenticity to the foreign language classroom are language courses in the target country as well as the exchange of emails with students from the target country.[8] As this is sometimes difficult to handle, a way needs to be found of how, without the availability of these resources authentic language use can be advocated. Therefore a method needs to be found to give students the chance of

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[7] Cf. Curriculum AHS, 2.
[8] Cf. Curriculum AHS Unterstufe, 3.

using their language realistically, not only during language trips abroad but also in the classroom. This goal can best be achieved with the use of drama.

This absence of realistic encounters is also a problem in the theatrical world. Stanislavski, the Russian actor and theatre director, took the above mentioned fictional setting of drama as a starting point for his work and devoted it to make unnatural settings natural.[9] In order to do this he created 'moments of truth' (Petkovic, 85), a concept which can also be applied in the language classroom. Especially through the application of role plays connected with different topics dealt with in the language classroom these 'moments of truth' are of great value. Often teachers make use of them without being aware that what they are carrying out in the classroom actually is a drama activity. This is especially the case in elementary classes, when they use short dialogues to teach new language structures. Asking students to act out short dialogues by means of getting into the role and where possible also using objects that make the situation even more real, they are put into realistic situations. Thus the language use will not appear alien to them and students realize the purpose of certain phrases in the foreign language.

An awareness of the drama method that lies behind these dialogues enables teachers to actively engage students. More precisely, if teachers use for example course book dialogues and put them to life both, the students as well as the teacher will benefit from it. Petkovic refers to two levels, which Stanislavski uses for his realistic attempt. The first step has to be carried out by the teacher, who should encourage the students not only to read the role but to play the role, to get involved. As soon as the student manages this, the second step is then to alter the situation, to put

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[9] Cf. Petkovic, 85.

more life into it, and get emotions involved. This is an essential focus in process drama carried out in the classroom. In this respect, the implementation of real situations can make it easier for students to *act real.*

Stanislavski, further, recommends the training of 'emotional memory'. It is claimed that whenever students associate a feeling with a certain situation this will stick to their mind and come up again whenever this situation occurs. For language learning, emotional memory can be immensely useful and help students familiarize with new language items.[10] This emotional memory can be created through drama techniques that include the consciousness of one's body including body language. These exercises include miming emotions as well as playing out certain roles in different moods.[11] This also leads directly back to the realistic aspect, as students have to think about events in their lives in order to be able to convey a certain mood.

As has already been mentioned above, the focus in the drama classroom is not so much on the product itself but on the process that is involved in order to come up with a product. This is another commonality with the stage. Returning to Stanislavski whose overall focus in his work was on a 'shift from product (performance) to process (preparation)' (McNee, 830). It is therefore important in the foreign language classroom that teachers encourage their students to deal with the texts they are reading and to experience them in a way that establishes a real feeling for the situation. Therefore it is advisable whenever learning new sentence structures through dialogues to ask the students to act them out by means of using realities.

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[10] Cf. Petkovic, 87.
[11] Cf. Turecek, 31ff.

What is more, this emotional memory is also of high value when teaching literature. In this respect it is important to get emotions involved while dealing with a piece of literature. This can for example be achieved if through the application of drama methods different points of view are brought forward. Drama methods which advocate this aspect are for example 'Angel and devil' or 'Hot chair' in which students take on different view points and bring them forward. Applying these exercises students not only bring forward their thoughts but they personate them and through this give their ideas more power.

As has become evident, the language classroom and drama are intricately intertwined. In the language classroom, however,

> drama is not primarily seen as an art form; rather, the drama […] approach takes principles from the field of theatre and uses them to initiate educational processes (Ronke, 2).

What is special about drama as a teaching method is that it sees 'teaching in a much broader context of education and personal development' (Steitz-Kallenbach, 217). This personal development is also found on stage when educating actors and therefore being close to drama on stage

> […] many of the strategies which can be used by drama teachers and pupils in the classroom have close affinities with the techniques used by playwrights in the construction of dramatic texts. (Fleming, 1)

More precisely this means, that in order to carry out certain drama exercises like for example role play, it is important that students have an idea of how plays are created and on which aspects they have to concentrate. Considering the role of drama in the language classroom one, however, has to bear in mind that in the traditional language classroom it is often the teacher who carries out the role of the playwright

and director and not the students. In many cases, according to the students' age, the teacher has to get involved in 'child play' and turn it into a meaningful play.[12] It is, however, not only the 'playwright' that comes into existence when drama methods are used, moreover, it is the actors and the methods they use on stage. In order to create dramatic action it is important that students become aware of 'the who, the what and the where of drama' (Smith and Herring, 15). In order to answer this it is important to work with adequate material. And students are 'encourage[d] to be actors in the learning process' (Smith and Herring, 17).

The distinction between drama methods in the classroom and dramatic art on stage is, however, that in the drama classroom the students are involved as both audience and actors at the same time. Therefore contrary to drama on stage, they are more involved in the whole process and drama provides a platform for interaction and communication.[13] In this context, it is again the 'emphasize of process over product' (Andersen, 282) that needs to be pointed out. An important element is that on stage it is the product that is presented focused in whereas In the language classroom there is no performance, it is all about work in progress. In more concrete terms this implies that although there is a certain kind of performance in the language classroom, the focus is not set on it, but on the way that leads to the performance. Or as Bowell and Heap (60) put it

> the external audience of the theatre is replaced by an internal audience, so that the participants are **both** the theatrical ensemble that creates the "play" and the audience that receives it.

Other differences between drama at school and drama on stage are that in theatre the aim is the performance whereas in the classroom the aim is the content. Therefore the whole process can be regarded as a product. In

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[12] Cf. Fleming, 3f.
[13] Cf. Andersen, 282.

addition, the drama classroom is centred on developing strategies and creating solutions, as well as the discussion of complex topics. Theatre on the other hand concentrates on improving ways of expression, creating a work of art and above all about acting and performing. Also the aims of theatre and drama differ in so far, as drama has a teaching or learning aim and theatre aims at the aesthetic.

This thesis sets out at applying the methods also used in the theatrical world and through it expose the students to a new atmosphere in the language classroom. Like actors, students should get involved in the process and finally their performance, so that their outcome will be knowledge of a new language in a proficient way.

2.3. Drama and the Communicative Language Classroom

Considering drama in the language classroom what first comes up is that drama is highly communicative. Taking the largest and most engaging drama method which is role play as an example, it is to say that students always have to interact with each other and negotiate meaning in order to succeed. Not only during the process of the actual performance but also in the planning phase communication is of great importance. Through this drama has its eligibility in the foreign language classroom. The reason for this is that a goal in teaching English as a second language is 'the ability to communicate effectively in English' (Hedge, 44), a capacity which is also an explicit objective in the curricula for Austrian schools.[14] The subsequent chapters will explain more closely what communicative language teaching in connection with the drama method implies.

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[14] Cf. Curriculum AHS, 1.

According to the curricula for Austrian schools, it is the aim of the foreign language classroom that students develop an ability to take part in conversation, be it in the classroom or in real life, adequately to their learning level. This does not only include the speaking skill but also listening, reading and writing[15]. Another objective of the Austrian curricula is a fair balance between the language skills, which at the beginner's level should be reached by offering regular speaking situations in the foreign language classroom.[16] Hence, communication not merely includes the speaking of a language but also to become a full-member of the English speaking community and be able to not only produce language but also receive it.[17] Moreover, according to Clark, Scarino, and Brownell the challenge of the foreign language classroom is

> to develop an ever improving capability to use English to communicate with others, to acquire, develop and apply knowledge, to think and solve problems [and] to respond and give expression to experience (Hedge, 45).

Communication can only be carried out if students have a number of skills for using language at their disposal. In her article "Drama-Based Education"[18] Wagner claims that drama affects five fundamental skills in language learning. These are 'thinking, oral language, reading, and writing'. These skills will be dealt with more explicitly in part three of the thesis. Lazar (36) adds more arguments why play should be used in the language classroom. She argues that through it, students get involved, and are exposed to 'meaningful context' and 'language in conversation'. The skills mentioned are fundamental to the 'communicative language classroom'. Hence, the objective of the foreign language classroom is to

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[15] Cf. Curriculum AHS, 1.
[16] Cf. Curriculum AHS Unterstufe, 2.
[17] Cf. Hedge, 45.
[18] Bräuer, 3ff.

provide students with a communicative setting. The communicative aspect is important for language teaching in so far, as students often learn a language to a high level and are proficient in reading, writing and listening, but only in the language classroom. As soon as they have to prove their language skills in the real world, they find it nearly impossible to communicate accurately in the easiest situation. Consequently, drama aims at more engaging the students and making them familiar with the foreign language.[19] This engagement is reached through the need of communicating spontaneously during carrying out a drama activity. As will be shown in the following chapters only limited drama exercises have a focus on closed language use, however, mostly open communication is forced.

Talking about drama techniques it needs to be mentioned that there is a huge variety of techniques that can be applied in the foreign language classroom. The techniques are at stages very different as far as their objectives as well as their incarnation in class are concerned. At stages when referring to drama exercises only short dialogues are referred to that are acted out in the class, or tableau that serves as an input for making students talk. However, drama methods also include longer theatrical performances, like role play or spontaneous play. The most significant difference of these exercises is their controlled-ness as well as closed or openness. The following figure will give an insight in how far closed and open communication diverse in their conduction.

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[19] Cf. Jensen & Hermer, 178f.

Drama Approaches Key Aspects	Closed Communication	Semi-Controlled	Open Communication
Objectives	1. accuracy 2. practice 3. confidence	1. fluency 2. practice 3. authority 4. challenge	1. fluency 2. authenticity 3. confidence 4. challenge 5. new classroom relation
Organization	1. pair work 2. small groups 3. rehearsal	1. small groups 2. some rehearsal 3. unpredictable ending	1. usually begins with large group 2. pair work and small groups as work continues
Context	1. simple 2. naturalistic 3. teacher selected	1. determined by students in consultation with teacher	1. launched by teacher in role 2. developed with students' input
Roles	1. individual 2. teacher determined 3. fixed attitudes	1. group members 2. spokepersons groups 3. individual role-taking	1. generalized at first 2. becoming individualized at students' own choice later
Decisions	1. none	1. determined by students	1. negotiated by students
Tension	1. to produce accuracy of language and vocabulary	1. arising from the social dynamic rather than a focus on accuracy	1. arising from the dramatic situation and the intentions of the roles
Teacher Functions	1. to set up exercises 2. to provide resource 3. to be evaluator	1. to initiate 2. to support 3. to provide resource	1. in role 2. as model 3. to support 4. to provide resource 5. to challenge

Figure 1: Open to Closed Communication (O'Neill and Kao, 16)

The aspect of open and closed communication has a huge impact on the drama technique. On the one hand a number of course books used in Austrian schools, for language teaching, makes use of closed and controlled drama techniques in order to expose students to certain language patterns. The problem with this closed environment is that students have to learn linguistic patterns by heart but often fail when having to use the language in real life. This failure happens due to the fact

that they are not used to reacting spontaneously in a certain situation as the patterns do not resemble reality. Students are merely asked to repeat what is given in the course book and there is hardly any variation in the sentence patterns. The problem is that learners are not asked to produce language themselves.[20] The drama activities that are part of this rather closed setting are 'scripted role-play, dramatized story, language games and to a certain extent simulations' (O'Neill and Kao, 6).

On the other hand there are drama techniques that have 'open communication' (O'Neill and Kao, 6) as their main objective. These include 'improvised role-play, scenarios and process drama' (O'Neill and Kao, 6). This open communication is created through the aspect of 'tension' (O'Neill and Kao, 27) that is implemented in these techniques. Considering role-play and simulations it is, however, not always open communication that is carried out, often exercises are very restricted and the roles are fixed and therefore do not allow the students their whole expansion of knowledge and therefore language.[21] In the following chapters of this thesis, several drama techniques will be explained more explicitly and their application in the Austrian foreign language classroom will be pointed out.

Returning to the communicative language classroom, what is more, 'communicative competence' can only be reached if 'awareness of the cultural dimension involved in interactions in a foreign language' (Seidl, "Transcultural", 104) is raised. Although linguistic language competence still plays a major role in foreign language teaching, it always has to be embedded in cultural aspects.[22] The English language classroom, accordingly, has to provide situations in which students are exposed to the culture of the foreign language. These situations can ideally be created through drama exercises, like scripted role-play. Carrying out these,

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[20] Cf. O'Neill and Kao, 5ff.
[21] Cf. O'Neill and Kao, 6f.
[22] Cf. Seidl, Transcultural, 104.

students are attributed certain roles and also told how to behave in those roles. Through the limitedness of drama it is forced to provide as much information as possible in short time and there is no time for introduction but the information arises in the course of the play. Due to this limitedness, drama needs to cut off extra information on cultural aspects but 'creates a "closed culture" (Fleming, "Justifying", 60). This cultural aspect of drama teaching will be looked at more closely in chapter 3 of this thesis.

Like Stanislavski, whose theory was introduced above, Fleming also refers to reality as an essential motif when using drama in the classroom, and argues that

> a fruitful way of thinking about dramatic art, […], is not to see it as merely replicating experience but to be aware of its potential to explore and examine experience in ways which would otherwise be denied to us in real life (Fleming, 4).

In the context of drama in the language classroom this implies that students can stop in a certain situation and look at it more explicitly. They can take out certain stages of a play or of the content in general and take more time for dealing with it in detail. This is for example the case with tableau. A method in which a certain situation is demonstrated through the bodies of the students and the rest of the class has to comment on the situation. This is a very fruitful way when dealing with crucial scenes in literary texts. But also other drama techniques like role-play and shorter activities like angel-devil or role on the wall work towards this aspect. A method that also helps bringing forward certain situations in more detail is the hot chair activity. Representative for all the other exercises mentioned above, a rationale for this will be given.

The "Hot Seat" activity can be applied in the language classroom whenever wanting to pick out a role in a dramatic play, as well as in other works of literature or non-literature and wanting to deal with it in a closer way. This exercise 'serve[s] to slow the action down, to step out of 'real' time to explore experiences in more depth' (Fleming, 4). In order to carry out the exercise a character needs to be picked and one of the students takes on the role of this character. The name of the exercise stems from the fact that ideally a chair should be put in front of the audience, i.e. the classroom, in which the student-in-role should sit. During the procedure the audience is asked to question the character-in-role and the latter has to answer those questions according to his role. Important about this drama-method as well as other drama methods is that

> the drama structure [gives the students] enough cognitive "distance" from whatever [their] own private moment of recognition [is] in order to publicly "perform" the artistic moment (Gallagher, 85).

This exercise not only helps the students to see a certain situation more clearly but also gives them an insight into how things can be done differently in certain situations. The distance to the role is provided through 'engag[ing] them aesthetically' (Gallagher, 83). The underlying concept of aesthetic engagement is that

> one person's aesthetic engagement is, more often than not, intimately tied to another's in the collective enterprise that is improvised drama (Gallagher, 85).

The exercise in itself is not only important for the improvement of personal skills of the student-in-role but also for the whole class, as they all have to interact. In drama teaching it is not possible to 'separate out the doing from the perceiving' (Gallagher, 92) which means that every time students seem to be passive they are not, as they perceive the scenes going on. The "Hot Chair" exercise is also theoretically justified by two important

theorists in drama Stanislavski and Brecht. Stanislavski would argue that the student in role will find a moment of truth in him, which helps him to perform his role authentically whereas Brecht's underlying concept is that only through the implication of distance, it is possible for the student to act out the role.[23] Hot chair is used for the development of oral language skills and interpersonal development as well as personal development. In more concrete terms, in regard of specific language skills the exercise can be applied when improving discourse skills, as well as asking questions. Concerning dealing with literary texts in the classroom this activity can also be applied fruitfully, as it is often difficult to find out what the content is the writer wants to convey, drama activities like hot chair provide a perfect way of making students more familiar with the context through putting it to experience.

Comparable to this idea, O'Neill and Kao claim that

> the usefulness of every kind of drama in second language (L2) teaching lies in the fact that it provides contexts for multiple language encounters and encourages authentic dialogue between teachers and students (O'Neill and Kao, 1).

This again refers to the distancing from the traditional foreign language classroom with the teacher as solo entertainer in order to get closer to student/teacher as well as student/student interaction. Consequently, the highest priority of foreign language teachers is that their students reach certain knowledge of the language as well as being able to produce language in an adequate way. As a result, drama is a suitable method for exposing students to a new language as it has as its aim 'the development of competence and confidence in using the target language' (O'Neill and

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[23] Cf. Gallagher, 85f.

Kao, 1).[24] However, the fruitfulness of drama not only lies in its source for new language encounters but especially for the language production. The production aspect is effected to a much larger extent by a broad number of drama exercises. Especially the former mentioned exercises which advocate open language use. For improvised drama, for example, students are forced to produce language adequately. This certainly needs some training. However, as soon as students are used to this kind of teaching the language classroom will turn into a fruitful oasis of speaking environments. This argument directly leads to McNeece's view of the drama method.

McNeece bases her argument on another kind of reality. She claims that drama techniques are used in order to provide situations 'in which real communication might take place' (McNeece, 838). Through this aspect students should be more engaged in the language classroom and become fond of using the language. This is reached through the fact that they are not only asked to present their language skills but also to involve their feelings and emotions.[25] This involvement is reached through drama methods to a great extent, especially, if students are addressed in their roles. Therefore role play is a fruitful way of engaging students, both linguistically as well as emotionally. Here again, it is the open-communication that needs to be forced.

Further, 'the language that arises is fluent, purposeful and generative because it is embedded in context.' (O'Neill and Kao. 4). This is also an important element of the Austrian curricula, which postulate that students have to be able to communicate effectively in the foreign language. However, it is important to mention, that communicating effectively does

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[24] Cf. O'Neill and Kao, 1.
[25] Cf. McNeece, 838.

not imply communicating without errors.[26]Drama allows students to practice their language and to communicate properly without focus on error control. Here also the requirements of linguists when it comes to foreign language teaching are met. By way of example, Swan and Walter state that 'where possible, language practice should resemble real life communication with genuine exchange of information and opinions' (Hedge, 45).

One of the problems with reality in the language classroom is that even when trying to make the situation as realistic as possible it is still artificially created. Andersen (284) therefore claims that in the drama classroom it is not referred to a real world but of an 'as-if' world. As the Austrian curricula require the promotion of real encounters[27], which is at stages difficult, it is important to find alternatives to those. It is easier for the students to get a feeling for a certain context if *as-if* worlds are implemented than merely encountering it in the traditional language classroom. In the foreign language classroom this shift to *as-if worlds*

> has the potential to change quite significantly the patterns of communication and interaction in a classroom, and the teacher's part in those patterns (Byron, 1986 in O'Neill and Kao, 4).

Another reason why drama fits perfectly in the communicative language classroom is that the Austrian curriculum for AHS requires the exposition of students to creative approaches for language learning such as role play and theatre performances.[28] Although the drama technique does not aim at whole theatre performances, it achieves the objective of carrying out role plays and thereby putting the students into various roles. As has been mentioned before, this opportunity for role plays is given to a large extent in the foreign language classroom. For example, according to course

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[26] Cf. Curriculum AHS, 2.
[27] Cf. Curriculum AHS, 3.
[28] Cf Curriculum AHS, 2.

books students have to act as shop assistants when learning about clothes or food as well as tourist guides when having to explain directions to someone in an exercise. These exercises are, however, mostly taken for granted and not seen as drama exercises, but that is what they are. Therefore, instead of only reading the exercises out and writing them down several roles can be attributed to the students. From a teaching perspective this leads to closed and controlled communication, through the fixed roles, however, students are given stability and can focus on language accuracy.[29]

As can be seen from this section, ideal teaching should be communicative, involving a number of aspects that make the foreign language classroom communicative. Through the implementation of drama techniques and the assumption that they are communicative, a perfect solution for activities that make students negotiate meaning has been developed. The subsequent chapters will show in more detail how drama can be used satisfactorily in the foreign language classroom and how it affects students as well as teachers. Moreover, the thesis will elucidate in how far drama activities are communicative and how they provide what is required for the communicative language classroom.

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[29] Cf. O'Neill and Kao, 6.

3. Effects of Drama

3.1. Drama and the role of the teacher/student

3.1.1. Students

As a preliminary it needs to be pointed out what skills the Austrian curricula expect students to acquire in the English language classroom. For that purpose objectives that might be able to be reached through drama activities will be pointed out. As a superordinate objective all the different curricula have the communicative competence[30]. This has already been brought forward in the former chapter, dealing with the communicative language classroom, will however, be looked at in more detail from the students' perspective in this chapter. Another crucial objective is the differentiation of learning methods according to the different needs of the students.[31] In more concrete terms this implies putting an individual focus on learning types, the pace, the interests and tendencies, social skills and strengths as well as weaknesses of the students.[32]

Drama methods have a great effect on students. Learners who work with these techniques will experience the foreign language classroom differently than in a conventional language classroom using long-established teaching methods. The subsequent paragraphs will show in how far students are effected by the drama method and where they can benefit from it.

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[30] Cf. Curriculum AHS Unterstufe, 2., AHS, 2., HS, 1., HAK, 14.,
[31] Cf. Curriculum AHS Unterstufe, 2., AHS, 2., HS, 3.
[32] Cf. Curriculum AHS Unterstufe, 2.

Initially, when talking about the role of the students in the drama classroom it has to be said, that they are seen differently than in the traditional classroom. Students are no longer seen as 'names, numbers, [and] roles whose individuality is not asked for' (Steitz-Kallenbach, 217). In the drama classroom they are taken seriously and it is especially their individuality they should express and with which they are asked to work.

Drama does, moreover, not only affect the individual students but a whole group of learners. Jensen and Hermer argue that

> it is useful to create a new identity when playing with the foreign language. That makes you less embarrassed. It gives you a different and new attitude and opens new chances to find out things you haven't known before. (Jensen and Hermer, Durham, 43).

Whenever drama is used in the language classroom the whole class is asked for cooperation, as the techniques as well as language teaching can only be fruitful if the atmosphere is free of anxiety. A way of freeing students from the fear of using or mispronouncing words in the language classroom is the use of 'Sensory exercises' (McNeece, 834) which prepare the students for the actual speaking in the drama exercises. They further arouse psychological processes in the students and play at their emotions.[33] These sensory exercises are very efficient in the language classroom as one must not forget that at school students are also influenced by other factors and their thoughts are often not with the content of the lesson. Therefore besides freeing students from anxiety these exercises also help the teacher to prepare students for the drama situation and to bring all the students in the class in a mood for speaking.[34] These exercises are mostly familiar to students from their

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[33] Cf. McNeece, 834.
[34] Cf. Turecek, 9.

playful times and include exercises like 'The seat on my right is free...' or certain kinds of visualisations. It can further include listening exercises as well as non-verbal exercises. A more specific introduction to these exercises will be given in the practical part of the thesis. The drama classroom also asks for 'self-awareness, communication skills and concentration' (Smith & Herring, 3). Drama methods in the language classroom allow 'to stimulate natural creativity, decrease anxiety, help develop fluency, and discourage the mechanical use of language' (Guida, n.p). These factors are of great importance to the language learners as they should feel 'comfortable and relaxed' (Petkovic, 88) when learning a new language.

Another advantage of drama exercises is that they are mostly carried out in smaller groups, which also tends towards the freeing from anxiety. Looking back at figure 1 which deals with open and closed communication, it also shows that the organization of the class is different as well. Carrying out drama exercises which focus on closed communication, it is mostly pair work or work in small groups that is promoted. Even though at stages open communication aims at the cooperation of the whole class, it also uses pair or group work to prepare for whole class situations.[35]

As has already been mentioned above, the student as a whole person is asked to interact in the drama classroom. They can present their qualities and make use of them. This is often not the case in the traditional language classroom, in which the students are just subjects that have to learn the input given by their teachers. When interacting with other students also feelings get involved in the learning process and it is on

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[35] Cf. O'Neill and Kao, 16.

these feelings the drama method aims at. Especially in drama teaching these emotions are important as human beings have learned how to behave in certain situations in the course of their lives and therefore will also react in this way when carrying out an activity.[36]

The question that arises when thinking about drama and its roots in innocent child play is whether older students are also fond of playing. There is certainly a stage at which students might feel blocked when being asked to perform in the classroom. Kao and O'Neill argue that it is easy to convince younger students to act out a role and engage themselves in a fictional world. For older students, it is, however, important to get involved in realistic situations 'in order to overcome negative attitudes and help them perceive the usefulness of drama' (O'Neill and Kao, 24). This again supports the above mentioned idea of implementing realistic features into the language classroom.

3.1.2. Teacher

'One of the most critical elements of this genre then is the essential, creative, and artistic role played by the teacher.' (Bowell and Heap, 60). This entails that not only the students are part of an interactive community, but also the teacher. Often teachers are afraid of putting on the role of an actor but this is a prerequisite for creating a drama atmosphere. In the drama classroom the teacher has to perform four roles, which are 'playwright, director, and actor, as well as teacher' (Bowell and Heap, 60). Teachers are certainly trained in being teachers, but the three other positions need special preparations, not to say some kind of extra education. A framework for working in all four roles is given by Bowell and Heap (61) who claim that before starting to work with drama several

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[36] Cf. Steitz-Kallenbach, 218f.

principles have to be appointed, which are 'Theme, Context, Role, Frame, Sign and Strategies.'

Another important element of the drama classroom is that when it comes to the role or the teacher in the drama classroom, he/she is rather the one who is asked to support the students and give meaningful input whenever needed than to focus on error correction. This way of teaching can be very demanding for the teacher at times, as opposed to traditional teaching he/she cannot stick to the lesson plan but has to react spontaneously to the output of his/her students. He/She is only asked to intervene whenever he/she thinks that the situation is out of control or it lacks meaningful content.[37] According to McNeece the teacher is the person who 'conveys curiosity, enthusiasm, and support for the smallest effort' (McNeece, 838).

In order to reach the objectives of the drama classroom the teacher needs to step out of his/her 'role' as a teacher and take on a new one. For the application of drama methods in the language classroom there are two roles the teacher is supposed to carry out. He/She can choose which one suits his/her teaching style best, however, often they have to be changed according to the situation. The teacher can on the one hand act as a 'Side Coach' (Smith and Herring, 18) or on the other hand as the 'Teacher-in-Role' (Smith and Herring, 19).

As the term coach reveals, in this form of teacher activation he/she supports the students whenever help is needed. The teacher is further responsible for guiding the action into the right direction and adding content to the exercises, if required. What is more, the coach is asked to supply the students with comments on their work as well as to make them aware of the different points of view. As students are blocked in their

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[37] Cf. McNeece, 838.

learning progress when being told by their teacher that they did something wrong, it is not the role of the teacher to evaluate but to give 'supportive comments' (Smith and Herring, 19).[38]

Especially in the early stages of drama work it is, however, advisable to make use of the second concept of teacher involvement, which is teacher-in-role. Using this approach the teacher is in the action alongside his students and may therefore refer to the acting of the students in his role. It might be easier for the students to act, if they have the feeling that the teacher is one of them and can help them out immediately.[39] What is more, 'teacher-in-role is fundamentally a teaching strategy that provides a natural opening for a teacher to co-create learning with her students' (Smith and Herring, 20).

An advantage to working as a teacher-in-role rather than a side-coach is that it is possible to intervene at certain stages of the process. Some of the advantages O'Neill[40] claims are that the teacher is able to

> invite immediate reactions from students by endowing them with roles that have the power to respond within the fictional situation, draw the group together in a purposeful enterprise, set relevant tasks for students, model appropriate language registers and behaviours [and] offer support and affirmation of student roles' (O'Neill in Taylor and Warner, 77f).

O'Neill further claims that the whole class also benefits from a teacher-in-role in terms of time-management and instruction. As the teacher is immediately in the situation he can also allocate the roles for the students in the situation and become part of the instruction-process.[41]

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[38] Cf. Smith and Herring,18f.
[39] Cf. Smith and Herring, 19f.
[40] Taylor and Warner, 77f.
[41] Cf. O'Neill and Kao, 27.

Especially in the foreign language classroom it is useful to take on the teacher-in-role as it is at times difficult to control the language output of the students, which the role allows. As O'Neill claims, it is important that the teacher is part of the action and besides motivating the students through presence it is also the teacher who is able to 'manipulate language' (O'Neill and Kao, 27). A very important aspect in drama teaching, as at stages the action can get out of hand and students do not realize that their activities do not support their language skills anymore.

The teacher-in-role approach also conforms to the notion that the teacher should be present in the language classroom. If teachers manage to be present in the classroom together with the students, the students also will feel more committed to classroom action. This serves the concept that if the students get engaged content is learned more easily.[42] The notion of presence goes closely together with the idea that students should not have the role of 'spectators' (Farber, 218).

Dorothy Heathcote, the famous drama practitioner, mentions six points which teachers have to be aware of, when applying drama techniques and for which they have to know how they want to handle them in their classroom. The 'threshold[s]' she mentions are 'decision-taking, noise, distance, size of group, teaching registers or stances [and the] stature as a teacher' (Wagner, 26). It is in the responsibility of the teacher to decide in advance how he/she wants to handle these issues. Only if teachers are aware of what the drama activity should be like, it will be fruitful. During the process it would be a hindrance if the teacher changed certain conditions spontaneously.

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[42] Cf. Farber, 215ff.

As drama-as-play in the classroom is rooted in children's play, it can be assumed that when children are playing they do not have an objective for it, therefore it is the role of the teacher to control the play and give meaningful input. It is also on the teacher to train his/her students to make the play as efficient as possible themselves.[43] Both objectives can be reached through either applying the 'Side-Coach' or the 'In-Role' approach to teacher involvement.

Another advantage is that both, the teacher-as-coach and the teacher-in-role approach serve the development of autonomy on the students' side. Drama-as-play has become popular in modern language teaching because it is based on behaviouristic learning models which claim that 'students must discover what they learn by direct experience' (McNeece, 831), as has been pointed out above. Therefore it does neither help their learning progress nor their personal development if the teacher forces them to learn something the way he thinks is the right way. Students should rather be taught how to put their knowledge to experience.[44] Further it is claimed that drama methods activate 'intrinsic learning' (O'Neill and Kao, 81) which is a notion taken from humanistic language teaching.

When practicing drama techniques, both teacher and students, have to be aware of evaluation, a concept, which 'is a natural component in all drama activities' (Smith and Herring, 20). Therefore it is essential that after each activity there is sufficient time for the students to think about the outcome and the process of their role-play and the teacher is asked to supply them with input and discussion material.[45] *Smith and Herring* introduce three concepts that are important for the evaluation of the drama technique.

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[43] Cf. Fleming, 3.
[44] Cf. McNeece, 831.
[45] Cf. Smith and Herring, 20.

These are 'Content, Personal Experience and Encyclopaedic Knowledge' (20). The content refers to both, the topic that is being taught as well as the drama technique used.[46] Accordingly, after each drama exercise the students should be given time to evaluate the activity. This certainly can be integrated in the language learning process through speaking or writing activities.

Drama activities do not merely have a positive impact on the students and their learning skills but also on organisational aspects of teaching. A further advantage of using drama in class is therefore, that drama methods are especially valuable when having to deal with a large class in which traditional teaching methods sometimes fail.[47] As there is a huge hegemony of the level the students in the foreign language drama techniques also help to overcome this source of irritation in the classroom and students do not have to feel ashamed because of their lack of knowledge in the foreign language. This can be avoided through group and pair work which supply a secure area for language use.

The preceding chapters have given an insight into how valuable drama methods are, for the students as well as the teachers. It were, however, mostly aspects that had to do with the affective side to language teaching and did not go into detail at which skills can be improved through the implementation of drama in the classroom. The subsequent chapters will therefore point out the effects of drama for each language skill. These skills will further be put into the context of the Austrian curricula.

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[46] Cf. Smith and Herring, 20.
[47] Cf. Steitz-Kallenbach, 212f.

3.2. Drama methods and language skills

When learning a new language, four fundamental skills have to be considered that need to be brought closer to the learners. These are *speaking, reading, writing and listening*. Learning a new language does not merely imply learning the right vocabulary and grammatical structures, a language can only be learnt if the learner is able to produce as well as receive the language. Drama 'enhances understanding of the way language works [and] thereby emphasiz[es] the essentially social nature of literacy' (Stewig, 96). The four language skills can be perfectly advocated through drama as

> drama is a mode for learning and responding. Drama creates a setting where a person is able to explore and experiment with content through self-perception, social interaction, movement, and language – reading, writing, speaking and listening (Smith and Herring, xif).

The following chapter will be concentrating on the language aspect of foreign language learning and will aim at the advocating of the four basic skills through drama methods. As it is often claimed that those four skills are not sufficient for language learning a fifth skill, that can be demonstrated through drama teaching, is integrated – which is visual literacy. The Austrian curricula have as their basis for working on the four basic skills the *Common European Framework of Reference for Languages* which classifies the skills according to several levels, starting with A1. In more detail this denotes that in lower secondary a language level of A1 to A2 should be aimed at. In exceptional cases also B2 can be reached. In upper secondary this should be built upon and a language level of B2 needs to be intended. In the following each skill will be introduced and it will be pointed out what reference level implies which abilities according to the individual skill.

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3.2.1. Drama and speaking

When it comes to the speaking skill, the Austrian curricula divide the skill in all levels in two categories, which are the taking part in a conversation and coherent speaking.[48] In the beginning of foreign language learning this implies that students can make simple conversation, if the conversational partner is talking slowly and according to their language level. Furthermore, the students have to be able to produce simple phrases and sentences.[49] In the course of language learning this skill has to develop in order to make students manage all kinds of conversation types and to cope with various situations that might come up in the foreign language.[50]

The language skill that is affected the most by using drama methods is speaking. Largely drama exercises are carried out using speech. Ronke claims that 'in the context of foreign language learning and teaching, the communicative approach and the drama method have a reciprocal effect on one another' (Ronke, 101). That means that in order to be able to carry out drama activities oral language needs to be used whereas to create speaking situations drama methods are beneficial.[51] Certainly regarding drama techniques it is also non-verbal communication that gets involved. However, this needs to be disregarded when it comes to teaching language skills, as it is the task of the foreign language classroom to teach speaking skills.[52]

Also famous drama practitioners like Schewe claim that '… if drama had a place in the curriculum then its purpose must straightforwardly be the improvement of pupil's speech' (Schewe, 27). This improvement of pupils'

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[48] Cf. Curriculum AHS Unterstufe, 2., HS, 7., AHS, 4.
[49] Cf. Curriculum AHS Unterstufe, 2.
[50] Cf. Curriculum AHS, 5.
[51] Cf. Ronke, 101.
[52] Cf. Ronke, 102.

speech is especially promoted through the dialogical aspect of most drama exercises, a concept which implies that

> since most plays are rich in dialogue, using a play with students is a useful and exciting way of focusing on conversational dialogue. (Lazar,137)

No matter whether dealing with drama in a written form or in the performance incarnation, drama is set out dialogical. It is, however, not only literary plays which are dialogical but any drama exercises. This dialogic aspect is especially important for language learning as it 'is the simplest and most classic form of oral communication' (Bakhtin in O'Neill and Kao, 2). This aspect is crucial for the students to become part of the process. As through the dialogic aspect the students and the teacher are situated on the same level and the relationship is an equal one.[53] In the traditional language classroom this duality is often neglected and it is only the teacher that is in control, who is the one who has all the knowledge and of whom the students have to absorb this knowledge. In more concrete terms the role of the teacher might also be referred to as a role of 'domination and […] oppression' (Jackson, 113). O'Neill and Kao claim that it is in the dialogic part of drama that learning on several levels occurs and they argue that

> in order to move the action forward, students need to activate their language knowledge so that their meaning can get through. Since the dramatic situations are under the control of the entire group and not the teacher alone, students develop a kind of ownership toward the activity. (O'Neill and Kao, 2).

This implies that the students become aware that through their language knowledge and the application of it they are able to control the whole teaching situation and also alter it to their own needs and purposes.[54]

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[53] Cf. O'Neill and Kao, 2.
[54] Cf. O'Neill and Kao, 2.

A theatre method, which probably springs to mind when talking about drama techniques is role play. Applying role play, the learners are asked to take on several roles and act them out, using the foreign language. Role play allows width as far as language is concerned. As has been mentioned before, a distinction has to be made between a controlled and open language use. Hence role play can be adjusted to the learners' level and can be applied from the beginnings of language learning. It is a very fruitful way of introducing beginners to short dialogues but also has its value in advanced language classrooms. Students can then be brought closer to for example literary texts, be it drama or any other genre, as well as to other contents of the language classroom.

Concerning the incarnation of role play, there is not only a difference regarding the use of language but generally to its performance character. One can distinguish between 'scripted role play' and 'improvisational role play' (O'Neill and Kao, 6). In the first incarnation learners 'take pre-determined roles and play within the confines of previously determined "rules" or scenarios' (ibid, 5). This is a very useful way of integrating role play in the beginnings of language learning as it conforms to the objectives of the curricula of lower secondary schools.[55] Especially at the beginner level it is controlled language that is used. This implies that mainly scripted role play is carried out. The controlled language refers to sentence patterns, which are trained during the process. This controlledness of the activity makes language use easier for the students as they know which words and phrases to use. They also do not have to be scared of unexpected phrases which might bring about inhibitions.

In the second manifestation of role play it is not the roles that the emphasis is put on, but the process itself. Students are not allocated roles

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[55] Cf. Curriculum AHS Unterstufe; HS.

but it is about a content that needs to be explored, which happens during the process. 'The aims of the work are to develop students' insight and to help them understand themselves and the world in which they live.' (O'Neill and Kao, 12). This type of role play is also referred to as "Process Drama" and is the incarnation that famous drama in education practitioners like Dorothy Heathcote and Cecily O'Neill work with.[56] 'Unlike brief improvisation exercises, process drama is concerned with the development of a wider context for exploration' (O'Neill and Kao, 12). Therefore, students besides working on a role also have to work on the setting and plot as well as other themes that get involved in drama, themselves. 'In process drama, strategies are structured which facilitate and empower students to attend to the work and create multiple meanings' (Taylor and Warner, 14). Process drama is a very time-consuming venture, involving several other drama techniques. It can also be claimed, that it can only be fully carried out if students have a certain level of language at their disposal. Therefore, it is advisable to use this incarnation of role play only at higher levels of language use, starting with B1. However, it is important to mention that on this level students still need to be given time in order to prepare for a complex speaking situation.[57]

What is more, as soon as learners are able to produce language to a certain extent it is important to distance from merely using scripted role play in class. That is the reason why it should already be implemented at the B2 stage. A cause for this is that 'these experiences lack any resemblance to authentic language interaction' (O'Neill and Kao, 6). For intermediate language learners it is advisable to use a mixture of the two methods and apply semi-controlled role plays. Applying this method students have to stick to their allocated roles but they still have the opportunity of improvising. Learners do not have to stick to a given text

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[56] Cf. O'Neill and Kao, 12.
[57] Cf. Curriculum AHS Unterstufe, 4.

and are asked to pronounce their ideas. This gives the students the chance to use language realistically and react to the input given by other students in the group. Through this the dialogical aspect of language learning emerges again.

Combined with the notion of the dialogical also an aspect mentioned before turns up again – the realistic speaking environment. Drama activities put students into a realistic speaking situation in so far, as while acting, they cannot look up words and simply have to express their thoughts differently should there be a lack of words. This has to happen spontaneously. The same will also happen in real life, when students are communicating with people in the foreign language. What is more, the students are exposed to situations in which they do not know the right words and in which they become aware of their limits in the foreign language.[58]

In many cases students might want to react spontaneously, however, lack the right vocabulary.[59] In this instance the teacher is asked to get involved, as

> the right phrases, offered by the teacher if necessary at the precise
> moment when they are needed, will be of great use and will remain
> longer in memory (Petkovic, 87).

Spontaneity has a huge impact on language learning, as it is only through the spontaneous use that students learn to apply language in realistic terms. This spontaneity can only be reached through 'language exposure' and not through 'language study' (Heathcote and Bolton, 159). Drama

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[58] Cf. McNeece, 838f.
[59] Ibid, 86f.

aims at this language exposure more than any other method of language teaching and it is this exposure 'that is going to promote skill and confidence' (Heathcote and Bolton, 159). This confirms to the former introduced notion of the communicative language classroom, as it

> ensure[s] that students not only practise speaking in a controlled way in order to produce features of pronunciation, vocabulary and structure accurately, but also practise using these features more freely in purposeful communication (Hedge, 261).

Especially when teaching speaking in the communicative language classroom, it is important that the students are not only stipulated intellectually but also affectively. Through this, a realistic speaking environment will be created. As it is often the case with learning something at school, the students rather see the teachers' input as something that is a means to an end, something they have to learn for the next exam and then can forget again. Sadly this attitude is also found in the language classroom. Drama aims at changing this attitude as it 'is actually affecting the end or outcome' (Fleming, Cultural awareness, 149). This is reached through the creation of an authentic context and students gaining 'a personal commitment to the learning' (Andersen, 283).

Another important point is that the speaking environment has to be an equal one for the teacher as well as the students, there should not be an overbalance of teacher's talk. As it is mostly the case in real situations, speakers have a balance in turn-taking which should also be followed in the foreign language classroom. O'Neill and Kao therefore claim that

> it is reasonable to assume that if the teacher and students become as symmetric as people in real-life conversations, classroom interaction will have closer resemblance to everyday communication (42).

They further show that a study where English as a foreign language was taught by means of communicative drama exercises revealed that the teacher and students were treated equally when it came to turn-taking, and there was no domination from either side.[60] Therefore using these methods a situation turns up, in which students also learn from their colleagues and further

> there is a principle underlying current ELT practice that interaction pushes learners to produce more accurate and appropriate language (Hedge, 13).

Often it is, however, not the imbalance among teacher and students. A problem in the foreign language classroom, when it comes to speaking, is an imbalance among the speaking learners. There are always students in the classroom who avoid speaking and others who speak most of the time. It is not always the case that students who do not feel confident in speaking about a certain topic merely do not talk in the situation. Often they try to change the topic matter and talk about something else or they simply use their first language in order to bring meaning across. The duty of the teacher is, therefore, to teach the students an 'ability to negotiate' (Hedge, 266).[61] This can be achieved through drama activities as students have to bring meaning across clearly in order for the other students to understand and respond to them.

Hedge (263) claims that in the speaking classroom it is often difficult to find activities that serve the enhancement of pupils' speech, especially as it is important to expose students to 'spontaneous interaction' (Hedge, 263). She provides a number of questions that should guide the teacher through the finding process, which are

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[60] Cf. O'Neill and Kao, 77.
[61] Cf. Hedge, 265f.

> Which activities encourage participation from all students, and so
> ensure that they all get practice opportunities?
> Which activities require the practice of turn-taking skills?
> Which activities encourage longer turns?
> Which activities oblige negotiation of meaning?
> Which activities give students practice in initiating conversations?
> (Hedge, 263).

As will be pointed out in the practical part of this thesis, all these questions can be answered and worked at sufficiently through the application of drama methods. They provide a platform for all students to engage actively in the speaking classroom.

Drama techniques further aim at four needs that are according to Hedge important 'to equip the learner with the knowledge and skills needed for communication' (Hedge, 273). These are 'Contextualized practice', 'Personalizing language', 'Building awareness of the social use of language' and 'Building confidence'. The social use of language is very important as learners often are able to produce

> speech acts that are grammatically and phonologically correct
> [however] sometimes fail because the learner's pragmatic
> competence […] is undeveloped […] (Brock and Nagasaka, 17).

Through role-plays those pragmatic competences can be taught and also be carried out by the students, in order to feel confident when having to speak with native speakers and not to appear 'ignorant or impolite' (Brock and Nagasaka, 17). Students often are not aware that in a foreign language, for example, politeness strategies are carried out completely different than in their first language and therefore often simply transfer from their first language to the foreign language. Through role play politeness strategies, as well as other pragmatic competences, can be learned and improved.[62] In their 'SURE' approach which implies 'See, Use, Review and Experience pragmatics in the EFL classroom' (Brock and

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[62] Cf. Schultes, 552f.

Nagasake, 20) it is especially the 'Use' aspect that can be carried out through drama in the language classroom as

> teachers can develop activities through which students use English in contexts (simulated and real) where they choose how they interact based on their understanding of the situation suggested by the activity. (Brock and Nagasaka, 21).

Role-play is a suitable approach to mastering this challenge and it is again up to the teacher-in-role to support students and to mediate pragmatic competence.

Another reason why speaking is affected to such a large extent by drama activities is the fact that mostly the activities are carried out in smaller groups instead of the whole class and therefore students more often get the chance to speak. Especially when preparing for a drama activity in the whole class, students frequently have to gain ideas in pairs and therefore get the chance of speaking repeatedly. Concerning students who try to escape speaking in the classroom drama provides an environment in which it is inevitable to speak.

An additional point that facilitates language learning and learners' confidence is the treatment of errors. The communicative language classroom aims at providing the students with a space for using language for communication without focusing on the mistakes made. This also complies with the objectives of Austrian curricula which state that mistakes are a natural feature of learning a new language.[63] Only if error control is left aside for the purpose of communication, it will help the students to become fluent in the second language.[64] Fluency in the second language

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[63] Cf. Curriculum AHS Unterstufe, 2.
[64] Cf. Bygate, 18.

means responding coherently within the turns of the conversation, linking words and phrases, using intelligible pronunciation and appropriate intonation, and doing all of this without undue hesitation (Hedge, 261).

Drama techniques serve the notion of the left aside error control as there is no interference from the teacher concerning mistakes while the activities are carried out. As they are very creative, students are allowed to use their own words and phrases and can do so in their own pace. Feedback on errors may be given after the exercises and be included in follow-up activities.

Above several longish drama methods have been mentioned that facilitate the improvement of the speaking skill. However, to put it realistically, it is often rather shorter drama exercises that are carried out in the language classroom due to limited time that the school setting allows. Very productive exercises for the oral language classroom are *From a distance, A day in the life of …, Angel and devil, Guided Tour* or *Telling a story in a circle.* Only a selection of exercises has been chosen for this purpose and will now be explained in more detail. Of course there are several variations of the individual exercises. A brief rationale for each listed exercise will be given now.

Carrying out *From a distance* students take a look at certain characters, taken from a pre-text, which can either be a short story, a novel or a play and take on the role of a character in a certain period of the action. The students in role then talk about the events that were going on in the hours before the action is set. Carrying out this exercise, students not only practice their speaking skills, but they also practice grammar structures like If-sentences when they state what they could have done differently.

A day in the life of… is very similar to the above mentioned exercise. The difference lies in the fact that for this exercise students work in groups and develop short plays in which they show what has happened in the hours before the event in the text. Oral skills are not only practiced during the performance but also while the students are preparing for it. They have to negotiate meaning and come up with a product.

Angel and devil is a variation of the *Hot chair* activity which has been described extensively in the former chapter. During this activity again a student takes on the role of a character from a pre-text and deals with a certain conflict of the person. Two other students are standing on each side of the student in role and want to persuade him/her to either make the right or the wrong decision. Besides improving the oral skill this exercise also shows how inner conflicts can occur.

Guided tour is a speaking activity which does not deal with the characters of a text but with the setting. A student takes on the role of a tour guide and guides a group of other students through a fictional town or a building. The students in the groups are allowed to ask questions, through which the dialogical aspect is focused on again.

Finally an exercise will be illustrated that can already be carried out with elementary students. This exercise is called *Telling a story in a circle*. As the title of the exercise already tells, students need to sit in a circle. Each student then says a word, a sentence or a part of a story. This has to be negotiated before. Then the story is going to be told. In order to facilitate the finding of ideas also cards with single words on them can be handed out and each student has to form sentences with it. This exercise is highly communicative although it does not aim at the dialogical but still students need to be able to react on what the students before him/her have said.

This chapter has now exclusively dealt with the speaking classroom. As has been shown, it is important to provide a purpose for speaking in order to make learners speak. Often speaking activities are the result of a textual input that needs to be discussed in more detail. The subsequent chapter will deal with these textual inputs and how they can be integrated into the drama classroom.

3.2.2. Drama and reading

As has been illustrated above, the skills are divided into certain reference frames in the Austrian curricula. Concerning reading, this implies that in the beginning, students should be able to read familiar words and simple sentences which have a connection to their lives[65]. The reading skill then has to be developed so that students are able to read articles about problems of the present and understand different points of view[66]. The latter is an important notion, which is also relevant when reading literary texts.

When implying the reading skill in the foreign language classroom, it is important to distinguish between two approaches of reading. A text can either be processed bottom-up or top-down. The latter refers to including knowledge about the topic of the text to the reading process whereas bottom-up approaches the text via the analysis of single words and syntax. The two concepts therefore are distinguished due to the knowledge that gets involved in the process. In top-down processing it is schematic knowledge whereas in bottom-up processing the knowledge involved is systematic. When activating schematic knowledge 'certain words or phrases […] will activate prior knowledge of some kind in the mind of the

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[65] Cf. Curriculum AHS Unterstufe, 4.
[66] Cf. Curriculum AHS, 5.

reader' (Hedge, 190). This has to be considered when teaching reading. It is the duty of the teacher to either choose a text that is close to the environment of the students or to prepare students to reading a text about a certain topic and include pre-reading exercises that will make them familiar with the content. However, it is not possible to make a clear distinction between these two concepts as they always play together, and even if there is knowledge about the topic of the text and top-down processing gets involved, bottom-up processing cannot be completely neglected.[67] The distinction between the two processes of reading is important in the language classroom when it comes to different types of reading. It can be distinguished between 'receptive reading, reflective reading, skim reading, scanning and intensive reading' (Hedge, 195). All these kinds of reading need to be brought closer to the students. Learners need to know when they should apply which method of reading and for which purpose.

As Hedge points out, it is important to know that 'studies seem to show that readers who can use schematic knowledge are greatly facilitated in reading comprehension' (Hedge, 194). The text provided by the teacher should therefore be close to the experiences of the students. Besides preparing students for the top-down process, it is also important to provide them with the right vocabulary for the text in order to facilitate the bottom-up process. Hedge further argues out that it is not only the vocabulary foreign language learners need in order to understand a written text but also other language features like 'cohesive devices' (Hedge, 192).[68]

Concerning reading it is also important to mention that 'it is now standard practice in ELT methodology to consider real purposes for reading outside the classroom' (Hedge, 195). This again goes closely together with the

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[67] Cf. Hedge, 189ff.
[68] Cf. Hedge, 192f.

formerly introduced top-down processing. When students read a text whose content has to do with their lives, it will be easier for them to work with it. If, for any reason, it is difficult to find such connections between the text and the lives of the students, drama methods may help. Real purposes for reading can be reached through the application of drama methods as

> students' drama blends both reading and writing to allow for an authentic context where theme and ultimately meaning, are studied (Smith and Herring, 57).

This authentic context is, however, not restricted to the reading of literary texts, as Smith and Herring claim, what is more, is that students should read texts in order

> to get information; to respond to curiosity about a topic; to follow instructions to perform a task; for pleasure, amusement, and personal enjoyment; [as well as] to keep in touch with friends […]; to know what is happening in the world; and to find out when and where things are. (Hedge, 195).

Therefore also texts like newspaper articles or letters have their eligibility in the foreign language classroom.

When talking about reading in the foreign language classroom it is, however, mostly literary texts that are used. Often students are scared of reading a whole book and therefore not motivated to even starting reading it. This can, however, be prevented as

> a teacher guides learners to interact with a literary plot, character development, primary theme, and language usage through dramatic analysis (Smith and Herring, 58).

This refers to drama as a means of dealing with a literary text of any kind read by the students. Mostly it is short stories that are used for this

purpose and which are analysed through the drama approach. Through that, students become more aware of the plot of the story as in their role they become part of it. Dramatic reading is carried out through

> acting out character interpretations, illustrating textual descriptions, converting narrative into dialogue, and comparing and contrasting story action with word usage (Smith and Herring, 59).

It is again through the implementation of the dialogic aspect that reading becomes more meaningful to the students, engages them to a higher extent 'and provides both an internal and external demonstration of reading comprehension' (Smith and Herring, 61).

Another type of reading situations in the drama classroom is created through several literary texts that students have to read before they engage in a drama activity but also when having to understand written instructions from the teacher.[69] Ronke claims that reading in context of a drama classroom

> is much more intense than reading a text book dialogue, because it has to be analytical/interpretational content reading before or after the experience of performance (Ronke, 100).

It is, however, not only stories that can be analysed through dramatic reading, and as drama approaches take principles from theatre work as their basis, it would not be far-fetched if students analysed a dramatic play through it. A way of using dramatic analysis is treating literature in the language classroom not merely through writing assignments or reading but the implementation of Reader's Theatre.

Reader's Theatre is 'a dramatic approach to literature' (Liu, 354) which is engaged with creatively reading a literary text. This is a way of introducing

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[69] Cf. Ronke, 100.

students, who normally do not enjoy engaging themselves with literature, to the delight of reading literature as

> this "theatrical mind" approach to the interpretation and subsequent performance of literary texts realise on the basic viewpoint that to see literature is as relevant to giving life and meaning as to read literature (Ratcliff, n.p.).

Contrary to a real performance of a play, Reader's Theatre does not ask the actors to recite the text. Moreover it is possible to hold the script in hand. Through the visualization and vocalisation of the text, students should be enabled to interpret the text more easily. It is also claimed that through this creative analysis of a literary text, interpretations come up that would not if dealt with the interpretation in a traditional way. Furthermore, 'to read a novel through dramatic interpretation allows students to live a life within the storybook' (Smith and Herring, 58).

Reader's theatre also makes it possible 'to exchange students' reading responses' (Liu, 356). As Reader's Theatre is a kind of reading aloud a text jointly in class, it facilitates the interpretation and the exchange of opinions about the text. Trough this

> students learn to build a collective belief about the imaginary situation, and to explore issues through interpretive thinking, reflective writing, and dramatic reading (Liu, 358).

Through this approach students learn that reading is pleasure and that it can be carried out creatively. Above all this can be reached through the fact that

> dramatic reading instruction centers on students portraying their reading: (1) acting out character interpretations, (2) illustrating textual descriptions, (3) converting narrative into dialogue, and (4)

comparing and contrasting story action with word usage (Smith and Herring, 59).

This also entails that through dramatic reading, the reading skills of the students are improved better than in the course of mere reading. That is caused through the fact that during dramatic reading the focus is on the comprehensive component. Students need to be able to understand what they have read, not only to answer questions referring to the text but also to be able to carry out dramatic activities with the content of the text.[70]

A point that is very important to mention when dealing with drama and literature is the difference to other drama activities. What makes the drama exercises different is the fact that if students use a literary text as a source, they need to stick to the characters and must not merely improvise. That is an important issue which needs to be pointed out to the students, as in other drama activities they are asked to improvise and get their emotions involved.[71] This, however, does not mean that literary texts should be avoided in the drama classroom. It wants to point out that the literature classroom can become more fruitful through the application of drama techniques. Especially, as the extensive exposition of literature has been neglected in the L2 classroom for a long time since according to the model of communicative language teaching the transmission of daily routine knowledge was regarded more important than the exposition to literature.[72] This attitude, however, has changed in recent years, as the importance of student-centred teaching was more and more emphasized. This student-centeredness can only be reached if the students themselves are included in the process of text analysis. The students have to become active in order to be able to deal with a literary text. In contrast to the texts provided in the textbooks for the purpose of language learning, literary texts aim at activating students' comprehension of several dimensions of

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[70] Cf. Smith and Herring, 59f.
[71] Cf. Smith and Herring, 122f.
[72] Cf. Nünning, 12.

life. Learners have to react on the text, they need to be able to talk about the content and therefore to process it according to their own experiences.[73] This is exactly the point which teaching literary texts aims at in the communicative language classroom. Students can identify with the figures of the literary text and therefore realistic features are implemented again.[74]

Another important element in teaching literary texts through drama methods is the evaluation of them. Students get the possibility of evaluating what they have just read. They do not merely have to consume and study the texts but deal with them in a critical way. A dimension not to be forgotten when talking about the scope of exposing students to literary texts is the importance of teaching students how to read and understand texts. Recent studies (cf. PISA) have revealed that it is especially this "Kulturtechnik" which is often neglected and not mastered in an adequate way by a large number of students.[75]

According to Maley there are four important objectives in the language classroom for which literature ought to be used. The following objectives are listed in oppositions in order to show their richness

> focus on teaching language vs. focus on teaching literature;
> language learning purpose (pragmatic focus) vs. academic/analytical purpose (intellectual focus);
> linguistic orientation (stylistics) vs. literary critical orientation (the new criticism, postmodernism etc.);
> learning how to study literature vs. studying literature. (Maley, 181).

Applying drama techniques for the purpose of reading and analysing drama especially focuses on the teaching language and language learning purpose.

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[73] Cf. Nünning, 13.
[74] Cf. Nünning, 14.
[75] Cf. Nünning, 15.

As the thesis is already dealing with language in its textual incarnation the next chapter will continue with it. Closely together with reading certainly goes the writing skill.

3.2.3. Drama and writing

Drama does not merely have an impact on the study skills mentioned above, which means that drama is not only speaking and reading. What is more, it allows students to grow in their writing skills. Especially this skill has a broad range in the course of language learning. According to the Austrian curricula writing starts out with simple things like writing a postcard and filling in forms. This then develops into writing notices and personal letters. Writing essays and shorter texts is only asked for at the B1 level, which is equal to the end of lower secondary school.[76] As soon as the students have reached the B2 level, they need to be able to produce longer and extensive texts. The focus is then on bringing forward their own points of view and reasoning.[77]

It is often a problem in the writing classroom that students merely write for the teacher to read and what is more, to assess it. As Gilman puts it, it is 'the lack of feel for an audience' (Gilman, 65) that detains the students from gaining pleasure in writing. The audience, however, is easily found in the language classroom, whose setting may serve as such. If students are aware of their audience they will stick to it during their writing process and 'think about what the reader needs to know, how to make information clear and accessible, and what is an appropriate style' (Hedge, 307).

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[76] Cf. Curriculum AHS Unterstufe, 4f.
[77] Cf. Curriculum AHS, 5.

This personal involvement can easily be raised through the application of drama exercises. If students are asked to write e.g. a short story which will then be acted out in front of the class, it gives them the chance of feeling more committed to what they do. This goes together with the fact that they are not merely marked on their writing but receive immediate feedback on what they have produced.[78]

Applying the drama method in the language classroom, it is also not far-fetched to ask the students to write a play. Writing a play themselves also allows the students to understand more deeply the way a playwright works, as the students themselves are put into this situation. It might help to a high extent at the way students then respond when they are reading a real dramatic play, as they can see what it means to invent characters, places and action. It is especially in the phenomenon of the character that the students realize how a play works. According to Gilman it is 'the world of persona' (66) that students are caught by. They suddenly realize that it is in their hand to create a person. What is more, they also have to be aware of the development of their character and find out how easily a play can be changed if a character behaves abnormally.[79] This awareness is of great advantage when it comes to the analysis of a dramatic play.

Another way in which drama plays a role in the composition classroom is the writing of alternative endings or beginnings to a literary text. It is also possible to ask the students to rewrite certain passages of the text using their own words. This again serves the purpose of student involvement. As with the other language skills it is also important for the writing classroom that students have a purpose for their writings. In many cases the students are not given time to write in the language classroom, writing is something that needs to be done at home, without any support by the teacher. This

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[78] Cf. Gilman: 65.
[79] Cf. Gilman, 66.

has consequences for both the good and the poor writers. Through the contextualization of a piece of writing the objective also becomes clearer for the learners and provides them with more security.[80]

The drama method encourages a rather creative approach to writing and writing gets closely connected with other language skills. Creative writing

> foster[s] greater attention to forms of writing, to reflection on what is involved in the creation of a text and to adapting writing style to the audience and context of writing (Reid, 30).

What is more, this creative approach to writing does not only allow the students to work freely without any guidance but also gives poorer students a chance to get involved with writing 'activities of a controlled kind' (Hedge, 301). Through the integration of writing into drama methods, students have the security of finding content for their written texts and therefore are not overstrained with this aspect of writing and can concentrate on the language aspect.

Contrary to the before introduced language skills, writing in the first instance does not aim at the interactive part of dramatic techniques, it 'focuses on individual effort' (Smith and Herring, 61). Through the engagement with dramatic techniques before, as well as after, the students write their texts, they become more aware of their own writing approaches and feel more detached to their piece of writing.[81]

Writing also plays a big role when it comes to the reflective passage of drama activities. This implies for example, that after the performance of a drama activity students are asked to compose a piece of writing related to the drama activity. The advantage of carrying out the reflective passage in

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[80] Cf. Hedge, 301.
[81] Cf. Smith and Herring, 62.

written form lies in the fact that language can be controlled better than during the oral activity.[82]

Again several drama exercises that can be carried out in order to improve writing skills will be introduced. As has already been pointed out writing is a useful means for a reflective passage of a drama exercise. What is more, the drama exercise can serve as a source for writing and with this way of dealing with writing in the drama classroom the following exercise will deal. *Fantasy story* is an exercise in which the students have to lay down on the floor and the teacher is going to read out a story to them about a fantasy creature involving many adjectives and emotions. The students are then asked to imagine the story that is going on and to concentrate on the facts that are told. Afterwards the students have to act out the story. An alternative would be that the students act out the story while it is read. The writing skill then comes into play after the performances and the students are asked to write a fantasy story.[83]

A second way of using drama as an input for writing is during an exercise called *Sounds*. Groups of students are attributed a certain sound like hammering and then have to act it out. All the sounds that come up in the class then serve as input for a written story.[84] During this exercise not only an input is given to the students through the sounds but they also get involved sensually.

Generally it can be said, that any kind of drama activity can serve as an input for written texts and it is up to the teacher to make students aware of this resource.

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[82] Cf. O'Neill and Kao, 118.
[83] Cf. Turecek, 42.
[84] Cf. Turecek, 47.

3.2.4. Drama and listening

In order to be able to use a language appropriately, listening is one of the most important skills. Equal to other language skills it cannot be seen in an isolated way and always goes together with at least one of the other language skills. Only through listening is it possible that learners acquire a new language and it 'is the channel in which we process language in real time' (Rost, 7). At this stage it needs to be looked again at the Austrian curricula and which objectives they have for the listening classroom. As has already been pointed out, listening goes closely together with other skills, and especially the speaking skill. This is also of relevance in the curricula. Therefore in the beginning stage of language learning parallel with the reading skill, students need to be able to understand familiar words and simple phrases which are spoken slowly and clearly. What is more, standard language needs to be used, and at a more advanced level, students should also be able to understand radio as well as TV broadcasts.[85] As soon as students have reached the B2 level, they need to be able to understand longer oral debates and speeches and also follow different lines of arguments as long as the topic is familiar to them.[86]

As has already been pointed out that drama affects speaking skills to a large extent, it is important to mention that 'listening skills are as important as speaking skills' (Anderson and Lynch, 3). This is also proven by the fact, that in the curricula the aims of the speaking and the listening skills at certain levels are always the same. Proper communication would not be possible if these two skills were not developed efficiently.

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[85] Cf. Curriculum AHS Unterstufe, 4.
[86] Cf. Curriculum AHS; 5.

In connection with their speaking skills, it is important to expose students to listening situations in which they then have to work with the content they have just heard. This type of listening is referred to as 'reciprocal listening' (Anderson and Lynch, 4) contrarily to 'non-reciprocal listening' (ibid) in which listening is only experienced and the listener is the passive subject, not able to respond to what is said. This is often experienced in the foreign language classroom when students have to listen to audio-tapes and filter out information. In the drama classroom this can be carried out, if instead of a pre-text, a short listening is the source for the drama activity.

A difficult factor about practising listening through tapes is that there is no 'visual support' (Anderson and Lynch, 46). Therefore the complexity and difficulty of listening tasks lies in several factors, like 'the type of language we are listening to; our task or purpose in listening, and the context in which listening occurs' (Anderson and Lynch, 46). Especially in the school context it is important that 'background knowledge' (ibid, 49) facilitates listening. Students will find it easier if they have to listen to a text whose context is familiar to them and which they can relate to their knowledge. Interestingly it is more fruitful to choose a listening activity which plays at the familiarity to the children than on their interests.[87]

One of the functions the foreign language classroom serves is to expose students to real listening situations, circumstances in which students have to understand a message in order to be able to respond to it.[88] Through the notion of response the learner develops a 'sense of purpose and expectation for listening' (Ur, 1984 quoted in Rost). This is closely connected with the notion of reality, as 'for native listeners, the commonest setting for listener responses is spontaneous conversation' (Anderson and Lynch, 7). This is an aspect which implies that students should be trained

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[87] Cf. Anderson and Lynch, 49f.
[88] Cf. Hedge, 243.

for spontaneous conversation. Drama aims at this aspect as it tries to make the use of language as realistically as possible and exposes students to situations they might encounter in the real world outside their classroom. In the foreign language classroom the listening skill is mostly trained with the help of audiotapes or videos. This is, however, not often the case in the drama classroom, as no additional technologies are used.

Therefore it is important not to forget that an immense impact on the listening skills of the students can be given by the teacher. Often the teacher as a medium for language learning is neglected. However, especially in the setting of the listening classroom this role has to be brought forward. The teacher has to use his/her voice in order to train the listening skills of the students. Several advantages go together with this fact, which are that the teacher 'can check for comprehension, can repeat, can modify language, and can often be heard more clearly than a recording' (Hedge, 246).[89] Especially at the beginner's level this is important as the curricula explicitly ask for modified language, which is often difficult to get hold of, if one wants to use audiotapes.

Often students feel scared of listening exercises, as they are not confident in their language ability and fear that they will fail in a listening exercise. It is this confidence that needs to be built on in the language classroom. Students need to become conscious that listening is a fundamental part of knowing a language. Confidence in listening can, however, only be achieved if students are exposed to practice in listening from the beginning of language learning.[90] That is another point drama techniques aim at. In the drama classroom, students have the opportunity of listening to other students talk and respond to it. It will become natural to them, that they have to listen for content in a foreign language.

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[89] Cf. Hedge, 246.
[90] Cf. Hedge, 255.

A problem as far as the exposure to realistic language is concerned is that students will talk on their language level. This can certainly be claimed to be authentic students' speech. Authentic English, which should be aimed at is, however, more complex than this. It is therefore the responsibility of the teacher to moderate the conversations and also to use his/her position as a teacher-in-role to expose students to authentic language. However, this should not stop teachers from using the drama approach for the improvement of listening as 'listening in the world outside the classroom is often participatory, integrating comprehension and production of speech' (Hedge, 255).

Several drama exercises that are fruitful for the listening classroom will now be introduced. Before that, however, it is to say, that any drama activity that involves speaking automatically also involves students' listening skills. Therefore, several drama exercises that have been mentioned before will not be pointed out again.

Telling a story with student involvement is an exercise for which each student gets a role card. The teacher reads out a story involving all the roles and also activities they have to carry out. Whenever a student hears his/her role he/she has to jump up and carry out the activity.[91] This kind of exercise can be diversified in several similar exercises; in order to make students listening it is, however, advisable to play at their physical involvement. Several *fantasy journeys* during which students have to act out certain features are also advisable for this purpose. These again do nor only effect students' language skills but also affect them emotionally.

It is the affect on the emotional which the following chapter wants to pick up and look at it through the introduction of a further important skill in the foreign language classroom – visual literacy.

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[91] Cf. Turecek, 17.

3.2.5. Visual literacy

When working with drama methods in the language classroom it is not only important that students are able to apply the four above mentioned skills. As drama activities live of their performative character, it is further central that students are able to read what they see. This adds a fifth skill to language teaching, visual literacy. According to Raney visual literacy can be defined as

> the history of thinking about what images and objects mean, how they are put together, how we respond to or interpret them, how they might function as modes of thought, and how they are seated within the societies which gave rise to them (Raney in Arizpe and Styles, 41).

In order to contextualize the visual approach into the drama classroom it is important to define what a visual text is. A visual text can be 'a painting, a photograph, a video, a picture in a book, an art object,…' (Arizpe and Styles, 39) and in our case the performance of individual persons.

Visual literacy is essential for the drama classroom, as during drama activities students are asked to 'concentrate on aspects of non-verbal behaviour' (Fleming, "Durham", 25) as well as the whole picture of a scene. This is important when students are asked to interpret for example tableau, a technique which can be compared to a still image. It is important to teach students how to interpret these pictures and to allow their creativity to interpret them the way they see it.

Furthermore, the visual is a concept that has also to be kept in mind when teaching language skills because

> of any given message, only seven percent is communicated through verbal, thirty-eight percent through vocal, and fifty-five

percent through visual channels (Mehrabian in Arndt and Pesch, 28).

As a result, it is important that students also involve their visual sense when learning. In the drama classroom it is, however, not only the non-verbal behaviour that is being focused on when talking about the visual but also pictures. Pictures in this context refer to images created by the students and presented through their bodies. In the language classroom it is also important to mention 'the function of pictures as contextual cues in reading comprehension' (Arndt and Pesch, 28).

The reason why it is so important to include the teaching of visual literacy in the language classroom is the following. Nowadays students are exposed to a wide variety of visual texts in their everyday life and they have to be able to decode them. They are not only requested to read printed pages but also pictures.[92] The challenge of applying the visual in the language classroom is 'the call for students to be able to interpret and create a variety of texts' (Callow, 616). The texts referred to, are always a combination of several modalities. Especially in times where one cannot avoid being exposed to the perception of several textual elements it is important to teach students how to decode them[93], as well as 'providing students with the concepts and language to be able to discuss what they see and view' (Callow, 616).

Emphasis is put on a distinction between seeing and viewing which implies that seeing is basically the biological process of recognising something without a special purpose underlying it. Viewing denotes a way of looking at something with a cultural background, it implies meaningfulness. Those two concepts can, however, not always be seen

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[92] Cf. Bearne and Wolstencroft, 2.
[93] Cf. Callow, 616.

as distinct as there is an interplay within them.[94] The cultural factor further implies that every learner has a different view of the same picture and therefore brings a number of interpretations to the language classroom. This is important in the language classroom for 'the construction of subjectivity and identity' (Seidl, 87).[95]

How then can students be taught to read visual texts? Kenneth Clark, the famous art historian, pointed out four steps that need to be focused on when looking at a visual text. The four phases are *'impact, scrutiny, recollection* and *renewal'* (Arizpe and Styles, 43). In more detail this implies that in the beginning, the text needs to have an impact on the spectator. Only if this is achieved the visual text can be looked at in more detail. The third step is very important for the teaching setting, as the experiences of the students need to get involved. Students are asked to draw parallels between what they have seen and their experiences. In the final step the focus is on a further look at the visual text and try to detect aspects that have not been seen before.[96] Looking again at the phases the emphasis in the foreign language classroom is certainly on the arousal of *impact*. Through it the students get detached to the visual text and hence the following three steps will turn up easily, once introduced.

Up to now, visual texts in the drama classroom have only referred to the viewing of scenes created through the students' bodies. Visual texts can, however, be used in the drama classroom in a completely different way, namely as a pre-text for a drama activity. Instead of using a literary text or topics worked with in class as an input for certain activities, students are also asked to look at a picture, analyse it and take it as an initial point for their drama work. This is certainly another challenge for the drama

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[94] Cf. Seidl, 3f.
[95] my translation: Seidl, 87: ‚für die Konstruktion von Subjektivität und Identität'
[96] Cf. Arizpe and Styles, 43.

classroom as it is different from working with a written pre-text. The preparation will therefore need more time and emphasis and students have to be equipped with the above listed process of analysing visuals.

Closely connected with the integration of the visual, the concept of multimodal texts comes up. Multimodality refers to 'texts-as-objects which use more than one mode of meaning-making' (Kress, 42). Contrarily to written texts for example, in which students have got time to decode the message during the process of reading, a picture is viewed at a certain moment in which it immediately asks for perception.[97]

When carrying out several drama activities students are also asked to decode a picture that is created by other students. This is also closely connected with the way in which children learn a language, as

> visual processing precedes verbal processing phylogenetically and ontogenetically [which implies that] children watch and listen before they speak (Rich, 393).

Furthermore, it is known that the visual and speech have a strong impact on each other. Talking about speech and the visual it is to be claimed that there is a reciprocal effect which gets both involved in the usage of language and the visual may therefore not be left aside when teaching languages.[98]

In the drama classroom the visual is closely connected with actions, as it does not deal with pictures per se but with 'the visual and the actional in the production of an image' (Kress, 67). In this case 'we see the body as a meaning-making resource with which we produce signs, while the body is

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[97] Cf. Callow, 617.
[98] Cf. Seidl, 2.

itself a sign' (Kress, 70). In order to make meaning of the signs Kress and Van Leeuwen (in Callow, 617) introduced three frameworks, which are 'representational, interpersonal and organizational meanings.' These concepts closely influence the application of drama methods in the language classroom, as when interpreting certain methods students have to be aware of how their body can be used in order to convey certain meanings.

Visual literacy not only has a space in the drama classroom when carrying out drama activities per se but it also has an impact on the reading classroom when it comes to analyzing literary text as

> dramatizing literature, as a way to read, also offers students an opening to reflective thinking with a whole range of possibilities to develop language arts instruction (Smith and Herring, 57).

Smith and Herring introduce Bruner's 'three stages of language growth' (5) that are essential for the learning of a language in combination with drama. Bruner refers to

> the *enactive*, where the child can only know the world through performance; the *iconic*, where images stand for events; and the *symbolic*, where the meaning of the symbol becomes specific rather than general (Smith and Herring, 5).

The stages point out that for language learning two essential points are important, which are the 'nonverbal thought as well as interaction between people' (Smith and Herring, 5) which leads then to conversation and creates the basis for drama work, the dialogical aspect.[99]

There are several drama exercises that merely focus on the visual aspect. One of them has already been referred to at several stages throughout

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[99] Cf. Smith and Herring, 5.

this thesis, which is "tableau" or also called "freeze-frame". The pre-text for the carrying out of a tableau is mostly literary oriented, which means, that any text can be applied for this activity. The students are then asked to get together in groups and represent a certain situation of the chosen part of the text in a still image. The tableau is then viewed by the rest of the class and interpreted.

The application of tableau in the foreign language classroom aims to a great extent on the activation of the visual skill. By acting out one and the same scene in different groups students realize how differently one and the same situation can be viewed. Surkamp and Zerweck[100] claim that freeze frames can be compared to a photograph and therefore allow the application of analysis through visual literacy. As a subsequent stat all the other skills get involved as well. The focus of a tableau per se is not on speaking. However, in order to be able to carry out a tableau in the group students need to negotiate meaning and therefore have to do a lot of speaking in the pre-stage. During the activity it is mostly only short sentences students have to produce which they can have at their disposal and therefore it does not include spontaneous speech. Tableau also has an impact on the reading skill in so far, as in most cases it is a literary text that gives the input for the activity. It is advisable to use a tableau when reading a text in order to focus on difficult scenes in the text and to help students analyse it.

Concerning the visual it is also important to point out that pictures or photographs serve as perfect stimuli for drama exercises. An exercise introduced by Turecek[101] involves the use of several pictures. Students get together in groups and think about a situation they can act out with the

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[100] Cf. Surkamp and Zerweck, 20.
[101] Cf. Turecek, 46

information given trough the pictures. Through this activity not only the visual is activated but also again speaking skills.

In conclusion it should be said that generally, with all drama activities the visual gets involved, as students have to watch certain scenes and have to analyse them in order to be able to carry out activities. It is therefore important that the teacher shows the students how to perceive visual information and how to deal with it. Students need to be aware of the fact that through their viewing it is possible that they see other things than their colleagues which is important for the whole drama class, as jointly they are responsible for the outcome of the lesson.

3.3. Drama and its effects on other objectives of the curricula

As the headline of this chapter reveals, drama methods to not only have an impact on language skills but also highly influence other objectives of the curricula. As there is a huge variety of curricula in Austria, specialized objectives will only be discussed in the practical part of the thesis. Several objectives can, however, be found in all curricula and therefore this chapter will deal with the development of intercultural understanding, motivation and personal development. Motivation cannot be considered as objective per se, but it is one of the most important prerequisites for learning.

3.3.1. Developing Intercultural Understanding

Intercultural understanding is a very important objective of all curricula at Austrian schools. They claim that learning a new language serves the encounter of different cultures and of the foreign. Through this students cannot avoid the discussion about the foreign.[102] Furthermore, the curricula require students to be exposed to applied geography and the culture of the target countries. The curricula claim that all these cultural factors need to be integrated in topics and communicative situations and have to focus on sensitisation[103]. The latter is exactly what the drama method aims at.

Learning a foreign language in the limitedness of a language classroom is at some points frustrating. Students might ask themselves why they are forced to learn certain words and phrases and why they have to read certain texts. However, students should be made aware of the fact that

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[102] Cf. Curriculum AHS Unterstufe, 1.
[103] Cf Curriculum AHS Unterstufe, 3.

'learning a language is not just a matter of learning a linguistic code but is also to some degree a matter of learning a culture' (Fleming, Justifying, 59).

Since English is the first language in many countries, this becomes a very complex matter, also regarding the fact that it serves as lingua franca.[104] Students therefore do not only need to be exposed to cultures in which English serves as the first language but also awareness has to be raised to the fact that 'communication in English takes place between non-native speakers' (Seidl, "Transcultural", 110). This implies that the foreign language classroom has been a platform for advertising English as a language which has 'as its goal the facilitation of communication among people who do not share the same language and national culture' (Kramsch, 201). The Austrian curricula also consider this notion in their objectives and claim that also the learner's mother tongue needs to be accounted for when teaching a new language. The student may therefore risk violations of the target language in order to learn it.[105]

Introducing foreign cultures in the language classroom implies that students do not only need to learn the grammar and vocabulary of a language. What is more, they need to know how to behave in the context of a certain language, they need to learn 'how to say what to whom at the right time in the right place' (Kramsch, 204). This is an objective that can easily be taught through the application of role-play with the help of role cards. All students in the class receive a role card which tells them who they are, what they have to do and certain features they have to act out. This can take place in different situations, for example going shopping, but also being invited for dinner at an English family's home. Through this

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[104] Cf. Fleming, Justifying: 59.
[105] Cf. Curriculum AHS Unterstufe, 2.

exercise, students are not only taught words and phrases but also supplied with appropriate ways of behaving.

Through the comparison with ones own country mainly cultural aspects of a foreign country are learned.[106] By comparing cultures 'students learn to recognize and accept similarities and differences' (Ronke, 126) which further help them to accept different behaviours in different cultures and to break with stereotypes. This is exactly what the Austrian curricula ask for. They want students to become open-minded persons who are able to deal with conflicts and gain problem-solving skills[107] in contact with the foreign. Culture in the foreign language classroom therefore mostly aims at 'lowbrow culture' (Seidl, "Transcultural", 101) which includes 'issues of customs, norms and values' (ibid). Through drama exercises students are put into realistic situations but not merely act them out and work on the surface but become part of the exercises which means part of the content.[108] Another perfect exercise for conveying cultural differences is role play. For this a pre-text should be given which is e.g. about a foreigner arriving in a new country, not feeling welcome. After reading this text, students should get together in groups and act out certain situations of the story, with the focus on the ejection of the foreigner. Through this activity, students will also be forced to involve their own emotions and experience how it feels being excluded from a certain group.

However, also 'highbrow culture' (Seidl, "Transcultural", 101) in its incarnation as literature has its eligibility in the foreign language classroom, especially at higher learner levels. When reading literature one automatically gains an insight into the culture

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[106] Cf. Fleming, Justifying, 59.
[107] Cf. Curriculum AHS, 1.
[108] Cf. Fleming, Justifying, 60.

underlying the piece. Therefore literature is one of the best ways of developing cultural knowledge and skills. In the traditional language classroom it is, however, often the case that students are asked to read a text, are introduced to new vocabulary and have to answer a few questions on which they will be examined at a certain point in time. No further and deepening exercises are carried out with the piece of literature. It would be rather unrealistic to claim that students do not need this kind of dealing with a text as it is obligatory to read and analyse texts, however, there are many ways for teachers to make this tedious business more enjoyable.[109] Several exercises for dealing with a literary text in the foreign language classroom have already been pointed out before.

There cannot be put enough emphasis on the fact that literature has a special way of introducing student to multi-cultural issues. Especially drama in its textual incarnation serves the purpose of transmitting cultural issues, as it reacts quickly to changes in the cultures as well as to political changes.[110] Another reason why drama is excellent for teaching cultural issues is that it intends to resemble reality. It also serves as a platform of protection, as students can hide behind the characters of the fictional world. Therefore, even though it might be topics they know from their own world, it is in the classroom the character of the book that goes through a certain situation. As the students put themselves in the position of certain characters their ability to show empathy is promoted.

Speaking about cultures it is obvious that literary texts do not give the reader a one to one picture of the real situation but it tries to highlight certain characteristics of certain cultural aspects. This is sometimes criticised. However, it is to say, that literary texts do not claim to be

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[109] Cf. Ronke, 132.
[110] Cf. Mengel, 55ff.

realistic but they try to put readers in situations they would not be able to experience in their everyday life.[111] This point is rather important for the purpose of school classes, as there is a limited perspective of life for the students. By bringing them in contact with literature, learners realize that there are also other dimensions of life than the ones they are familiar with. These dimensions are, however, not only focused on when reading a literary text, therefore drama techniques again play an important role. As there is on the one hand reading a text which includes certain cultural features and on the other hand it provides students with the chance of acting out certain of these features, which plays right at their development. Students can act out certain roles they would never experience in real life and through that broaden their horizon.[112] By comparing their own culture to a foreign culture students become 'able to decenter' (Fleming, Justifying, 60) which means that they do not merely accept their own culture but start questioning it. Drama techniques also focus on the transmission of cultural information as

> the format and technique of improvisation can be useful here as well because of the proportion of student input and involvement, and because it develops a capacity for identification and empathy while fostering the expression of individual preferences and attitudes (McNeece, 838).

Through acting the dichotomy of the foreign and the familiar, students become aware of the other and the self and they do not only learn about the foreign culture but also about themselves. What is even more is that they learn the new culture hand in hand with the foreign language.[113]

The role of drama at this stage is, however, not to change the learners' behaviour and showing them that they have to behave differently once

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[111] Cf. Bredella, 178ff.
[112] Cf. Bredella, 192.
[113] Cf. McNeece, 838.

they meet people from other countries. In contrast, it is an attempt of showing them that there are other ways of managing certain situations and of opening their minds to them. Further emphasis is put on developing open-minded and tolerant persons.[114] This is a notion, which should also be focused on according to Austrian curricula[115]. By decentring situations that were taken for granted by them, they learn to question those situations.[116]

As has already been shown in an example above, the cultural aspect can especially come into account when taking a piece of literature as a pre-text for the drama activity. This is rewarding because literature serves the idea of cultural transmission to a great extent in so far as every piece of literature 'provides a fictional account of a certain culture and time period' (Ronke, 134). However, the emphasis needs to be put on the fictional account and that is also something students need to be aware of. Literature cannot be taken as a mirror of reality. It can always just point out several aspects of the reality in which, in the case of drama, the author lived and what he experienced.[117]

When dealing with culture in the foreign language classroom it should not be forgotten that culture does not merely imply the cultural facts that can be learned from reading but especially when learning a new language also aspects like 'how (native speakers) hold their bodies, how far they stand apart, where they look when they talk, how men shake their hands with each other, how children talk to their parents, and so on' (Via 1976 in Miccoli, 123) need to be taken into consideration. These aspects, amongst others, are normally hardly learned at school as they are something that is transmitted in real life. The drama method, however, has the ability of

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[114] Cf. Fleming, Justifying, 59.
[115] Cf. Curriculum AHS Unterstufe, 1.
[116] Cf. Fleming, Justifying, 61.
[117] Cf. Ronke, 134.

engaging students also with such issues, as it provides the background for meaningful use of the language in the classroom.[118] Students also start to become curious of how to convey certain feelings, like for example excitement, in the foreign language and it is the role of the teacher to supply the students with background information of these aspects of a language. Students further need to be 'more sensitive to the characteristics of other cultural communities which have other ways of encoding realities' (Seidl, "Transcultural", 107).

The drama method can be considered 'to approach language in its cultural context' (Fleming, "Cultural Awareness", 149). Therefore in drama teaching students do not merely learn spoken or written language but are also exposed to body language. Students are able to 'explore and examine experiences in ways which would otherwise be denied to [them] in real life' (Fleming, 4). They get engaged in different behaviours typical of other cultures and can put them into practice.

However, by teaching cultures through drama there is a risk, that if the teacher is not careful and thoughtful enough, the foreign aspect may be perceived as strange and connoted in a negative way.[119] Contrarily Seidl claims that 'things that appear foreign to us allow conclusions to the own normality, therefore what seems normal to us, has to be alienated' (Seidl, 5).[120]

When examining cultural aspects in the language classroom it is further important for the students that they are not only challenged cognitively but also affectively. Talking and reading about different cultures alone does

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[118] Cf. Miccoli, 123.
[119] Cf. Fleming, Justifying: 59.
[120] Cf. Seidl, 5.

not help the students gain awareness. Drama methods aim at the fact that 'students also need to experience, experiment, evaluate, perceive, and respond to cultural issues and characterize their own values' (Ronke, 127).

Furthermore, it should be pointed out that drama has a large impact on teaching culture no matter whether dealing with it as literature or as performance. 'When students explore the cultural aspects of literature not only through the intellect but also through emotions and other channels of learning […]' (Ronke, 135) it will become easier for them to remember the aspects learned and to embed these into their behaviour.

However, it should be mentioned that drama techniques per se do not help to develop intercultural understanding. This can only be reached through the combination of drama method and literary texts, as

> […] interesting dramatic action and well-written literature involve audiences or participants in a good story that expresses (communicates) meaningful ideas and thoughts about a specific group of people (culture) in a unique setting (community) where conflict occurs. This conflict or struggle between persons will involve interactions (both connections and comparisons) that result in a plausible outcome (Smith and Herring, 119).

3.3.2. Motivation

A precondition for foreign language teaching is motivation, a condition which can certainly be reached by applying drama methods. Motivational factors that are created through the implementation of drama techniques are certainly the 'maintaining [of] a pleasant and supportive atmosphere in the classroom' (Bernaus and Gardner, 388) and the work in groups. It is also an essential objective of the Austrian curricula to establish a positive language atmosphere and that supports students in their individual

learning process. This positive learning environment should be reached by strengthening the students' self-esteem and focusing on their strengths.[121]

These ways of motivating the students are also found in theories by teaching practitioners who claim that motivation is reached

> by enhancing their language-related values and attitudes, increasing their goal orientation, making the curriculum relevant, and creating realistic learner beliefs (Bernaus and Gardner, 388).

Another dimension for promoting of motivation involves 'improving the quality of the learning experience, increasing student self-confidence, creating learner autonomy, and promoting self-motivating learner strategies' (Bernaus and Gardner, 388).

Several studies have proven that through the implementation of drama techniques 'positive attitudes to learning and an increase in social and cognitive skills among students' (O'Neill and Kao, 1) arise. The motivation by applying drama techniques in process-oriented methods is reached through 'tension' which can also be referred to as 'mental excitement' (O'Neill and Kao, 27f.). In the drama classroom students are motivated through the fact that they may use their own ideas and are asked to get involved with their whole body. In the course of bringing up their ideas students also become more attached to the content of the classroom and become motivated in becoming a part of the process. Since it is important in the foreign language classroom that students also interact, drama provides new dimensions of communication, be it between the students or with the teacher which also enhances the involvement of the participants.[122] Often drama is used in the foreign language classroom because it

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[121] Cf. Curriculum AHS Unterstufe, 2.
[122] Cf. O'Neill and Kao, 16f.

creates a lively, enjoyable learning environment, motivates students to participate in classroom activities, and helps to build up the students' confidence in learning the target language (O'Neill and Kao, 80).

One concept that drama wants to work against through the motivation of students is the affective filter. The affective filter

is a representation of the way in which affective factors such as attitude, anxiety, competitiveness, and other emotional responses can help to hinder language learning (Hedge, 21).

The affective filter plays a particular role when it comes to teaching young adults as children are not that aware of themselves as older students. Often 'self-consciousness [of older learners] is combined with a lack of empathy with the foreign culture' (Yule, 192) or 'there is a strong element of unwillingness or embarrassment in attempting to produce the different sounds of other languages' (ibid). These factors can be an obstacle to language learning.

Since with drama techniques students at stages have to take on roles in which they do not feel comfortable or in which they might look silly, it is important to 'promote a climate of trust that encourage[s] risk taking' (Miccoli, 124). Therefore it is crucial that at a pre-exercise stage students carry out warming up exercises in which they lose 'inhibitions' and where they learn how to overcome insecure feelings and feel confident.[123] Since in drama techniques students 'experiment with different roles under various imaginary conditions in a very safe manner' (O'Neill and Kao, 83) inhibitions may also be lost, as this environment provides them with a safe area in which the students do not have to worry about mistakes. It has been proved that through the implication of drama techniques students were 'less embarrassed […] when speaking in front of the class'

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[123] Cf. Miccoli, 124.

(O'Neill and Kao, 85) and they further 'gained self-confidence in speaking' (ibid, 85). This self-confidence in speaking affected both, the students' linguistic ability of language competence as well as their intonation.[124]

Closely linked to the motivational aspect is the personal component of the learners. The Austrian curricula state that it is the role of the school to provide students with aspects of life that help them in their personal development.

3.3.3. Personal development

A major objective of the Austrian curricula is that in the foreign language classroom students should be able to develop their personality, a lesson which is not restricted to the language classroom. However, in the language classroom special focus should especially be put on responsibility, communication and the ability to be aware of experiences.[125] Drama techniques aim at these objectives, as they 'promote intrinsic learning' (O'Neill and Kao, 81). This is managed by applying 'humanistic language teaching' which 'promotes growth in self-awareness, interpersonal sharing, and intellectual development' (O'Neill and Kao, 81). Emphasis is also put on the fact that students should regard themselves 'as important members of the educational community' (O'Neill and Kao, 81). Drama techniques

> encourage students to offer their own material as the basis for learning, promote self-awareness and reflection, and create opportunities for interpersonal sharing (O'Neill and Kao, 82).

This is reached through the fact that students become part of '*imaginary roles'* (O'Neill and Kao, 83) which on the one hand allow them to put as

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[124] Cf. O'Neill and Kao, 85.
[125] Cf. Curriculum AHS , 1; Curriculum HS, 8.

much of themselves in this role, but on the other hand give the students the chance to hide behind the role and therefore provides a secure environment.[126]

Furthermore, drama perfectly suits the notion of personal development and therefore supports the objectives of the curricula as certain drama techniques were

> originally developed to help children in first language settings to understand themselves, people around them and the world they are living in (O'Neill and Kao, 103).

This implies that drama allows the students to experience situations in the shelter of the classroom environment which they will sooner or later experience in real life. Therefore they might become more aware of themselves and what they can express through their voice as well as their body.

3.4. Criticism of Drama methods

Irrespective of the great many advantages drama as a teaching method has there is also criticism on it. Criticism stems from literary scholars who claim that the 'use of drama as a method […] is to distort the nature of the art form.' (Fleming, "Cultural Awareness", 147). It is further claimed that when using drama in education one of both loses value.[127] This criticism lies in the fact that drama in education used in the language classroom, disregarding the use of drama in other subject, does not merely serve the purpose of analysing dramatic art and therefore learning 'in' drama, in fact it is a method in which students learn 'through' drama. Those critics also claim that through the notion of 'drama in education', drama as it is known

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[126] Cf. O'Neill and Kao, 83.
[127] Cf. Jackson, 105.

in its primary function does not play a role and therefore loses its value in the language classroom. Fleming, however, argues that when using a dramatic play as base for the drama activities (which is not necessarily the case) students always learn in both ways 'through and in drama'[128] Fleming therefore pledges for 'the existence of drama in the school curriculum as both subject in its own right and as a method' (Fleming, "Cultural Awareness", 148).

This criticism does, however, not count for the use of the drama method in subjects such as biology. Fleming even claims that it does not matter for the use of the method in the foreign language classroom[129], this, however, is contradictory as it depends on the students' level of the foreign language. This certainly does not matter at a beginner's level, as the students would not be able to analyse literature in a conventional way anyway, but it certainly plays a role at higher levels. In order to empower this critique Fleming claims that no matter which incarnation of drama is concerned, they all have one thing in common, namely they 'represent possibilities of deepening understanding of human experience' (Fleming, "Cultural Awareness", 149).

Another criticism is pointed out by Hornbrook[130] who states that drama in education is publicly associated with students who reach rather poor results in school and as there is nothing else that can help them improve their language skills it is the playfulness in drama which might help them to perform better. The risk that goes with this attitude is the fact that teachers who make use of this method are also attributed a 'lower ability range' (Hornbrook, 20). This can, however, be invalidated if one looks at the benefits for the singular skills.

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[128] Cf. Fleming, Cultural Awareness, 147f.
[129] Cf. Fleming, Cultural Awareness, 148.
[130] Cf. Hornbrook, 20.

Concerned with teachers another argument against 'drama in education' emerges. This goes together with the above mentioned points against the drama method. Using 'drama in education' presumes that the teachers who use it in their language classroom do not only see the curriculum that has to be taught but the students as a whole person including their emotions. Drama teaching can at some points be very emotional and Hornbrook[131] warns that teachers are no psychologists. However, Steitz-Kallenbach (225) claims that 'it is not the task of the teacher to enter into a therapeutic or even self-awareness relationship with his students.' Bearing this in mind it should not be a problem for the teachers to ask for emotions and personal engagement from the students. Heathcote advises that teachers should always be aware of how close they wish to get to the students, both 'physically and emotionally' (Wagner, 27).

Often it is the case that teachers, who are not that well acquainted with the drama method merely use it similarly to innocent children's play, which is not efficient at all. In some cases the plays are rather used as a support of laissez-faire techniques. However, it is the role of the teacher, to provide a base for meaningful outcome and to control the play of his students and in certain cases he has to intervene in the process. However, the best solution is to teach the students how to control their play themselves, which also aims at the concept of student-centredness.[132] This means that even though 'the approach is playful [it] has a serious intent' and 'teaching must be taken very,very seriously' (Jensen & Hermer, 178).

Further criticism on drama techniques in the language classroom has to do with the public connotation of the term. In many cases it is not very clear what exactly is meant by the term and some teacher use it misleadingly and think that only the dramatic performance of a written

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[131] Cf. Hornbrook, 49.
[132] Cf. Fleming, 3ff.

piece of work is a drama technique but they hardly ever use drama as 'instructional technique' (Stewig, 93). In conjunction with this argument goes that if teachers do not know how to use drama techniques there is little chance that this method will be passed over in the language classroom and it will not have the chance to become part of the ordinary classroom procedure.[133]

The notion of reality brings up another criticism. Even though drama techniques claim to be realistic, the problem is that they are never real. As the conversation still takes part in the language classroom, with texts as a source, that are not real but an 'image' (Heathcote and Bolton, 159) of reality.[134]

What is more, often teachers claim that it is difficult to assess the outcome of drama techniques and therefore avoid using them in their teaching.

> Because of the dynamic and unpredictable nature of drama activities, constructing meaningful assessments becomes an even more complicated and challenging task for language teachers.(O'Neill and Kao, 133).

The question is in how far drama techniques need to be graded, or if it is better to grade to overall improvement or outcome of the students. The drama method can therefore be seen as an instrument, that does not need to be evaluated.

A problem when applying the drama method in the language classroom is that often the size of the classroom does not provide enough space for certain techniques. Further, it is very time consuming which deters teachers to carry out the method in their language classes. Regarding time, it is not only that the techniques themselves are very time consuming

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[133] Cf. Stewig, 96.
[134] Cf. Heathcote and Bolton, 159.

and do not fit in the ordinary length of a lesson of 50 minutes.[135] Further the techniques need preparation and the classroom has to be arranged differently. Considering all these factors it might hinder interested teachers to carry out the drama method.

All in all it is to say, that it is often not the lack of knowledge about drama methods concerning the application of them in the language classroom, but formal restrictions prevent them to do so. In order to solve the former mentioned problem it is important that the teacher decides about the size of the groups he wants to work with before he carries out the activities. For a number of activities it is advisable to split the class into smaller groups and allow the groups some self-control.

Bearing in mind the great many advantages drama provides for language teaching, including advocating language skills as well as curricula objectives, a practical application for Austrian schools will follow. These also want to prove that the criticism can be worked against and students of all age groups will benefit from drama pedagogical methods in their English language classroom.

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[135] Cf. Steitz-Kallenbach, 212f.

4. Practical Application

4.1. Introduction of Drama techniques

The practical part of this thesis wants to show how the points mentioned can be integrated in the Austrian curricula. First of all the importance of Pre-Texts, as well as Follow-up exercises are pointed out. Following this, several lesson plans for individual types of schools will be developed. These are put into the context of the Austrian curricula and it will show in detail how drama help achieve certain objectives. Since several drama activities have already been referred to and pointed out in the theoretical part of this thesis, no further emphasis will be put on a rationale of these.

4.1.1. Pre-Text

No matter with which drama technique teachers want to put their students into action, a preliminary is a suitable 'pre-text' (Taylor and Warner, 6). This is important in so far, as it is not always a text that underlies the drama activity but the outcome of a drama activity is certainly, at any stage, a text in action.[136] Often it is thought that drama only needs a 'stimulus' (Taylor and Warner, 7) to engage students. However, as it is the purpose of the language classroom to expose students to meaningful context a pre-text cannot be left aside, as it 'suggests clear purposes and tasks' (Taylor and Warner, 6). It is further very important for the students to have a clear idea of the role they are supposed to act out. What is more, in contrary to a stimulus a pre-text is part of the drama-exercise and cannot be seen as merely an input that allows the students to carry out any activity they want.[137]

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[136] Cf. Taylor and Warner, 7.
[137] Cf. Taylor and Warner, 7ff.

In order to prepare students for drama activities it is important that the teacher makes sure that students have the right vocabulary as well as language structures at their disposal. This has to be done 'in a direct and explicit manner' (O'Neill and Kao, 117). This work is done when exposing the students to the pre-text. Vocabulary work can therefore be integrated in the reading process, it is, however, also possible to create a mind-map or carry out other vocabulary exercises as a preparation for drama activities.

4.1.2. Follow-up

An important element of drama exercises in the foreign language classroom is the dealing with it, after the exercises have been carried out. It is important that students are not left alone with what they have experienced during the exercises. This also works against the criticism which claims that students are put into psychological situations with which they cannot deal. As has already been pointed out, follow-up exercises of a drama activity, may for example be writing a text. At higher language levels, it may also be the discussion of the events going on that may serve as a follow-up. All in all it is to say, that often one cannot really distinguish between the drama exercise and the follow-up, as it is mostly a part of the whole process.

4.2. Drama at Austrian Schools

4.2.1. Drama at primary schools

As learners in Austrian primary schools should be lead towards the foreign language in a way that conforms to the environment of the children and their experiences, drama techniques are very valuable at this learning stage. Children should be exposed to an atmosphere without inhibitions and students should gain a positive attitude towards the new language.[138] Drama techniques further are an important resource at the primary school level as they are student-centred and also conform to the notion that young learners have a need to be active. Especially at this age it is important that all modalities are included in the learning process and that students can learn with their whole body. Further advantages of using drama techniques on the primary school level are that students do not have a lot of inhibitions or are not scared of talking and they also like to imitate the teacher and use the foreign language.[139] It has further been proved that

> Children naturally seek and need human interaction. Linguistically this normally occurs through the medium of the mother tongue. If we want English to come naturally, we must demonstrate to the children that English is a means of communication in the same way that their mother tongue is a means of communication; that the context, the child's knowledge of the world, the child's natural curiosity, and such factors as gesture and facial expression can all help in the process of communicating in English. (Bloor in Weier, 524).

An advantage when working with such young people using drama techniques is that they are still in their playing age. Therefore for them

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138 Cf. Curriculum VS, 1.
139 Cf. Schultes, 545.

playing out short scenes in the classroom implies no inhibitions, for them it is the most natural thing to take on different roles and act them out.[140]

In Austrian schools, English is taught from the first grade. The focus in the primary years is on the listening and speaking skills. Only when these two skills have been established to a certain extent the other skills should be introduced. By the end of the fourth school year, students have to be able to understand simple sentence structures and also produce them. The focus is on the expression of feelings, wishes and personal condition. [141]

The following lesson plans show how English can be introduced in the beginning of language learning and how drama can make the whole business more pleasant and fruitful.

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[140] Cf. Stewig, 96.
[141] Cf. Curriculum VS, 216.

Lesson 1:

Suggestion for a lesson "My name is…"

	Activity	Aim/Objective	Skill	Interaction	Time
1	**Warm-up**[142]	Learning atmosphere should be created. Students are exposed to English speaking environment.	Listening	Whole class	10
2	**"My name is …"**	students should be familiarized to expressions how they can introduce themselves in English	Listening	Teacher - Student	10
3	**"What's my name?"[143]**	Learners are asked to practice the learned phrases	Speaking	Student-Student	15
4	**My left seat**		Speaking		15

Rationale:

In the first exercise students are asked to walk around in the classroom and have to change their speed according to the number that is being called out. The teacher and the students agree on a range of numbers. The highest number is the highest speed whereas the smallest number is the lowest speed. This is a very fruitful sensory exercise, as students get involved physically and do not experience the classroom as a strict

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[142] Cf. Turecek, 13.
[143] Cf. Turecek, 10.

learning environment. Through the calling out of numbers in English, listening to content in the foreign language is aimed at.

The second exercise wants to introduce students to language structures they will need for the next activities. The teacher stands in front of the class, the students are sitting in a circle. He looks at the students and says: "My name is …". The students are asked to repeat the phrase and insert their names. Then the teacher will say "What's my name?" and supply the students with the phrase "Are you …". The students will further be supplied with the phrases "Yes I am" and "No, I am not." This all happens through the teachers input. As has already been pointed out when it came to the drama classroom and the listening skill it is immensely useful not to forget which impact the teachers' voice has on the listening skill of the students. Especially at this early level of language learning it is quite fruitful to use the teacher's speech as a medium of listening exercises than an audiotape. The teacher can alter his/her language speed according to students' needs. This modifying aspect is of great advantage to students' language development.

In the following exercise students can train the just learned language patterns. One student stands in the middle of a circle, while the other students are still sitting in their chairs. The student's eyes are blindfolded. One of the students in the chairs says: "What's my name?" The blindfolded students should then guess the name. If he guesses it right, the next student steps in the middle of the circle. This exercise is going to facilitate the learning of phrases to the students and they acquire the new language pattern in a playful way.

Finally the students' are playing "My left seat …". During this famous children's game, students are asked to sit in a circle on their chairs. One empty chair is added and the student on the right of this empty chair is asked to call out a name he/she wants to sit next to him/her. E.g.: "My left chair is free, that is why I want Emma to take it." The game is introduced in the language classroom as it links a familiar game of the students in their native language to the foreign language classroom.

Lesson 2

Suggestion for a lesson "Parts of the body".

	Activity	Aim/Objective	Skill	Interaction	Time
1	**Picture puzzle**	Students are familiarized with vocabulary concerning parts of their bodies	Visual/ Reading/ Listening	Whole class	20
2	Revision		Speaking	Whole class	10
3	**Person to Person**	Students should practice the newly learned vocabulary	Listening	Whole class	20

Rationale:

In the beginning of the lesson students are given a picture of a body and cards with certain parts of the body written on it. The teacher is then going through the whole parts of the body, calls them out and shows them on his/her body. The students are then asked to stick the card to the

exemplary body part on their picture. This exercise sticks to the idea that students need to be equipped with the right vocabulary before carrying out an exercise.

Then the whole class revises the new vocabulary for the following drama exercise. The teacher will point at a part of his/her body and the students are asked to call out the vocabulary. Through the fact that the whole class is doing this activity together, no student has to be scared that he/she does not know a certain vocabulary yet. The assumption is that also through listening to other students' answers poorer students will learn the new words more easily.

The "person to person" activity is a very playful way of using the newly learned vocabulary. Students are asked to walk and dance around in the classroom. The teacher will then call out parts of the body like "face to knee" and the students have to perform this movement. Students can either stick to the same person or try to act out the same activity with as many persons as possible. As soon as the teacher thinks that the students had enough time to perform the task he says a code that asks all the students to walk or dance around freely in class.[144]

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[144] Cf. Turecek, 12.

4.2.2. Drama at Secondary Schools

4.2.2.1. Lower Secondary

Suggestion for lessons on Daily Routine

At the beginning of English learning in Secondary Schools students are introduced to daily routine knowledge. The following three lesson plans are based on the topic of "daily routine" and want to show how drama techniques can be applied at such an elementary stage of language learning.

The reason why the topic daily routine has been chosen goes closely together with the above mentioned objectives. One of these is the exposition of students to realistic and purposeful circumstances. The vocabulary introduced for this topic is a basis for meaningful and basic conversation and therefore the whole topic is crucial for the students. The activities introduced do, however, not only help the individual students to improve their language skills but allows interpersonal learning.

All the lessons have been planed in order to include all language skills and are based on the notion of student-centredness.

LESSON 1

	Activity	Aim/Objective	Skill	Social form	Time
1	Introduction of **phrases** needed for daily routine.	Students should be familiarized with new vocabulary	Reading/ Listening	Teacher	10
2	Practicing of new words through **song**	Students should practice the new vocabulary	Speaking	Whole group	15
3	Teacher talks about his/her **daily routine**	Students should listen to teacher's English, and be familiarized with the new language patterns	Listening	Teacher	10
4	**Writing** a text about individual daily routines	Students have to describe a day in their lives.	Writing		20

Rationale:

The teacher hands out a list with new vocabulary to the students. This list is also supplied with visuals. Then the teacher is going through these new language items together with the students. The teacher reads out the new words and the students have to listen to him/her and read along.

As a next step the students are singing a song together with the teacher. In order to do so, the students get up from their seats and stand in the

middle of the room. While singing the song, the class is also performing the movements that go along with the lyrics. This exercise conforms to the advocating of listening in the foreign language classroom. The students will practice their listening skills, as they have to listen closely to the lyrics of the song in order to know when to act out which movement. Further, they are involved with their whole body, and through this content will stick longer to their memory.

As has been pointed out in the chapter about the listening skill, it not always has to be audiotapes for providing a listening basis. In many cases it is the teacher's voice that can perform as such instead. In this exercise it is the teacher who speaks about his/her daily routine and through this exposes students to authentic listening. An advantage of carrying out the listening in that way, is that the teacher knows the level of the students and might therefore alter his/her language level respectively.

LESSON 2

	Activity	**Aim/Objective**	**Skill**	**Social form**	**Time**
1.	**Warming up** A few lines of the song	Repetition of the last lesson	Speaking / Listening	Whole group	5
2.	**Picture story**	Students have to put pictures in the right order	Speaking	Pair work	10
3.	Telling a **story in a circle**	Students should form sentences with the new language items	Speaking	Single /whole group	5
4.	**Writing** the story	Students should write down their picture story	Writing	Single	15
5.	Correction of the story	Students swap their stories with their partner who then corrects it.	Reading	Single	20
Students hand in their work to the teacher					

Rationale:

In order to bring the students back in the mood and remind them of the vocabulary, the song of the last lesson will be repeated for a few minutes. After that, students get together in groups and receive a cut-out picture story, which they have to put in the right order. In order to manage this pair activity, students have to negotiate meaning. The role of the teacher is to walk through the class and check whether the language spoken in the

individual groups is English. After this pair work has been done, the whole class continues with checking their picture stories. This is carried out through another drama activity. Students tell the story in a circle. Each student says a sentence of the story and the teacher checks whether the students have put the right pictures in order.

Since it is important that all language skills are integrated in a foreign language lesson, as follow-up for the speaking activities, students write down their picture stories individually. They then swap their stories with their partner, who then corrects it. This also advocates the reading skill and a purpose for writing is also given, as it is not only the teacher who reads the text.

LESSON 3

	Activity	Aim/Objective	Skill	Social form	Time
1.	**Freeze frames**	Students should verbalise what they see	Visual / Speaking	Groups	15
2.	Introduction of questions in present tense	Students should be able to ask questions about daily routines	Listening / Reading	Teacher	15
3.	Students walk around in class and **ask other students questions**	Students should be able to gain information	Speaking/ Listening	Whole class	10
4.	Students write down 10 sentences with the information they have just gained	Verbalize gained information	Writing	Individual	10

Rationale:

As freeze frame is a very common drama activity it has already been described in a separate chapter. At this stage there is to say that in this activity students are asked to get together in groups and act out certain activities that occur during the day. The other members of the class will then guess the activities. The frozen students should remain in their

position for a certain time, as the rest of the class needs to be given time to come up with all their ideas.

After the students have been exposed to the new language structure of questions in the present tense, it is again their turn to get actively involved. Equipped with a sheet of paper and a pen they walk around the class and ask their colleagues questions. The students are not only asked to reproduce the new language items but also need to reactivate formerly learned language patterns, like telling the time. Finally students are writing down the information they have just gained in order to practice the writing skill.

Suggestion for a literary lesson on lower secondary level

	Activity	Aim/Objective	Skill	Interaction	Time
1	Reading parts of a the **short story** "The Landlady"	Students should read a text in order to carry out drama exercises.	Reading	Group	15
2	**Mime**	Students should mime a scene going on in their part of the story	Visual	Group	15
3	Commenting on the mime	Students comment on what they see in the scenes going on.	Speaking	Whole class	20

Rationale:

Students are not asked to read the whole story, but are only allocated certain parts of the story, which they then read.

After having read the story, the students are asked to mime a crucial scene in their part of the story. They should not use any words during miming. The rest of the class is watching the scene and should then come up with ideas about what was going on in the scene and which feelings have been conveyed.

Accompanying this rationale a short expertise will be given of "Mime" in the drama classroom. In the drama classroom mime can refer to five different incarnations. Firstly, it can imply what is generally known as mime and what is familiar to the reader through old movies. Secondly mime can be used, like in our case, where students are asked to carry out certain parts of drama without saying anything. I further can be carried out parallel to a text which is read out, as it is done in the song lesson. The last variation of mime is tableau, which has already been described above.[145]

While the spectators are commenting on the mime, they have to use spontaneous speech, in order to bring across their perception of the scene. The mime is further serving as an introduction to read the whole story. It should serve the idea of top-down reading, in which students already are familiar to the content to a certain extent. As has been mentioned in the part of drama and reading it is important to supply students with pre-reading exercises in order to make it fruitful.

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[145] Cf. Fleming, 89f

4.2.2.2. Upper Secondary

As has already been pointed out, the variety of the foreign language at Upper Secondary School reaches from A1 to B2. At the B2 level students should be able to understand complex topic matters, as well as movies and radio broadcasts.[146] It is, however, not only their receptive language ability that has grown but also their productive. Looking at the speaking skill, students are able to speak spontaneously and coherent. They further can produce texts to any topic matter and make clear their point of view. Going back to the receptive language level it is an important objective that students should be able to read and understand contemporary literature.[147] The latter is the objective that wants to be brought forward in the following lesson plans, which deal with a literary text at the upper level of Secondary School. As it is not far fetched to deal with drama as play in the drama classroom, the type of literature that has been chosen for this occasion is a dramatic play. The lesson plans have been developed around Caryl Churchill's play "Top Girls". The reason why this play has been chosen is that it leads students into a domain of different attitudes and values according to the role of women.[148] It further points out different cultural aspects and variety of concepts of life.

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[146] Cf. Curriculum AHS, 5.
[147] Cf. Curriculum AHS, 5.
[148] Cf. Curriculum AHS, 2.

Lesson 1

	Activity	Aim/Objective	Skill	Interaction	Time
1	Pre-reading **Scripted role play**	Students should be lead into the topic of the drama.	Reading/ Speaking	Group	30
2	Description of character	Students should write a description of the character they have been acting out – including feelings and emotions	Writing	Individual	20

Rationale:

The first exercise wants to work against the students not wanting to read the text. As has been pointed out in the chapter of reading in this thesis, it is important that the teacher slowly leads the students towards the plot of the literary text. The assumption of the explicit exercise carried out is that students, as they take on the role of an individual character of the play become interested in the actual character and trough it are motivated in reading the play.

In order to carry out the exercise, the students need to get together in groups of six and each group is provided with role cards. Each student then takes on a role of one of the main characters of the play. Without knowing how these characters are portrayed in the play, the students start a discussion on their characters and their priorities in life.

"Writing the description of the character" wants to continue with the idea, that students get interested in reading the plot. Through noting down their feelings and emotions in the role of the character students cannot avoid getting deeper in their analysis. And through the following reading process, they can compare their feelings with the things going on in the play.

Lesson 2

ACT 1

	Activity	Aim/Objective	Skill	Interaction	Time
1	**Readers Theatre**	Reading out of the play	Reading	Student-Student	40
2	Writing down thoughts	Writing down the emotions that came up during the play	Writing	Individual	10

Rationale:

This lesson hooks up with the former lesson. The students have already been allocated a role in the former lesson, which they will continue in this lesson. The students are taking their copy of the play with them and spontaneously read out the play and also try to act out the stage directions. The teacher is also in role and reads out stage directions. The rest of the class serves as audience. After seven pages the roles get swapped and another group of students continues with the play. This exercise not only engages students actively but also the comprehensive aspect of reading is activated.

As a follow-up exercise students are asked to write down their thoughts, and how they were feeling in the role.

Lesson 3

ACT 2

	Activity	Aim/Objective	Skill	Interaction	Time
1	Reading of parts of Act 2	Students should be able to understand what is going on	Reading	Individual	15
2	**Rewriting the play** in a diary entry	Students can prove that they have understood the play.	Writing	Individual	20
3	**Reading out** their diary entries	Students get together with a student from a different group and they read out their texts to each other	Reading/Listening	Pair	15

Rationale:

The students are divided into two groups. One of them is reading Act Two, Scene Two and the other group is supposed to read Act Two, Scene 3. This should be done individually. The teacher supports the students with vocabulary if needed.

As follow-up to the reading exercises the students then should pick a character from their scene and write a diary entry of the whole scene. The reason why they should write a diary entry is that according to Austrian Curricula students should be able to produce a number of different text types, of which this is one.[149]

The last part of the lesson serves the aim that students also know the content of the scene they have not read. In order to do this pairs are formed and the students read out their diary entries to each other. This advocates the reading as well as listening skill and it further serves the notion mentioned in the chapter dealing with writing, that students should always have a purpose for their writing, which can be reached through the implication of an audience.

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[149] Cf. Curriculum AHS, 2.

Lesson 3

Act 3

	Activity	Aim/Objective	Skill	Interaction	Time
1	**Tableau**	Revision of the last two lessons	Visual / Speaking	Group	15
2	Reading Act 3		Reading	Individual	20
3	Putting scenes into the right order	Revising the last Act	Speaking	Group	15

Rationale:

For the first exercise the students have to get together in four groups. Each group decides for a favourite scene of what they have read so far and acts out this scene in a tableau. The rest of the class then has to comment on the tableau and find out which scene is being acted out. While doing this, they have to negotiate meaning and also have to have understood the content of the play.

In order to prepare for the next exercise, the students have to read the last act of the play. This is done individually again. The reason for this is that students have to be prepared for reading outside the classroom and this happens in most of the cases silently and individually.

The follow-up exercise of the reading is then to note down a quote from the text on a piece of paper. The whole class is then standing in a circle and whoever thinks his scene comes first in the play starts to read out his/her note. The next note follows and so on. In order to carry out the exercise students have 'to make decisions about when to read out their quotes based on their understanding' (Liu, 355) of the play. During this activity the teacher is acting as a side-coach supplying the students with help when needed.

Lesson 4

Revision of the whole play

	Activity	Aim/Objective	Skill	Interaction	Time
1	List of characters + questions	Students should think about the characters again and not down questions they wanted to ask throughout the play	Writing	Individual	10
2	**Hot Chair**	Students are able to ask the individual characters.	Speaking	Class	40

Rationale:

The teacher hands out a list with the names of some of the major characters on it. The students individually should then note down questions they want to ask the individual character.

After this, a seat is situated in front of the class and the activity starts out with one of the characters. The student-in-role takes on the role again he/she had during the first to lessons dealing with the play and the students who did not act out the role are supposed to question him/her. Whenever the student-in-role has difficulties with answering a certain question another student who had acted out the character is asked to step in. This is done with all the characters.

Through the Hot Chair activity the students are equipped with a different kind of character analysis and it is more creative than merely writing down what they think about a certain character.

4.2.2.3. HTL (Higher Technical Education Institute)

This thesis also wants to prove, that drama methods are not only appropriate teaching methods in grammar schools. They can also be applied at more specific language matters. The first example that wants to be given is the Austrian HTL. A commonality HTL has with grammar school is that the focus in the foreign language classroom is also on the four language skills, with a centre of attention to the ability of communication and comprehensibility. Another aim of the English classroom is to provide students with the ability to talk in their working language and use English to accompany their work. Therefore it is the objective of the curricula for HTL to provide students with appropriate language that correlates to their technical world. [150]

The following lesson plans want to deal with the relevance of the working language to the students. In order to do so lesson plans for the first year of HTL are developed.

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[150] Cf. Curriculum HTL, 7.

Lesson 1

	Activity	Aim/Objective	Skill	Interaction	Time
1	Warm-up activity **Robot and Engineer**[151]	Students should get into the mood of activating their technical mind.	Speaking/ Listening	Student – Student	5
2	Creative writing **Alien tourists on earth**	Students should write a fantasy story, with the help of given words as input.	Writing	Individual	15
3	**Pre-text** for drama exercise	Read out the stories to each other	Reading / Listening	Groups of five	15
4	**Freeze-Frame**	Presentation of favourite scene	Visual/Speaking	Class	15

Rationale:

The first exercise is an ice-breaker exercise and wants to bring the students in the mood of activating their technical minds. For this it is also important that the students know the title of the exercise "Robot and engineer". To carry out the exercise, a number of students of the class are engineers whereas the majority of the class works as robots. Those robots are allowed to walk in lines put must not change directions. Should they run into another robot or against any obstacle they have to call for help.

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[151] Cf. Turecek, 14.

The engineers can help them by telling them how they have to walk in order to move securely.

In the second exercise students are given five words, with which they should write a story: Alien – Earth - Heating system – Electrical circuit – Cooling system. As can be seen, most of the words are already very specific. The story also serves the aim of activating students' prior knowledge to the topics with which they will have to deal with in the following lessons.

In groups of five, the students then read out their stories to each other and decide on a favourite scene which they are going to act out as freeze-frame in front of the whole class.

While the freeze-frames are carried out, the spectators are allowed to touch individual students on the shoulder who then have to say a sentence about their feelings.

Lesson 2

	Activity	Aim/Objective	Skill	Interaction	Time
1	**Panel discussion**	Students should discuss about the advantages of the civilized world with a focus on modern living with electricity	Speaking	Student-Student	30
2	**Information on technical systems**	The class is divided in three groups. Each group is supplied with information and new vocabulary on a certain topic: - Heating system - Electrical circuit - Cooling system	Reading	Individual	20

Rationale:

In order to carry out the panel discussion, the students get together in four groups. Two groups represent the aliens, who live without electricity and the comforts of modern earthly life. The other two groups argue for the advantages of modern life. The first ten minutes of the exercise is given to the students, to prepare their arguments and to think about them in the group. This wants to serve the purpose of freeing students from anxiety and through it also giving poorer students the chance of actively taking part in the exercise.

As a next step two opponent groups start out with their discussions and whenever, one of the other groups has a missing idea they are allowed to step in. This stepping in, forces spontaneous language use. Further, students have to listen actively in to be able to carry out the stepping in.

In the last part of the lesson students have to form three groups and each group is supplied with information on an explicit topic. They are supposed to read this information individually and get acquainted with new vocabulary. Basically, as far as it comes to the foreign language, students are supplied with vocabulary to a topic that has already been familiar to them through other subjects they have encountered during their time at school. This serves the notion that in the foreign language classroom students should be exposed to areas that are familiar to them.

Lesson 3

	Activity	Aim/Objective	Skill	Interaction	Time
1	**Room in a museum**	Students should be able to present a certain topic	Reading / Speaking	Student-Student	20
2	**Guided tour**	Students are lead through the rooms of the museum and gain information about certain devices	Listening/ Speaking	Whole class	30

Rationale:

In the individual groups, the students should prepare a "room in a museum" in which they present their technical device and how it works. Ideally each member of a group has his expert area about which he can talk freely. In drama teaching this is also often referred to as "Mantle of Expert" (Wagner, 173). This occurs due to the fact that students are the experts to a topic and have to lead other students into it.

Then each group is given ten minutes and they have to present their "room". The rest of the class, in the role of aliens who do not know anything about the topic matter, is walking through the room, listening to the explanations of the expert and are also allowed to ask questions.

On the one hand this exercise gives the students in role the chance to stick to their prepared text and hide behind the role of a museum director. On the other hand, students also have to react spontaneously when being asked questions. Therefore also the objective of spontaneous language use is reached.

4.2.2.4. HAK (Business school)

An important element of English as a foreign language at a HAK is that it includes commercial language. This is at stages an obstacle to learners as they are not willing to learn phrases by heart, which they cannot use in their direct surrounding. The curriculum states that it is important that students are able to communicate fluently in general as well as business contexts.[152] When it comes to the European frame of reference the B2 level should be reached in the course of the studies. At certain fields in the language it is also necessary that the C1 level is reached.[153]

An important element of the curriculum for HAK, besides business correspondence, is the ability to apply for a job in English[154]. This objective will be picked out for the following lesson plans and shows how this can be reached through the application of drama methods.

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[152] Cf. Curriculum HAK, 14.
[153] Cf. Curriculum HAK, 14.
[154] Cf. Curriculum HAK, 15.

Lesson 1

	Activity	Aim/Objective	Skill	Interaction	Time
1	**Pre-text**	Students look at picture of job interview and talk about observations	Visual / Speaking	Pair	10
2	**Newspaper**	Read job advertisements	Reading	Individual	10
3	**Mime**	Pick a job and mime it	Visual	Group	10
4	Information	Teacher supplies students with phrases for letter of application	Reading	Individual	10
5	**Diary entry**	Students should write down why they want to apply for a certain job	Writing	Individual	10

Rationale:

The first exercise serves as an introduction to the whole topic of applications. Students should look at a picture closely and talk about their observations. The teacher should lead them so far, as to tell them that they should not only look for the obvious but also have a look at body language and facial expressions. Afterwards the students should talk in pairs about their observations. The reason why this is done in groups is that it should serve as an ice-breaker exercise and make the students feel comfortable in the language classroom. Further, the students become aware of the fact that everyone has different perceptions of one and the same picture.

In the second exercise students are asked to look at several English newspapers and find a job they would like to apply for. The students are then miming their job in front of a smaller group and the members of the group should find out which job the students are miming. This exercise focuses on spontaneous speech and students have to negotiate meaning in order to find out the right job. The teacher serves as a Side-Coach and helps the students out, should they lack any vocabulary.

Proceeding with the lack of vocabulary, the teacher introduces students to phrases they need for their letter of application. He does not only hand out a copy of the phrases but also reads out the phrases to the students.

Finally, as a preliminary for the next lesson, the students are writing a short diary entry about the reasons why they want to apply for the specific job. This serves on the one hand the creative writing approach, and also an anxiety free teaching environment, as the teacher is not going to check the texts, but they should merely be a support for the next lesson. Through this also the notion, that students might forget what has been done in the former lesson can be worked against and students have can prove their autonomy.

Lesson 2

	Activity	Aim/Objective	Skill	Interaction	Time
1	**Pre-text**	Students should read out their diary entries to a partner	Reading	Pair	5
2	**Interview**[155]	Find out about interests	Speaking /Listening	Group	20
3	**Letter of application**	Writing a letter of application, including CV	Writing	Individual	25

Rationale:

The first exercise should serve as a warming up exercise, leading the students back to the last lesson. During the second exercise students should find out about their interests and hobbies. This should facilitate the writing of a letter of application and point out to the students their qualities. In order to carry out the exercise, the students get together in groups and ask each other questions about their qualities and interests. Then the students get together with another pair and they tell each other their findings of the first part of the exercise. Then the four of them work out a short scene demonstrating their interests. The scene is then acted out in front of the class. Finally the students are asked to write a letter of application. In this lesson the drama exercise served as an input for the actual exercise of the lesson.

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[155] Cf. Turecek, 10.

Lesson 3

	Activity	Aim/Objective	Skill	Interaction	Time
1	Preparation of **job interview**	Students should prepare a job interview	Speaking/ Reading	Group	15
2	Presenting the **job interview**	Demonstrating how a job interview can be carried out	Speaking	Groups /Class	35

Rationale:

The students get together in four groups and in the groups each student presents his letter of application and CV. The students then decide on one application they want to act out in a short role play. The students further decide on an employer and an applicant (who does not have to be the person who wrote the chosen letter) and design a job interview.

In the second part of the lesson the students act out their scene in front of the whole class, who is then asked to give feedback on the scenes, including expression and body language. The teacher is not supposed to provide any feedback at this stage but should do so in a written form, after he has read all the letters of application.

4.2.2.5. HLA for tourism (Higher Secondary School for Tourism)

Finally, a type of school has been chosen whose objectives deal with cultural aspects, in the incarnation of tourism. A specific objective of this type of school is that students have to dispose of intercultural competence. Further, students should be able to speak about tourism in Austria, as well as dispose of specific vocabulary related to tourism.[156] Identical with students at HAK, HLA students should reach a language level of B2 and in specific areas of C1.

The following lesson plans want to show, how this specific objective of presenting one's country in a cultural appropriate way, can be carried out through drama methods.

Lesson 1

	Activity	**Aim/Objective**	**Skill**	**Interaction**	**Time**
1	**Stereotypes**	Students receive role cards and have to make a freeze-frame expression their emotions	Reading / Visual / Speaking	Groups	15
2	**Planning tour**	Students should prepare a leaflet for the destination and their specific tourist group	Speaking /Writing	Groups	35

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[156] Cf. Curriculum HLA, 7.

Rationale:

Students should plan a three-day trip in their city for different groups of tourists. The tourists whom they should guide are American, British and Australian. For each nationality there are two groups of students.

First of all student should come up with a list of stereotypes concerning these countries, which should help them in their planning phase. In order to make this easier for the students, the teacher is handing out role-cards with behaviours on them which should be acted out in freeze-frames. The audience should find out which behaviours are presented in the freeze-frame and together the students should find out which nationality is presented.

The next task is then to create a tour leaflet for the individual tourist group. The students should be aware of the characteristics of each group and how they have to alter their tour according to this. This work should also lead to a debate on stereotypes, and make people aware of their own culture as well as the foreign. This exercise should help the students to break with stereotypes and to accept the behaviours of people from different cultural backgrounds.

Lesson 2

	Activity	Aim/Objective	Skill	Interaction	Time
1	**Short play** - preparation	Students should not merely present their leaflets, but act out short scenes which may occur during their tour.	Speaking	Group	20
2	**Acting** the short play	Students should act out their short scenes. Audience is giving feedback	Speaking / Listening	Class	30

Rationale:

In order to give the students the chance of working in an anxiety free environment and having time to prepare speech acts, they should prepare a short role play. As a pre-text for their role play, they have their leaflets from the last lesson. During this lesson, the students work as both, playwrights as well as audience. Every group of students is further taking on the role of actors. In their roles of an audience, they should not only be passive and observe the play, but also be able to give feedback and work with the scenes they have just seen.

5. Conclusion

[…] Some spectators are watching the frozen students, commenting on them by looking at their body gestures, as well as emotions that want to be gotten across.

This was the way I first experienced drama techniques in the foreign language classroom. The students, who attended lower secondary school, all got involved to a large extent and were active throughout the whole series of lessons. There were no students who did not show involvement at all. They all got engaged in the activity and also were fond of reading on the text, which served as an input for their drama activities. Further, the texts they had to produce after the exercises were a pleasure to read and students easily brought meaning across. Not to talk about the speaking skill, and of course listening which gets automatically involved. Students were able bring up their ideas and did not hesitate in speaking. They just started out speaking and it all happened spontaneously.

The reason why drama activities are so rewarding is that they allow a very creative and playful approach to teaching content. This is highly valuable in the foreign language classroom as it is not always easy to motivate students to learn sentence structures as well as contents. Motivating students through the activation of their creative skills is very fruitful and the teacher will succeed in most of the cases.

This thesis has shown how the several language skills can be taught through drama exercises and how they need to be carried out. Through the inference with theatre, it is also to some extent made clear which idea lies behind the certain techniques and what they want to aim at. It brings

about the importance of a fearless language classroom in order to supply the students with an atmosphere in which they can practice their language abilities.

Moreover, the thesis has proven that several objectives of the Austrian curricula can be reached through the application of drama methods. Through the practical application of them in several types of schools the author was able to demonstrate that drama activities are fruitful at all stages of language learning and will be enrichment for students of all ages.

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7. Index

8. Abstract German

Die vorliegende Arbeit beschäftigt sich mit Dramenmethoden (im deutschen als Darstellendes Spiel bezeichnet) und deren Anwendung im englischen Sprachunterricht an österreichischen Schulen. Ziel der Arbeit ist es, die Zusammenhänge zwischen darstellendem Spiel und der Vermittlung von Sprachfähigkeiten aufzuzeigen. Hiezu wird ein Fokus auf die Sprachfertigkeiten Lesen, Schreiben, Hören und Sprechen sowie auf visuelles Verstehen gelegt.

Im Zuge dessen soll zu Beginn der Zusammenhang zwischen Theater und Unterricht näher gebracht werden. Es wird darauf eingegangen welche Beziehungen zwischen den beiden Disziplinen bestehen und wie sich diese auf den dramenbasierten Unterricht auswirken. Weiters werden wichtige Unterschiede aufgezeigt, die im Unterricht nicht außer acht gelassen werden dürfen. Vorausgehend wird auf die kommunikative Methode des Fremdsprachenunterrichts Bezug genommen, die als Hintergrund für Dramenmethoden operiert.

Der zweite Teil der Arbeit beschäftigt sich im Detail mit den einzelnen Sprachfertigkeiten und wie diese durch darstellendes Spiel vermittelt werden können. Dies geschieht mit Fokus der Schülerzentriertheit. Daher wird auf die explizite Rolle von Schülern und Lehrern eingegangen und wie diese in einem dramenbasierten Unterricht sowohl kognitiv als auch emotional involviert sind. Unterstützt werden die einzelnen theoretischen Aspekte der Sprachfähigkeiten durch explizite Dramenübungen, welche die Vermittlung des Stoffes betreffen. Hinterlegt wird dieser theoretische Exkurs durch die Lehrziele der österreichischen Schulen. Hauptaugenmerk wird hierbei auf Volksschule, Hauptschule, Gymnasium, HTL, HAK und HLA gelegt.

Im dritten Teil der Arbeit geht es um die konkrete Anwendung von Dramenmethoden im englischen Sprachunterricht. Hiezu werden für jeden Schultypen exemplarische Unterrichtsplanungen entworfen.

9 Acknowledgements

First of all I want to say a big thanks to all the people who supported me throughout my studies. Thank you for always believing in me. Special thanks to my family and my dear friends who were always there for me whenever I needed them. Mum and Dad, thank you for everything. Melanie, thank you for always making me smile. Thanks to Leo, for supporting me academically, to Kathrin for her caring support in all ways, to Sylvia and Stefan for always looking on the bright side of life, to Barbara for proof-reading the present thesis. Robert, thanks for your loving support during all phases of this thesis. Thanks also to all of my friends whose names are not listed. You know how grateful I am to you.

Further, I would like to thank Prof. Seidl for your guidance and assistance during the writing process of this thesis, especially for your encouraging way of leading me through it.

Vienna, May 2009

10 Appendix

Teaching Material

Drama at Primary Schools

Parts of the body

ear	nose	hair
eye	mouth	finger
arm	hand	leg
foot	tooth	belly

Source: Lassert, U. and Sinning, C. *Mein großes Trainingsbuch Englisch 3./4.* Schuljahr. München, Klett: 2009, p 24.

Drama at Secondary Schools

Lower Secondary

Daily routine

have dinner	go to bed
have breakfast	do homework
have lessons	walk home
take a shower	do the washing up
get dressed	get up
eat lunch	brush teeth
comb hair	

Lyrics of the song

I jump out of bed in the morning, I jump out of bed in the morning, I jump out of bed in the morning, I hope it's a very nice day.

…and stretch myself in the morning
…and dress myself in the morning
…and brush my teeth in the morning
…and comb my hair in the morning
…and eat my toast in the morning
…and wave goodbye in the morning
…and walk to school in the morning.

Picture story

Source: Grieve, A. and Piaker, S. *Gute Noten in Englisch. Grammatik.* Königswinter, Tandem: n.d.: p 38.

Upper Secondary

Role-cards for TOP GIRLS

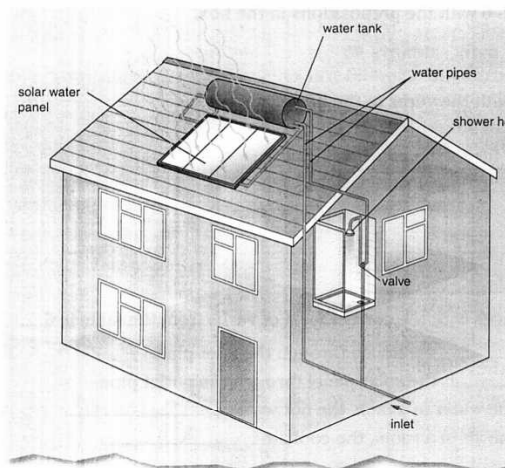|	
Name: Isabella Bird **Date**: 19th/20th century **Interests**: travelling, **Characteristics**: self-absorbed; occupied with her relationship to her sister, father: clergyman, no children.	**Name**: Dull Gret **Date**: 16th century **Interests**: dangerous adventures **Characteristics**: quiet, shy,
Name: Pope Joan **Date**: 9th century **Interests**: religion **Characteristics**: intelligent, heroic, made career in the appearance of a man	**Name**: Marlene **Date**: 20th century **Interests**: employment agency, career, alcoholic father, doesn't like her sister, daughter doesn't live with her. **Characteristics**: focuses on her career
Name: Lady Nijo **Date**: 13th century **Interests**: clothing, travelling **Characteristics**: courtesan to the Emperor of Japan, Buddhist monk, self-absorbed	**Name**: Patient Griselda **Date**: 14th century **Interests**: doesn't follow her interests but tries to do everything for other people, like her husband. **Characteristics**: loyalty

HTL

Materials for "Role on the Wall" (source: Bonamy, David. Technical English 1. Harlow, Pearson: 2008.)

5 | Flow

1 Heating system

Start here 1 Work in groups. Which way does the water flow in this system? Draw arrows to show the direction of the flow.

Solar water heater

The main parts of this system are water pipes, a solar water panel, a water tank, an inlet, a valve and a shower head. The tank is above the solar panel.

5 Cold water enters the system through the inlet. It then flows into the tank. From here, the water flows into the solar panel.

The Sun heats the water in the panel.

10 The hot water rises and flows from the panel into the tank. In the tank, hot water stays at the top and cold water sinks to the bottom.

When you open the valve, hot water

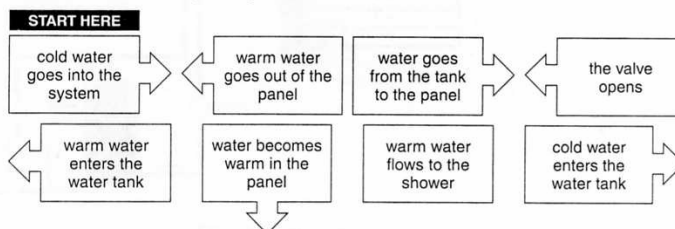15 flows from the tank, through the valve, to the shower head. Here it finally leaves the system.

Reading 2 Read the text. Check the directions of your arrows in 1.

3 What do these words refer to?

1	It (line 6)	a) inlet	b) cold water	c) system
2	here (line 7)	a) tank	b) inlet	c) water
3	Here (line 16)	a) tank	b) valve	c) shower head
4	it (line 16)	a) shower head	b) valve	c) hot water

Example: 1 Cold water *enters the system through the inlet.* It *then ... .*
In line 6, *it* refers to *cold water.*

4 Draw the flow chart, putting these boxes into the correct order.

START HERE

cold water goes into the system

warm water goes out of the panel

water goes from the tank to the panel

the valve opens

warm water enters the water tank

water becomes warm in the panel

warm water flows to the shower

cold water enters the water tank

5 Flow

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Language				
	The water	flow move	-s	into the tank. out of the tank.
		go pass	-es	through the pipes. around the solar panel. to the outlet. from the inlet.
	The electron	-s	flow go	around the circuit. through the cables.

Vocabulary
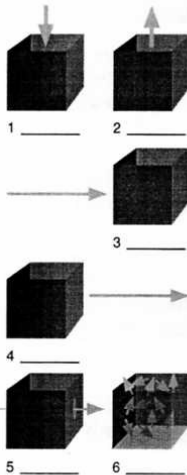
5 Label the diagrams 1–6 with the prepositions in the box.

> around   from   into   out of   through   to

1 _____ 2 _____

6 Complete the table with the verbs in the box.

> enter   leave   rise   sink

3 _____

	up	(1)
go	down	(2)
	in/into	(3)
	out/out of	(4)

4 _____

7 Complete the sentences with the correct form of verbs from the table in 6.

1 Water _____ the house through the inlet pipe.
2 Water _____ the solar panel through the outlet pipe.
3 When you heat the water in a tank, the hot water _____.
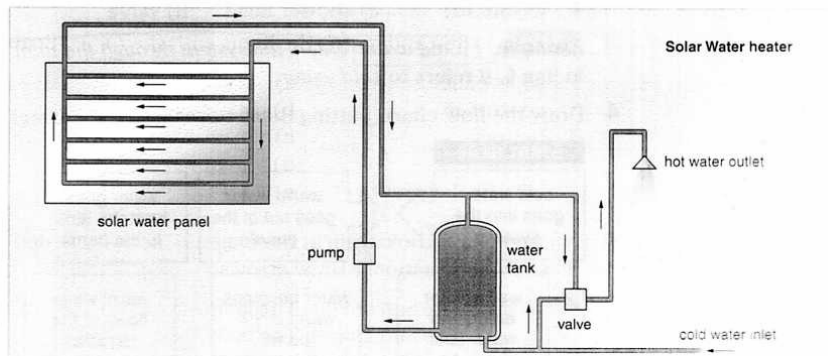4 When you cool the air in a room, the cool air _____.

5 _____ 6 _____

Task

8 Work in pairs. Explain your system to your partner.

Student A. Turn to page 114.

Student B:
1 Listen to Student A, and ask questions. Then draw a simple diagram of his/her system.
2 Explain your system to Student A.

Solar Water heater

hot water outlet

solar water panel

pump

water tank

valve

cold water inlet

Writing

9 Write an explanation of your system.

Flow 5

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2 Electrical circuit

Start here 1 Do you know these electrical symbols? Label the circuit diagram with the words in the box.

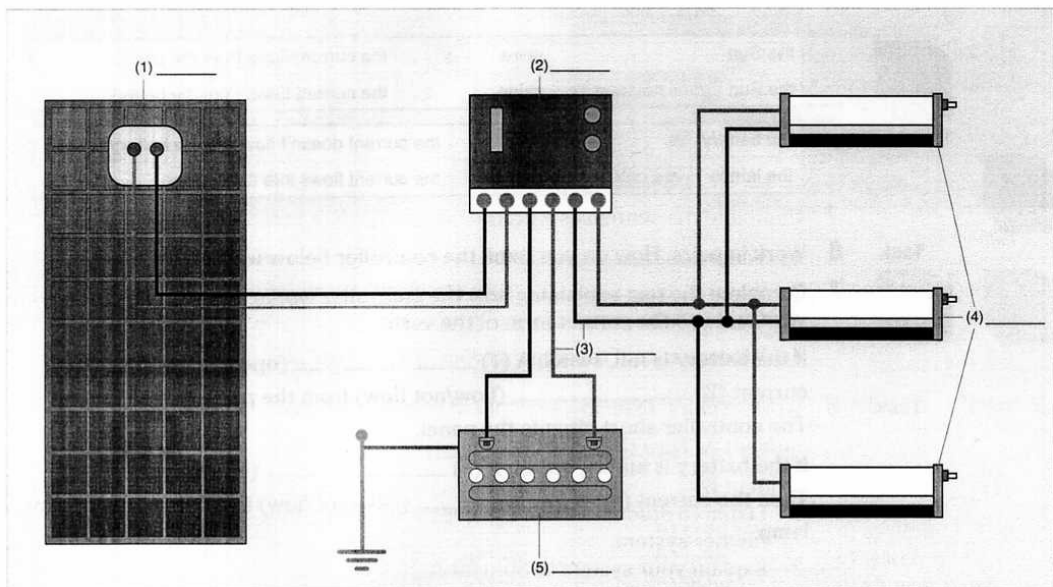| battery	conductor	fuse	lamp
negative	positive	switch	terminal

See the glossary of electrical symbols on page 109 for answers.
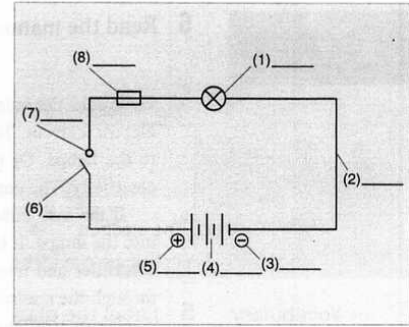
Listening 2 █ 🎧 28 Listen and label the diagram with the words in the box.

battery   cables   controller   lamps   solar panel

3 █ 🎧 29 Listen and match the items with their specifications.

1   solar panel   a) 12V 8W
2   controller   b) DC
3   battery   c) 5A
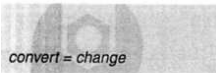4   lamps   d) 60W
5   electrical current   e) 12V 100Ah

Task 4 Work in pairs. Look again at the diagram in 2. Where does the current flow in these three situations? Draw arrows.

Situation 1: The Sun shines. The lamps are on.
Situation 2: The Sun shines. The lamps are off.
Situation 3: The Sun doesn't shine. The lamps are on.

5 Flow

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5 Read the manual for the solar panel and check your answers to 4.

convert = change

> How does the solar power system work? The panel converts the Sun's energy into a DC electric current. The current flows to the controller. Then it can flow from the controller to the lamps. Or it can flow from the controller into the battery. The battery stores the electricity. The current can flow from the battery into the lamps through the controller.
>
> If the Sun shines, the DC current can flow from the panel, through the controller and into the lamps. If the Sun doesn't shine, the current can flow from the battery, through the controller and into the lamps. If the lamps are off, the current can flow from the panel, through the controller, and into the battery.
>
> The controller controls the flow of the current. If the battery is full, the controller stops the flow from the panel into the battery. If the battery is empty, the controller stops the flow from the battery into the lamps.

Language

If	the Sun		shine	-s	,	the current flows from the panel.
	the Sun	does not/doesn't	shine		,	the current flows from the battery.

| If	the battery	is	full	,	the current doesn't flow into the battery.
	the lamps	are not/aren't	on	,	the current flows into the battery.

Task

6 Work in pairs. How do you think the controller below works? Make notes.

7 Complete the text explaining how the controller works. Choose the correct verb and use the correct form of the verb.

If the battery is full, switch A (1) _____ (open/<u>close</u>). Then the current (2) _____ (flow/not flow) from the panel to the battery. The controller short-circuits the panel.

If the battery is empty, switch B (3) _____ (open/close). Then the current (4) _____ (flow/not flow) from the battery to the lamp.
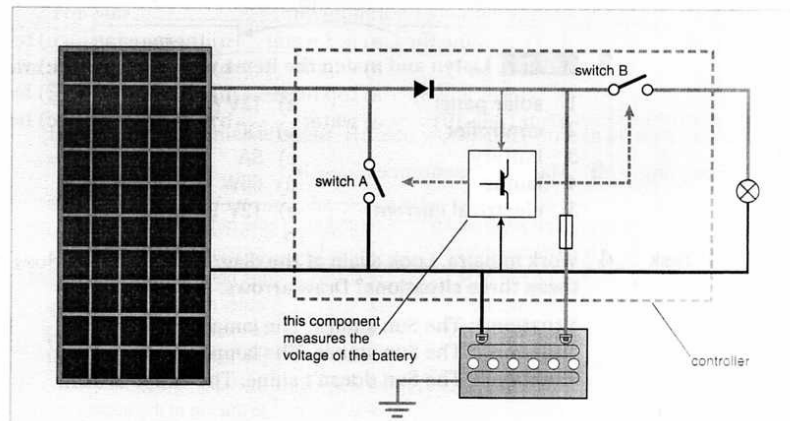
3 Cooling system

Start here 1 Try this quiz. Choose the correct answer.

What are the normal or average temperatures for these?

|			
1	Water from a shower?	a) 60°C (140°F)	b) 80°C (176°F)
2	Food in a refrigerator?	a) 4.5°F (–15°C)	b) 40°F (4.5°C)
3	Food in a freezer?	a) 0°C (32°F)	b) –18°C (0°F)
4	Coldest air temperature ever?	a) –89°C (–128°F)	b) –20°C (–4°F)
5	Hottest air temperature ever?	a) 156°F (70°C)	b) 136°F (58°C)
6	Water in running car engine?	a) 110°C (230°F)	b) 45°C (110°F)

Listening 2 [▶ 🎵 30] Listen and check your answers.

Reading 3 Label the diagram with the words in the box.

bottom hose   engine   radiator   thermostat   top hose   water pump
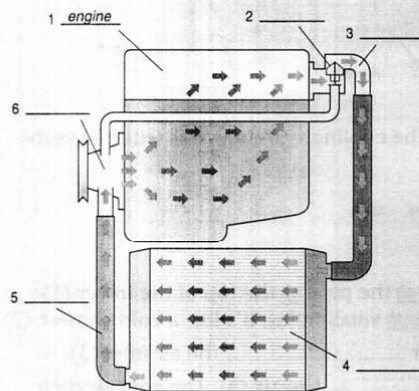
Car cooling system

The engine drives the water pump and the pump pushes cool water around the engine. This cools the engine. At the same time, the water becomes hot. The water in a hot engine is normally around 110°C.

5   The hot water then passes through the thermostat. (This) controls the temperature of the engine. From the thermostat, (it) flows through the top hose into the radiator. (Here), a fan cools the water, and the cool water sinks to the bottom of the radiator.

10   The cool water then leaves the radiator. (It) flows along the bottom hose, passes through the pump and enters the engine again.

4 Read the text. Check your answers to 3.

5 Which words in the text do these words refer to?

1	This (line 6)	a) hot water	b) thermostat	c) temperature
2	it (line 7)	a) engine	b) thermostat	c) water
3	Here (line 8)	a) top hose	b) radiator	c) fan
4	It (line 10)	a) water	b) radiator	c) bottom hose

Speaking 6 Make true sentences.

(1) The water pump	control(s)	the radiator to the engine.
(2) The thermostat	connect(s)	air onto the radiator.
(3) The two hoses	push(es)	the hot water from the engine.
(4) The radiator	cool(s)	water around the engine.
(5) The fan blades	flow(s)	to the bottom of the radiator.
(6) Cool water	rise(s)	the temperature of the water.
(7) Hot water	sink(s)	through the two hoses.
(8) Water	blow(s)	to the top of the engine.

5 Flow

Task **7** Work in groups. This is a simple way to cool a house in a hot country. How does it work? What happens at each stage (1–11)?
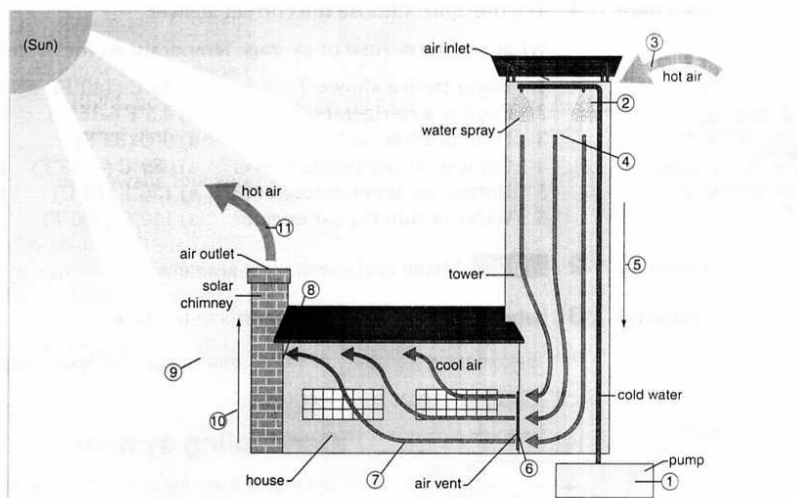
Writing **8** Complete this description of how the cooling system works with the verbs and prepositions in the box.

> cool   enter   flow   heat   leave   rise   sink
> around   into   out of   through   to

The pump pushes cold water _through_ the pipe _to_ the top of the tower (1).
Here, the water _leaves_ the pipe _through_ small holes. It's like a cold shower. (2).
Hot air _____ the tower _____ the air inlet (3).
The shower of cold water _____ the air (4). The cool air then _____ to the bottom of the tower (5).
The cool air _____ the house, (6) and then it _____ (7).
It _____ the house and _____ the solar chimney (8).
The Sun _____ the chimney, (9) and the hot air _____ (10).
The hot air finally _____ the chimney _____ the air outlet (11).

Social English **9** ▶ 🔊 **31** Listen and read.

Dan is an electronics student. He also works part-time in an electronics workshop.

● *I work in the electronics workshop every Thursday and Friday.*
○ When do you attend lectures?
● *Every Tuesday morning.*
○ What do you do on Tuesday afternoons?
● *I do my practical work then.*

on Mondays = every Monday
on Monday mornings = every
Monday morning

10 Work in pairs. Practise the dialogue.

11 Work in pairs. Discuss your own weekly schedule.

Flow **5**

HAK

Pictures for introductory exercise

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http://atomshark.com/articleimgs/Job_Interview_Comic.gif

http://images.google.at/imgres?imgurl=http://4.bp.blogspot.com

Phrases for letter of application

	Dear Mr. …/Mrs…..
Start	I would like to apply… As I am applying for the post… I saw your advertisement for the post…
Main part	As you can see from my CV…. My main interests are…. In my studies I gained…. Working as …. I have gained experience….
Ending	I am available for an interview… I look forward to hearing from you…
	Yours sincerely

List of stereotypes

stiff	punctual	correct
conservative	friendly	talkative
polite	loud	laid-back
arrogant	wasteful	snobbish
insensitive	know everything	generous
happy	easy-going	kind
ready for a laugh	helpful	caring

Curriculum Vitae

Persönliche Daten

Name: Daniela Hölzl
Geburtsdatum/Ort: 06.06.1983, Linz
Staatsbürgerschaft: Österreich

Studium

26.1. 2006   1. Diplomprüfung Lehramt (Englisch/Psychologie-
                             Philosophie) bestanden

seit 2003   Lehramtsstudium Englisch/Psychologie-
                             Philosophie, Universität Wien

Schulbildung

1997-2002   HBLA f. wirtschaftliche Berufe Perg, OÖ;
                             Ausbildungsschwerpunkt: Ernährungs- und
                             Betriebswirtschaft

1993-1997   Hauptschule Bad Zell, OÖ

1989-1993   Volksschule Pierbach, OÖ

Zusatzausbildung:

10/2006 - 06/2007   Ausbildungslehrgang "Berufs- und
                             Studienwahlvorbereitung an der AHS-Unterstufe
                             und Oberstufe, Institut für Geographie und
                             Regionalforschung, Universität Wien

Berufliche Tätigkeiten

04/2009 – derzeit	Lehrerin für Englisch, VHS Donaustadt, Wien
09/2007 – derzeit	Nachhilfelehrerin für Englisch aller Schulstufen, Schülerhilfe Humer, Wien
10/2007 – 12/2007	Telefonumfragen, Institut für Verkehrswesen der BOKU Wien, 1190 Wien
06/2007 – 08/2007	Ferialarbeit, Ferienlager „Stagedoor Manor", NY, USA
11/2006 – 04/2007	Telefoninterviews, Institut für Verkehrswesen der BOKU Wien, 1190 Wien
09/2006 – 11/2006	Schreibarbeiten Fa. Awad, 1150 Wien
09/2004 – 09/2006	Telefonsprechstundenhilfe Psychologische Praxis Rau, 1060 Wien
09/2003 - 11/2003	Promotoren-Tätigkeit Dialog-Direkt, Wien
09/2002 - 09/2003	Au-pair Dublin/Irland
07/2001 - 08/2001 im Stubaital	8-wöchige Ferialarbeit, Alpenhotel Fernau, Neustift
07/2000 – 09/2000	12-wöchiges Ferialpraktikum, Alpenhotel Fernau, Neustift im Stubaital
07/1999	4-wöchige Ferialarbeit, Landwirtschaftskammer für OÖ

Kenntnisse und Fähigkeiten

Fremdsprachen:	Englisch fließend
	Französisch Schulkenntnisse
EDV:	ECDL (Computerführerschein)

Führerschein B