

# Unit 9: Drama Project

## Goals:

Speaking: Interaction, use of all language skills, communicative competence

Higher order thinking: Discussion, collaboration, creation, evaluation

Process Writing: Mini-drama (with peer-editing)

Autonomy: Self-directed learning, rehearsal, group responsibility

Reflection and self-assessment

Drama is: 'a fruitful way of involving the learner as a whole person, and provides excellent opportunities for the learners to express their personal opinions, reactions and feelings' (Lazar, 2000:3)

'literature, which speaks to the heart as much as to the mind, provides material with some emotional colour, that can make fuller contact with the learner's own life' (Collie & Slater, 2000, p. 2)

I have often been amazed at how effective drama is to capture the attention of the students in the ESL/EFL classroom. ESL/EFL professionals need to use this medium more because the artificial world of the classroom can be transformed into a quasi-real language situation and provides an endless amount of opportunities for student's personal growth. We shouldn't underestimate this powerful teaching tool to reach our students. (Chris Boudreault, *The Internet TESL Journal*, Vol. XVI, No. 1, January 2010)

Playing theatre games with your students will bring refreshment, vitality, and more. Theatre game workshops are designed not as diversions from the curriculum, but rather as supplements, increasing student awareness of problems and ideas fundamental to their intellectual development. Theatre game workshops are useful in improving students' ability to communicate through speech and writing and in nonverbal ways as well. They are energy sources, helping students develop skills in concentration, problem solving, and group interaction. (Viola Spolin, *Theater Games for the Classroom*, 1986)

The essence of drama centres upon the concept of 'shared experience' - the feeling of being part of a group, connected by a central context, and interacting positively with others. Although its worth as a learning process is only now being fully recognised, drama methods have been used for years as a means to explore, understand, assess and develop. Skilled - and sensitive - drama practitioners use drama to explore subjects and issues, build self-confidence, increase self-awareness, develop social and interactive skills and improve communication and negotiation skills. Drama often manages to address all of these objectives at once. Drama as a shared process of communication is a positive and productive learning tool. ([www.arts.onthemove.co.uk](http://www.arts.onthemove.co.uk))

My old drama coach used to say "Don't just do something, stand there". (Clint Eastwood)

## The project-based approach

Dewey and Kilpatrick, writing in the first half of the 19th century, laid the theoretical and practical foundations of learning by and through experience, seeing the educational project as a “whole-hearted purposeful activity” (Kilpatrick, 1918), taking place in a social environment upon which it has a significant impact. Their work had considerable influence on and was paralleled by the educational reform movements in Germany after the First World War, and Soviet educationalists also took up project learning during the revolutionary and post-revolutionary period (Frey, 1982). Project learning became a central issue in the 1960s and 1970s in the wake of a radical critique of institutionalized schooling (Illich, 1970; Graubard, 1972; Reimer, 1970) and became linked with the idea of a more “convivial society” (Illich, 1970) and the democratization of learning through the introduction of the comprehensive school.

Project-based syllabi exemplify process and task-based ideas by being “collaborative, avoiding competition, and lending themselves to analysis of global goals into sub-components which are then delegated to sub-groups, who take responsibility for completing them” (Skehan, 1998, p. 273). They have a strong process dimension, but they are also notable for the product which emerges from the process (e.g. oral presentation, drama, written report). This product is seen as part of the process continuum (a means rather than an end), useful for the feedback (and therefore opportunities for assessment) which it gives to the learners concerning their progress, as well as functioning as a “sort of public record of the project, of which the participants have ownership, and which will give the project some durability” (Skehan, 1998, p. 273, cf. Willis, 1996). The project approach has been described by Legutke & Thomas as:

... a theme and task-centred mode of teaching and learning which results from a joint process of negotiation between all participants. It allows for a wide scope of self-determined action for both the individual and the small group of learners within a general framework of a plan which defines goals and procedures. Project learning realises a dynamic balance between a process and a product orientation. (Legutke & Thomas, 1991, p. 160)

There are a number of benefits of using projects in EFL teaching and learning:

1. projects encourage students to take responsibility for learning;
2. projects allow students to choose their own learning path;
3. projects promote holistic learning, since students are at the center of the learning process and are accountable for their achievements;
4. the teacher is freed from the role of language model, and becomes a learning resource and counselor;
5. assessment is by self- and peer-evaluation, which tend to be more meaningful and reliable than teacher-based assessment;
6. projects allow for both process and product;
7. proficiency level is not a problem (for example, beginners employ the L1 to a greater extent than advanced students); and
8. projects allow students to learn whatever is relevant to them (the appropriate thing at the appropriate time for the appropriate student).

Project-based learning also takes account of recent findings made in the fields of cognitive, affective and social learning

- **Cognitive:** Over-emphasis on one aspect of language (e.g. grammar, communication, fluency, error-correction) adversely affects the way in which student attention is shared between other learning processes. (Allwright, 1984).
- **Affective:** Attitudes, beliefs, perceptions, motivation, confidence and anxiety determine what gets learned in the classroom, and are more important than cognition (Stern, 1983). “By giving time and thought to providing learners with an environment that enhances motivation, and that considers learners’ emotional, psychological and sociological preferences, teachers can greatly enhance the learning of a language” (Williams & Burden, 1997, p. 202).
- **Social:** the classroom is a place in which social skills such as cooperation, collaboration, responsibility, honesty and trust can be developed and learned. These are important life skills, which it is the responsibility of every teacher to foster. “A suitable environment for language learning should be one that enhances the trust needed to communicate and which enhances confidence and self-esteem” (Williams & Burden, 1997, p. 202).

As with all theoretical advances, the question for the teacher is how to put them into practice. Fried-Booth (1986) suggests a sequence for involving students in project work, in which learners take progressively greater responsibility (Table 1). The teacher decides on introductory and bridging topics, but once the introductory stages are over, learners are ready for full-scale projects in which they take wider responsibility for topic choice as well as topic execution. This approach can provide a useful introduction (for teachers and students) to process syllabus ideas, as the teacher gradually hands over control of the learning situation to the students, though Legutke & Thomas (1991, p. 204) emphasize that this should not be viewed as a simple linear process. For the full-scale project, Fried-Booth (1986) suggests three stages. These can be matched with Legutke & Thomas’ (1991) common project structure (Table 1).

TABLE 1: Structures for projects (Finch, 2000, p. 396)

Fried-Booth (1986) (project stages)	Legutke & Thomas (1991) (project structure)
1. Classroom based <ul style="list-style-type: none"> <li>● Provision of stimulus material</li> <li>● Topic orientation</li> <li>● Definition of project objectives</li> <li>● Analysis and practice of language skills</li> <li>● Design of written materials</li> </ul>	1. Opening
2. Carrying out the project <ul style="list-style-type: none"> <li>● Group activities</li> <li>● Collation of information</li> </ul>	2. Research and data collection
3. Review/monitoring <ul style="list-style-type: none"> <li>● Organization of material</li> <li>● Final presentation</li> </ul>	3. Preparing data for the presentation 4. Presentation 5. Evaluation

Project work requires organizational skills, and students need to appreciate that there is a sequence of stages to go through. We can therefore re-present Table 1 in more detail (Table 2). These ideas can be brought together in a checklist of “things to do” when making a project.

TABLE 2: Project schedule (adapted from Finch & Hyun, 2000, p. 52)

Project schedule	
introduction	needs analysis, goal setting, study-plan (learner training)
preparation	discussion, assignment of roles and responsibilities
data collection	surveys, interviews, questionnaires, research
data arrangement	editing, drafting, reporting
rehearsal	practicing in groups – revising and refining
performance	performance in groups, assessed by the whole class
assessment	self- and peer evaluation, portfolios (process and product)
reflection	discussion about achievement of goals and the effectiveness of process and product, leading to revised needs analysis, goals setting, study plans.

Project-work is not an “all-or-nothing” approach, but can be gradually incorporated into traditional teaching and learning methods, adding extra motivation and authentic, self-directed learning. We can therefore see it in terms of Nunan’s five levels for encouraging learner autonomy (Table 3), which offer a useful step-by-step approach for teachers interested in introducing project work into their classrooms. The progression in this table is from awareness (level 1), to involvement, intervention, creation, and finally transcendence (level 5).

TABLE 3: Five levels for encouraging learner autonomy (Nunan, 1997, p 195)

	Learner Action	Content	Process
1	<b>Awareness</b>	Learners are made aware of the pedagogical goals and content of the materials they are using.	Learners identify strategy implications of tasks and identify their own preferred learning styles/strategies.
2	<b>Involvement</b>	Learners are involved in selecting their own goals from a range of alternatives.	Learners make choices among a range of options.
3	<b>Intervention</b>	Learners are involved in modifying and adapting the goals and contents of the learning program.	Learners modify/adapt tasks.
4	<b>Creation</b>	Learners create their own goals and objectives.	Learners create their own tasks.
5	<b>Transcendence</b>	Learners go beyond the classroom and make links with the world beyond.	Learners become teachers and researchers.

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## Units 8, 9 and 10: A new direction

As mentioned in the teacher's Notes to Unit 8, Units 8 to 10 move on from the career-based Units 1~7 and give students opportunities to demonstrate the oral, written, and non-verbal skills that have been promoted and practiced throughout Books 1 and 2.

Units 9 and 10 use project-based learning. This involves brainstorming, outlining, writing, editing, rehearsing, performing, and peer assessing. Unit 9 is a speaking/writing project (drama), and Unit 10 is mostly a writing project (Print Media), though both incorporate all four macro skills during the process of making and presenting the projects.



Unit 9 is the shorter of the two, taking an estimated two weeks. Unit 10 then has three weeks allocated to it. In terms of assessment, these Units can be seen as the final test and can be allocated the 30% between them: 10% (drama project) plus 20% (print media project).

Units 9 and 10 encourage students to practice higher-order thinking skills, in terms of creativity, analysis, comprehension, problem solving, application, and evaluation (reflection). Bloom's taxonomy (left) is a useful concept in this respect. Freshman students generally have a great deal of experience in the lower half of this taxonomy, but not so much in the upper half, despite the fact that policy makers in Korea are currently putting great emphasis on these top three skills.

[**Suggested reading:** Anderson, L. W., Krathwohl, D. R., Airasian, P. W., Cruikshank, K. A., Mayer, R. E., Pintrich, P. R., Raths, J., Wittrock, N. C., (2000). *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*, Pearson.]

In this context, it is worth mentioning the Programme for international Student Assessment (PISA) 2009 results (Google search: "PISA 2009 results"). Not only do these results show that, at the time when the research was carried out, Korean students were at the top of the world rankings in reading, math and science, but the PISA report also points out a dilemma currently facing schools around the world: "The skills that are easiest to teach are also the easiest to digitise, automate, and outsource" (PISA 2009 Powerpoint) As the downloadable Powerpoint file from the site reveals, traditional education has focused on routine manual (clerical, secretarial, book-keeping, cleaners, security guards, etc.), non-routine manual (hairdressers, truck drivers, housekeeping, restoring houses, etc.), and routine cognitive (bank teller, air-stewardess, waiter, etc.) skills. However, the need for these skills is rapidly decreasing, as they are increasingly digitised, automated, and outsourced. In contrast, the skills needed for the 21st century are non-routine analytic skills (researching, analyzing, planning, evaluating) and non-routine interactive skills (skilled professional and managerial, selling). These skills can be promoted by the '5 Es' of Enquiry-based learning (Introduction, pages 9-12; Teacher's Notes for Unit 8).

The PISA 2009 results have at least two implications for Freshman English programs:

1. It is not the students' fault if they are not achieving their goals in learning English. Korean students were at the top of the PISA rankings in 2009, but Korea ranked 80th out of 163 countries in the TOEFL rankings of 2011 (despite the huge amounts of money spent on English education by Korean parents), in contrast to Singapore, which came 3rd (<http://www.asianscientist.com/academia/toefl-singapore-worldwide-english-proficiency-top-asia/>). Rather than blaming the students for poor results, the educational system and the language-teaching methods must be examined.
2. Language teaching must incorporate the promotion of non-routine analytic skills and non-routine interactive skills if it is to prepare students for their careers.

## **The drama project**

The use of drama to teach English brings literature back into language teaching in a student-centered, task-based context. In addition to the authenticity, values, meaning, and cultural awareness that this promotes in the EFL classroom, this approach has a number of benefits for students of all ages and all levels:

- Drama in EFL provides a variety of contexts for language use.
- Drama in EFL creates contexts with feeling, meaning and motivation.

- Drama in EFL brings us closer to 'real' experiences because it engages us in human, fictitious contexts.
- Drama in EFL helps us not just to use language, but also to experience our use of language.

It is important to remember that EFL teachers who use drama do not need to be actors. It does not matter if the teacher cannot act; the students will be doing the acting. Using drama in the EFL class does not mean teaching drama, though it can be very helpful in getting students to be aware of body language. From this perspective, drama is not an addition to normal teaching, but a method of teaching more effectively.

### **Benefits of drama in language teaching at all levels**

1. Aside from direct benefits for learning English, creative drama makes students more skilled and more rounded individuals.
2. Plays provide practical experience in communicating.
  - They give students the opportunity to learn to work together, to be part of something, to belong in a group and to develop tolerance and empathy.
  - They promote active learning, enriching and reinforcing the more traditional school experiences.
3. Authenticity. Using drama enables students to use English in real conversations.
4. The conversational use of language in an EFL play promotes fluency.
5. While learning a play, students listen to and repeat their lines over a period of time.
  - By repeating the words and phrases students become familiar with them and are able to say them with increasing fluency.
6. EFL Drama teaches children to enunciate their words and to project their voices, helping them to become clear and confident speakers.
7. Drama helps to improve the understanding and retention of language.
8. Active participation in an EFL drama involves intellect, imagination and emotions.
9. Drama encourages different learning styles - visual, auditory, kinesthetic and tactile.
  - Hearing the lines, seeing the actions, feeling the props, acting out movements and using expression all make the lesson a far richer one.
10. EFL plays are ideal for mixed ability groups.
  - Students whose language skills are limited can be given fewer lines, or they can be communicate using nonverbal cues such as body movements and facial expressions.

### **Psychological benefits of a drama project**

1. Students get involved with putting on a play, as well as learning English.
2. Students have fun, and learn by doing.
3. Students get great joy out of performing.
4. We give the students a taste of success.
5. English becomes a living experience of communication

## Unit 9

The activities in this drama project Unit are all suggestions. They offer ways of introducing the skills and attitudes needed for EFL drama to be effective. These include confidence, motivation, bodily awareness, voice (volume, delivery, pronunciation, rhythm, stress) and expression (verbal and non-verbal). In introducing these factors, the Unit progresses from mimed theatre games, through action stories and role-plays, to the writing, rehearsing, and performing of a mini-drama. The teacher can spend appropriate amounts of time on any of these activities, according to the needs and abilities of the students (Tables 1, 2, and 3, above).

It is suggested that this two-week project can receive 10% out of the 30% for the final test. In this case, 5% can be for preparation (plus submission of the final script), and 5% for performance. Students should peer-assess the final performance, so it is desirable for all students to be present when the dramas are performed. Peer-assessment and reflection are important parts of the project process.

During the preparation-writing-rehearsing-performing process, teachers will want to assess participation, effort, and collaboration. Rubrics for these factors are provided towards the end of this Teacher's Guide, on pages 119~121.

EFL drama resources can be found on this website: <http://www.finchpark.com/drama>.

Peer-edited articles about the use of drama in the EFL classroom can also be found on this site: <http://www.finchpark.com/drama/arts.html>.

### Page 81: Drama project

Goals	Setting the schema, reflection, mime, theatre games
Input	Information, instructions, images, activities
Activities	Mirroring actions, making a living statue
Teacher's role	Facilitator, monitor
Students' role	Participant, partner
Settings	Classroom, pairs

There is no speaking in the first activity on this page (1. The Mirror), so there is no distraction from the purpose of the activity, which is to get students looking at the whole body and being aware of body actions and body language. EFL students, even at freshman age, are generally reluctant to express themselves using non-verbal language, and consequently lacking in physical awareness. Drama helps them to express themselves fully, both by words and bodily actions, so that the drama in the EFL classroom is truly a holistic teaching and learning tool.

In the second activity (2. The Living Statue) one student talks, while the other follows directions. Speech is thus minimized, as both students focus on bodily actions and locations. Once the statues have been completed in pairs, all the sculptors should walk around the room and talk about the statues. If there is time, it would be good for these sculptors to get together in groups of 3 or 4 and design new group statues, with 3 or 4 figures.



There are more theatre games and other activities on the EFL Drama website: <http://www.finchpark.com/drama/croom.html>.

## Page 82: Campus friends: Drama

Goals	Group reading, readers' theatre, inference, discussion
Input	Information, instructions, images
Activities	Reading the dialog and reflecting on the issues, puzzle based on the dialog
Teacher's role	Facilitator, monitor
Students' role	Participant, conversation partner
Settings	Classroom, groups

This dialog looks at a particular form of entertainment (Unit 8) – stage plays. This is a form of literature that is rarely experienced in the EFL environment, though it represents one of the highest forms of the target language. Shakespeare is quoted here as the most well known representative of English playwrights, and his lines from *As You Like It* introduce the concept of life as a stage play, with people as players in that play. This also introduces the idea of using literature for language learning, since literature is about the meaning of life – a topic that adolescents are typically very interested in. Instructors might want to introduce students to the various literature-based graded readers that are available (Macmillan, Longman, Penguin, Cambridge, Oxford Bookworms, Black Cat, etc.). There are also basic-level graded readers for those who cannot tackle the graded classics.

This dialog is presented on Kadi's e-book reader. This reminds us of the fact that smart technology has made entertainment more accessible to everyone (▶ page 73). In this context, here are some online reading resources:

- **English Lit:** <http://www.english-literature.org/resources/>
- **Fictionwise:** <http://www.fictionwise.com/ebooks/freebooks.htm>
- **Free Books:** <http://www.e-book.com.au/freebooks.htm>
- **Free online books:** <http://www.freeonlinebooks.org/>
- **Litrix:** <http://www.litrix.com/authors.htm>
- **Manybooks:** <http://manybooks.net/>
- **Memoware:** <http://www.memoware.com/>
- **Microsoft:** <http://www.msllit.com/default.asp?src...inia+Libr ary>
- **Microsoft reader:** <http://www.microsoft.com/Reader/>
- **O'Reilly Open Book:** <http://www.oreilly.com/openbook/>
- **Online Book Page:** <http://onlinebooks.library.upenn.edu/>
- **Page by page books:** <http://www.pagebypagebooks.com/>
- **Project Gutenberg:** [http://www.gutenberg.org/wiki/Main\\_Page](http://www.gutenberg.org/wiki/Main_Page)

The 'Puzzle time' activity at the bottom of the page is based on Shakespeare's 'Seven ages of man' (mentioned in the dialog). Students are asked to match the seven ages to the images of seven men. This is a simple activity (the answer is in the Answer Section at the

back of the book), with a focus is on awareness raising and comprehension. Students have to mentally compare and contrast the visual images in order to make their decisions.

The instructions for this activity are more complex than anything that has gone before. This in itself is an opportunity for students to practice their skills – in this case comprehension. Can they follow this list of instructions and explanations without teacher intervention?

This activity does not have to be completed by everyone before moving on. For example, it could be done by those who finish the dialog early. Flexibility is an important point in teaching, since we cannot expect every student to learn (or to want/need to learn) the same thing at the same time. Books 1 and 2 thus contain a varied wealth of suggestions. It is not necessary for everyone to perform every activity, and it is not necessary for the teacher to work through every activity in class. The key concept is ‘appropriateness’ – the appropriate activity for the appropriate students at the appropriate time. If students are able to turn the page and get on with the next activity, flexibility will take care of itself and they will perform the tasks at their own speed. As long as everyone is on task, there is no need to demand that they all be doing the same thing. It might be more meaningful to think of a language gym, or a language workshop.

## Page 83: Action stories

Goals	Narration, bodily expression, mime
Input	Information, instructions, texts
Activities	Narrating the texts and performing the actions of the texts
Teacher’s role	Facilitator, monitor, participant
Students’ role	Active participant, actor
Settings	Classroom, groups

Continuing the gradual progression in dramatic expression throughout the Unit, this page has two action stories. These require a narrator and a number of actors. In both action stories, one person in each group narrates, and the others act out the narration. This will be useful in a number of ways: 1) Students might well want to have narration in their mini-dramas; and 2) They will need to free their bodies up and use them to express feelings, emotions, and dramatic tension. The stories therefore focus on extreme bodily actions, in order to get the students moving their bodies.

The lines of the narrator can be seen as stage directions, in that they direct the action. They do not consist of dialog – unless students decide to include an actual narrator in their mini-drama. Teachers might like to talk about stage directions here, and show students how their scripts should include stage directions.

It will be good for all the students in the group to read the stories and the actions together first, and to discuss the actions they will make. When the actors are standing up performing the narration, they will not be able to see the acting directions, so they need some preparation – unless they are happy to improvise.

Each action story can be subsequently performed, when students are happy with the actions. This will provide experience in rehearsing and performing a small dramatic scene.

Two more action stories can be found at <http://www.finchpark.com/drama/croom.html>.

During the preparation-writing-rehearsing-performing process, teachers will want to assess participation, effort, and collaboration. Rubrics for these factors are provided towards the end of this Teacher's Guide, on pages 119~121.

## Pages 84-85: Drama board game and cards

Goals	Discussion about drama, setting the schema
Input	Instructions, game board, game cards
Activities	Playing the board game, understanding instructions on the board, discussing the questions on the game cards
Teacher's role	Facilitator, monitor, participant
Students' role	Participant
Settings	Classroom, groups,

This board game is essentially a discussion activity in addition to setting the 'drama' schema. Students play the game in the normal manner, following the instructions on the board. When they land on a drama icon, they choose one of the icon cards on page 85 and talk about it. These questions mostly require some sort of sentence-level response. The other students decide whether the response is sufficient, and then the game continues.

The rules have been made very simple for this board game, since game instructions can often be difficult to understand for EFL learners. On the other hand, students are very good at making their own rules, and should be allowed to do so if they wish. For example, those who finish first could be asked to play again, using their own rules.

Once more, it must be stressed that the activities in this Unit are all opportunities for learning. They do not have to be performed by everyone. Teachers can choose the activities they feel to be appropriate for their students.

This activity is based on one in *It's Up to You!* (Finch & Sampson, 2004, pp. 102-3). This project-based coursebook can be downloaded (free) from <http://www.finchpark.com/books/u2u/>.

## Page 86: Role-plays

Goals	Guided role-play, helping students to think of a plot
Input	Information, instructions, role-play situations
Activities	Discussion, taking on roles, imagining situations
Teacher's role	Facilitator, monitor, language resource, participant
Students' role	Participant, discussor, actor
Settings	Classroom, groups

This page continues the progression of activities toward the final mini-drama. Teachers should feel free to use any of the activities on these pre-writing pages, in order to help the students get into the mind-set of making and performing their own mini-drama. This particular role-play or any of the alternatives included in the Word Bank (▶ pages 142~144) could be developed into a mini-drama itself. Other ideas appear on pages 84 and 90.

The situation on this page is relevant to the students, especially with the globalization of Korea, the influx of visitors to Korea, and the mutual exchanges of students and academics. If students do not wish to work on this situation, however, further situations are offered in the Word Bank (▶ pages 142~144), and even more are available on the drama webpage: <http://www.finchpark.com/drama/roleplay.html>. The teacher might wish to bring some of these into the classroom if they are more appropriate for the students' levels and characters.

The role-plays can be performed to the class if the teacher wishes, but the main benefit of this activity is in awakening the creativity and improvisational abilities of the students, getting them ready to start writing their own mini-dramas.

During the preparation-writing-rehearsing-performing process, teachers will want to assess participation, effort, and collaboration. Rubrics for these factors are provided towards the end of this Teacher's Guide, on pages 119~121.

## Page 87: Theatre games - writing

Goals	Warm up for writing drama scripts (process approach)
Input	Information, instructions
Activities	Reading, comprehending, discussing, deducing, organizing
Teacher's role	Facilitator, monitor, participant
Teaching materials	"Kidnap Clues": A piece of paper for each student "Spilt Exchanges": A line of script for each student (below)
Students' role	Participant, discussor
Settings	Classroom, individuals, pairs, whole class

Theatre games are introduced on page 81, where they use mime (theatre game 1), and spoken directions (theatre game 2). The theatre games on this page aim to prepare students for the task of writing a script by encouraging them to analyze written text.

In theatre game 3, students write a list of ten things that define them as individuals. If they were to be kidnapped, a detective would find these things in their room and would be able to identify them through these items. **Students will need pieces of paper for this activity.** They then analyze the lists of other class members and try to deduce whom they belong to. A nice follow-up activity is to have them interview the people they suspect wrote the lists, perhaps still in the role of detective and kidnap victim.

In theatre game 4 students memorize a line of script and repeat it to other students in the class as they try to reconstruct the script together. This can be a difficult operation, so it might be an idea to let the students who do not have one of the 15 lines of script try to work out the sequence. This is an opportunity for problem solving and organization.

The actual Split Exchange script can be seen on the following page, **which the teacher can use when supplying the individual lines to the students for the class activity.** This

dialog also appears on page 135 in the Word Bank, where it functions as an extra ‘Campus Friends’ dialog, for Unit 6 (▶ page 52). It is possible, therefore, that some students might be familiar with it, thus making the task of sequencing more possible. Students should be able to find the first line because of the greeting, and the second line because of the response. After that they might be able to find a number of reasonable alternatives. They can compare these with the sequence in the Word Bank.

Deconstruction of the meaning of the text and the sequence of lines should help students to understand about the flow of a drama script.

During the preparation-writing-rehearsing-performing process, teachers will want to assess participation, effort, and collaboration. Rubrics for these factors are provided in this Teacher’s Guide, on pages 127-129.

Hello, Chang-min. How are things?

Hi, Emily. Not too bad. How about you?

I’d like to go on a trip this weekend.

That’s a good idea. Anywhere special?

I haven’t decided yet. What do you suggest?

Well, this time of year, Mt. Seoraksan is always beautiful.

I thought I’d go there in October. Anywhere else?

Sure. Have you heard of Jusanji reservoir?

Isn’t that where they made the movie “Spring, Summer, Fall, Winter, and Spring”?

That’s right. It’s the oldest man-made lake in Korea.

I’d like to see that. Is it far?

Not too far. It’s in Gyeongsangbuk-do Province, in Juwangsan National Park.

Great. I can see the lake and the mountain.

Can I come with you? I haven’t been there for ages.

Of course. Let’s go and find out about bus tickets.

## Page 88: Finish the story

Goals	Preparation for writing a mini-drama
Input	Information, instructions, narrative sentences out of sequence
Activities	Discussion, sequencing, writing an ending
Teacher's role	Facilitator, monitor, participant
Students' role	Participant, discussion partner, author
Settings	Classroom, pairs

As already mentioned, these pre-project activities all lead up to the writing of the mini-drama. They can also be developed into the mini-drama itself. However, they can be skipped or used selectively according to their appropriateness for the levels and characters of the classes. If the teacher feels that students can go straight into project work, earlier activities can be glossed over. If the teacher feels that students need a gradual introduction to the concepts involved, then these activities can be useful ways of supplying that need.

On this page, students are presented with two short narratives. Their task is to sequence the sentences and then to devise their own ending for the stories. The purpose here is to encourage organization, imagination, and creativity. While a suggested sequence appears in the Answer Section, at the back of the book, students might come up with their own creative sequences, which should be respected, as long as they can be logically explained. Further stories in similar scrambled format are available in the Word bank, on page 145.

Now that we are approaching the choosing of the topic and the actual writing of the script, students would benefit from reading some scripts in a Reader's Theatre format. This involves sitting in a group and reading through a short script without acting it. Various Reader's Theatre scripts can be found on the drama website: <http://www.finchpark.com/drama/scripts.html>.

During the preparation-writing-rehearsing-performing process, teachers will want to assess participation, effort, and collaboration. Rubrics for these factors are provided towards the end of this Teacher's Guide, on pages 127-129.

## Page 89: Project ideas

Goals	Brainstorming, choosing a drama topic
Input	Information, instructions, suggestions
Activities	Brainstorming, discussing, deciding
Teacher's role	Facilitator, monitor, participant
Students' role	Participant
Settings	Classroom, groups

The aim of this page is to get students thinking about the topic for their mini-drama. They will make this choice more explicitly on the following page, so this page is about brainstorming, discussing, and looking at the alternatives. Even if students reject all the options on this page, they will have thought about them and should be forming their own

ideas about what they want to do. Many students like the idea of adapting a Korean folk tale or an Aesop Fable. Suggested titles appear on the following page.

Others like adapting a famous Korean mini-series or TV drama. Adaptation is to be encouraged, since it allows for creativity within an already-existing framework, so students do not have to invent everything.

Students are given a brief outline of what they will have to do in the following lessons. The amount of time spent on these stages is up to the teacher. The final product should be a number of mini-dramas written and performed by all the groups in the class.

Once more, it must be stressed that the previous activities in this Unit offer many suggestions for introducing students to drama in the EFL classroom. However, depending on the students themselves, this page could even be the first page that students look at, leading straight into the writing of their drama.

## Page 90: Choosing a story

Goals	Deciding on a topic for the mini-drama
Input	Information, instructions, suggestions, space for brainstorming
Activities	Discussing, brainstorming
Teacher's role	Monitor, facilitator, resource
Students' role	Participant
Settings	Classroom, groups

Along with the previous page, this page gives ideas for the topic of a mini-drama. The aim here is to provide a wealth of ideas for those students who find it difficult to think of alternatives. Those who have a definite idea can get on with their script as soon as they are ready.

Korean folktales and Aesop fables are offered on this page, since they are popular sources of inspiration and provide ample material for adaptation. These tales also have morals to them – a factor that teachers might want to encourage. While the goal of this project is to get students creating, collaborating, speaking, and writing, it will be even more beneficial if their drama can have a moral point.

Famous stories and popular TV dramas are also offered here. The famous stories are mostly fairy tales and myths. The TV dramas are taken from the most popular ones of 2012, but they function here as catalysts, getting students to think of their own favorite TV dramas.

Whatever students choose to work on, they can brainstorm at the bottom of the page and then organize their project on the following page.

## Page 91: Project planning

Goals	Planning, preparation, organization
Input	Information, instructions, worksheet for planning and organizing

Activities	Discussing and making notes of roles, props, music, meeting times, etc.
Teacher's role	Guide, mentor
Students' role	Participant
Settings	Classroom, groups

This planning page offers a worksheet on which students can get their ideas together before beginning to write the first draft (next page). The plan need not be too specific at this stage, but it will be a good exercise to actually write down their ideas for the scenes, props, music, and anything else they can think of. This will also help them to be more focused when writing.

The "Other" row has been added to allow students space for making meeting appointments and for writing down their contact details. Groups often work on the drama outside of class, so they need to be able to text each other and agree on meeting times and places. Those who hadn't intended to work on the project outside of class receive a little hint in the "Other" row that this might be a good idea.

Part of the process of writing, rehearsing, and performing a drama is organization. Students are encouraged to develop this mind-set in this Unit and in the book as a whole, through organized management of the portfolio pocket. Teachers might want to ask that the final script be put in the portfolio pocket, perhaps in printed form.

### Pages 92-3: First and second drafts

Goals	Discussion, suggestion, imagination, creativity, writing
Input	Information, instructions, sheets for writing
Activities	Group writing of first and second drafts, teacher feedback
Teacher's role	Guide, mentor
Students' role	Participant
Settings	Classroom, groups

Students write their first draft on page 92 and show it to the teacher, who gives feedback, mostly in terms of the big picture. Grammar is not so important at this stage in the program. Rather, the teacher can focus on dramatic effect, sentence construction, and textual appropriateness (pragmatics). This feedback process can happen during the lesson, or the teacher can take the first drafts and return them at the beginning of the next lesson. Students then work on their second draft, on page 93, based on the teacher's feedback.

Students should have individual parts that are appropriate for their proficiencies. There should be no cases of one student dominating the drama, while others speak minimal parts. All students should speak for a reasonable amount of time.

Only two pages are provided in the book for the first and second drafts, plus space for notes and individual writing, on page 94. For basic level students this amount of empty space might be too much, and so could be demotivating. However, they can be encouraged to draw storyboards of their drama and take up the space this way. For higher-level students, two pages will probably not be enough. In this case, they can use page 94 and they can also ask the teacher for more paper.



Groups need monitoring during the writing process, since it is easy for one person to start writing, perhaps with the help of a second person, while the others just sit and watch. This is an important part of the process, and all students should be participating, offering ideas, writing them down, and contributing to the final product. These interactions should be in English if possible, according to the proficiencies of the students. However, it is easy to get carried away when being creative, so the teacher needs to help students focus on expressing themselves in English, in addition to being excited and imaginative.

Each group should submit a final draft to the teacher, which will count towards the final mark for this project, and which should eventually find its way into the portfolio pocket, perhaps in typed form.

During the preparation-writing-rehearsing-performing process, teachers will want to assess participation, effort, and collaboration. Rubrics for these factors are provided towards the end of this Teacher's Guide, on pages 127-129.

## Page 94: Notes

Goals	Individual note-making
Input	Information, instructions, sheet for writing
Activities	making notes, storyboards, rehearsal notes, etc.
Teacher's role	Guide, mentor
Students' role	Participant
Settings	Classroom, individuals

Page 94 presents a blank page to be used by students as they wish. This can be useful for making notes for the first/second drafts, drawing a storyboard, writing individual parts, or making rehearsal notes. The choice is up to the students. At all events, they should not be afraid of an empty page. It is there for their use.

## Page 95: Peer-assessment

Goals	Evaluation, reflection
Input	Information, instructions, marking sheet, space for comments
Activities	Peer-assessment, making comments
Teacher's role	Guide, mentor
Students' role	Participant, observer
Settings	Classroom, individuals

Peer-assessment is an important part of the process paradigm, since it aids reflection and observation. When peer-assessing, one can also think of one's own project and the extent to which it meets the criteria being used. Students should therefore have the opportunity to watch all the other projects and peer-assess them. It is not a good idea for the teacher to

watch each drama by him/herself, since these increases stress in the students and reduces the number of participants in the evaluation process.

The act of making comments is also important for students. These comments should be constructive, suggesting how group members might improve their oral and written performances. The teacher might want to collect the comments for each group and share them with the group members.

In a class of c. 20 members, it is assumed that there will be 5 groups of 4 students. Therefore space has been given for each student to peer-assess 4 other groups. If there are more groups, then students can use the margin of the page.

The teacher will also assess the groups and can use the assessment sheet on this page.

## Page 96: Self-assessment and reflection

Goals	Evaluation, reflection
Input	Instructions, marking sheet, space for comments, suggestions for reflection
Activities	Self-assessment, making comments, reviewing, previewing, preparing, organizing
Teacher's role	Guide, mentor
Students' role	Evaluating, reflecting
Settings	Classroom, individuals

Self-assessment is also an important part of the process paradigm, since it aids reflection and observation. This in turn leads to assessment of achievement, identification of needs, and setting of realistic goals.

The self-assessment on this page focuses on the individual student's contribution to the mini-drama project. Its value lies mainly in its awareness-raising function, as it helps students to think about their participation in the project, along with their effort, collaboration, and attitude.

These two final Units give students opportunities for self-development as well as language learning, so it is important that they be aware of the bigger picture in terms of learning. There will be students who want to focus on the micro skills, but these projects are very popular with the majority, who appreciate the holistic approach that they represent. Even those who are not very happy with project learning can find themselves becoming immersed in the project and learning skills that they had previously not associated with language learning.

The bottom of this page invites students to review Unit 9, preview Unit 10, and organize the portfolio pocket.