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1. Introduction

In the past century, there has been a considerable change of view as regards linguistic thought and practice. While some time ago, it was above all structural approaches which were promoted, linguists now mostly support the idea that it is functionality which needs to be fostered. This inevitably also had a major influence on the teaching of foreign languages, most considerably the teaching of English. Language teachers in the 1950s, for instance, were heavily in favour of the grammatical and the behaviourist approach (cf. Peterwagner 2005: 3f), and Brumfit & Johnson note that „it still remains true that ‘form’ rather than ‘meaning’ has dominated our teaching” (1979: 2). However, much research has gone into teaching methodology, and in the wake of the aforementioned linguistic findings, a promising approach has grown to be considered the cream of the crop in the learning of foreign languages and has therefore been firmly established in classrooms worldwide over the past few decades: Communicative Language Teaching (henceforth called CLT).

Having been practised for a considerable amount of time now, CLT is defined as an approach rather than a method as such. Teachers are therefore relatively free to decide which procedures and techniques to apply in the foreign language classroom and they are hence faced with virtually endless possibilities. It is for this reason that I would like to propose Drama Pedagogy as a means to put CLT principles into actual classroom practice. Not to be confounded with the literary genre of drama, this method offers much more than mere role play and can be used to reach a multitude of learning objectives. It not only involves the learners with all their senses and can thus be considered a holistic method, but also sees meaningful communication at the heart of the matter, which is certainly in accordance with CLT.

This thesis therefore sets out to illustrate the incredible versatility of drama as a teaching method and critically analyse its value in the communicative foreign language classroom. It is comprised of three main parts, the first two of which are of a theoretical nature. In order to establish a framework for the

discussion of Drama Pedagogy in the communicative classroom, CLT is elaborated on in some detail. First, the historical perspective is taken into account and the notion of communicative language ability and its development over the course of time are outlined. This overview is then followed by an account on the basic principles of the communicative approach in the modern foreign language classroom, which includes aspects like role relationships, objectives and procedures. To conclude this first theoretical part, a discussion on the common criticism levelled at CLT will be provided.

In the second part of this thesis, Drama Pedagogy as a practical realisation of CLT shall be elaborated on. A definition is suggested and the historical perspective, as well as its place in the current curriculum are given some consideration. This is followed by an outline of the basic principles of Drama Pedagogy, in which the focus lies on communicative activities, role relationships and some implications for the actual classroom. Furthermore, the merits of this method shall be illustrated and juxtaposed to some possible challenges. As a last section of this part, a selection of popular drama techniques is offered.

The last part of this thesis then represents a practical application of the aforementioned theoretical notions. Five teaching sequences are provided, in which various topics are treated and different levels of proficiency are addressed. It has furthermore been seen to the fact that learners receive the opportunity to practise various different skills and improve their communicative language ability with all its components. Finally, a concluding statement shall briefly summarise the findings of this thesis.

2. Communicative Language Teaching

Now a buzz word in popular EFL discourse, CLT has witnessed several modifications and adaptations over the course of time. Having been adopted as the basis for many current syllabi and curricula, it is subsequently used in many classrooms around the world. What, however, is CLT actually about? What are its objectives and how are teachers supposed to guide their learners towards these aims? This section gives an outline of the linguistic background of CLT and furthermore explains its basic principles, as well as some assets and possible drawbacks.

2.1. Historical perspective: the development of CLT

Over the course of time, CLT as well as the notion of communicative language ability have been subject to a multitude of alterations and modifications. Generally, however, linguists tend to agree on the identification of four major steps to what is now considered the communicative approach. In this section, these four models of CLT are outlined in order to provide a definition of communicative language ability for the subsequent discussion of Drama Pedagogy.

2.1.1. Chomsky

In the 1960s, the predominant approach to language teaching was called Audiolingualism¹ and based its structural outset on Skinner's ideas of language learning (cf. Peterwagner 2005: 4). Primarily concerned with surface structures, this methodology was criticised for being a "narrow behavioristic stimulus-response view of language", as Savignon (1987: 236) calls it, and is associated with techniques like drills and similar reinforcement activities. Chomsky was one of the first to openly attack Skinner's view of

¹ For a concise overview of different approaches to language teaching over time see Peterwagner 2005, 3-8.

language and its implications for language teaching, as he thought it crucial to explore the underlying meaning of utterances, thus their deep structure. As a reaction to Skinner's approach, he proposed a distinction which was going to cause a stir in the years to come.

Similarly to Saussure's distinction between 'langue' and 'parole'², Chomsky presented the terms 'competence' and 'performance' as being the two main components of language, and by doing so, he marked a milestone in the theory of language as we know it today. While by 'competence', Chomsky understands the native speaker's knowledge of his or her own language, thus an implicit set of rules, he sees 'performance' as language in actual use in concrete situations (cf. Chomsky 1965: 4 and 1966: 9). Performance, then, accounts for any instances of language in use which deviate from the assumed norm of grammatically correct language, such as mistakes or lapses caused by memory limitation, lack of automaticity, tiredness or carelessness (cf. Peterwagner 2005: 8). As a basis of this theory, Chomsky assumes

an ideal speaker-listener, in a completely homogenous speech community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitations, distraction, shifts of attention and interest and errors (random or characteristic) in applying his knowledge of the language in actual performance. (1965: 3)

This assumption, however, has often been criticised³, as it neither proves to be relevant in a foreign language learning setting, nor does it take the social aspect of language into account. Unlike Saussure's notion of langue, which claims to be "a purely social object"⁴ (Barthes 1964: 93), Chomsky's

² "En séparant la langue de la parole, on sépare du même coup: 1° ce qui est social de ce qui est individuel; 2° ce qui est essentiel de ce qui est accessoire et plus ou moins accidentel. [By separating langue from parole, one separates at the same time: 1° what is social from what is individual; 2° what is essential from what is incidental and more or less accidental.]" (Saussure 1989: 40, my translation)

³ Most notably by Hymes, see below, section 2.1.2., p.7ff.

⁴ "[La langue, c'est] un pur objet social, ensemble systématique des conventions nécessaires à la communication, [...] en face de quoi la parole recouvre la partie purement individuelle du langage (phonation, rélativisation des règles et combinaisons contingentes de signes). [Langue is a purely social object, a systematic unit of conventions which are

competence “lacks this social aspect”, as Peterwagner (2005: 9) rightly points out. He continues, “Instead, it is rather of a psychological nature in that it represents the knowledge of language each individual is genetically endowed with.” (ibid.). In accordance with this statement, Archibald therefore concludes that Chomsky’s notion of competence is but “an abstract simplification” (1994: 54), for it disregards the contextual setting which I would argue is crucial to the meaning and understanding of an utterance. Furthermore, Chomsky’s theory completely neglects language in actual use as being of linguistic significance, since he views it “only as a flawed realisation of competence” (Edmondson & House 2000: 80).

Contrary to this idea, popular EFL discourse now regards the use of language in actual communication and the social rules it entails as vital to language teaching, and unthinkable to be dismissed from modern classrooms. Zehnder (1981: 5) puts this aspect as follows:

Früher ging man davon aus, daß die Vermittlung von Wortbedeutungen, syntaktischen und morphologischen Bezügen sowie die phonemisch korrekte Perzeption und Produktion der Laute genüge, um eine Fremdsprache zu lehren. Die Verfügbarkeit eines Kode in seinen Einzelementen reicht aber nicht aus, um in sprachliche Kommunikation zu treten. Ebenso scheint es wenig sinnvoll, Lerninhalte nach der Verwandtschaft einzelner Bausteine des Kode zu organisieren, wie dies bei der grammatischen Progression im FU⁵ geschieht. Zu viele die Kommunikation bestimmende Faktoren wie z.B. Raum, Zeit, Situation, Kontext und Inhalt bleiben in einem solchen Sprachunterricht unberücksichtigt. Der sprachliche Kode bildet zwar die grundsätzlichen Bausteine für eine Verständigung; im FU aber sollten diese Elemente gleich in ihrer situations- und funktionsgerechten Anwendung erlernt werden. Die Einbettung der Lehrinhalte in Situationen im modernen FU bildet dazu einen ersten Ansatz.

What is vital here is that both the structural and the functional aspect of language need to be taught. After all, learners should be equipped with tools which enable them to communicate effectively in real-world settings, as it is the successful mastery of these situations which should be the ultimate

necessary for communication, [...] while parole covers the purely individual part of language (phonation, realisation of rules and contingent combination of signs).]” (Barthes 1964: 93, my translation); for a detailed account on Saussure’s concept see Barthes 1964.

⁵ Fremdsprachenunterricht

objective in language teaching, I would argue. Admittedly, it is true that communication can also take place if either the structural or the functional aspect of language are not mastered fully. Yule and Tarone, for instance, claim that

“[...] individuals may be able to communicate their intended meanings very successfully without necessarily demonstrating a high degree of grammatical accuracy in linguistic form. Alternatively, individuals may be able to produce consistently accurate linguistic forms without necessarily achieving success in communicating their intended meaning.” (1990: 181)

However, I believe that this should not be the key underlying assumption for language teaching and learning, and I doubt this is what Yule and Tarone intended. Rather, both components – grammatical accuracy and the social rules of a language – should be considered when teaching a foreign or second language.

As already pointed out above, much of the criticism voiced against Chomsky is based on the fact that he sees linguistic competence as mainly grammatical on a deep structural yet abstract sentence-level (cf. Savignon 1987: 236). Communicative competence, however, is much more complex than that, as it “has to do with social interaction [and] real-speaker-listeners who interpret, express and negotiate meaning in many different settings” (ibid.). Despite all criticism, I would argue that Chomsky was vital in the first step of creating the concept of Communicative Language Teaching as it is practised today, and Savignon supports this view by saying that “Chomsky helped clear the way for the development of more communicative approaches to second-language teaching” (1987: 236). After all, it was as a reaction to Chomsky’s dichotomy of competence and performance that many linguists like Hymes, Canale & Swain or Bachman, who proved to be highly influential in the forming of today’s notion of Communicative Language Teaching, presented their theories. It is thus not surprising that Peterwagner calls Chomsky’s competence and performance “the pillars of communicative teaching” (2005: 8).

2.1.2. Hymes

Probably best known for his attack on the Chomskian concept of competence and performance, Hymes proposes a much broader definition of competence. As he regards Chomsky's idea of an ideal speaker-listener in a homogenous speech community as "a Garden of Eden view" (Hymes 1972b: 271), he believes that language needs to be seen in respect of the context in which it occurs; the socio-cultural aspect of language use is thus of paramount importance (cf. Archibald 1994: 54f, or Long 1990: 304). After all,

a description that does not specify linguistic features in relation to a community of speakers, their repertoires and the uses of these, has hardly validity, relevance or interest [.]

as Hymes (1972a: 5) rightly points out. One must not forget that an utterance can have a multitude of different meanings depending on the context in which it is expressed, and Corder supports this view by saying that "almost any locution can have almost any function depending on the situational context" (cf. Corder 1973 [1985]: 40-46, quoted in Peterwagner 2005: 17). I would like to illustrate this with a few examples: While a question like "Do you like coffee?", for instance, might simply seem like an ordinary request as to whether the addressed person likes this type of drink, it can also be an offer to brew some coffee, or even an invitation to go out for a drink, used as a pretext to get to know the person better. Likewise, the sentence "It's cold in here" can be both, a simple statement about the physical conditions in a room or a command to close the window, depending on the context. Hymes' famous sentence "There are rules of use without which the rules of grammar would be useless" (Hymes 1971: 14) is exemplary of this notion, and leaving this parameter out of account when analysing language would be highly negligent to say the least. It is thus crucial for speakers who want to communicate successfully to have a grasp of both, the structural and the functional aspect of language⁶, as already pointed out above (section 2.1.1., p.5f). Hymes therefore coined the term 'communicative competence' to

⁶ Paulston (1990: 288) here uses the terms "referential" and "social" meaning of language.

express that a description of language needs to be more than what is proposed in Chomsky's theory, for his purely "[g]rammatical competence remains in a perpetual state of potentiality unless it is realized in communication", to use Widdowson's words (1979: 50). Cook-Gumperz & Gumperz agree with this statement, and add that

[...] to be effective in everyday social settings, speakers and listeners depend on knowledge that goes beyond phonology, lexicon, and abstract grammatical structure. (1982: 13)

Therefore, the parameter of the ability to use linguistic forms appropriately in concrete situations is added to language knowledge as such in Hymes' concept (cf. Peterwagner 2005: 10f), and by taking a speaker's realisation of language forms and his or her awareness of the social rules into account, "[i]t is the person that becomes the highlight of communicative competence" (Zhuang 2007: 41).

What Hymes suggests is a framework of communicative competence which has four components (for a graphic representation of these components and their interrelation, see Figure 1 below):

1. grammaticality, which refers to knowledge of the code, thus whether something is formally possible,
2. feasibility, which refers to the processability of a language item, thus whether something is feasible in terms of memory capacity,
3. appropriateness, which refers to language in context, thus whether something is appropriate in a concrete situation,
4. probability, which refers to whether something is actually performed (cf. Hymes 1972b: 281)

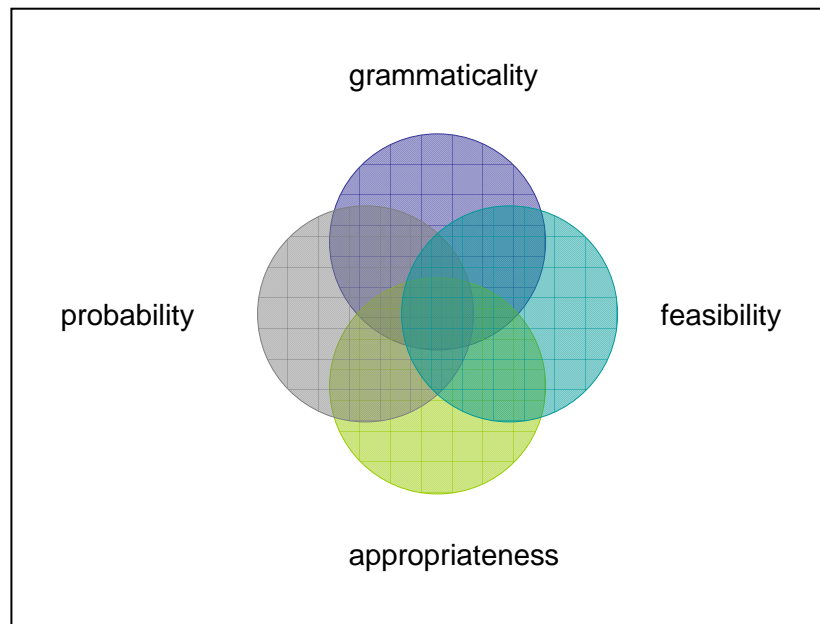


Figure 1: Hymes' concept of communicative competence, based on Hymes 1972b.

While ideally all four components are represented to equal parts (see Figure 1), language in actual communication often paints a different picture. An utterance can sometimes fulfil only three of the components and still be communicatively successful. The sentence “Are you the sausage and mash?”, for instance, is feasible, actually performed and appropriate in the context of a restaurant, yet not at all possible as regards its grammatical accuracy. Still, the communicative situation is successful⁷. It is for this reason that Hymes regards the appropriateness of an utterance in the social context in which it occurs as vital. By including this notion in his theory of communicative competence, Hymes thus further develops Chomsky's rigid distinction between competence and performance and identifies socio-cultural factors as a key role (cf. Trosborg 1986: 9). Little later, however, also Hymes' approach is subject to adaption and modification, which is outlined in Canale's & Swain's work (1980).

⁷ Nonetheless, I would argue that especially in foreign language teaching an equal distribution of all four components should be promoted. For a discussion of this issue see section 2.1.3., p. 10ff.

2.1.3. Canale & Swain

Canale & Swain designed a communicative theory of language which proved to be highly influential in popular approaches to language teaching. Their notion of communicative competence has been defined as a superordinate concept consisting of several components which each relates to different areas of a speaker's knowledge of his or her language (cf. Archibald 1994: 56). These components are all seen as equally important, and Canale & Swain therefore agree with Hymes in deeming sociolinguistic knowledge at least as significant as grammatical knowledge. Generally, they identify three main components of communicative competence, namely grammatical competence, sociolinguistic competence and strategic competence (cf. Canale & Swain 1980: 27-31). In a later revision (cf. Canale 1983), the component of discourse competence was added. By grammatical competence, they refer to the knowledge necessary for understanding and expressing the literal meaning of utterances. It involves a speaker's knowledge of lexis, morphology, syntax, sentence-grammar semantics and phonology. Canale's & Swain's grammatical competence thus roughly corresponds to Chomsky's idea of competence.

Sociolinguistic competence refers to the sociocultural rules of use and is thus concerned with the knowledge of understanding and expressing utterances which are appropriate to a certain social context. Canale & Swain distinguish appropriateness of meaning from appropriateness of form; while the latter is concerned with factors such as topic, role of participants, setting or norms of interaction, the former refers to parameters like register or style. For instance, it would be highly inappropriate for an employee to reprimand his or her employer, irrespective of the formal code used. Similarly, it would not be appropriate if an employee informed his or her employer about an accomplished task with "Aye pal, I finished the freakin' job".

By strategic competence, Canale & Swain understand the mastery of compensation strategies which speakers use to cope with communication breakdown. As such breakdown can result either from performance variables

or from insufficient competence in the target language, strategic competence is especially important to foreign or second language learners. It is interesting to note that compensatory strategies are either verbal or non-verbal and can affect all other three components of communicative competence. They include, for instance,

the use of reference sources, grammatical and lexical paraphrase, requests for repetition, clarification or slower speech, problems in addressing strangers when unsure of their social status or in finding the right cohesion devices. (Peterwagner 2005: 12)

The last of Canale's & Swain's four components, discourse competence, refers to the knowledge of how to create a (written or spoken) unified text. Discourse rules necessary for such a text can be defined as cohesion as regards form, and coherence as regards meaning. As a brief overview, the areas of knowledge referred to in Canale's & Swain's four components of communicative competence are summarised in Table 1.

Communicative Competence			
<i>grammatical competence</i>	<i>sociolinguistic competence</i>	<i>strategic competence</i>	<i>discourse competence</i>
Consists of a knowledge of: syntactical forms, morphological forms, lexical forms, phonological forms, orthographical forms	Consists of a knowledge of: social and cultural contexts of language use	Consists of a knowledge of: appropriate strategies to "repair" ad-hoc problems in communication	Consists of a knowledge of: lexico-grammatical and semantic factors that differentiate a text from a non-text

Table 1: Areas of knowledge in the four main components of Canale's & Swain's communicative competence, adapted from Archibald 1994: 57.

What is interesting to note is that they distinguish communicative knowledge from actual communicative performance, which

is the realization of [the four] competencies and their interaction in the actual production and comprehension of utterances (under general psychological constraints that are unique to performance). (Canale & Swain 1980: 6)

They thus deviate from Hymes' theory, who incorporates ability for use in his notion of communicative competence⁸.

⁸ For an account on the reasons for this deviation, see Canale & Swain 1980: 7.

Generally, they argue that three aspects have an influence on the components of communicative competence and on actual performance: psychological constraints, world knowledge and personality factors. While psychological constraints (referred to in the above quotation; also called “performance constraints” in Canale & Swain 1980: 29) refer to general psycholinguistic factors such as memory or perceptual strategies, world knowledge accounts for the fact that for the interpretation of an utterance in any context, some knowledge of the world around us is necessary. The last aspect influencing performance is in relation to personality factors and covers, for instance, volition or motivation of a speaker. In Figure 2, a graphic illustration of Canale’s & Swain’s complete concept of communicative competence is provided.

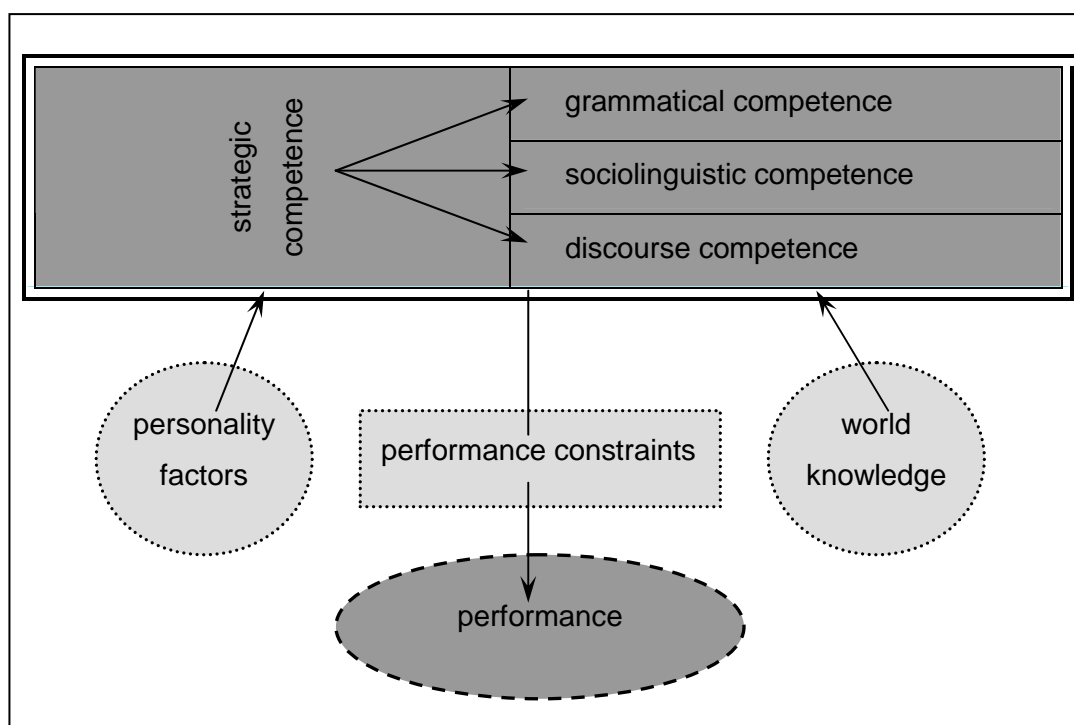


Figure 2: Canale’s & Swain’s concept of communicative competence, adapted from Trosborg 1986: 10.

In an attempt to further develop Canale’s & Swain’s approach to language and specify their concepts in more detail, Bachman (1990 [2003]) proposes the notion of communicative language ability, which is outlined in the following section.

2.1.4. Bachman

Bachman's theory of language is an expansion of Canale's & Swain's framework and basically retains their components of communicative competence. However, he puts considerably more emphasis on strategic competence, which he defines as "the mental capacity for implementing the components of language competence in contextualized communicative language use" (Bachman 1990 [2003]: 84). By doing so, he proposes a deviation from Canale's & Swain's idea of strategic competence, who consider it – as already pointed out above – the mastery of strategies to compensate for communication breakdown due to performance constraints or insufficient competence; Bachman's notion of this concept is thus by far more comprehensive (cf. Peterwagner 2005: 19).

As is illustrated in Figure 3 below, Bachman uses the term "communicative language ability" (1990 [2003]: 84ff) for what has been called "communicative competence" by his precursors Hymes (1971, 1972a, 1972b) and Canale & Swain (1980). He claims that there are two basic categories, namely language competence and strategic competence, which are in turn influenced by psychophysiological mechanisms. These mechanisms refer to the neurological and psychological processes used in the actual production of language and account for language as a physical phenomenon. As regards language competence, Bachman assumes a further subdivision into organisational competence, which is composed of grammatical competence and textual competence, and pragmatic competence, which includes illocutionary competence and sociolinguistic competence (see Figure 3 below).

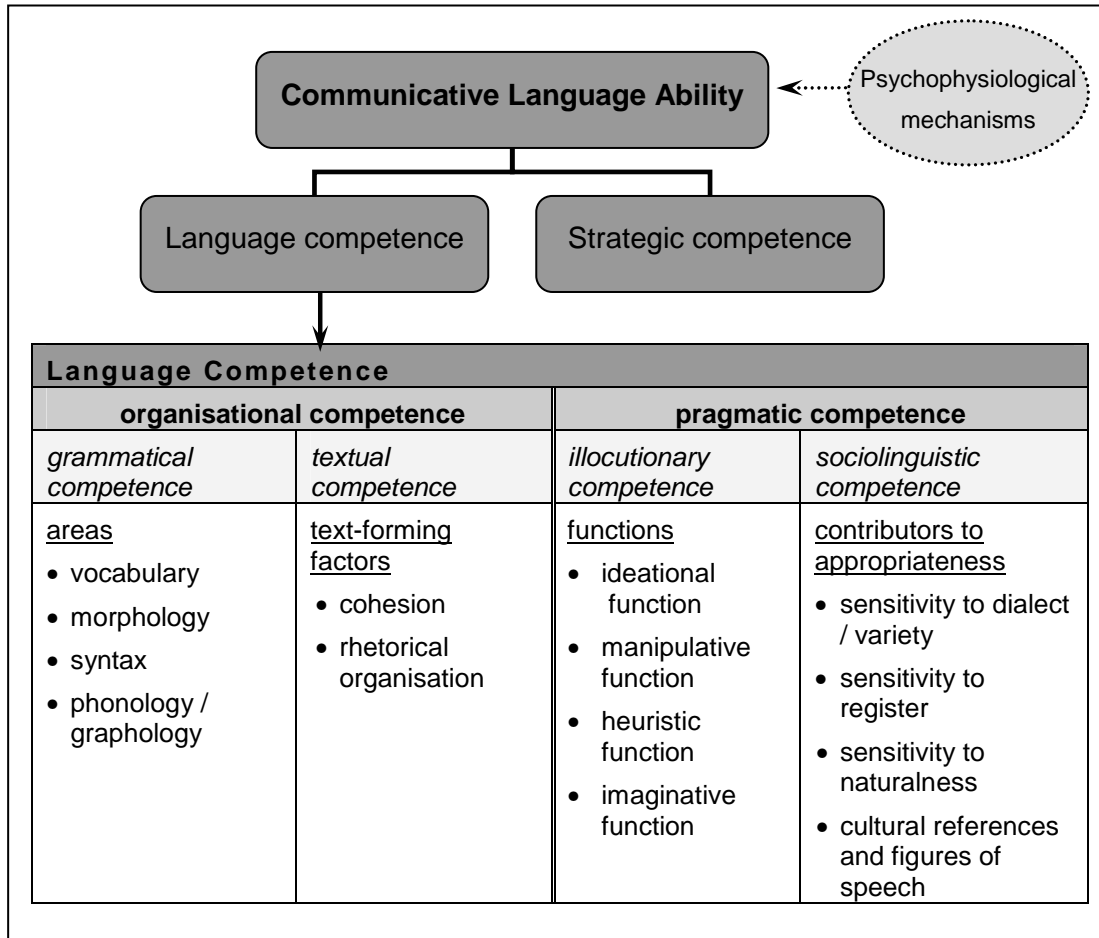


Figure 3: Bachman's concept of communicative language ability, adapted from Bachman 1990 [2003]: 84ff, and Peterwagner 2005: 15.

Bachman uses the term 'organisational competence' to define an area of knowledge which is concerned with the formal structures of a language, thus with the recognition and production of grammatically well-formed sentences, and the comprehension of the propositional content of utterances. Furthermore, the ability to order such utterances into unified texts must not be left out of account, which results in the identification of two main components: grammatical competence and textual competence (cf. Bachman 1990 [2003]: 87).

Similarly to the synonymous concept in Canale's & Swain's framework, Bachman's grammatical competence denotes knowledge of the language code and thus refers to the lexical, morphological, syntactical and phonological / graphological level. What is of concern here is thus a

linguistically accurate representation of a speaker's thoughts in spoken or written mode. By textual competence, Bachman understands the knowledge of how to combine two or more utterances to form a unified text with regard to the rules of cohesion and rhetorical organisation. While cohesion could be defined as "linguistic devices that connect units of language to form a text" (Peterwagner 2005: 16) and pertains to elements such as reference, substitution or ellipsis, rhetorical organisation comprises the "overall conceptual structure of a text" (Bachman 1990 [2003]: 88) and is basically concerned with different text types (e.g. descriptive, narrative, etc.). Bachman furthermore includes the aspect of conversational conventions in the component of textual competence, as he believes that strategies for establishing, maintaining and terminating conversations not only appear in spoken language but also have parallels in the written mode. An inclusion of these conventions in the component of textual competence therefore seems sensible. Generally, however, Bachman's textual competence very much corresponds to Canale's & Swain's concept of discourse competence.

'Pragmatic competence' is the term Bachman uses to describe knowledge of the relationship between the speaker of a language and the context in which communication takes place. What is of interest here is the illocutionary force of an utterance, i.e. "the relationship between utterances and the acts or functions that speakers (or writers) intend to perform through these utterances" (Bachman 1990 [2003]: 89), and the appropriateness of an utterance in respect to the communicative context of a concrete situation, which is inextricably linked to sociolinguistic conventions. Pragmatic competence can therefore be divided into illocutionary competence and sociolinguistic competence.

Bachman's illocutionary competence can be defined as the knowledge of how to use utterances to perform certain language functions, and also how to interpret the language functions in utterances of others. He defines four macro-functions and bases the description of these functions mostly on the work of Halliday (1973, 1976). As can be seen in Figure 3 above, these

macro-functions are of an ideational, manipulative, heuristic and imaginative nature. The ideational function is considered to be “by far the most pervasive function” (Bachman 1990 [2003]: 92) and refers to the way meaning is expressed in terms of a speaker’s experience of the world. This includes the exchange of knowledge (e.g. in lectures or scholarly articles) or feelings (e.g. in a diary or when talking to a friend about one’s emotions).

The manipulative function of language, on the other hand, is used to affect the world around us. It can either be exploited to get somebody to do something (for instance through suggestions, requests, or commands etc.), or to influence the relationship to a speaker. What is very useful here are phatic expressions like greetings or remarks about the weather, as their primary goal is to establish, maintain or alter interpersonal relationships rather than actually convey meaning.

As regards the heuristic function of language, it can be said that its purpose is the extension of knowledge of the world around us. It is thus mainly used in teaching and learning environments, as well as in situations where problem solving is necessary, or in conscious memorisation processes. Examples for heuristic language use are, for instance, when grammatical rules are inferred from a text, when facts, words or rules are memorised, or when a text is produced (cf. Peterwagner 2005: 17).

The last of Bachman’s four macro-functions, the imaginative function, “enables us to create or extend our own environment for humorous or esthetic purposes” (Bachman 1990 [2003]: 94) and includes amongst others the use of metaphors or the construction of fantasies. Moreover, the recognition of subtleties in creative language use in theatre, film or literature should contribute to the speaker’s enjoyment of language and therefore also pertains to the imaginative function. As Bachman points out (cf. 1990 [2003]: 94), however, most utterances do not solely pertain to one single function but rather occur in an interaction of several functions at a time. Nonetheless, the actual performance of these function and their appropriateness to a certain

context are subject to the component of sociolinguistic competence, which is Bachman's fourth category of language competence.

Seeing that the appropriateness of a language function very much depends on the sociocultural conventions in a language use situation, the concept of sociolinguistic competence needs further elaboration. Bachman (1990 [2003]: 94ff) defines four areas which are of relevance here, namely sensitivity to differences in dialect or variety, to differences in register, to naturalness, and the ability to interpret cultural references and figures of speech.

As is common knowledge, language is not a static entity but a constantly changing social construct. Depending on the area the speakers of a language come from, or the social group they are a member of, there is often considerable variation in language use, for instance in their choice of words, their use of grammar or their pronunciation. It is for this reason that there exists a multitude of different accents and dialects of any language, each of which is characterised by different social conventions and rules of use. These naturally need to be taken into account when communicating, since the choice of an utterance which is not appropriate to the context of the respective variety can cause many misunderstandings⁹.

The second category of sociolinguistic competence which Bachman defines is sensitivity to differences in register and refers to variation in language use within one dialect or sociolect. This is to say that speakers in particular social contexts or different professional fields also use language differently (cf. Peterwagner 2005: 18), since they share a certain social identity with other members of the group. If linguists talk about their latest paper, for instance, they will change their use of lexis and maybe also grammar depending on whether they are talking to fellow linguists or to their neighbour who asked about their work. Equally, the degree of familiarity between two speakers is of

⁹ Imagine, for instance, a learner who wants to express his or her annoyance about a situation and, having American English in mind, says "I was really pissed" to a person from Britain or Australia. The difference in meaning obviously is striking.

significance when communicating, and pertains to the aspect of register. The choice of a form which is not appropriate as regards the level of familiarity might often be perceived as impolite or even rude.

The third category Bachman proposes is called sensitivity to naturalness and is concerned with the production and interpretation of utterances which are very similar to the way a native speaker would use language (cf. Bachman 1990 [2003]: 97). It is possible, for instance, to produce linguistically perfectly accurate sentences, which, however, are not actually used by native speakers, like for instance the phrase “It is I” as a response to the question “Who is it?”. While the use of the first person pronoun in the nominative case is grammatically correct¹⁰, it is hardly ever used by native speakers anymore and sounds somewhat unnatural compared to the commonly used “It is me”. Hymes’ concept of probability is very much linked to this aspect, I would argue.

As a last component of sociolinguistic competence, and also of pragmatic and language competence in general, Bachman defines the ability to interpret cultural references and figures of speech (cf. Bachman 1990 [2003]: 97f). It is often the case that the understanding of the referential meanings of all lexical items of an utterance is not enough. After all, some items might refer to an aspect rooted in the culture of the speech community in which the target language is spoken, and which the language user might not necessarily be aware of. Therefore, extralinguistic knowledge is needed to account for this matter. As an example, Bachman notes the phrase “[His final exam] turned out to be his Waterloo” (Bachman 1990 [2003]: 97), which refers to “a major and final defeat with awful consequences for the defeated” (ibid.). If a language user is only aware of the referential meaning of the term, and not its collocation in the English-speaking world, he or she will most likely not grasp the actual meaning of the utterance. Another aspect which Bachman deems important is the ability to interpret figurative language such

¹⁰ if one wishes to pursue a prescriptive approach to grammar

as hyperboles, clichés, similes or metaphors. In a phrase like “They get on like a house on fire”, for instance, the actual meaning is not easy to grasp for a speaker who is not aware of the use of figurative language, seeing that the referential meaning of the utterance alone is not very helpful here.

Finally, I would like to address the component of communicative language ability which Bachman most altered from Canale’s & Swain’s model: strategic competence. Basically, this concept “links language competence to the context in which the communicative event takes place”, as Peterwagner (2005: 19f) notes. Bachman here wants to expand Canale’s & Swain’s framework by describing “the mechanisms by which strategic competence operates” (Bachman 1990 [2003]: 99), and therefore includes the components of assessment, planning and execution. As regards assessment, there are a number of important stages involved. Firstly, we need to have a certain communicative goal in mind and determine which information is needed to achieve this goal. Secondly, we have to identify our own language resources, thus our language competence with all its components. Thirdly, we need to be aware of the other speaker’s abilities and knowledge, by which I am referring to both language competence and world knowledge. After the “communication attempt”, to use Bachman’s term (1990 [2003]: 100), we then have to evaluate the situation to see whether or not the communicative goal has been achieved. In fact, one of the most significant stages in this phase is the third stage, i.e. the assessment of the interlocutor’s competences, and especially its relation to one’s own abilities and knowledge. This notion is supported by Yule & Taron, who state that

strategic competence must involve the ability to assess the relationship between one’s own knowledge in that area and the interlocutor’s knowledge, and then to use one’s linguistic system effectively in accordance with that assessment. (Yule & Tarone 1990: 183)

The knowledge one has of a certain topic can, after all, differ considerably from the knowledge of our interlocutor. Let us assume, for instance, that a speaker has the communicative goal to explain to somebody how to make tarte tatin. He or she starts by saying “First you caramelize some sugar, then

you add some butter”, assuming that the person knows how to carry out these instructions¹¹. However, if the interlocutor does not know how to caramelise sugar¹², he or she will already fail at the very beginning of the process and the communicative goal will not have been reached. The area of knowledge which is in congruence for both speakers¹³ therefore needs to be identified before successful communication can take place. In Figure 4, the overlap of knowledge areas of two speakers is illustrated.

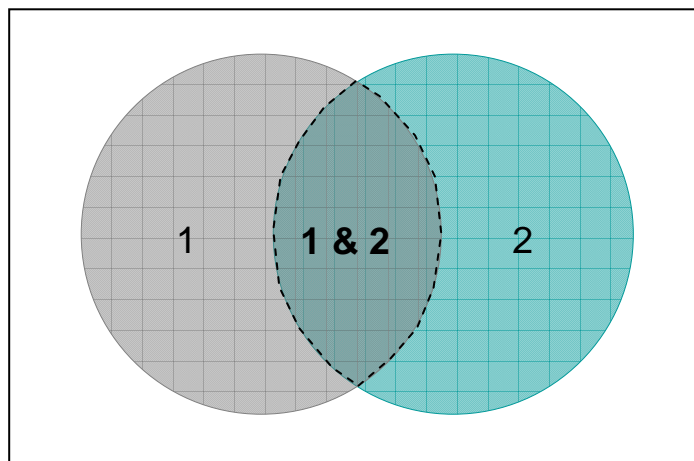


Figure 4: Congruence of knowledge areas of speaker 1 and speaker 2, inspired by Yule & Tarone 1990: 183.

In the planning phase, Bachman argues that a speaker needs to elicit the knowledge from his language competence which he determined in the assessment phase (be it from the grammatical, textual, illocutionary or sociolinguistic sector), and apply it accordingly to achieve a communicative goal which was set beforehand. During this process, items can be retrieved from the speaker’s native language, from his or her interlanguage system, or from his or her second or foreign language (cf. Bachman 1990 [2003]: 101f).

In the final phase, the component of execution, psychophysiological mechanisms are used to produce an utterance and carry out the plan which a speaker has formulated in the previous stage. As examples of

¹¹ This knowledge could correspond, for example, to an item in area 1, Figure 4.

¹² Area 2, Figure 4.

¹³ Area 1 & 2, Figure 4.

psychophysiological mechanisms, Peterwagner (2005: 19) notes auditory, visual and neuromuscular skills.

For this present thesis I decided to use Bachman's framework as a theoretical basis, since his concept provides a detailed categorisation and analysis of many aspects crucial for language learning and therefore seems to be the one which best suits the purpose of a discussion of drama in the communicative language classroom. In the subsequent sections I am thus going to use his terminology.

2.2. The Communicative Approach in the modern foreign language classroom: basic principles

The theoretical concepts outlined in the previous section have given rise to an approach to second and foreign language teaching which has readily been adopted in classrooms all over the world (cf. Brünken, Plass & Moreno 2010: 268). Based on the notion of communicative language ability, the communicative approach has been considered to see the socio-cultural aspect of communication as "the heart of the concept" (Archibald 1994: 58), and Meyer believes "[t]he fluid and contingent interactional achievement of [this approach to be] learning in its full, dynamic sense" (1990: 210). In this respect, the method of Drama Pedagogy positively lends itself to a realisation of CLT principles into classroom practice. In order to discuss its application, however, the basic principles of CLT as a framework need to be outlined. In the following sections, the implications for the actual classroom are elaborated on, and aspects like role relationships, as well as objectives and procedures of CLT will be discussed.

2.2.1. Role relationships: teacher and learners

Whether a teaching sequence in a communicative language classroom runs smoothly and whether the desired learning outcome is achieved depends to a large extent on the role relationships between the teacher and the learners. These are obviously highly diverse depending on the social and cultural context of the teaching situation and furthermore have changed considerably over the course of time, just as teaching methods and approaches have changed. While in previous, now dated teaching styles, for instance, the learner was a passive participant who was provided with language input by an active teacher, it is now generally agreed upon that the learner needs to be the centre of attention. He or she is now supposed to assume a very active role in the language classroom and be responsible for the learning process him- or herself. Breen & Candlin (cf. 1980: 110), for example, note that the learner in the communicative language classroom is first and foremost a negotiator on several levels, as he or she needs to negotiate between the self, the learning process and the object of learning. By doing so, the learner interacts within the group and within classroom procedures, and it is vital here that he or she is aware of the fact that “communication is a joint responsibility”, as Richards & Rodgers argue (1986 [2001]: 166). This is to say that it depends on all participants of a certain communicative situation whether or not the communicative goals are reached.

As regards the role of the teacher, it must be mentioned that his or her conduct is crucial to the way learner interaction progresses. It is important to strike a right balance between intervention and *laissez-faire*, I would argue, since unnecessary interruption of a communicative activity might prevent the learners from engaging thoroughly in the task. Too little intervention, however, might result in error fossilisation or in challenges in classroom management, to name just two examples of possible pitfalls. The different roles a teacher must assume and carefully choose according to the respective context are therefore manifold. Dubin & Olshtain (1986: 81) illustrate this beautifully by comparing a teacher in a language classroom to a theatre director:

Just as the theater director plays a pivotal role in sustaining the fiction of a stage drama, so the teacher/director uses the classroom stage to simulate the real world. [...] On a human level, the director makes personal connections between the scenario and each of the players, helping each one to understand the script, and interpreting parts that are unclear. The director, too, provides strong psychological support by being an individual and a group morale booster.

Quite a number of linguists have discussed the issue of teacher roles in CLT (e.g. Gatbonton & Segalowitz 2005, Littlewood 1981, Richards & Rodgers 1986 [2001], Zehnder 1981), and there tends to be agreement on several specific roles a teacher needs to assume in a communicative foreign language classroom. There is, for instance, the obvious role of facilitator, who offers advice and help in order to facilitate communication processes between all learners, as well as between the learners and the respective communicative activities. The teacher's task here is either to provide the learners with missing language items in case their strategic competence is not sufficient, or to resolve disagreement amongst learners. Littlewood notes here that "[the teacher's] presence in this capacity may be an important psychological support for many learners" (1981: 19). The teacher therefore functions as a guide within classroom procedures and tasks, and the role of organiser of resources is closely linked to this aspect. He or she should use the target language as much as possible here to demonstrate its communicative value in teaching situations which are not directly linked to the transfer of knowledge. Also, the teacher as monitor is a role which immediately springs to mind when talking about CLT. Not only should he or she ensure that classroom processes run smoothly and that learners stay focused on the task, the teacher should also critically monitor the learners' strengths and weaknesses in order to analyse their needs; the role of needs analyst is thus crucial to the consequent choice of procedures to be applied in the classroom, so as to achieve an ideal learning outcome.

However, there are some teacher roles which seem less obvious, like for example the role of independent participant and co-communicator, which is unique to CLT, or the teacher as researcher and learner him- or herself.

Likewise, the role as counsellor is inherent in the communicative language classroom, as the teacher is supposed to be exemplary of an effective communicator and should therefore demonstrate strategies such as paraphrase, confirmation and feedback by employing them him- or herself in order to increase “the meshing of speaker intention and hearer interpretation” (Richards and Rodgers 1986 [2001]: 168).

An aspect which has as yet not been agreed upon is the role of the teacher as error corrector. While some researchers do not consider error correction to be a part of CLT (e.g. Truscott 1999), there are others who believe that it should not be banned, since – if used with care – it is a significant aspect in any teaching approach (cf. Hedge 2000, Littlewood 1981, Paulston 1990, Trosborg 1986). After all, “learning is by definition the acquisition of mastery, not the possession of it” (Erickson 1982: 161), and learners’ errors and mistakes, and the respective adaptive responses by the teacher are what Erickson calls “the lesson’s *raison d’être*” (ibid.). I would therefore argue that the question is not whether corrective feedback should be a part of CLT, but how and when to correct errors and mistakes. In a communicative activity, for instance, it would hinder the flow of communication if the learners were constantly interrupted by the teacher. It would rather be sensible to note down the learners’ mistakes and draw attention to them afterwards. Another possibility is the use of recasts, which is basically a correct reformulation of a learner’s incorrect utterance. If the learner says, for instance, “I bought an interesting book yesterday”, the teacher could use a recast and say “Oh, you bought an interesting book yesterday? Have you started reading already?”, in order to continue the communicative flow. What is slightly critical here, however, is whether the learner actually notices the correction, and opinions are divided on this subject¹⁴. Nevertheless, I regard corrective feedback as highly significant in any approach, and I would therefore like to include the role of error corrector in my discussion of the teacher in the communicative

¹⁴ See Carpenter, Jeon, MacGregor & Mackey 2006; Ellis, Loewen & Erlam 2006; or Loewen & Philp 2006 for a detailed discussion on this topic.

language classroom. As a short summary, the roles elaborated on above have been illustrated in Figure 5.

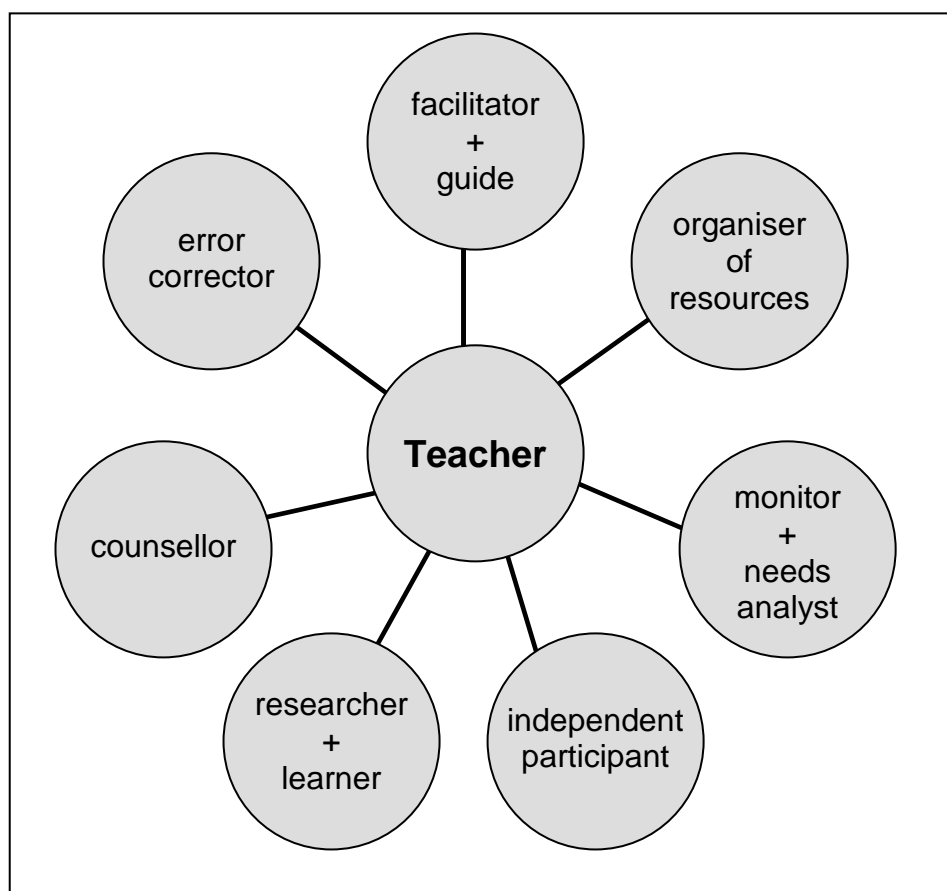


Figure 5: The teacher's roles in the communicative foreign language classroom, based on Gatbonton & Segalowitz 2005, Littlewood 1981, Richards & Rodgers 1986 [2001] and Zehnder 1981.

Over the years, there has thus been a change from a primarily active and dominant teacher to a supporting guide through the learning process who needs to assume a multitude of different roles. When considering these roles, however, it is important not to be misled into thinking that this development towards a learner-centred classroom results in the teacher being a “passive observer”, as Littlewood (1981: 19) calls it. He continues, “[The teacher’s] function becomes less dominant than before, but no less important” (ibid.), and Widdowson supports this view by saying that

[t]he increase in learner-centred activity and collaborative work in the classroom does not mean that the teacher becomes less authoritative. He or she still has to contrive the required enabling conditions for learning, has still to monitor and guide progress. And all this presupposes an expertise, applied perhaps with more

subtlety and consideration and discretion than before, but applied none the less. (1987: 87)

2.2.2. Objectives and procedures

After having considered the role relationships between teacher and learners, I would now like to address the issue of objectives and procedures in CLT in order to paint a more thorough picture of communicative classroom practice. As in many modern approaches to foreign language teaching¹⁵, the main objective of CLT is “die Erweiterung der Kommunikationsfähigkeit des Schülers in der Fremdsprache“ (Zehnder 1981: 1). In accordance with Bachman’s framework, Zehnder thus states that

[d]ie Fremdsprache ist nicht mehr nur Gegenstand des Unterrichts, sie ist auch gleichzeitig in weitem Maße das Kommunikationsmittel, dessen sich Lehrer und Schüler bedienen, um den intentions- und situationsgerechten Gebrauch des Englischen zu erlernen und zu üben. (ibid.)

The aim is therefore that learners achieve a high degree of communicative language ability. As Piepho notes, however, there are several levels of objectives here:

1. an integrative and content level, which refers to language as a means of expression
2. a linguistic and instrumental level, which pertains to language as a semiotic system and an object of learning
3. an affective level of interpersonal relationships and conduct, in which language is used as a means of expressing values and judgments about oneself and others
4. a level of individual learning needs, which is concerned with remedial learning based on error analysis
5. a general educational level of extra-linguistic goals, which refers to language learning within the school curriculum (cf. 1981: 8)

¹⁵ e.g. TBLT (task-based language teaching) or CLIL (content and language integrated learning), which both developed from CLT

These levels of objectives are of a very general nature and can be applied to any teaching context (cf. Richards & Rodgers 1986 [2001]: 163). Moreover, the fact that the learners' present and future needs must be taken into account when designing a teaching sequence does not allow for these objectives to be specified in more detail. After all, what a learner needs can vary considerably from one learning situation to the next and a general definition which is valid in any context can thus not safely be made.

Likewise, the specification of a single typical classroom procedure in CLT is not feasible, as

communicative principles can be applied to the teaching of any skill, at any level, and because of the wide variety of classroom activities and exercise types. (Richards & Rodgers 1986 [2001]: 170)

However, there are a number of characteristics which virtually underlie all procedures in a communicative foreign language classroom. While in what Miller & Aldred call "traditional teaching practices" (2000: 3) there is a focus on language forms, accuracy and the teacher, to name just three characteristics, "communicative language teaching practices" (ibid.) are very learner-centred. Here, the focus lies on student initiative and active participation, as can be seen in Figure 6, p.28. The aforementioned role as negotiator thus comes into play, and the amount of pair or group work needs to be significant in order to increase the learners' participation (cf. Brown 1994). Furthermore, fluency as a vital component of communication is emphasised, as is language in actual use rather than language forms as such. Richards & Rodgers note here, for instance, that it is real meanings (i.e. messages with an inherent communicative value) and the transfer of information which are aimed at (cf. 1986 [2001]: 173).

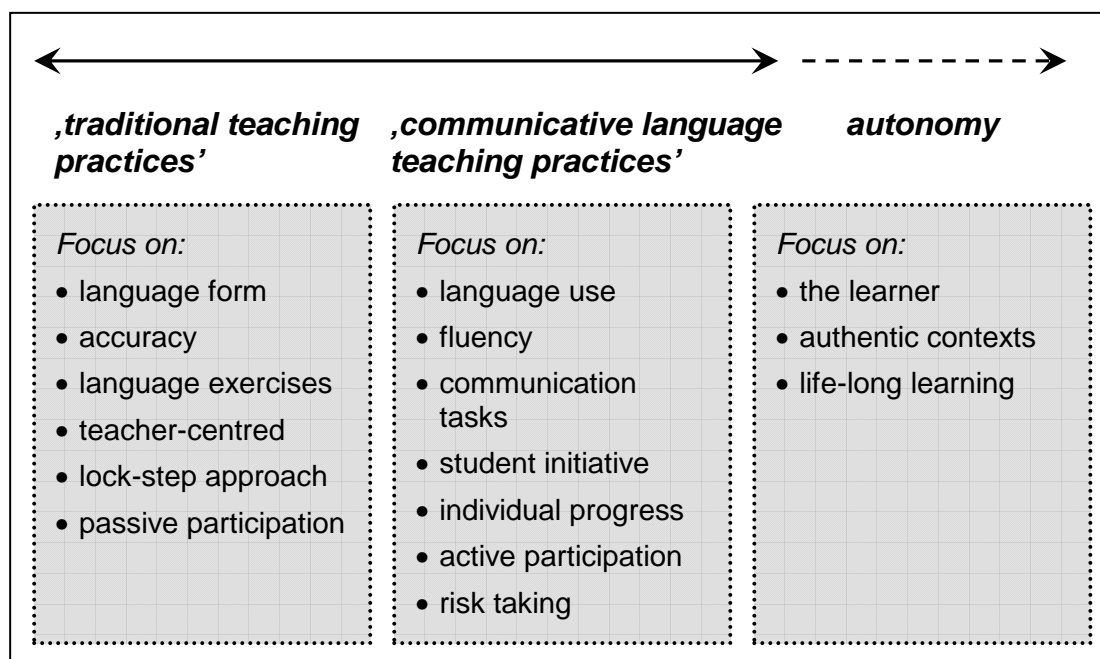


Figure 6: Core characteristics of different teaching practices, adapted from Miller & Aldred 2000: 3.

Another characteristic of most CLT procedures is their focus on the individual progress of the learners. The language used must therefore be meaningful to learners (cf. Nunan 1989, Richards & Rodgers 1986 [2001]: 161) in order to provide a basis for the best possible achievement of their individual communicative goals. As Zehnder phrases it,

Der Funktionsgehalt der Äußerungen muß sich an der Kommunikationsfähigkeit der Schüler orientieren, um diese nicht zu über-, aber auch nicht zu unterfordern. (1981: 163)

What is equally important is that the learners are involved in meaningful communication (cf. Brown 1994: 88, Richards & Rodgers 1986 [2001]: 161). This can be achieved through the use of authentic language in real life contexts, which here refers to the simulation of the real world in the language classroom. For this endeavour, genuinely communicative tasks and authentic material should be used (cf. Gatbonton & Segalowitz 2005: 331, Nunan 1989). Nonetheless, I would like to add here that the use of said authentic material¹⁶ needs to be treated with care. Especially in groups with a relatively

¹⁶ which is generally a term used for any spoken or written text which has not been adapted for the learners' needs

low level of communicative language ability, there is a danger that authentic texts might overwhelm the learners, which would probably result in a decrease in motivation. Although I do believe that texts from the real world, so to speak, are indeed very valuable in the language classroom, I also hold the view that adapted texts which provide near-authentic¹⁷ language are equally important and certainly necessary. Furthermore, the term 'authentic' as such is problematic, for also a text which has been adapted for language learners can be authentic in the teaching situation (cf. Levine 2011: 4), that is, in the microcosm of the classroom, I would argue. However, this discussion would exceed the scope of this paper.

As a last aspect of this section, I would like to address the notion of risk taking, which is also a core characteristic of procedures in the communicative foreign language classroom. Since "[l]earning is a process of creative construction and involves trial and error" (Richards & Rodgers 1986 [2001]: 172), learners should be encouraged to use language creatively and not feel restricted by what has been taught prior to the communicative situation. Rather, they should have the courage to take risks in their language use and then learn from their errors, as Johnson & Johnson point out (cf. 1998: 71). Seeing that learners might need to handle communication difficulties here, and that a constant process of internal assessment and evaluation of the communicative situation is necessary, it is clear that risk taking can result in the development of strategic competence, which is highly desirable. In order to summarise and moreover illustrate the notions elaborated on in this section, the underlying characteristics of most procedures in CLT have been compared to traditional teaching practices on the one hand, and to learner autonomy on the other hand in Figure 6 above.

¹⁷ This refers to language which has been adapted, yet is very similar to authentic usage.

2.3. Challenging CLT: common criticism

In the previous section, the basic principles of the communicative foreign language classroom have been outlined and the multitude of assets which CLT entails have become obvious. However, there are a number of aspects which have repeatedly been criticised by some linguists, as will be discussed in this section.

One aspect which has triggered some concern amongst researchers and practising teachers alike is the role of accuracy in CLT. It has been claimed, for instance, that although the communicative approach succeeds in producing fluent learners, it is also very often responsible for inaccurate speakers (cf. Johnson & Porter 1983: 1). The basis for this assumption is a common misconception of CLT, namely the notion that it focuses exclusively on meaning and completely disregards form (cf. Wu 2008: 50f). Peterwagner here refers to “the *anti-grammar* attitude which boomed in the 1970s and is still around, although to a decreasing extent” (2005: 303, his emphasis). Nonetheless, it is now clear that grammatical competence is just as important as any other category of communicative language ability. After all,

[t]here is no strong theoretical or empirical motivation for the view that grammatical competence is any more or less crucial to successful communication than is sociolinguistic competence or strategic competence [etc.]. The primary goal of a communicative approach must be to facilitate the integration of these types of knowledge for the learner, an outcome that is not likely to result from overemphasis on one form of competence over the others throughout a second language programme. (Canale & Swain 1980: 27)

It needs to be mentioned, however, that grammar should not only be taught for the sake of teaching grammar (cf. Swan 2002: 148). Rather, the teacher should stress the different functions grammar can account for, I would argue, and learners need to be made aware of the considerable differences of meaning which are often due to the chosen grammatical form. Without any doubt, the sentence “Have you met my daughter?” is substantially different

from “Have you been meeting my daughter?”¹⁸, for instance, and it is this difference of meaning and its relation to grammar which needs to be made clear to the learners. As has been outlined above, CLT is thus a holistic approach with the objective to equally master all components of communicative language ability, and if applied accordingly, the criticism of inaccuracy certainly needs to be met with some scepticism.

Another common criticism of CLT is the issue of authenticity, which has been discussed in some detail by Cox & Molenda (2008). They hold the view that classroom interaction is never authentic, and they therefore question whether the criterion of real communication in CLT can actually be fulfilled. After all, foreign language teachers in school contexts very often originate from a similar cultural and linguistic background as many of their learners, or at least have gained some experience in that speech community¹⁹. They moreover know what structures the learners have mastered so far, and which ones might still cause problems. In classroom interaction, teachers are thus aware of the way they need to phrase sentences in order to be understood, and likewise they will probably understand their learners’ utterances despite several errors or mistakes. The ultimate goal of foreign language teaching, however, is to prepare learners for situations outside the classroom, where their interlocutor might not necessarily share the same background information. Whether learners are then successful in a natural, real communicative situation outside the classroom which is not tailored to their needs remains to be doubted (cf. Cox & Molenda 2008: ‘24:00-‘25:44). Even if so-called authentic material is used, the teacher will inevitably talk differently to learners from the way a native speaker of that language would, and this criticism of a lack of authenticity is mainly directed at the supposedly artificial context which is created. Notwithstanding, Littlewood argues that this does not necessarily represent a drawback of CLT:

The classroom is often called an artificial environment for learning and using a foreign language. If we take as our yardstick for what

¹⁸ Example suggested by Henry G. Widdowson in the course “Communication, Code and Culture – Core Lecture Linguistics” (winter term 2008/2009).

¹⁹ This, however, is increasingly changing now, especially in urban areas, which might in fact present both, a chance and a challenge.

is 'real' the situations outside the classroom for which learners are being prepared, this is undoubtedly the case. However, we should not forget that the classroom is also a real social context in its own right, where learners and teacher enter into equally real social relationships with each other. (1981: 44)

These social relationships and the communicative situations they provoke are thus certainly authentic in the microcosm of the classroom, and it is this authenticity which then needs to be transferred to the real world outside. Bearing in mind that it is the preparation for these real situations which are at the very core of CLT, I would argue that the aforementioned transfer should not pose a problem for learners, especially if compared to how this matter is handled in other approaches to foreign language teaching. I am convinced that interaction in the communicative foreign language classroom is certainly as real and authentic as it gets in a school context.

What has furthermore been criticised and can indeed present a challenge in CLT is the issue of discipline. Due to the high amount of group work conducted, the volume will of necessity be higher than in a frontal teaching situation (cf. McLeod, Fisher & Hoover 2003: 151), and the fact that communication is at the very heart of this approach also accounts for this matter. A somewhat big group of learners who might not be particularly used to CLT can thus certainly pose a problem as regards classroom management, I would argue. Nevertheless, there are possibilities to counteract this development and to carefully approximate learners to the methods used in a communicative classroom. It can be helpful, for instance, to begin in small groups and with short activities, which can then gradually be increased and lengthened respectively, according to the learners' needs. It is also crucial to have a clear structure in mind when conducting communicative activities, so that learners do not digress discussing different matters. A task sheet for the learners would be a good idea here, I believe, to make them aware that the outcome of the activity will be relevant for the next stage of the lesson²⁰. What could furthermore be useful to prevent difficulties in classroom management in CLT, yet also generally in any language

²⁰ See section 3.3.1., p.47.

classroom, is to provide the learners with several levels of difficulty in an activity (cf. Enter 1993: 63f.). This is necessary to account for the different levels of speed of the learners, which can vary considerably. Giving them the choice between different levels enables slower learners to work without time pressure and to succeed in accomplishing a task, and it prevents learners who have grasped an aspect more quickly from feeling bored (cf. *ibid.*). As has been pointed out in this section, there are thus a number of measures one can take to ensure that discipline does not become an issue in a communicative classroom.

While the aspects of accuracy, authenticity and discipline elaborated on in this section pertain to criticism of CLT in general, there are also some objections to this approach which refer solely to Howatt's "strong" version of CLT (1984: 279), which will be discussed in some detail in section 3.3.1., p.48f. Basically, he proposes two different notions: a communicative approach which dismisses any explicit structural language teaching (the "strong" version of CLT), and an approach which is communicative in its outlook, yet includes an initial phase of structural practice (the "weak" version of CLT)²¹. Regarding the strong version, a considerable amount of criticism has been voiced. There is, for instance, the issue of assessment, which has given some reason for concern. Seeing that the strong version of CLT does not include explicit grammar teaching in its approach, some teachers find it very hard to assess and evaluate learners (cf. Cox & Molenda 2008: '28:44-'30:31). If grammar is not taught explicitly, why and how is explicit assessment to be carried out? Moreover, this complex issue makes it difficult for teachers to know if and when their learners have grasped a certain aspect, and whether they are ready to move on to the next level (*ibid.*). This is particularly problematic in a school context, in which testing and assessment represent an inherent part.

What has furthermore been criticised is the aspect of applicability, since the use of the strong version of CLT might be difficult to apply to all levels of

²¹ As pointed out above, however, these two versions will be further elaborated on in section 3.3.1., p.48f.

proficiency. A group of beginners, for instance, might find it hard to cope with an approach in which interaction is the very basis of teaching. This obviously brings us to the discussion of different learner types, as some learners feel they need some kind of structure to process the vast amount of new information they get in a language classroom, especially at the beginning of the learning process. Paulston supports this view by saying, “I am more convinced than ever [...] of the necessity of the initial stage of acquiring basic skills through habituation” (Paulston 1990: 291), by which she refers to the acquisition of basic grammatical structures and functions. The strong version of CLT, which does not include this initial stage but immediately fosters interaction, can thus be problematic for beginners. This is especially true for a foreign language learning context (as opposed to a second language learning context), since learners live in an environment in which they are not constantly exposed to the target language. Although this is now changing rapidly due to the Internet, which can provide valuable linguistic input through the virtually infinite amount of videos and texts available, the foreign language classroom still remains the main source of foreign language input. Cox & Molenda argue in this respect (2008: ‘21:05-‘21:30) that such a little amount of exposure to the target language often makes it very hard for learners to intuitively acquire grammar rules, especially at a beginners’ level. The criticism of applicability thus needs to be regarded as justified in the strong version of CLT, I would argue; in the weak version, however, this does not hold to be true. In Figure 7, p.35, the most common objections to CLT have been categorised and illustrated.

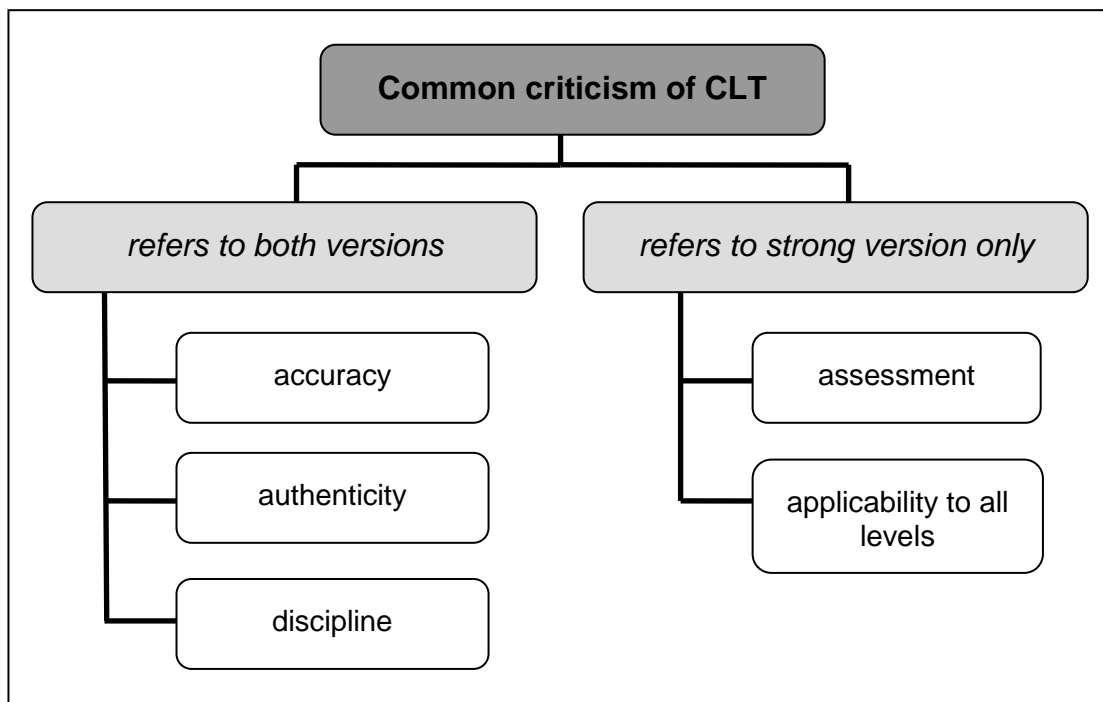


Figure 7: Common criticism of CLT, based on Cox & Molenda 2008, Johnson & Porter 1983, McLeod, Fisher & Hoover 2003, Paulston 1990 and Wu 2008.

Having outlined the historical development of the notion of communicative language ability, as well as the basic principles of CLT, a framework for the foreign language classroom has been established. In order to put the theory into practice, however, a method needs to be applied in which the requirements of the communicative classroom can be met and satisfied. For this endeavour, Drama Pedagogy presents an ideal option, as will become clear in the sections to come.

3. Drama Pedagogy

As has been outlined in the previous sections, CLT is a highly versatile and flexible approach in which a multitude of different activities can be used. Teachers in a communicative foreign language classroom are thus faced with virtually endless possibilities in their choice of procedures and materials, provided that the overall objective of improving the learners communicative language ability is achieved. Bearing in mind the framework of the communicative approach which has been discussed above, I would like to propose drama as a teaching method as a means to put CLT principles into actual classroom practice. In the following sections, aspects like the historical perspective of Drama Pedagogy and its place in the curriculum are addressed, as well as some basic principles of this method. Furthermore, an evaluation of drama in the language classroom is provided to illustrate its merits, yet also some demerits. Finally, some popular drama techniques are presented in order to show the versatility of this method.

3.1. Definition

The term ‘Drama Pedagogy’²² evokes a multitude of different connotations and is very often associated with the literary genre of drama, thus the work with theatrical texts. In fact, Drama Pedagogy is sometimes believed to be solely the interpretation and performance of plays in a school context; this aspect, however, is a mere fraction of what this methodology has to offer, as will be outlined in the sections to come.

Basically, Drama Pedagogy is a method of acting out, in which learners assume different roles and portray either themselves or somebody else in imagined situations. They thus use the target language creatively to convey

²² In order to clarify the terminology used in this thesis, I would hereby like to point out that ‘Drama Pedagogy’ is used synonymously with ‘drama as a teaching method’ and denotes the practical realisation of CLT principles in general. By ‘drama techniques’, specific elements of drama activities are referred to, such as mime, role play or improvisation.

meaning, and by doing so, increase their communicative language ability. Holden, for instance, offers the following definition:

[D]rama is concerned with the world of 'let's pretend'; it asks the learner to project himself imaginatively into another situation, outside the classroom, or into the skin and persona of another person. (1981: 1)

A distinction which I feel is vital here, and which I have already indicated above, is the one of “theatre” and “informal drama”, as suggested by Dougill (1987: 1). A visual representation of these two concepts can be seen in Table 2 below. Theatre, on the one hand, denotes the commonly known notion of drama, i.e. “the study and performance of a play” (ibid.) in front of a passive audience. It is thus a very audience-centred concept, and the emphasis very much lies on the product. Informal drama, on the other hand, is an umbrella term which includes a large field of different techniques, such as role play, improvisation, mime, drama games or also scripted play, to name some examples. The striking difference to theatre essentially lies in the fact that it is not the product which is of importance, but the processes used to get the product. There can be a performance at the end if the teacher deems it beneficial for the learners, yet there does not necessarily have to be. This lack of an obligatory audience very much makes informal drama a learner-centred method. The ultimate goal is not – as in theatre – the performance of a scripted text in front of a passive audience, but the increase of communicative language ability of active learners.

	theatre	informal drama
<i>emphasis on ...</i>	product audience	process participants
<i>objective</i>	performance	increase of communicative language ability
<i>examples</i>	performance of play	role play, mime, improvisation, scripted play, drama games, ...

Table 2: Distinction between theatre and informal drama, based on Dougill 1987.

Heathcote equally makes this distinction and is quoted in Wagner (1979), saying that

[t]he difference between theatre and classroom drama is that in theatre everything is contrived so that the audience gets the kicks. In the classroom, the participants get the kicks. However, the tools are the same: the elements of theatre craft. (Wagner 1979: 147)

It is beyond any doubt that both concepts hold a valuable position in Drama Pedagogy. Nevertheless, it is informal drama which focuses on the learner and as such, is very much in accordance with CLT principles. It is therefore the concept of informal drama which is at the core of this discussion, since it would exceed the scope of this paper to elaborate on both concepts extensively.

One notion which is crucial in informal drama is the one of the “improvising learner” (Ortner 1998: 141), as it demonstrates that Drama Pedagogy as a whole clearly goes beyond the work with scripted texts and the interpretation of plays. What is more, the element of improvisation is a central factor in L2 usage, as Ortner (1998: 147) points out. After all, it is improvisation and the confrontation with unaccustomed communicative situations which prepare the learners for the unpredictability of situations outside the classroom, I would argue²³. What is furthermore of significance is that real communicative situations are created, in which learners can either explore new language forms or practise what they have already learned. Ortner, who provides us with a somewhat broad definition of Drama Pedagogy by calling it “die Einbettung aller sprachlichen und interaktionalen Aktivitäten im [...] fiktiven Situationsrahmen“ (1998: 148), phrases the aforementioned aspect as follows:

Dramaorientiertes Lehren zielt darauf ab, fiktive Handlungskontexte zu konstruieren, die den Lernenden Identifikations- und sprachliche Handlungsmöglichkeiten bieten, durch die im Imaginären reale Sprache angewendet werden kann. (1998: 142)

It is this real language and its use in real situations which ultimately promote communicative language ability. As already elaborated on in the previous sections, it is after all not enough to foster organisational competence, thus grammatical aspects and text-forming factors, if one wishes to follow a

²³ For a more detailed discussion on this aspect, see section 3.4.3., p.67.

communicative approach; illocutionary competence and sociolinguistic competence are equally important in a communicative classroom and must not be forgotten when designing lessons. Paulston notes here that

[...] we would do very well to systematically steer our teaching toward such activities that serve to teach not only language, but also the social use of language. (1990: 299)

– an objective which can certainly be achieved through many drama techniques. In a communicative classroom, however, it is not only “cognitive-academic” (Wilkinson 1982: 4) goals, i.e. communicative language ability with all its components, which can be achieved, yet also “social-interpersonal” (ibid.) ones. Drama Pedagogy thus positively lends itself to CLT, as it is not only concerned with collaboration and coordination, but also with action and observation, with perception and communication; not only with imagination and self-confrontation, but also with memory and phantasy, with emotion and empathy (cf. Bidlo 2006: 19). All these components involve the learner as a whole person and contribute to his or her sociolinguistic understanding of the target language and its culture. One must not forget, after all, that an approach which sees language embedded in its social and cultural context promotes “a full sensory, physical and emotional appreciation of the language” (Jensen & Hermer 1998: 178f) and by doing so, produces more lasting results than an approach in which language is seen as a single entity (cf. ibid.).

As any teaching approach, Drama Pedagogy has witnessed several modifications over the course of time and not only its labelling, but also its objectives and basic procedures have been subject to substantial change. In the following section, the development of Drama Pedagogy is elaborated on, and its place in today’s curriculum is outlined.

3.2. Historical perspective: the development of Drama Pedagogy

3.2.1. Retrospection

The idea that drama can be applied in a school context is not a novel notion. Already at the beginning of the 20th century, first instances of dramatic techniques were noted in some English classrooms, and the benefits of using acting out activities and make-believe situations in order to teach subjects like arithmetic, history, literature or nature study were promoted (cf. Heathcote & Bolton 1998: 158). It was thus for the first time that a distinction between drama on stage and drama as a means to reach educational goals was made.

In the 1930s and '40s, Laban then further developed this idea and promoted the view that learning processes of students can be greatly facilitated through an expression of feelings and thoughts through the body. He hence proposed an approach which he called "movement education" (ibid), which was similar to Jacques-Rousseau's and Steiner's notion of drama in the form of a musical and dance education, in which the focus was clearly on the movement (cf. ibid.).

The 1950s, then, were characterised by Slade's and Way's approach to drama: a form of acting out in which improvisation was at the core. The idea that dramatic activities in the classroom could be fun equally emerged during that stage, and the "developmental aspect of drama" (Dougill 1987: 3) was stressed. Here, the learners' creativity, awareness and self-expression were supposed to be fostered, and the learner as an individual became the centre of interest. However, by pursuing the "individuality of individuals", as Way (1967: 3) called it, drama lessons seemed to lose their structure and also the content level was gradually disregarded. Heathcote & Bolton therefore describe Slade's and Way's approach to acting out as "drama without meaning, or rather, without significant content" (1998: 159).

It was in the 1970s and '80s that Heathcote and Bolton suggested a drama approach in which there was “greater content, subject-matter and pursuit of knowledge” (Dougill 1987: 3). The social element of acting out, however, was not at all dismissed. Drama was then rather seen as an educational tool with which a multitude of insights could be gained into personal, as well as non-personal matters (cf. *ibid.*). Bidlo, for instance, even calls Heathcote's & Bolton's approach therapeutic in saying that

[m]it dem historisch bedingten Blickwechsel vom politisch und sozial agierendem Subjekt auf dessen eigene subjektive und damit Innen-Sicht trat in den 80er Jahren des 20. Jahrhunderts eine eher therapeutisch arbeitende Theaterpädagogik auf. (2006: 36)

The focus was thus not only on the transfer of knowledge and meaning, but also very much on personal enrichment and development. As Heathcote & Bolton themselves note, “the main purpose of drama is to train pupils to look beyond the surface action [...] to [...] personal and cultural values” (1998: 160). This quotation, I believe, very well captures the essence of Drama Pedagogy as still practised today. It has long since moved “into the mainstream of general education”, as Dougill (1987: 4) notes, and is now gradually gaining popularity amongst teachers and researchers alike. In order to illustrate the development of Drama Pedagogy from its beginning up until today, a visual representation of the main stages has been provided in Figure 9, p.42.

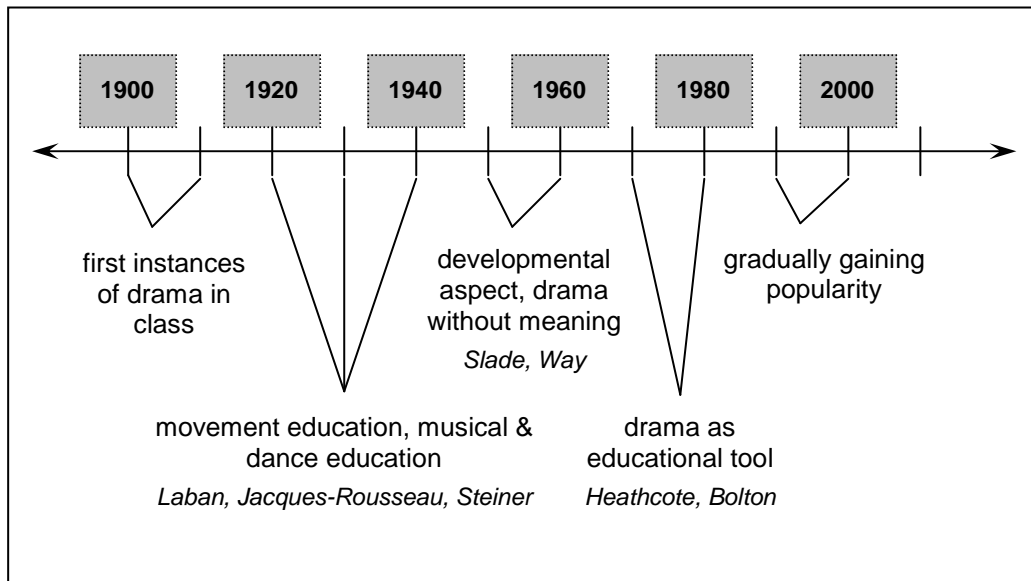


Figure 8: Development of Drama Pedagogy, based on Bidlo 2006, Dougill 1987 and Heathcote & Bolton 1998.

Over the course of time, a number of different expressions have occurred in educational discourse to discuss this approach, some of which are still used today. While Ward (1930), for instance, called it “creative dramatics”, it was also considered as “educational drama” by Way (1967). Other terms include “process drama” (O’Neill 1995) or “drama in education” (Andersen 2004), to name but a few. Underlying all these expressions, however, is one concept which has emerged as a promising method in foreign language learning and teaching, the basic principles of which will be elaborated on in section 3.3.

3.2.2. Its place in today’s curriculum

The Austrian curriculum does not only represent legal provisions but also provides a valuable guideline for teachers. There are several versions to account for the different school types in Austria and it is the curriculum for secondary academic schools (AHS) which will mostly be discussed in this paper. However, also the curricula for vocational schools and colleges (BMHS) will be given some consideration.

The curriculum for secondary academic schools is comprised of several parts. Firstly, there is a general part which is valid for both, upper and lower secondary. Here, the basic principles of educational practice are elaborated on. Secondly, there are more specific parts which refer to either lower or upper secondary. Relevant aspects of all school subjects are discussed in this part of the curriculum. As regards this present paper, it is the specific part for foreign languages which is primarily of interest. Generally, it is to be noted that CLT is clearly the approach which has been followed. Right at the beginning of the section called “Didaktische Grundsätze”, for instance, it is explicitly stated that communicative language ability is to be seen as “superordinate learning objective”:

Als übergeordnetes Lernziel in allen Fertigungsbereichen ist stets die Fähigkeit zur erfolgreichen Kommunikation – die nicht mit fehlerfreier Kommunikation zu verwechseln ist – anzustreben. Somit sind die jeweiligen kommunikativen Anliegen beim Üben von Teilfertigkeiten in den Vordergrund zu stellen. (Austrian curriculum for lower secondary academic schools, foreign languages, p.2)

CLT is thus promoted as the essence of the modern foreign language classroom, and all further specifications are based thereupon. As a realisation of CLT principles, Drama Pedagogy also found its way into the curriculum. In several sections, drama activities are explicitly referred to, as for instance in the section “Beiträge zu den Bildungsbereichen: Kreativität und Gestaltung”:

Der Fremdsprachenunterricht soll zu kreativen Aktivitäten, wie zB zu Rollenspielen, fremdsprachlichen Theateraufführungen und kreativem Schreiben, anregen. (Austrian curriculum for lower secondary academic schools, foreign languages, p.1)

The section “Didaktische Grundsätze: Ganzheitlich-kreatives Lernen“ moreover states the following:

Der Einsatz von spielerischen und musischen Elementen bzw. ganzheitlich-kreativen Methoden ist auch im Fremdsprachenunterricht notwendig, um möglichst förderliche Lernbedingungen für Schülerinnen und Schüler zu schaffen. Multisensorisches Lernen vermag die Aufnahmebereitschaft, Erinnerungsleistung und Motivation zu aktivieren und bringt daher vielschichtigen lernpsychologischen Gewinn. (Austrian curriculum for lower secondary academic schools, foreign languages, p.3)

Similarly, the Austrian curriculum for upper secondary academic schools features Drama Pedagogy in its outlook and therefore resumes the notions presented in the curriculum for lower secondary academic schools:

In Fortsetzung zur Unterstufe ist im Fremdsprachenunterricht der Oberstufe methodisch und inhaltlich die Möglichkeit zu kreativen Aktivitäten in der Fremdsprache anzubieten (wie zB Theater, Spiel, Simulationen, Schreiben als kreative Ausdrucksform). Dabei sind die Schülerinnen und Schüler in die Reflexion über den lernpsychologischen Gewinn des Einsatzes vielfältiger Kreativtechniken mit einzubeziehen. (Austrian curriculum for upper secondary academic schools, foreign languages, p.2)

There are furthermore instances, in which Drama Pedagogy is not directly referred to, but solely implied through an emphasis on competences which can very well be conveyed through drama. In the section “Erwerb pragmatischer Kompetenzen”, for example, the significance of non-verbal communication is pointed out:

Begleitend zu den sprachlichen Mitteln ist die Kenntnis grundlegender Formen der non-verbalen Kommunikation zu vermitteln (wie kulturelle Konventionen bezüglich Gestik, Mimik, Körperhaltung, Augen- und Körperkontakt sowie räumlicher Abstand von Sprechern und Sprecherinnen in Interaktionssituationen). (Austrian curriculum for upper secondary academic schools, foreign languages, p.3)

What is likewise of interest is an excerpt from the general part of the Austrian curriculum for secondary academic schools which promotes a holistic approach to language learning:

In jedem Unterrichtsgegenstand sind die Schülerinnen und Schüler mit und über Sprache – zB auch in Form von Bildsprache – zu befähigen, ihre *kognitiven, emotionalen, sozialen und kreativen Kapazitäten* zu nutzen und zu erweitern. Die Auseinandersetzung mit unterschiedlichen Sozialisationsbedingungen ermöglicht die Einsicht, dass Weltsicht und Denkstrukturen in besonderer Weise sprachlich und kulturell geprägt sind. (Austrian curriculum for secondary academic schools, general part, p.3, my emphasis)

As pointed out in section 3.1., p.39, it is precisely these cognitive, emotional, social and creative capacities and competences which Drama Pedagogy fosters.

Taking the Austrian curricula for vocational schools (HAS) and colleges (HAK) into consideration, it is to be noted that drama activities are not referred to nearly as often as in the curriculum for secondary academic schools. In the section “Sprechfähigkeit”, however, some communicative exercises and drama techniques are included: “Sprechfähigkeit – einfache und gelenkte Standarddialoge, Interviews, Telefonate und Rollenspiele” (Austrian curriculum for vocational schools, p.11)²⁴. As regards the development of communicative language ability, the aspect of learning by doing, which is one of the many merits of Drama Pedagogy²⁵, is mentioned several times (cf. Austrian curricula for vocational schools, p.11, and colleges, p.15). Finally, the topic of intercultural learning is supported (cf. Austrian curricula for vocational schools, p.11f, and colleges, p.15f), and can be regarded as an implication to Drama Pedagogy, for intercultural matters can be conveyed particularly well through this method, as will be outlined in section 3.4.1., p.64f.

In spite of the apparent underrepresentation of drama as a teaching method in the curricula for vocational schools and colleges, I would argue that drama activities can equally be applied in these school types. After all, learners who focus on the application of the foreign language in a specific vocational field can and should be lead towards this objective in meaningful and authentic communicative situations. A business transaction, for instance, can very well be learnt and practised through drama techniques, as the learners receive the opportunity to actually carry out the transaction in make-believe situations. It would frankly seem insensible to neglect this opportunity, for students should certainly be given a chance to practically apply what has been learnt in theory. Drama Pedagogy therefore presents a valuable tool in many different fields and can be applied in a number of different school types, I would argue. In order to paint a more thorough picture of what exactly this method entails, the following section sets out to outline its basic principles.

²⁴ Similar instances are to be found in the Austrian curriculum for vocational colleges, p.15f.

²⁵ See section 3.4.2., p.65f.

3.3. Drama Pedagogy in the communicative foreign language classroom: basic principles

As has already been stated above, Drama Pedagogy is a means to put CLT principles into actual classroom practice. The notions implied by CLT are retained and consequently implemented through drama techniques and other communicative activities alike. Ortner supports this view and states that

[d]er dramamethodische Ansatz von L2-Lernern in unterrichtlichen Kontexten kann [...] als eine Konkretisierung und gleichzeitig produktive Erweiterung des konventionellen kommunikativen Ansatzes bezeichnet werden. (1998: 149)

It is therefore obvious that the basic principles of CLT as outlined in section 2.2. are equally valid for Drama Pedagogy. Nonetheless, some specifications need to be made to account for drama in particular. This section thus elaborates on aspects like the use of communicative activities in Drama Pedagogy, role relationships between the teacher and the learners and implications for the actual classroom.

3.3.1. Communicative activities in Drama Pedagogy

Drama Pedagogy as a practical realisation of CLT naturally regards communication and communicative activities as the heart of the matter. Basically, a communicative situation arises if “[s]omeone has something to say and someone else has a reason for listening to what is said” (Yule & Tarone 1990: 193), and these conditions have to be created in the foreign language classroom. This means that exercises have to be chosen which engage learners in meaningful communication, resulting ideally in an increase of communicative language ability. The number of communicative activities a foreign language teacher can choose from is virtually unlimited, yet they all share several characteristics. There is, for instance, the obvious aspect of interaction, which needs to be a part of any genuinely communicative activity. Pair and group work is a good interaction format here to increase the talking time of the learners. Another aspect which has been

stressed by many researchers in this field (e.g. Scarcella 1990, Yule & Tarone 1990) is the need for communicative activities to be purposeful, which means that they go beyond the strict practice of particular structures (cf. Sam 1990). Also, learners should communicate for a reason and not just for the sake of communication. Littlewood's notion of "whole-task practice" (1981: 17) is closely linked to this concept. What is of relevance here is that learners of a foreign or second language should ideally not be trained in a so-called part-skill (ibid.) of a certain performance, but in the interrelation of several skills of which the performance is composed. As an illustration, Littlewood compares this notion with the process of learning how to swim:

Learning to swim, for example, usually involves not only separate practice of individual movements (part-skills), but also actual attempts to swim short distances (whole-task practice). (1981: 17)

In foreign language learning, he argues, this practice can be achieved through genuinely communicative activities, in which the learners already attempt to use language structures in interaction. One could thus also say they are thrown in at the deep end, if one wishes to retain the lexical field of swimming.

Gatbonton & Segalowitz (cf. 2005: 331) define info gap-filling as a core characteristic of genuinely communicative activities. This means that some information (which one learner possesses and one does not) is passed on to another learner through communication in order to complete a task. What is of significance here, however, is that "the solicited information must be crucial for the continuation of the assigned task" (ibid.). If this is not the case, the learners admittedly communicate effectively and succeed in obtaining information to fill the information gap; however, if this piece of information is not relevant for the activity to come, why would they want to solicit information in the first place? The communicative situation could thus not be claimed to be authentic, and the interaction of the learners would not be purposeful. As Gatbonton & Segalowitz note (cf. 2005: 331), however, there are many communicative activities used in CLT which do not correspond to this criterion, like the well-known exercise called 'Find Someone Who', which is often used as an introductory activity. Here, the learners fill an info gap by

finding a person who shares a certain characteristic, yet after this information has been obtained, the learners have no real use for it, as it is not significant for the continuation of the task. As is obvious, such activities can certainly be used at times, yet they are hardly ideal.

Returning to the characteristics of genuinely communicative activities, the creation of a context which supports learning needs to be pointed out. I am here referring to Littlewood's notion of "humanis[ing] the classroom" (1981: 18), which can be achieved through positive relationships between the learners, and between the learners and the teacher. These, in turn, are often the result of genuinely communicative activities (ibid.). What is more, these conditions apparently create a context in which the individual progress of every learner is appreciated, and which therefore supports learning²⁶.

It needs to be mentioned, however, that these characteristics of genuinely communicative activities solely represent guidelines, for I do not hold the view that all criteria need to be applied during all stages in the foreign language classroom. Rather, I advocate what Howatt called a "weak" version (1984: 279) of CLT, which has already been briefly touched upon in section 2.3., p.33f. This version refers to the idea that although communicative language learning as outlined above is of vital importance in any lesson, the structural aspect of language learning is not entirely dismissed. The reason for this is the existence of several learner types; there are, for instance, learners who prefer grammar to be taught inductively and through exploration (cf. Wessels 1987: 16). The "strong" version of CLT (Howatt 1984: 279), which does not include explicit structural practice in its approach, is very effective here. However, there are also learners who are of a more analytical nature and who do not feel at ease to work out implicit grammar points for themselves, for instance. Rather, they prefer structural practice and explicit rules, since they feel lost in a solely inductive approach. If the strong version of CLT is the only approach a language teacher chooses for his or her classroom, analytical learners would be left behind, similarly to the way other

²⁶ See section 3.3.2., p.54f for information on the teacher's role as the creator of a secure learning environment.

learner types were left behind in traditional teaching practices. I therefore believe that the weak version of CLT should be adopted, so that every language learner receives the opportunity to develop their full potential.

This notion is shared by Littlewood (1981), who thus also promotes the weak version of CLT. He proposes a model of activities in the communicative foreign language classroom, in which he distinguishes between pre-communicative activities and communicative activities as such. In the first category, he claims (cf. 1981: 85f), one finds structural and quasi-communicative activities; in the second category, one can differentiate between functional communication activities and social interaction activities. This classification could be illustrated as follows:

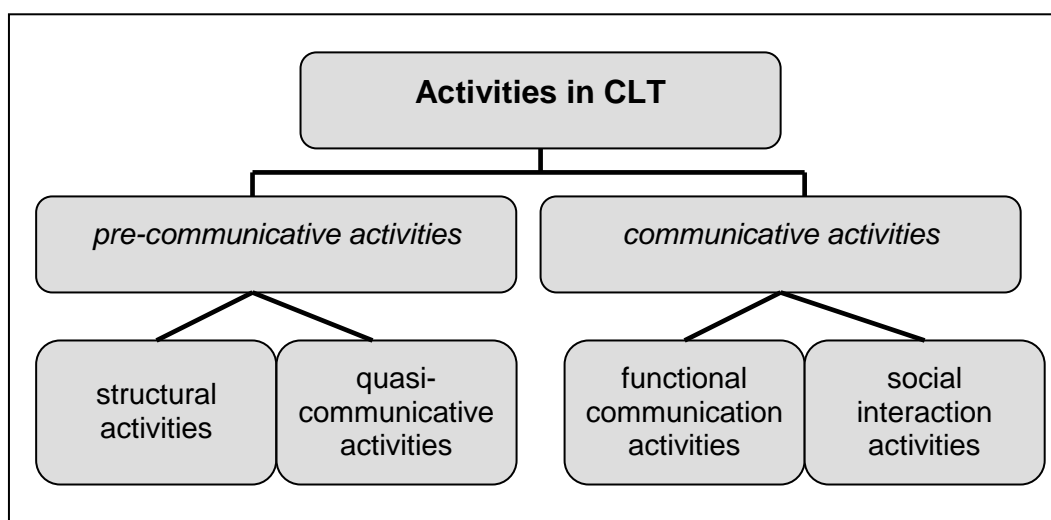


Figure 9: Model of communicative activities in CLT, adapted from Littlewood 1981: 86.

According to Littlewood, pre-communicative activities should equip the learners “with some of the skills required for communication, without actually requiring [them] to perform communicative acts” (1981: 8ff). They thus provide the learners with linguistic forms through isolation of specific knowledge and skills, which are then practised separately and without regard to the sociolinguistic context of a communicative situation. Here Littlewood distinguishes between structural activities, where the focus lies strictly on the new form, and quasi-communicative activities, which should help the learners to establish a relation between linguistic form and communicative function. In a stage of controlled practice, the learners can then use the new forms

acquired in the structural phase of the lesson. In pre-communicative activities,

[t]he criterion for success is therefore not so much whether [the learner] has managed to convey an intended meaning, but rather whether he [or she] has produced an acceptable piece of language. However, by emphasising the communicative nature of this language, the activities also aim to help the learner develop links with meaning that will later enable him [or her] to use this language for communicative purposes. (Littlewood 1981: 8)

This phase of the lesson thus corresponds to what Paulston (1990: 291) calls an “initial stage of [...] habituation”, in which learners should acquire basic knowledge and skills for later need in communication, and which is a crucial part of CLT, I would argue. As outlined above, however, linguists have not yet reached a consensus on how to implement the theory of communicative language ability to actual classroom practice (cf. Wessels 1987: 10), and opinions on this issue therefore differ considerably.

The second type of activities Littlewood defines are communicative activities, in which the learners should use their knowledge and skills acquired in the pre-communicative phase of the lesson in order to convey meaning in actual communication (cf. Littlewood 1981: 86). In the drama classroom, it is very much this type of activities which is helpful. Here, Littlewood classifies two different categories, namely functional communication activities and social interaction activities. As the name suggests, functional communication activities put an emphasis on the functional aspect of language, and learners should use the language they have at their disposal in order to convey meaning. However, they do not have to take the respective social context into account, nor necessarily be grammatically accurate, since “[s]uccess is measured primarily according to whether they cope with the communicative demands of the immediate situation”, as Littlewood notes (1981: 20). Examples of this type of activity include typical information gap exercises like looking at several pictures and finding similarities as well as differences, working out missing information in a sports results table, re-constructing story sequences, or following directions (cf. Littlewood 1981: 20ff).

In social interaction activities, the learner does not only have to make sure to convey meaning, but also to express an utterance in a way which is appropriate to the sociocultural context of the communicative situation. Learners thus have to be functionally effective, yet also strive to “develop greater social acceptability in the language [they use]”, as Littlewood states (1981: 86). He then continues,

[i]n the first instance, this may simply mean greater grammatical accuracy; later, it may also involve producing speech which is socially appropriate to specific situations and relationships. (ibid.)

What is important here is that by including the sociocultural dimension of language, social interaction activities resemble real communication outside the classroom more closely (cf. Littlewood 1981: 43) and thus need to be regarded as being at the core of CLT. Activities which have proven to be very valuable are, for instance, debates or discussions, role play, simulations, or improvisations.

It needs to be mentioned, however, that these different categories of activity types are to be understood as differences of emphasis rather than clear-cut distinctions, as Littlewood himself suggests (cf. 1981: 86f). A dialogue, for instance, can be used as a quasi-communicative activity if the focus is on language form, yet it can also be conducted as a social interaction activity, if the goal is to explore the social relationships in a communicative situation. Activities can therefore be used in a multitude of different situations, each with their respective goals, and it very much depends on the teacher to decide which aspect is appropriate to the learners' needs at a given point in time.

3.3.2. Role relationships: teacher and learners

The roles a teacher must assume in the communicative classroom are manifold, even more so in a communicative classroom which places Drama Pedagogy at its centre. The roles discussed in section 2.2.1., p.22 are obviously of interest here, and will be briefly reviewed in this section. There is, for instance, the role as facilitator and guide, which the teacher assumes in order to help the learners in communicative situations which might exceed their current language abilities. By providing missing language items or assisting the learners in socially challenging situations, communication processes can be greatly facilitated. Similarly, the teacher as an organiser of resources is an inherent part of the drama classroom, since learners need to be provided with certain materials or cues in order for the communicative situations to evolve. The teacher here needs to meticulously keep the learning objectives in mind, for

the drama lesson should always be carefully planned and strictly timed and controlled. At the core of this planning is the decision on the aim of the lesson. (Wessels 1987: 15)

Another crucial role of the teacher is the one as monitor and needs analyst. Here, the teacher ensures that activities in the classroom run smoothly, and furthermore closely observes learner behaviour and progress, so as to better predict the future needs of the learners and consequently decide on the procedures and techniques to be applied in future lessons. Ortner supports this view and notes that the teacher

beobachte[t] den Lernprozess der Einzelnen und ha[t] große Sensibilität sowohl für Gruppenprozesse als auch für die emotionalen Befindlichkeiten der einzelnen Lernenden. (1998: 145)

She moreover states that the teacher „[nimmt] diese Beobachtungen als einen Ausgangspunkt für zukünftige Unterrichtsplanung“ (Ortner 1998: 144). However, the teacher in the communicative classroom is not only a passive observer, but also very much an active participant (cf. *ibid.*). This, obviously, is equally valid for Drama Pedagogy, where the teacher sometimes assumes roles just like the learners, and by doing so, provides valuable input and can steer the dramatic action towards specific communicative goals or certain

learning objectives (cf. Hayes 1984: 13). Ortner comments on this aspect as follows:

[LehrerInnen] involvieren sich selbst in Aktivitäten und geben die Rolle als Alleswissende, die allein über richtig und falsch, über gut und schlecht entscheiden, zugunsten der aktiven Teilnahme an der Konstituierung von dramaorientierten L2-Lernsettings auf. (1998: 144)

The concept of the teacher as researcher and learner himself is clearly linked to this notion, as is the idea of the teacher as counsellor. In this role, he or she acts as what could be called a communicative role model, for he or she makes effective use of communicative strategies such as paraphrase or feedback to show learners examples of successful communication.

An aspect which has often been subject to controversy is the role of the teacher as error corrector²⁷. As has already been pointed out, however, I would argue that constructive feedback on errors and mistakes made by the learners need to be an inherent part of any teaching approach. What is of significance is in what way and at what point during the lesson errors are corrected, so as not to hinder the communicative flow. Also in Drama Pedagogy, I hold these assumptions to be true. Ortner corroborates this and suggests the following:

Grundsätzlich geht man [...] davon aus, dass die Korrektur der sprachlichen Form in allen Bereichen (phonetisch, morphologisch, syntaktisch, pragmatisch etc.) dem L2-Lernprozess förderlich ist und von den Lehrenden auch in einem dramaorientierten L2-Kurs zu leisten ist. [...] Hauptaugenmerk legt man darauf, den Redefluss in bedeutungsorientierter Unterrichtskommunikation nicht zu unterbrechen und die für die flüssige L2-Produktion als unerlässlich postulierte Selbstsicherheit und Risikofreude der Lernenden nicht durch ad hoc Fehlerkorrektur zu unterminieren. (1998: 145f)

As already suggested in section 2.2.1., I would thus like to include the role of error corrector in my discussion of the teacher not only in the communicative, but also in the drama classroom.

²⁷ See section 2.2.1., p.24f, for a discussion on this matter.

Having briefly reviewed the various roles of the teacher in CLT and Drama Pedagogy alike, it is now interesting to note that two additional roles need to be defined which admittedly do not pertain to the drama classroom alone, yet need to be given particular emphasis in this context: the roles of the creative initiator on the one hand, and the one of the creator of a secure environment on the other hand, as is illustrated in Figure 10 below.

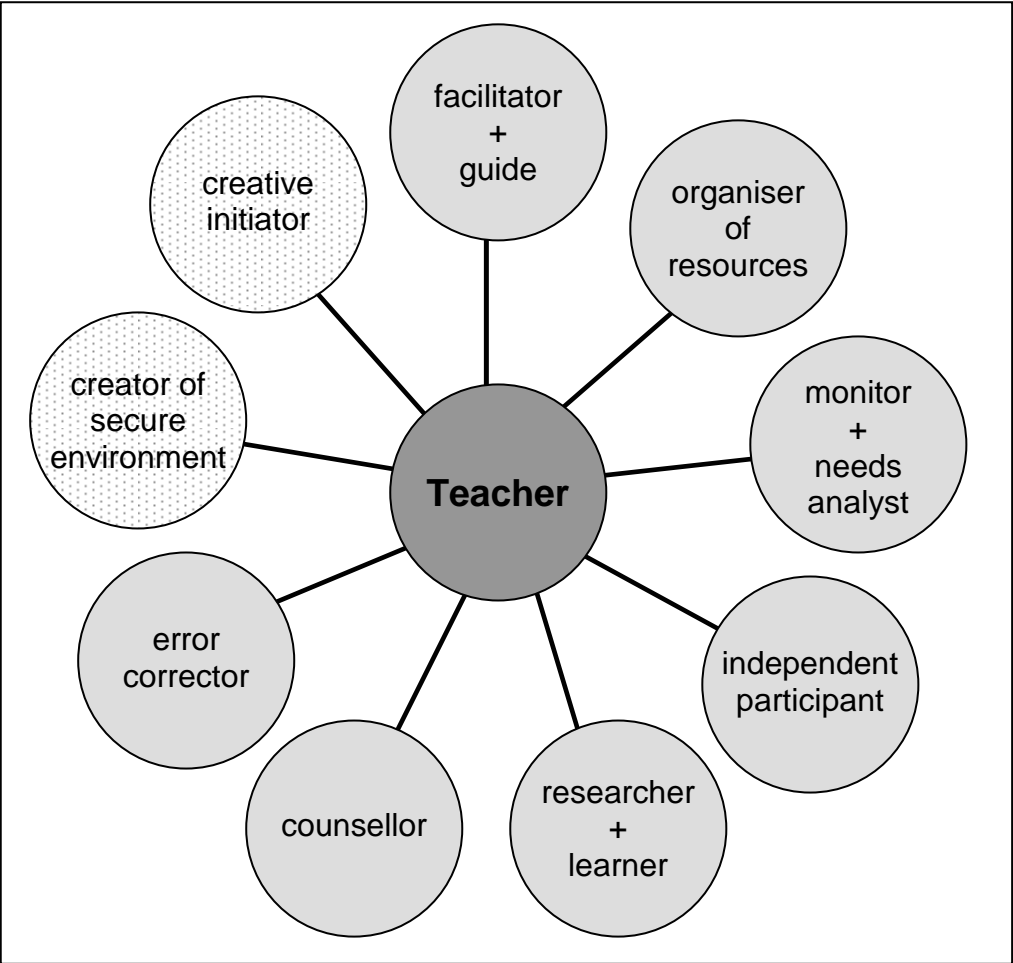


Figure 10: The teacher’s roles in CLT through Drama Pedagogy, based on Bidlo 2006, Gatbonton & Segalowitz 2005, Hayes 1984, Littlewood 1981, Ortner 1998, Richards & Rodgers 1986 [2001], Wessels 1987 and Zehnder 1981.

As regards the role of the creative initiator, it can be said that the teacher’s task first and foremost is to engender genuine enthusiasm for the mimetic element in the learners. In the process of supporting and accompanying them on their way to communicative language ability, a delight in playing and in the creation of new characters needs to be kindled (cf. Bidlo 2006: 25). It is obviously of utmost importance to proceed with care, since

schnell ist ein Spieler überfordert und hat das Gefühl zu viel Preis gegeben zu haben, was [...] im Alltag „gegen ihn“ verwendet werden könnte. Behutsam muss agiert und begleitet und doch sollen eigene persönliche Schranken überwunden und expressives Potential erweckt werden. Neugier und Freude sollen Ängste schließlich überflügeln und verbannen. (ibid.)

The issue Bidlo addresses here is inevitably linked to the second role which not only but especially pertains to Drama Pedagogy: the role as the creator of a secure environment. It goes without saying that a safe and secure learning environment is important in any setting, yet it is in drama that learners are sometimes presented with the challenge to reveal something about themselves, which can at times seem threatening. The atmosphere established at the beginning of a lesson therefore needs to make the learners feel at ease and secure, for it considerably influences the way the drama lesson progresses (cf. Hayes 1984: 12). Also throughout the drama class, this positive learning environment has to be maintained to ensure that learners get the opportunity to act and explore without anxiety. As Bidlo notes, after all, drama not only requires enthusiasm for the mimetic element, but sometimes also courage:

Bedingungen für das Theaterspiel sind damit aber immer die Bereitschaft zu Spielen und damit die Freude am Spiel. Nur wer sich auf das Spiel einlassen will, kann etwas erfahren, was tiefen Eindruck hinterlassen mag und neues [sic] hervorzubringen in der Lage ist. Dies erfordert Mut. (2006: 19)

What is crucial here is a “relationship of mutual trust” (Wessels 1987: 15) which needs to be established between the teacher and the learners to help them overcome this hurdle. Although the creation of a safe and secure learning environment, and the teacher as its initiator are of paramount importance in any learning context and setting, it is thus in the drama classroom that these aspects need to be given special attention. In order to meet the requirements of the role and successfully fulfil this task, the teacher needs to assume an air of calmness and confidence, so as to convey certainty as regards the value of the current activity. He or she hence needs to be “committed to drama, confident and enthusiastic. Total involvement is essential” (Hayes 1984: 12).

This conception of the teacher presented here inevitably leads us to the learner in the drama classroom. Evidently, the role of the learner in Drama Pedagogy is inextricably linked to the respective notion in CLT. Again, he or she is very much appointed the central role in the lesson and needs to actively participate in the tasks. One must not forget, after all, that CLT as well as Drama Pedagogy follow a very active outline, in which the learners are supposed to interact with their peers to reach various communicative goals. By doing so, they are faced with a number of challenges, for they themselves are responsible for the outcome of the activity and whether they fail or succeed in effective communication. They thus constantly have to have the communicative objectives in mind and, together with their partner, offer alternatives should said objectives commence to digress (cf. Wessels 1987: 15). Learners furthermore have to use their imagination for the dramatic activity to ensue and be prepared to allow for the communicative situation to evolve in ways which they might not have predicted. It is moreover expected that the learners endorse the assumption of roles and

durch die konkrete Aktion erfahren, dass ihre Beiträge Sinn machen und in der von ihnen sprachlich und inhaltlich individuell gestalteten Weise zählen. Es wird auch erwartet, dass sie die Erfahrung zulassen, dass das gemeinsame Lernen in Paar- und Gruppenaktivitäten sie sprachlich und persönlich voranbringt. (Ortner 1998: 144)

The demands learners in the drama classroom are faced with are hence numerous and need to be kept in mind when designing lessons, so as not to present them with challenges which they are not yet capable of handling. What likewise needs to be considered are aspects like the appropriate point of time of implementation of drama techniques, or the selection of suitable source material, which will both be discussed in the following section.

3.3.3. Implications for the actual classroom

A critical aspect in the implementation of drama as a teaching method is the question as to when drama techniques and activities should be applied. Davies, for instance, suggests that “[d]rama activities could probably be used in any or all stages of the [...] lesson” (1990: 88), as due to the incredible versatility of this method, it can be employed to reach various objectives. New language forms, items and structures can be presented in full context, which helps learners (not only, but especially at an elementary level) to grasp the meaning of utterances more quickly. Drama activities can then be used to practise the newly acquired forms, and revise and reinforce their application in actual communication. As a last step, drama can be exploited to help the learners express themselves freely and creatively. Drama Pedagogy thus caters for many of the needs present in the communicative foreign language classroom and could be implemented at all times. Nevertheless, it remains to be doubted whether this is in fact desirable. After all, the presence of numerous different learner types²⁸ suggests that not all learners will find the approach to learning proposed by Drama Pedagogy appealing, let alone ideal. There will thus inevitably be some learners who prefer more structural activities, and it is for this reason that I believe drama as a teaching method should not be practised at all stages of the lesson. Rather, I advocate the view that a diversity of teaching methods is of utmost importance, if all learners are to be reached. This is in accordance with the Austrian curriculum, which says that

[u]nterschiedliche Voraussetzungen bei den Schülerinnen und Schülern (Lerntypen, Lerntempo, Neigungen und Interessen, soziale Fertigkeiten, Stärken und Schwächen) sowie unterschiedliche Stundendotationen müssen durch *verschiedene methodische Zugänge*, Umfang und Komplexität der Aufgabenstellung bzw. durch entsprechend individualisierte Formen der Arbeitsaufträge und der fachlichen Förderung Berücksichtigung finden. Hierbei sind vielfältige Arbeitsformen wie zB offenes Lernen, eigenverantwortliches Lernen, Portfolios, Lerntagebücher, Kurzpräsentationen einzusetzen. (Austrian

²⁸ For a discussion on learner types, see section 2.3., p.34 and section 3.3.1, p.48f.

curriculum for lower secondary academic schools, foreign languages, p.2, my emphasis)

I would therefore argue that an alternation of Drama Pedagogy with other methods would be ideal, in order to cater for all learner types, so that every learner receives the opportunity to obtain the best possible learning outcome.

What is furthermore crucial is that whenever drama activities are used in the foreign language classroom, they should always entail a reflective moment in order to allow the learners to appreciate the implications made in the learning process. Hayes supports this view and explains that “drama should not be all action. Time should be spent discussing and reflecting on the work done and analysing and evaluating the content” (1984: 13).

Similarly to the necessity of a reflective moment to round the lesson off and draw the learners’ attention to any implications made, it is equally crucial to prepare them in some way for the drama activity to come, for “[i]t is inadvisable to try classroom drama without [any] preliminary stages”. (Hayes 1984: 13). After all, the learners might feel out of their depth if they have not yet built up much confidence in their use of the foreign language and are confronted with an activity in which said language use it at the very core. Warm-up exercises therefore need to be carried out, which Dougill calls “a psychological equivalent to the physical warm-ups engaged in by sportsmen” (1987: 9). Their goal is to establish an atmosphere of trust, awareness and group cohesion in which creative collaboration is fostered (cf. *ibid.*). Through basic activities like mime or drama games, the learners thus receive the opportunity to build up confidence in their language use and approach drama exercises according to their own pace. Learners hence need to be carefully lead towards drama activities, starting with warm-ups and very basic activities, and then slowly advancing to more complex exercises.

Obviously, an appropriate choice of material also plays a pivotal role here. Drama activities, after all, mostly need some kind of pre-text in order to start the dramatic action off and learners need to be presented with a framework for the scene to evolve. There are various possibilities to find an appropriate

starting point, and Neelands offers an excellent selection of suggestions for source material:

The source material for dramatic activity of any kind will be rooted in human experience. To the individuals involved in the activity, the experience itself may be real, imagined, reported, or historical. The source material may be: a concept, such as 'freedom'; a newspaper account; a playscript; facsimile documents; and image or sculpture; a map or diagram; lyrics; a story; a photograph or painting; a primary or secondary historical source; a poem; an object associated with the experience; music and sounds; an expression of feeling within the group. (Neelands 1999: 65)

If the source material is chosen wisely, the learners are given the possibility to fully engage in the dramatic activity, as a clear and helpful starting point is provided. If this is achieved, drama as a teaching method can offer a vast amount of advantages in the communicative foreign language classroom and learners receive the opportunity to blossom and fulfil their potential. In the following section, the merits of Drama Pedagogy are elaborated on.

3.4. Rationale: the merits of Drama Pedagogy

As a practical realisation of CLT principles, Drama Pedagogy evidently fosters communicative language ability. It is not, however, a purely cognitive approach to language learning which is pursued, yet very much an integration of cognitive, sensory, physical and emotional components (cf. Jensen & Hermer 1998: 179). After all, drama as a teaching method is holistic in its outlook and stimulates "the social, intellectual and linguistic development of the child", as Dougill (1987: 3) notes. There are hence a multitude of assets which Drama Pedagogy entails, as will be outlined in the following sections.

3.4.1. Framework for communicating & acquisition of communicative language ability

In Drama Pedagogy, learners find themselves in situations in which they of necessity have to make use of the target language in order for the communicative situation to be successful. Drama activities thus create a real need to speak, and a fictional framework for communicating is established, in which real language becomes the primary tool for the learners (cf. Dougill 1987: 5, Ortner 1998: 150, Wessels 1987: 9). While they are focusing on the dramatic activity and on the action to evolve, language learning and the acquisition of communication skills happens “almost unconsciously”, as Wessels (1987: 9) suggests. This exposure to language in actual use obviously helps learners to develop communicative language ability with all its components. As outlined in section 2.1.4., p.13ff, these components include strategic competence on the one hand, and language competence on the other hand, which can be further divided into organisational competence and pragmatic competence. Drama Pedagogy can cater for all of these categories, I would argue.

In strategic competence, for instance, compensation strategies such as the use of paraphrase or clarification requests are applied to prevent communication breakdown. These strategies are obviously best learned in direct practice, which drama activities provide. Also, the phases of assessment, planning and execution, which are inherent in Bachman’s strategic competence, are constantly employed by learners who engage in drama activities. After all, they need to have a clear communicative goal in mind and assess their foreign language capacities, before retrieving the respective language items and formulating an utterance in order to participate in a communicative activity. This direct experience language learners are presented with in Drama Pedagogy (cf. Wessels 1987: 8) therefore greatly contributes to the development of strategic competence, I would argue.

As regards organisational competence, there are two categories, namely grammatical competence and textual competence. While in grammatical competence, there are some obvious components which Drama Pedagogy caters for, like the practice of listening comprehension, there are also some constituents which do not immediately spring to mind. Grammar, for instance, can very well be practised in the drama classroom (cf. Volkmann 2008: 432) in activities like the one I encountered in Mag. Egon Turecek's course "Drama as a teaching method" at Vienna University²⁹. The activity is conducted in pair work and while one learner watches the teacher-in-role³⁰ act out a scene in pantomime, the other one sits with his or her back towards the action. The learner who can actually see the teacher's actions then describes what is going on to his or her partner and by doing so, practises the present tense progressive in full context. The activity can then be repeated with swapped roles and the teacher making small alterations to the scene or continuing the story begun in the first phase. This, I believe, is a very useful activity for grammar practice and just one example of how grammatical competence can be achieved in the drama classroom.

Similarly, the introduction and practice of new vocabulary and structures can easily be accomplished in Drama Pedagogy (cf. Davies 1990: 96f, Stewig 1972: 180, Volkmann 2008: 432, Wessels 1987: 12). Already at an early stage in the learning process, there are many activities which can be useful here. If the learning objective is the lexical field of feelings, for instance, the learners could be asked to move around the classroom and portray a person who feels a certain, specified way. The teacher as an active participant naturally also joins in and as the activity progresses, gives further clues by shouting out different feelings for the learners to portray. After some time, the learners will have subconsciously internalised the meaning of various words and included them at least into their passive vocabulary. Not only, but especially as a tool to revise and reinforce, drama activities can thus be

²⁹ summer term 2010

³⁰ This is a drama technique in which the teacher as an active participant assumes a role just like the learners in order to prompt or influence the dramatic action, provide extra levels of meaning and, as Heathcote & Bolton note, "bring a degree of authenticity beyond the expected ability of the students" (1998: 160).

highly valuable in the communicative foreign language classroom (cf. Wessels 1987: 12).

What is furthermore of interest in the category of grammatical competence is phonology and its connection to Drama Pedagogy. Being communicative in its outlook, drama obviously sees communication and speech as the heart of the matter. Consequently, the amount of spoken language is considerably high in the drama classroom, resulting inevitably in an improvement of pronunciation, rhythm or intonation of the learners, to name but a few merits (cf. Davies 1990: 96, Volkmann 2008: 429, Wessels 1987: 12). The teacher obviously has to fulfil his or her role as an error corrector adequately³¹, I would argue, in order for this endeavour to be successful.

An aspect which is not immediately associated with Drama Pedagogy is the amelioration of Bachman's textual competence, thus the skill of writing and text-forming factors like cohesion and rhetorical organisation. However, there are several ways for this objective to be achieved in the drama classroom.

It may, at first, appear odd to think of writing in the same terms as conversation for it seems, on the surface at least, to be an isolated and solitary activity. But the two are in fact very similar. Writing, like speaking, is almost always directed toward an audience whose expectations shape the form and content of the message, making interaction an integral element of the process. Furthermore, writers discover solutions as they go along. They modify their discourse as they attempt to get closer to their intended meaning; they try out different strategies, much as speakers do in ever-shifting conversations. (Nattinger 1984: 395)

Moreover, through drama activities a whole world of context is created for and through the learners, which opens up a vast range of possibilities. In the context of a dramatic activity on the topic of going on holiday, for example, the learners could be asked to write a letter of complaint to the hotel director of a disastrous hotel. Another possibility would be to integrate guided poetry writing in the lesson, with a subsequent drama block to contextualise the poems written by the learners, for instance by acting out the scenes

³¹ For a discussion on the teacher's role as error corrector, see sections 2.2.1., p.24f and 3.3.2., p.53.

described in the poems, or continuing the storyline. Drama can thus be used either as a starting point for “written work going far beyond the acting out of scenes” (Davies 1990: 97), or as a useful continuation and contextualisation of a written activity which precedes the dramatic action.

Turning to Bachman’s pragmatic competence, there are two categories which need to be considered, namely illocutionary competence and sociolinguistic competence. The further is generally assumed as the mastery of different language functions, which is a significant aspect in language learning. An utterance can, after all, have a multitude of meanings and the functions of a sentence might differ considerably depending on the speaker’s intention and the context the utterance is realised in³². In Drama Pedagogy, learners can begin to understand these language functions and practise their application in actual language use (cf. Hayes 1984: 8). If the teacher wishes to convey Bachman’s manipulative function³³, for instance, the learners should practise how to use language in order to affect the world around them, and a role play activity with cue cards could be very useful here. A communicative context is created and a situation is brought up in which there are several possible outcomes (e.g. a family trying to decide on a holiday destination). The learners are appointed certain roles through cue cards, unaware of what the cue cards of the other group members say and therefore not knowing what the attitudes or agenda of their peers in the role play might be³⁴. They are furthermore each appointed a certain goal to reach in the conversation (e.g. the daughter wants to go to an all-inclusive resort in Greece, the son wants to go on a road trip through Europe and the mother wants to go hiking in the Alps). In their respective roles, the learners then start a discussion in which they try to use language in a way to influence their peers to finally reach their objective in this situation, and by doing so, practise the manipulative function of language. In a similar way, practice of Bachman’s other functions can be achieved, and the learners gradually establish a range of linguistic

³² See section 2.1.2., p.7.

³³ See section 2.1.4., p.15f.

³⁴ This, by the way, is a rather realistic situation the learners are confronted with, for in their life outside the classroom, they obviously do not always know the attitudes of the person they communicate with.

expression to account for many different language functions. Hayes notes on this aspect that through drama, the learners “may argue, persuade, justify, defend, complain, inform, instruct, report, explain, negotiate and mediate” (1984: 9), which I believe illustrates that illocutionary competence can very well be achieved in Drama Pedagogy.

As a last component of communicative language ability, sociolinguistic competence needs to be commented on. Being generally concerned with the appropriateness of language use, it is obviously of crucial significance in language learning. After all, the sociocultural context of a situation considerably influences the way a learner needs to conduct him- or herself, both physically and linguistically, and it is Drama Pedagogy which caters for both aspects. In drama activities, extralinguistic features like body language, facial expressions or gestures can be trained (cf. Volkmann 2008: 429, Wessels 1987: 11), and learners will soon understand that these features can considerably influence the way they are perceived. In fact, Wessels even goes as far as saying that body language “can be as eloquent as words” (1987: 11), which is corroborated by the general assumption that in presenting and in presentation skills, for instance, the way a person looks and conducts him- or herself physically has actually more influence on the speaker’s impact on the audience than what he or she says in his or her presentation. Appropriate body language and facial expressions are thus crucial for learners who want to succeed in effective communication, and in drama, they can practise these features and link them to language use as such (cf. Hayes 1984: 9).

What is furthermore of interest is that learners of a foreign or second language need to develop sensitivity to register, as well as intercultural competence. In Drama Pedagogy, learners assume many different roles, and over the course of time establish an awareness of the appropriateness of certain roles in different situations (cf. Hayes 1984: 8). If they assume a role with colloquial speech, for example, it might be appropriate in a family setting, yet not in a professional context. Seeing that many different communicative situations and contexts are created in the drama classroom,

this evidently presents learners with the possibility to explore different registers in different settings. Moreover, the assumption of different roles inevitably results in an increase of empathy for the persons portrayed, which is obviously closely linked to intercultural learning. After all, it is an empathy for people of another culture (be it national culture, or the sub-culture categories of age, gender or religion, to name but a few) and the ability to adopt other perspectives (cf. Volkmann 2008: 429) which is of utmost importance in the development of intercultural competence. Bidlo relates this aspect to Drama Pedagogy and states the following:

Beim Spielen identifiziert sich der [oder die] Spielende mit der Rolle, der Figur [...] und lebt sich in ihr ein. Ihre Geschichte wird weitergesponnen, Gefühle nachvollzogen, die Figur eingeatmet, so dass ihr Atem fasst gleichförmig mit dem eigenen wird. Entsetzlichkeiten werden nachvollzogen, verstanden, gefühlt. (2006: 22)

It is therefore through the assumption of different roles that empathy will be kindled in the learners and intercultural competence will be developed. As has been elaborated on in this section, Bachman's communicative language ability with all its components can thus be very well achieved through Drama Pedagogy. Jensen & Hermer corroborate this notion and suggest that in drama as a teaching method, "the objectives of the curriculum are learned more rapidly, with greater retention and with far more motivation" (1998: 179).

3.4.2. Learning by doing

Drama Pedagogy is by nature a very active method, in which learners themselves are responsible for the learning process. The 'doing'-aspect of language learning is thus stressed, which is captured in the popular 1950s catch phrase 'drama is doing' (cf. Heathcote & Bolton 1998: 159). This inevitably leads us to the notion of 'learning by doing', which has become a recurring element in modern educational discourse and has repeatedly been praised by a number of scholars (e.g. Schank, Berman & Macpherson 1999). It is assumed that physical involvement in the classroom is beneficial to the

learning process, which is in accordance with Asher's & Adamski's method of Total Physical Response³⁵. Here, a holistic outlook on language learning is assumed (cf. Volkmann 2008: 429), and the learner as a whole person is addressed on a physical, intellectual and emotional level.

Also in drama as a teaching method this is highly relevant, seeing that "[w]e remember things we experience far better than things we just think or read about", as Hayes (1984: 8) rightly points out. Wessels supports this view and emphasises the crucial significance of "providing our students with direct experience" (1987: 8). She furthermore illustrates this point beautifully by quoting the following Chinese proverb: "I hear and I forget, I listen and I remember, I do and I understand." (Wessels 1987: 7). The fact that Drama Pedagogy is a learner-centred and very active method therefore needs to be regarded as highly beneficial on numerous levels.

3.4.3. Authenticity vs. realm of the unreal

In CLT, as well as in Drama Pedagogy as its practical realisation, the use of the target language is not an end in itself, but rather a tool to convey meaning. In the classroom, communicative situations therefore need to be established in which the learners are given the possibility to use language meaningfully. Canale & Swain, for instance, note that "exposure to realistic communication situations is crucial if communicative competence is to lead to communicative confidence" (1980: 28). In this assumption, they refer to the necessity of a certain degree of realism in the language classroom, since realistic conversations not only always have a clear communicative objective, but also involve features like hesitations, interruptions or distractions (cf. Wessels 1987: 11), which should ideally also be represented in the learning situation. It is thus genuine communication in authentic situations which

³⁵ See Asher, James. J.; Adamski, Carol. 1977. *Learning Another Language Through Actions: The Complete Teacher's Guidebook*. Los Gatos: Sky Oak Productions.

should be fostered, and in drama as a teaching method this is possible, seeing that

[d]ramenähnliche Interaktionsformen kommen einer natürlichen Sprechsituation sehr nahe, in ihnen wird eine natürliche Sprechsituation imitiert. Wenn Schüler[Innen] in eine Rolle schlüpfen, wird Sprache nicht mehr losgelöst von ihrer kommunikativen Komponente verwendet, sondern wird zum echten Kommunikationsmittel. (Weier 2008: 525)

Drama can therefore be seen as a bridge which helps to gap the discrepancy between language use in the classroom and in the real world (cf. Davies 1990: 96, Dougill 1987: 6). What must not be forgotten, after all, is that communicative situations outside the classroom are not always predictable. While in a course book, dialogues with probable questions and answers are presented, a real conversation outside the classroom does not necessarily follow these rules. In a hotel, for instance, a probable answer to a request regarding the room service would be “Certainly Sir, I will send someone up right away”, yet it might also be “I’m afraid we’re having some trouble in the kitchen, I’m sorry to say. Would you like me to book you a table in a restaurant?” or even “Erm, sorry, but we’re really short of staff at the moment. Could you call again in an hour?”. There is thus a possibility that learners feel out of their depth if an answer they receive differs from what they have expected (cf. Dougill 1987: 5f). In the language classroom, they therefore need to be prepared for the unpredictability of communicative situations and develop spontaneity in their language use, which is exactly what Drama Pedagogy aims at (cf. Ortner 1998: 143). In the drama classroom, they can practise and take risks in their language use in a safe and secure environment³⁶, since „[d]ie sonst in der Lebenswelt vorkommenden (kommunikativen) Risikofaktoren bleiben [dort] weitgehend ausgeschaltet.“ (Volkmann 2008: 441). Authentic communication is thus cleared from its confining components, to be fully exploited and appreciated by learners in the communicative foreign language classroom.

³⁶ which, as has been pointed out in section 3.3.2., p.54f, has to be established by the teacher.

Through this bridge Drama Pedagogy represents and through said authentic communication it entails, learners are therefore presented with what Fleming calls “a substitute for real life experience” (1998: 148), as communicative situations are portrayed in a meaningful context. Ortner comments on this aspect as follows:

Durch die Einbettung aller sprachlichen und interaktionalen Aktivitäten im [...] fiktiven Situationsrahmen, liegen deren Grund, Absicht und Ziel im Hier-und-Jetzt. Dadurch erlangen Bewegung, Körpersprache, materielles Gestalten, die gruppeninterne L2-Kommunikation und nicht zuletzt die Auseinandersetzung mit L2-Texten einen Stellenwert im Unterrichtskontext, deren Authentizität größer ist als in konventionellen oder auch unkonventionellen unterrichtlichen Kommunikationssituationen. (1998: 148)

Drama as a bridge between the classroom and the real world therefore certainly contributes to the many merits of this method. On the other hand, it would be highly minimalist to reduce its assets to its efficiency as a substitute for actual language use in real situations outside the classroom. After all, the great potential of Drama Pedagogy often lies precisely in the fact that sometimes it distances itself from reality and operates in the “realm of the unreal”, to use Fleming’s term (1998: 149). This is to say that sometimes reality needs to be distorted to account for a more profound learning outcome, and drama activities can be exploited to achieve this effect. In a real communicative situation outside the classroom, many interesting subtleties and implications might pass the learners unnoticed, due to sensory overload. In the drama classroom, however, time can be bent in order to review certain aspects of a conversation and to help the learners fully appreciate these subtleties.

In theatre the same is true: time either unfolds at life-rate or is taken to be a completely elastic material that can be stopped, accelerated and replayed through the use of conventions. (Neelands 1999: 60)

There are thus a multitude of techniques in Drama Pedagogy which can be very useful in this respect. Communicative situations could be frozen in, for instance, to learn about the thoughts of the portrayed characters; actions could be replayed with a different pace, focus or outcome, to find a more

suitable solution to a problem; thoughts could be juxtaposed to actual spoken words, to reveal hidden agendas, for instance (cf. Fleming 1998: 149). These are just some examples of the virtually endless possibilities Drama Pedagogy offers here, and the injection of extra levels of meaning into the learners' conversations (cf. Fleming 1998: 156) undoubtedly contributes to the effectiveness of drama as a teaching method.

3.4.4. Suitability for heterogeneous groups

As is commonly known, language classrooms are seldom homogeneous in their composition and learners will differ considerably in numerous aspects, like their cultural background, their personalities or their foreign language abilities. This can obviously pose a challenge for teachers, as they need to ensure that every learner receives the possibility to develop his or her full potential. The degree of complexity of a certain activity therefore is a crucial decision, so as not to overburden some learners and bore others. In Drama Pedagogy, this does not necessarily need to be a challenge, since a drama activity always offers possibilities for several learners with differing levels of communicative language ability. While some learners who are more apt at using the target language are free to experiment in their language use, others whose second or foreign language proficiency is not quite as far developed are welcome to resort to their slightly limited range of language items which they feel secure in using. They can furthermore emphasise their utterances by gesticulation and facial expressions, for instance, which certainly helps in conveying meaning. Dougill corroborates this notion and states the following:

On the one hand, [...] freer activities [...] allow students to perform to the limits of their language ability, whereby the more able will be free to use more sophisticated language. On the other hand, they allow weaker students to compensate for lack of language ability by use of paralinguistic communication such as body language and general acting ability. (1987: 7)

Every learner can therefore make full use of his or her respective level of communicative language ability, and fulfil his or her potential. Moreover, a

reciprocal learning effect between learners with differing language abilities is generated, as “[s]tronger students find themselves sharing their knowledge and shy students grow bolder.” (Hayes 1984: 8).

Another challenge teachers often have to face in the language classroom is the discrepancy between introvert students on the one hand, and extrovert ones on the other hand. While some learners are outgoing and quite happy to actively contribute to communicative tasks, some learners feel shy to open up and reveal something about themselves in the activities. Drama as a teaching method caters for this fact in that it gives introvert learners the chance to hide behind the roles they assume. As Hayes notes, “a student who is shy in the classroom may blossom when protected by a role and reveal hidden depths” (1984: 8f), and Weier supports this view by saying that

[g]leichzeitig ist der dramatisch Handelnde weniger stark in das Geschehen involviert als in einer natürlichen Sprechsituation; es bleibt ihm die Möglichkeit, seine eigene Persönlichkeit hinter der Rolle zu verbergen. Dies ist ein Vorteil, der dramatische Interaktionsformen für den Erstunterricht in einer Fremdsprache, der oft noch mit psychologischen Sprachhemmnissen verbunden ist, prädestiniert. (2008: 525)

The learners thus feel protected by the role, as they do not necessarily need to reveal much about themselves if they do not want to. As a number of scholars have noted (cf. Schmidt 1998: 198, Volkman 2008: 441), the foreign language therefore serves as a kind of mask which “reveals some deep truth in the personality of the person wearing it, even though the actor may have the feeling of being concealed behind it” (Schmidt 1998: 198). In this respect, drama techniques represent an ideal tool for teachers who wish to successfully respond to the challenges heterogeneous groups entail.

3.4.5. Psychological benefits

As implied in several sections and specifically outlined in section 3.1., p.39, Drama Pedagogy is not only beneficial to language learning on a cognitive-academic level, but also on a social-interpersonal one (cf. Wilkinson 1982: 4). There are thus a number of psychological benefits which this method entails, like for instance a growth of confidence in language use, the development of social competences or an increase in motivation, as has been illustrated in Figure 11 below.

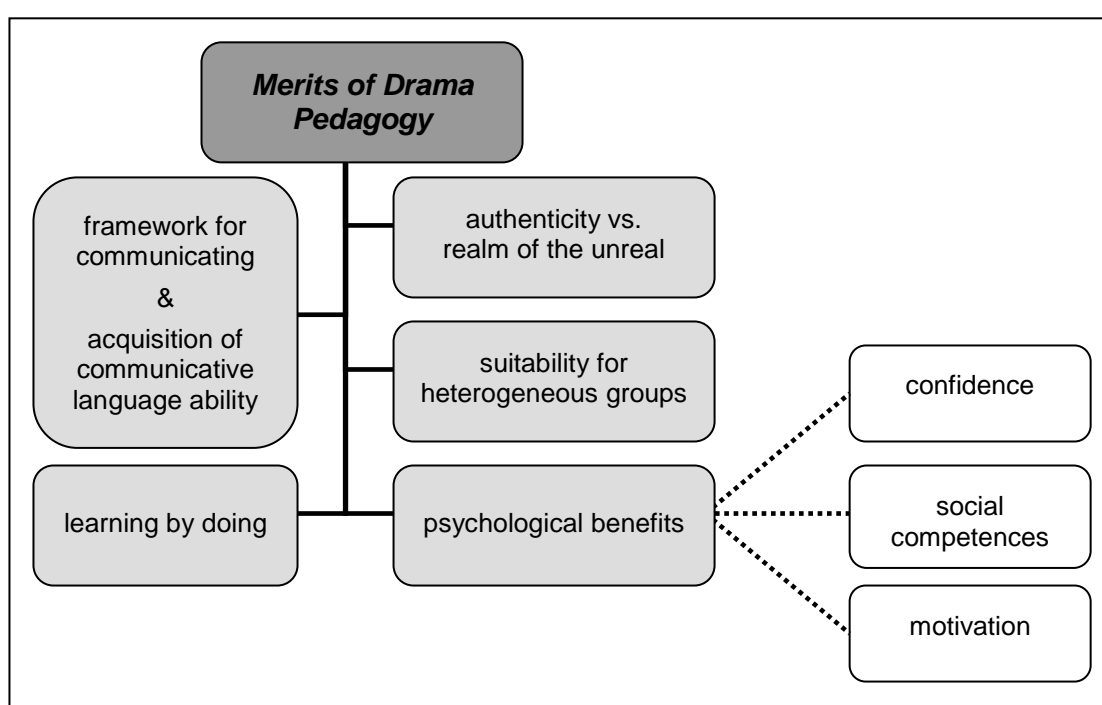


Figure 11: Merits of Drama Pedagogy, based on Andersen 2004, Bidlo 2006, Davies 1990, Dougill 1987, Fleming 1998, Hayes 1984, Heathcote & Bolton 1998, Jensen & Hermer 1998, Nattinger 1984, Neelands 1999, Ortner 1998, Robbie, Ruggirello & Warren 2001, Schmidt 1998, Stewig 1972, Volkmann 2008, Weier 2008 and Wessels 1987.

In drama as a teaching method, the learners experience language in actual use and in authentic situations. There will certainly be moments in which communicative problems arise and the students will learn how to effectively handle them. They will therefore develop strategic competence to avoid communication breakdown, and this awareness of their ability to cope in difficult situations inevitably increases their confidence and self-esteem as language learners (cf. Davies 1990: 97, Dougill 1987: 7, Wessels 1987: 13). Also, as Hayes notes, the learners are offered a sense of security by the

group (cf. 1987: 8), which is one of the results of a secure learning environment and without doubt contributes to the learners' confidence.

Drama Pedagogy furthermore supports numerous social competences, such as collaboration amongst students. The learners must act and interact with their peers in drama activities, and communication is, as pointed out already, always a "joint responsibility" (Richards & Rodgers 1986 [2001]: 166). Dickson moreover argues that communication games (which include drama activities) are "by their very nature [...] cooperative. They involve a joint activity with a well-defined outcome that depends on the sharing of information." (1982: 147). What is likewise significant is that drama activities foster a sense of community, as learners develop an awareness of the group's internal structure and they begin to adapt and contribute to it. Drama activities are also what Bidlo calls "ein sozialer Prozess, der in der und durch die Gemeinschaft entsteht" (2006: 21). The development of an increased level of empathy naturally plays a role here, as the learners not only need to relate to the characters they encounter in role, but also to their peers they communicate with in the actual classroom. An ability to change perspective is therefore of avail and can be supported by drama activities (cf. Volkmann 2008: 429).

Another considerable merit of Drama Pedagogy is the fact that it increases motivational levels in the learners, which is due to a number of aspects. If we consider what motivates people to learn a foreign language, we find that the reasons for language learning are as diverse and complex as the people involved. There are, for instance, extrinsic factors (cf. Schmidt, Boraie & Kassabgy 1996: 14) such as the need to pass an exam, or better prospects of promotion if a foreign language is mastered. There are also intrinsic factors (cf. *ibid.*), like the wish to better understand the culture of the speech community in which the target language is spoken, or personal enrichment. Nevertheless, it is very often the case that communication with other people in the target language is the ultimate goal of language learners (cf. Littlewood 1981: 17). It is for this reason that activities which help the learners to

achieve this goal are likely to increase motivational levels, which is also the case in drama as a teaching method.

What is furthermore of interest is that in drama activities learners are given the opportunity to actively apply their knowledge and abilities in a concrete situation. They thus realise that what they have learned so far can actually be applied in real life outside the classroom, and “the relevance and effectiveness of the material being taught is clearly revealed” (Dougill 1987: 7). The activities are thus perceived as being meaningful, which inevitably increases the learners’ motivation. Andersen juxtaposes this factor to its effects in traditional approaches to language teaching and says,

[b]ecause knowledge acquired in a classroom context is often abstracted and disconnected from the real world, students often question its applicability. However, when new knowledge arises from within an authentic context, this skepticism is reduced and learning is perceived as more meaningful. (2004: 283)

This increase in motivation, however, also results from another factor which is crucial in language learning, I would argue. As Robbie, Ruggirello & Warren point out, drama activities have a great potential for fun (cf. 2001: 4), which will definitely influence the learners’ attitude towards language learning tremendously. If they enjoy the activities, they are very likely to pay attention in the lesson and benefit from what is offered. After all, “[t]he most enjoyable activities are frequently the ones best remembered and learnt”, to put it in Wessels’ words (1987: 9), and what is more, they will acquire the language incidentally, sometimes not even realising they are actually learning or working hard to improve their communicative language ability. Having fun in what you do can certainly have this effect, I would argue, and in achieving the communicative goals of an activity, the learners are given “a taste of success” (Via 1972, quoted in Wessels 1987: 13), which undoubtedly is important for everybody. To recapture this valuable asset of Drama Pedagogy, Hayes accurately points out the following:

Learning through drama is essentially fun and entering the world of make-believe allows us to push problems into the background for a while and return to the real world feeling refreshed. It can be

extremely liberating to step outside oneself and enter the realms of the imagination to become another personality. (Hayes 1984: 10)

It is thus through Drama Pedagogy that aspects such as a growth of confidence in language use, the development of social competences like a sense of collaboration and community, and an increase of motivational levels in the learners can be achieved. The various psychological benefits this method entails can therefore not be ignored. However, there are also some drawbacks which need to be considered, as will be outlined in the following section.

3.5. Challenging Drama Pedagogy: common criticism

As any teaching approach, Drama Pedagogy is not a miracle cure to all problems which might occur in the language classroom. Obviously, teachers are faced with a number of challenges which he or she needs to consider in order for the lesson to run smoothly and for the learners to achieve the best possible learning outcome. As drama as a teaching method is a practical realisation of CLT principles, the common criticism voiced against the communicative approach is evidently equally applicable to the drama classroom. The aspects of accuracy, authenticity and discipline, for instance, especially in their relation to Drama Pedagogy, have repeatedly been questioned³⁷. Also, the notion of applicability has given some reason to concern, as some people seem to believe (e.g. Ortner 1998, Sam 1990) that drama as a teaching method is not realistically applicable to beginner levels, for example. Nevertheless, there are quite a number of scholars who refute these statements. Hayes, for instance, says that

[f]rom the early stages of language learning [the learners] can be encouraged to participate in the drama approach. Simple conversational exchanges and transactions assume more meaning if they are set in an active context. (1984: 8)

³⁷ For a detailed elaboration on these notions, however, see section 2.3., p.30ff.

The communicative context which Hayes refers to here is crucial, as language forms are best perceived and understood if presented in actual situations, than isolated in a linguistic vacuum, I would argue, and Drama Pedagogy can provide this context.

What is equally important, however, is the appropriate choice of activity for the respective ages and levels of communicative language ability of the learners. Obviously, an improvisation exercise or a free role play would be too much to ask of learners who are at the beginning of their language learning process, and the criticism of applicability would certainly be justified in this case. Nonetheless, there are many activities which can be applied in classes who still have a somewhat limited proficiency of foreign language use. As Dickson (cf. 1989: 302) notes, the key is to start with very structured activities, then gradually move to partially structured ones, and as the learners' language ability progresses, finally use activities which foster free expression and improvisation. Littlewood's distinction³⁸ between structural, quasi-communicative, functional communication and social interaction activities very well portrays this progression from elementary to advanced activities, I would argue. Naturally, however, also structural activities can be designed in a way to suit more advanced learners.

At an elementary level, learners can for instance be asked to

demonstrate their comprehension of a command or question given by the teacher by responding in pantomime. They can act out the meaning of adjectives or verbs and give commands to each other to carry out. (Dickson 1989: 302)

The activity presented in section 3.4.1., p.61, which is used to introduce and practise new vocabulary and structures, is also a good example of an exercise which can very well be used in elementary classes.

Intermediate students, on the other hand, could be asked to act out a guided dialogue, in which cue cards (with hints as to where the conversation should go, or with difficult language items to facilitate communication) help them in

³⁸ See section 3.3.1., p.49ff.

achieving their communicative goal. Moreover, a degree of authenticity and realism could be added to the scene if props are included, like price tags if it is a shopping dialogue, or menus if it is a restaurant scene. Another suitable method is the use of interviews, for instance, in which the learners ask each other questions and afterwards use the information gained in a subsequent task, like writing a newspaper article about the interviewed person to practise textual competence.

As regards advanced students, the possibilities are virtually endless, and activities which foster free expression can be employed. Improvisation activities could be carried out, as well as open-ended role plays, to name just two examples. Nevertheless, also activities which are similar to the ones suitable for elementary learners could be used, for instance as warm-up activities.

What is moreover crucial in planning lessons for all levels of proficiency is the choice of topic, and the teacher needs to be able to respond to the respective needs of the learners, for they can vary considerably depending on the age and the level of language ability. In the following quotation, Dougill illustrates the scope of this variation and suggests a guideline for the decision on topics for learners of all ages:

The self-discovery of younger children, with elements of fantasy and imagination, gives way later to exploration of relationships to society at large and of social issues. Whereas youngsters are more at ease with short scenes with plenty of action, older students will feel happier with more conversation and a single scene. At seven years old, children need to develop self-expression; at 17, they are ready to interpret that of others. (Dougill 1987: 4)

Provided that the teacher succeeds in choosing a topic and an activity appropriate to the learners' respective needs, it can safely be assumed that drama as a teaching method can be applied to all levels of proficiency, and the criticism of applicability is therefore not justifiable, I would argue.

However, in addition to these didactic challenges inherent in CLT and hence also in Drama Pedagogy, there are also some limitations specifically pertaining to the drama classroom which are more of a pragmatic nature, as can be seen in Figure 12 below.

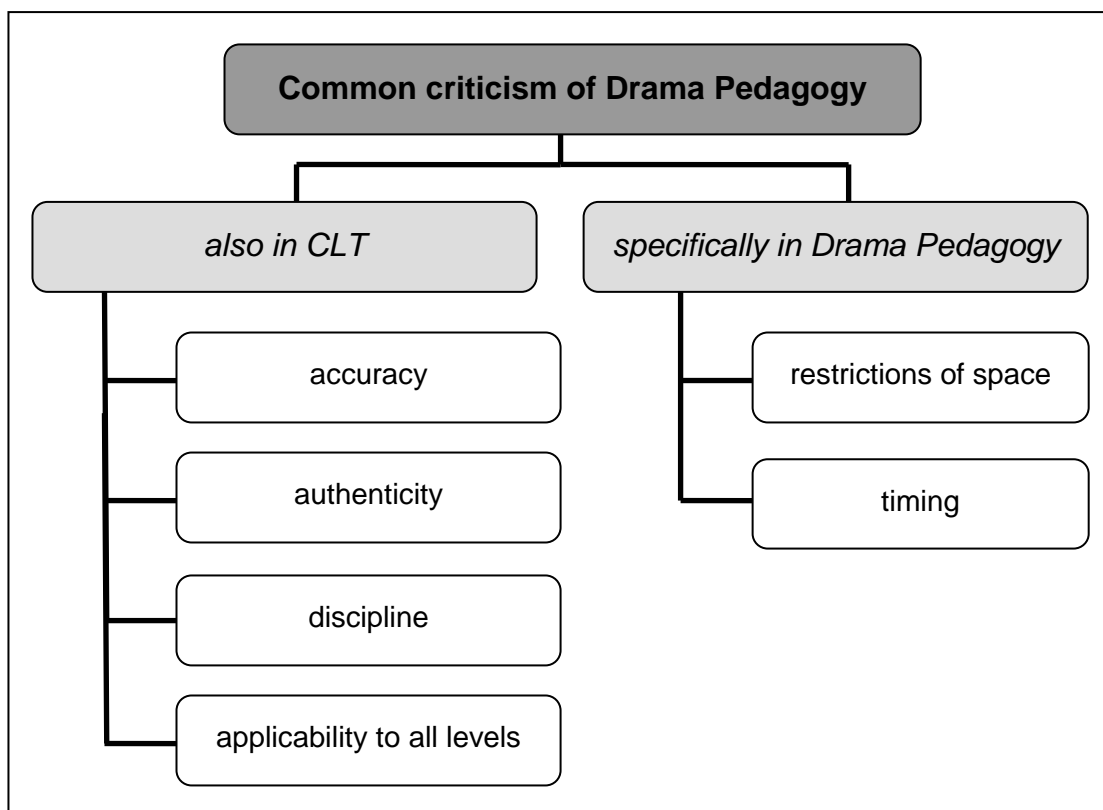


Figure 12: Common criticism of Drama Pedagogy, based on Cox & Molenda 2008, Johnson & Porter 1983, McLeod, Fisher & Hoover 2003, Ortner 1998, Paulston 1990, Sam 1990 and Wu 2008.

As many drama activities require the learners to move around freely, a large amount of space is often needed in Drama Pedagogy. This can certainly pose a problem, seeing that most classrooms are laid out to hold chairs and tables for approximately 30 students and usually do not provide any extra space. Before each drama activity, the classroom therefore needs to be adjusted to the respective needs of the exercise, and the chairs and tables need to be pushed to the sides or the back of the class to provide enough space for the learners to move around. As a precondition, the furniture therefore needs to be easily moveable, as Ortner notes:

L2-Unterricht nach den dramaorientierten Prinzipien findet in Unterrichtsräumen statt, deren Mobilar für die jeweils erforderliche

Situation gestaltbar, d.h. vor allem beweglich sein muss. (1998: 142)

This process, however, is rather unpleasant, as it consumes much classroom time which could be better used otherwise. What would therefore be good, I suggest, is a separate room which could be used for drama activities, especially if a whole drama sequence is planned. A music room could be very suitable here, I assume, as very often the chairs are already arranged in a half-circle for reasons of acoustics, and all which needs to be moved is the piano, for instance. Another possibility which immediately springs to mind is the school's gym; nevertheless, I would advise against this solution, for I do not hold the view that this ambiance invites to effective and concentrated work in a communicative setting. Rather, learners would be tempted to run around aimlessly and could easily be distracted (Turecek 2010, personal conversation). The aspect of space can therefore indeed present a challenge for teachers and learners alike, and this restriction thus definitely needs to be regarded as one of the demerits of drama as a teaching method.

An aspect which can be difficult in any teaching context, yet also poses a particular challenge in Drama Pedagogy, is the timing of lessons (cf. Sam 1990). The learners' creativity can vary considerably from lesson to lesson, depending on many factors such as the day of the week, the distribution of exams over the semester, or the students' daily condition. It is very hard for the teacher to predict how active the learners will be in a lesson or task, for sometimes they are quite creative and bubbling with ideas, yet at other times they can be rather passive and unable to gather any creative spirit or make a valuable contribution to the drama activity. In a method in which active participation is the very basis, this can naturally pose a problem as regards organisation and planning. Especially if it is a whole drama sequence which is planned and not single drama activities integrated into a more structural lesson, it can be very hard for the teacher to accurately estimate the amount of classroom time a drama activity will consume.

Having outlined the common points of criticism towards Drama Pedagogy, it has become clear that there are obviously some didactic as well as

pragmatic limitations which restrict this method. Despite these challenges teachers are faced with, however, careful planning and thorough preparation can often counteract the problems which might arise. What is more, the demerits of this method are by far outweighed by its outstanding merits, and drama activities thus represent a valuable tool for foreign or second language learning and teaching. There are numerous techniques a language teacher can choose from, and the list of possible activities for all kinds of levels of proficiency and ages of the learners is virtually endless. In the following section, five popular drama techniques are presented in order to explain the basic ingredients of the language teacher's drama toolbox.

3.6. Selection of popular drama techniques

As has been implied in the previous sections, Drama Pedagogy offers a vast array of activities the language teacher can choose from. In this section, some of the most popular ones are briefly explained, namely mime, role play, improvisation, forum theatre and the freeze frame picture technique. Criteria for the selection of these techniques were on the one hand their adaptability for a wide range of activities, and on the other hand their utilisation in the teaching sequences in section 4, p.87ff. If a more thorough and complete collection of drama techniques is desired, Duff & Maley (1982) or Turecek (1998) provide some excellent work, to name but two examples.

3.6.1. Mime

The first technique to be elaborated on here is mime, which can generally be defined as "a non-verbal representation of an idea or story through gesture, bodily movement and expression" (Dougill 1987: 13). The learners focus on paralinguistic features of communication (cf. Davies 1990: 90) and in most mime activities, no spoken language is used at all, as the term itself suggests. Excellent listening practice is provided, and especially for learners

who still have a somewhat limited level of communicative language ability, this technique is ideal to demonstrate their comprehension of the teacher's input. Hamilton & McLeod call this type of activity "listen and do activities" (1993: 21), as the teacher provides instructions or prompts which the learners then carry out through mime. As an example, the activity outlined in section 3.4.1., p.61 on the introduction and practise of the lexical field of feelings could be mentioned. Mime is therefore an excellent tool not only for the introduction of new language items, but especially as a means to revise and reinforce, as Wessels (cf. 1987: 12) points out. It furthermore fosters imagination in the learners, improves their abilities to observe and contributes to the development of confidence (cf. Davies 1990: 90), as they are encouraged to overcome the hurdles of initial self-consciousness which might still be present in a group new to drama. Also as a warm-up exercise, mime can be very valuable at any stage of the learning process. As has been pointed out in section 3.3.3., p.58, warm-up activities at the beginning of drama lessons are crucial, since the learners need to slowly attune to this method in order for it to be effective. The technique of mime positively lends itself for this endeavour, as foreign language production, which might present an emotional barrier for some, is often omitted at this stage and the learners can fully concentrate on their movements and expressions. Nonetheless, the technique of mime does not categorically dismiss language production. There are some instances, in which the use of language forms can be valuable, for example

[i]f the mime is [...] performed before the rest of the class, the target language can be usefully employed for evaluating and interpreting what has been seen. (Davies 1990: 91)

Mime therefore presents a useful technique in Drama Pedagogy, which can be used in numerous activities.

3.6.2. Role play

Another technique which is of significance in this method is role play, in which learners place themselves in imaginary situations and assume roles which are either real or imaginary (cf. Davies 1990: 92; Sam 1990). Usually, a clear communicative goal is set, and the learners have to accomplish a certain task in the conversation, like for instance the arrangement of a meeting for lunch with a friend. What is very useful here is the work with cue cards which set the communicative framework in which the activity should take place. Depending on the learners' communicative language ability, the cues can be formulated in a rather specific or in a somewhat vague way, and it is for the teacher to decide what level of complexity is appropriate to the learners' needs. While elementary learners could be given cue cards which outline the conversation and provide some language items, learners with an intermediate level of foreign language proficiency could be provided with cues which state the explicit function of an answer (e.g. refuse, accept, ...) but do not propose the words to be used. Advanced learners, on the other hand, could be challenged with open-ended scenarios, in which they themselves decide on the outcome of the situation. As Dickson notes, this leaves learners "free to experiment and invent on their own but still give[s] them a framework within which to work" (1989: 306). Below, examples of cue cards for a role play designed for elementary, intermediate and advanced learners respectively can be seen.

elementary:

<p>A</p> <ol style="list-style-type: none">1. greeting2. ask if B would like to meet you for lunch in restaurant XY tomorrow3. suggest 12:004. accept5. greeting	<p>B</p> <ol style="list-style-type: none">1. greeting2. accept3. you have a business meeting at 11:45 → suggest 12:304. Let A know that you are looking forward to it.5. greeting
---	---

intermediate:

- A**
1. greeting
 2. suggest meeting for lunch
 3. accept + arrange time
 4. accept
 5. greeting

- B**
1. greeting
 2. accept + suggest restaurant
 3. decline (reason?), suggest alternative
 4. express delight
 5. greeting

advanced:

- A**
1. greeting
 2. small talk
 3. suggest meeting for lunch
 4. react to B's answer (+ / -)
 5. greeting

- B**
1. greeting
 2. small talk
 3. be hesitant, then decide (+ / -)
 4. react to A's answer (+ / -)
 5. greeting

As illustrated above, role play activities can be adapted for all levels of proficiency, as they range from simple to complex, or from very structured to relatively free (cf. Sam 1990). They are furthermore beneficial to language learning as they not only provide practice in fluency, but also help to develop a sense of appropriate social register in the learners (cf. Dickson 1989: 305). Moreover, I would argue that spontaneous interaction is practised, as is turn-taking or the ability to exploit the manipulative function of language.

3.6.3. Improvisation

A further technique which is very often used in Drama Pedagogy is improvisation, in which the “learners create people and relationships by acting out situations using speech and movement, but without a preconceived plan” (Davies 1990: 94). In this sense, improvisation could also be seen as a play without any script (ibid.), in which learners develop the plotline as they go along. There are thus no cue cards or prompts like in role play, and the learners themselves decide on the course of the dramatic action. It is the teacher, however, who provides a starting point for the improvisation and, as Hodgson & Richards argue in their book “Improvisation”, it is also him or her who serves as

a kind of catalyst assisting the class in the deepening of the experience and in their discoveries about relationships and social dilemmas. Sometimes, in setting up situations teachers have a real contribution to make towards helping the children extend their involvement, their imagination and their understanding. (1966: 4)

An interesting improvisation exercise is proposed by Dougill, for instance (cf. 1987: 19f): he suggests that the teacher introduces a certain situation, for example parents having breakfast and anxiously talking about their child who has stayed out all night. After some time, another person is introduced, for instance the child’s brother or sister who just got out of bed and is immediately engaged in the parents’ conversation. Then, the child him- or herself joins the breakfast table, and an interesting communicative situation is inevitable. If desired and deemed beneficial, the teacher can also introduce other characters, like a police constable who was looking for the missing child, or a friend of the child who stayed the night. The direction the conversation takes can obviously not be predicted and it is completely the learners’ decision how to handle the communicative situation.

In other improvisation exercises, a specific problem to be solved is presented, like in a scene in which a number of people strand on a deserted island and try to decide who will leave on a raft to get help.

Depending on the role they found themselves playing, they had to appraise the problem and marshal the arguments for or against the various solutions suggested. (Hodgson & Richards 1966: 4)

The learners therefore have to empathise with the role they decide to assume, in order to convincingly make their point.

Generally, there are two types of improvisation, namely prepared improvisation and spontaneous improvisation (cf. Davies 1990: 94f, Hodgson & Richards 1966: 4). Both types, however, can be highly beneficial to language learning, for they not only promote risk-taking, interactivity and collaborative learning, but also spontaneity, intuition and creative as well as critical thinking, as Berk & Trieber (cf. 2009: 33, 37, 40) state.

3.6.4. Forum Theatre

Forum theatre is a technique introduced by Augusto Boal and is often associated with the process of coming to terms with the past. Also in foreign language teaching and learning, however, this technique can be a valuable asset. It is basically the improvisation of a problematic scene, in which the learners have the right to intervene and replace one of their peers as protagonists (cf. Boal 1995: 184). First, a scene which presents “at least one political or social ‘error’” (Boal 1992 [2002]: 242) is acted out by some of the learners. The protagonists then propose a solution which is not entirely satisfactory, and the scene is replayed a second time in order to find a more suitable solution to the problem. Whenever the currently passive learners feel that the protagonists are making a mistake in their actions or judgements, they indicate their willingness to replace one of the actors through a sign which was decided on beforehand (e.g. clapping into their hands, or shouting “stop”). This can happen at any point during the scene in order to discuss different approaches or new developments, or to replace an actor entirely to provide a different solution (cf. Goodwin 2006: 14). The actors then stop immediately and briefly wait for their peer(s) to comment or, if desired, replace them (cf. Boal 1992 [2002]: 243). As Neelands notes,

[i]n Forum-Theatre [...] the convention allows the spectators to interrupt and comment on the action as it unfolds, and the actors agree to be influenced by the spectators' suggestions and modelling. (1999: 62)

In this way, various approaches to certain problems can be tried and tested, and the best possible solution can be sought. If necessary, the same scene can be replayed over and over, until a solution is found with which the group as a whole is content. An example of forum theatre is provided in the practical part of this paper, to be found in section 4.1., p.87ff. The problematic topic of bullying was chosen for said teaching sequence, as its suitability for the technique of forum theatre is obvious.

3.6.5. Freeze frame picture technique

Another drama technique which is very popular is the freeze frame picture technique³⁹, for it is a particularly useful means to add extra levels of meaning to a communicative situation. An overall topic is defined at the beginning of the activity (e.g. 'total bliss'), and in groups, the learners then imagine a specific situation to fit the topic (e.g. a scene from a luxurious holiday, or the moment somebody's favourite hockey team wins the Stanley Cup). In a still image, the learners neither use any spoken language nor move at all – the scene is frozen in, so to speak. Neelands, for instance, states that

[a] Still-Image [...] uses space [...] rather than words, to represent places, relationships and action. Because theatre is a visual as well as an aural medium, meanings are often communicated through an inter-play between what is seen and what is said. (1999: 60)

In turns, every group presents their freeze frame picture and the other learners guess what their peers might portray (cf. Hamilton & McLeod 1993: 24). What makes it interesting, though, is that any person can represent absolutely anything in the picture, be it people, animals or even objects. This

³⁹ Sometimes also referred to as 'still-image' or 'tableau'.

sometimes makes guessing quite a challenge, which is certainly desirable due to the increased amount of elicited language. When enough guesses have been made and the teacher feels it is time to move on, the group in the freeze frame could be asked to start acting out their portrayed scene in slow-motion, still without the use of any language, and only for a certain amount of time. The other learners' guesses will then either prove true or wrong, which can serve as a basis for discussion afterwards.

A useful follow-up activity for freeze frame pictures is the technique of thought-tracking, which is a means of breathing life into the portrayed characters. While the learners are in their freeze frame and their peers guess what is happening in the scene, it is possible for the teacher as well as for the other learners to walk up to the actors and lightly tap them on the shoulder. The actor whose shoulder has been tapped then briefly breaks his or her silence and expresses his or her character's thoughts, feelings and attitudes (cf. Goodwin 2006: 42). This offers new insights into the situation and grants depth to the scene and the characters alike. What is more, the learners develop an awareness of the possible discrepancy between what is portrayed through facial expressions or body language, and what is actually meant. Swartz supports this notion and says that

[thought-tracking] allows participants working in role to reveal publicly some of the private thoughts, feelings, and reactions of a character at a specific moment in the action. It helps them to develop a reflective attitude towards the action and to contrast inner thoughts with outward appearances or dialogue. (2002: 131)

Thought-tracking, as well as freeze frame pictures are thus very valuable tools for language teaching, and ways of their practical application will be illustrated in some of the teaching sequences provided in the following section.

4. Practical application: Five teaching sequences

In order to put theory into practice and furthermore illustrate the versatility of Drama Pedagogy, a number of drama lessons have been designed. In this section, five teaching sequences⁴⁰ are elaborated on and lesson plans for each sequence are provided. As the name suggests, the focus in this practical section is on the design of whole drama sequences as opposed to single drama activities which are integrated into more structural lessons. In an endeavour to cater for all types of learners, numerous different activities and techniques have been used. Likewise, the levels of proficiency have been varied, in order to portray a thorough picture of the possible implementation of drama as a teaching method. The respective teaching materials of each lesson are to be found in the Appendix, p.126ff.

4.1. Elementary: Bullying

The first teaching sequence is designed for elementary learners in a 2nd form lower secondary, and the topic of bullying was chosen⁴¹. As a learning objective, the overall increase of communicative language ability has been defined, as well as the development of the learners' awareness of the critical topic of bullying. What is moreover of significance is that the learners will begin to understand power relations and find that their own actions in a critical situation can actually change something.

⁴⁰ One teaching sequence is composed of two 50 minute lessons.

⁴¹ Ideas for both lessons on the topic of bullying were adapted from the course „Drama as a teaching method“ at Vienna University by Mag. Egon Turecek.

Lesson plan 1

<u>Date:</u>	<u>Target group:</u> 2 nd form lower secondary	<u>Class:</u>	<u>Number of learners:</u>
<u>Teaching objective:</u> increase communicative language ability, raise students' awareness of critical topic of bullying, make use of own creativity, understand power relations			
Absent learners:			
Revision:			
Participation + :			
Participation – :			

Time	Content	Interaction format	Media	Notes
15 min	<u>Intro:</u> Drama exercise: <i>Freeze frame</i> (power relations) & brief discussion	plenum		Which body signals communicate power?
10 min	<u>Reading</u> of prologue of Graham Gardner's <i>Inventing Elliot</i> (2003)	individual, interaction T – S	text	
10 min	<u>Drama exercise:</u> <i>Freeze Frame</i> (helping the victim)	group work, plenum		e.g.: physically protect victim, verbally confront bully, call for help, ...
15 min	<u>Discussion:</u> What different types of bullying are there? Ever encountered bullying in some form? How, when, where? If not, representation in movies you've seen?	interaction T – S		e.g.: verbal; physical (kicking, punching, ...); discrimination + exclusion (from game, ...); extortion + blackmail (taking money, toys, ...)

Extra Activities: word guessing game (topic bullying)

Homework: You interview Elliot for your school newspaper (you're at another school, not Elliot's). Write down the interview. (~ 150 words)

At the beginning of the lesson, the learners are first confronted with the aspect of power relations by means of a circular freeze frame picture. The teacher instructs one learner to enter the scene and try to look powerful by physical appearance alone. Subsequently, a second learner enters the circle and tries to appear even more powerful. This procedure is continued until many different levels of power have been portrayed, and until all learners have had their turn. In a brief plenary interaction, the teacher and the

learners then elaborate on the different aspects of body language which can be used in order to signal power.

In the second activity, the learners read the prologue of Graham Gardner's *Inventing Elliot* (2003), in which the topic of bullying is approached. The teacher then asks the learners some questions regarding the plotline and the context of the text. The learners could furthermore be asked how they imagine the story to go on, for instance. In the following drama exercise, another freeze frame picture is created; this time, however, the aim is to portray a scene similar to the one read in the prologue, i.e. a situation in which somebody is bullied. While one learner presents the bully, the teacher-in-role portrays the victim. As some other learners present people who support the victim, different ways of helping the victim are to be found. The teacher here needs to point out, however, that this help needs to be carried out without any aggression against the bully, for instance by physically protecting the victim, verbally confronting the bully, or by calling for help. As is typical in this technique, the rest of the group guess what exactly is happening in the portrayed scene, and every group of learners has the possibility to present a freeze frame picture

As a final activity in this lesson, a discussion on the topic of bullying is planned. Here, the different types of aggression are elaborated on, and the learners' experiences with this subject can be discussed. Questions like "Have you ever encountered or witnesses bullying in some form? When / Where was that?" can be useful here. What is of utmost importance, however, is the establishment of a safe and secure learning environment, which needs to be ensured beforehand. A relationship of mutual trust is crucial when approaching subjects like this, as it might affect some learners more than others. If the teacher feels that a personal discussion like the one suggested is not appropriate in a certain class or at a specific moment, I would suggest to ask questions about the representation of bullying in movies, for instance, as the topic is also approached yet on a less personal

level. Without any doubt, however, this reflective moment in the lesson is highly significant, especially in a topic like bullying.

As an extra activity, a word guessing game could be played, in which one learner explains a word which fits the topic of bullying, while the others have to guess which word it is. When the right word is found, it is the next learner's turn. This, by the way, is a very useful extra activity in any language lesson, as it can be applied to various topics, it is very flexible as regards time management and it helps the learners to practise paraphrasing, which is crucial in the development of strategic competence. As a homework, the learners are supposed to write an interview with Elliot for their (fictional) school newspaper.

Lesson plan 2

<u>Date:</u>	<u>Target group:</u> 2 nd form lower secondary	<u>Class:</u>	<u>Number of learners:</u>
<u>Teaching objective:</u> increase communicative language ability, raise students' awareness of critical topic of bullying, make use of own creativity, develop awareness that own actions can change sth.			

Absent learners:
Revision:
Participation + :
Participation – :

Time	Content	Interaction format	Media	Notes
5 min	<u>Intro:</u> recall last lesson, activate previous knowledge	plenum		
15 min	<u>Drama exercise:</u> <i>Freeze Frame</i> (instance of bullying)	group work, plenum	cue cards with types of bullying	
5 min	<u>Drama exercise:</u> <i>Improvisation</i> (continuation of scene)	plenum		
10 min	<u>Drama exercise:</u> <i>Thought Tracking</i>	plenum		
10 min	<u>Drama exercise:</u> <i>Forum Theatre</i> (problem solving)	plenum		
5 min	<u>Reflection:</u> Importance + possibilities to stop bullying?	plenum		

Extra Activities: Drama activity: *Hot seat*

Homework: How could Elliot have changed the situation? Write an alternative version of the prologue.

In the second lesson of the teaching sequence on bullying, the teacher starts with a short introductory phase to recapture the findings of the previous lesson. The learners are then engaged in a drama activity in which cue cards which denote the different types of bullying (i.e. verbal, physical, discrimination and exclusion, extortion and blackmail) are handed out. In groups of four, the learners then portray a scene in which the type of bullying indicated on the respective cue card is presented. Using the freeze frame

picture technique, the learners in each group portray the bully, the victim and their respective supporters. After each group has presented their freeze frame picture to the rest of the class and the learners have guessed what the portrayed scenes represent, a brief improvisation phase follows, in which the groups in turn bring their frozen pictures alive for about one minute. The learners need to be made aware, however, that fight scenes are only to be carried out if absolutely necessary, and if so, in slow motion.

The teacher then picks one group to re-create their image, and the technique of thought tracking is applied. The bully, the victim and their respective supporters thus share their inner thoughts and feelings, and by doing so, add a certain degree of depth to the scene. This extra level of meaning which is hence created represents an important step towards the next activity, namely Forum Theatre. The group replays their one-minute scene, and the other learners or also the teacher-in-role now have the possibility to intervene and change the action according to their judgement. By replacing a character and continuing to play in his or her stead, different solutions to the presented problems are proposed. This procedure can then be repeated as often as is deemed appropriate in order to find a solution which is acceptable for all learners. In this valuable activity, the learners therefore develop an awareness of the fact that their own actions and decisions can considerably change a situation. Especially from a social and cultural point of view, this awareness is certainly significant.

In order to explicitly state which conclusions can be drawn from the experience, a final reflection on the importance and the possibilities to stop bullying is carried out. An extra activity could be, for instance, the technique of 'hot seating', in which one of the portrayed characters is placed on the so-called 'hot seat' to be questioned and interviewed by the rest of the class. What can also be interesting is if not the character per se is placed on the hot seat, but somebody in relation to him or her, for instance the bully's mother, who tells us about the bully's life outside school. This is a typical character building exercise, which is supposed to help the learners understand a

character's decisions and attitudes, and thus contributes to the learning experience. As a homework, the learners have to write an alternative version of the prologue they read at the beginning of the teaching sequence, in order to reflect on how Elliot (the main protagonist) could have changed the situation, and whether a different reaction would have been beneficial.

4.2. Intermediate: Bend it like Beckham

The second teaching sequence is aimed at intermediate learners in a 4th form lower secondary and uses an extract from Narinder Dhami's book *Bend it like Beckham* (2003) as a pre-text for the work on intercultural matters. The teaching objectives are to increase the learners' communicative language ability with all its components, like grammatical competence through active listening practice and oral speech production, or textual competence through a guided reading activity and a written production task. Furthermore, the learners' creativity is supported, and their awareness of certain problems which might occur in an intercultural setting⁴² is raised. Through the development of empathy for the different characters, intercultural competence is thus fostered.

⁴² 'Interculturality' here refers not only to the distinction between different nations, but also to the sub-culture categories of generation and relational role.

Lesson plan 1

<u>Date:</u>	<u>Target group:</u> 4 th form lower secondary	<u>Class:</u>	<u>Number of learners:</u>
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Teaching objectives: increase communicative language ability, raise learners' awareness of problems which might occur in an intercultural setting, make use of own creativity and develop empathy for different characters

Absent learners:

Revision:

Participation + :

Participation – :

Time	Content	Interaction format	Media	Notes
5 min	<u>Intro:</u> association exercise	plenum	pictures	
5 min	<u>Reading</u> of excerpt of Narinder Dhami's <i>Bend it like Beckham</i> (2003)	individual	text	
5 min	Answer questions	interaction T – S	worksheet	
20 min	<u>Drama exercise:</u> <i>Character building</i>	plenum	cards, instrumental music, CD-Player	
5 min	<u>Brainstorming:</u> other potential sources of conflict	group work		<u>Examples:</u> clothes, going out, alcohol, inviting friends home, relationships vs. arranged marriage, food, school work, house work, ...
10 min	<u>Discussion:</u> Women's Football	plenum		In own country? What know about it? Football rather male or female sport? Why? Representation in media?

Extra Activities: Conditional string

Homework: Either: Write the script for a talk show which discusses Women's Football (you could include a host, experts on football and/or male and female football players), Or: Write a letter to a friend from abroad, telling him/her your opinions on Women's Football. (each ~ 250 words)

At the beginning of the lesson, a brief association exercise serves as an introduction to the topic. Still images from the movie “Bend it like Beckham” (2002) are held up one at a time and the learners’ association with each of them are discussed in a plenary session. This activity not only serves as a means to introduce the topic of women’s football in an intercultural setting, but also to arouse the learners’ interest and curiosity. In case some of the learners have seen the movie and hence know the story, they could be presented with a small extra challenge in order to cater for the heterogeneous nature of the group: while the other learners engage in the association exercise, those learners who are already familiar with the plot could be asked to watch the pictures closely and silently recall the exact content of the movie, without giving anything away to their peers. They should then try to find the one major difference⁴³ between the movie and the short excerpt from Narinder Dhami’s novel *Bend it like Beckham* (2003) which will be read in the next stage of the lesson.

After the initial introduction phase, all learners individually read the text referred to above and then answer some questions concerning the context, the plot, the characters and the attitudes in a teacher-student-interaction. A worksheet is provided here, in order to facilitate the procedure.

Having grasped the information this excerpt contains, the learners are engaged in a drama activity which serves to breathe life into the characters which are portrayed in the text. It is thus a character building exercise, in which the class is divided into two groups and little empty cards are handed out. Each learner is then supposed to find an adjective to describe either the Kenyan parents, or the English daughter and her friend, depending on which group the learner is in. These words are subsequently written onto the cards which are in turn handed to another person in the group. The first group starts acting out their respective adjectives in mime, while the second group watches and tries to get a picture of the portrayed characters, i.e. the parents. The cards can then be swapped within the group several times,

⁴³ The difference is the cultural background of the family: while in the movie it is an Indian family, Jesminder’s parents in the text come from Kenya.

before the second group takes over and repeats the procedure using the other set of cards, i.e. the ones describing the daughter and her friend. During the whole exercise, instrumental music could be played to serve as an acoustic background for the (miming) actors. This activity is not only a useful warm-up exercise, but also helps the learners to get a feel for the characters, so to speak.

The lesson then continues with a brainstorming, in which the learners work in groups and try to find other situations which might cause conflict between the characters in the text. Examples are issues like clothes, going out, relationships or house work, to name just a few. To round the lesson off, the teacher initiates a discussion on women's football, which is conducted in a plenary session and is facilitated through controlled questions of the teacher. In case there is any time left at the end of the lesson, a conditional string⁴⁴ in relation to the topic at hand could be used as an extra activity to practise the use of conditional sentences, which is a grammar topic learners often struggle with. As a homework task, the learners are supposed to either write a short script for a talk show on women's football, or a letter to a friend in which the learner expresses his or her opinions on this topic. Textual, as well as illocutionary competence is thus practised and the learners are offered a choice as regards the type of text they want to produce.

⁴⁴ e.g. learner A, "If I were Jesminder, I would play football anyway.", learner B, "If I played football, I would ...", etc.

Lesson plan 2

<u>Date:</u>	<u>Target group:</u> 4 th form lower secondary	<u>Class:</u>	<u>Number of learners:</u>
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Teaching objectives: increase communicative language ability, raise learners' awareness of problems which might occur in an intercultural setting, make use of own creativity and develop empathy for different characters

Absent learners:

Revision:

Participation + :

Participation – :

Time	Content	Interaction format	Media	Notes
5 min	<u>Intro:</u> talk about story from last lesson, recall some adjectives for characters which were acted out	plenum	blackboard	
20 min	<u>Drama exercise:</u> <i>Freeze-frame picture technique</i> (problematic situation)	group work, plenum		
	<u>Drama exercise:</u> <i>Thought tracking</i>	plenum		
15 min	<u>Drama exercise:</u> <i>Dubbed dialogue</i> (problem solving)	group work, plenum		
10 min	<u>Reflection:</u> What is the basis for the characters' conflict? What cultural differences are referred to?	plenum		
Extra Activities: Convince!				
Homework: Write a diary entry of one of the characters (~ 250 words).				

The second lesson is started off with a brief recapitulation of the previous lesson. In a plenary session, the content of the read story is discussed, and some adjectives to describe the characters are recalled and written down on the blackboard for everybody to see. This helps the learners to remember their work of the previous lesson, which can then be built on. The first exercise after the introductory phase is a drama activity, in which the learners work with the freeze frame picture technique. In groups, they recall their brainstorming from the previous lesson and decide on one specific situation

to portray in the freeze frame picture. This image is subsequently presented to the rest of the group, who start guessing which problematic situation their peers might be portraying. After some time, the teacher indicates that the action should be carried on in slow motion to continue the story, after which the scene is frozen in again. This same procedure is applied to all groups until all learners have had their turn. What follows is the technique of thought tracking, in which the characters' inner thoughts and emotions are revealed. The learners are free to walk up to any of their peers in the scene and elicit a character's feelings by lightly tapping on his or her shoulder. It is again the teacher who decides on the duration of this phase, and with the newly gained information, the learners make some more guesses as to which situation is portrayed. In this activity, the learners develop an awareness of the discrepancy which is sometimes present between outward appearance and inner thought (cf. Swartz 2002: 131).

The next activity is a drama exercise called 'dubbed dialogue', which is used to add extra levels of meaning to a scene. First, the learners in their respective groups create dialogues in which their characters try to solve the problems portrayed in the freeze frame picture. For instance, the mother talks to her daughter about playing football, or the father talks to his daughter's friend about alcohol consumption. While two learners represent the protagonists, two other learners stand behind them and speak the sub-text of the scene, i.e. what the characters are thinking but cannot or do not want to say. The daughter, for instance, might be saying, "But I love playing football"; her sub-text, however, could be, "Why don't you understand me?". The learners thus establish a critical attitude regarding to what is said and what is actually meant, which is a crucial point in language use.

At the end of the lesson, a reflection phase is carried out in order to understand the intercultural implications of the drama sequence. The basis for the characters' conflicts are elaborated on, as well as the cultural differences which are referred to. As an extra activity, I would suggest an exercise I like to call 'Convince!', in which the teacher appoints roles to the

learners to use in a brief discussion. In pairs, they have to lobby either for or against one of the issues approached in the drama activities of the lesson, for instance going out or helping with the house work. What is crucial, however, is that they do not necessarily express their own opinions but convincingly represent the respective roles appointed by the teacher. The aim is to convince their conversational partner of their (appointed) opinion and by doing so, practise argumentative language in context. In order to practise the mastery of Bachman's ideational function⁴⁵, the learners could be asked to write a diary entry of one of the characters as a homework.

4.3. Intermediate: Love

The third teaching sequence is designed for intermediate learners at a 6th form upper secondary, and the topic of 'love' was chosen. This topic not only is a very popular theme amongst learners at that age, but also offers a vast amount of possibilities as regards the activities and exercises which can be carried out. The learning objective is to increase the overall communicative ability of the learners, and to foster their creativity. Spontaneity is practised, and an awareness of the discrepancy between what is said and what is meant is developed.

⁴⁵ See section 2.1.4., p.16.

Lesson plan 1

<u>Date:</u>	<u>Target group:</u> 6 th form upper secondary	<u>Class:</u>	<u>Number of learners:</u>
<u>Teaching objectives:</u> increase communicative language ability, make use of own creativity, develop an awareness of discrepancy between what is said and what is meant			
Absent learners:			
Revision:			
Participation + :			
Participation – :			

Time	Content	Interaction format	Media	Notes
5 min	Audio flash: love	plenum		
20 min	<u>Drama exercise:</u> <i>Mime</i> (1 st encounter)	group work, plenum	picture	
20 min	<u>Drama exercise:</u> <i>Dubbed dialogue</i> (1 st date)	group work, plenum		
5 min	<u>Reflection:</u> different portrayals of 1 st dates	plenum		
Extra Activities: freeze frame pictures (famous couples in history / literature / cinema)				
Homework: Write an e-mail to a good friend who is currently working abroad. Tell him or her that you met somebody exciting and how your first date went. (~ 250 words)				

As an introduction to the first lesson in this sequence, an exercise called 'audio flash' is carried out, in which the learners are encouraged to think of words they associate with the topic of love, and then shout them out without necessarily waiting for turns. As time progresses and the learners grow increasingly courageous, a whole tapestry of words and sounds is created, which serves to introduce the learners to the topic and helps them to shed any timidity they might feel at the beginning of the drama lesson.

In the following activity, the learners are then shown a photo of a happy couple who has just gotten married. In groups, they then mime how they imagine this couple to have met (e.g. in a library, on holiday, or even in the

sand-pit, if the lovers are childhood sweethearts, for instance), and the rest of the class guess what it is their peers might be portraying. If necessary, the scenes can first be practised in the individual groups before presenting them to the whole class; this, however, very much depends on the learners and whether or not they are used to drama as a teaching method.

The subsequent exercise is another drama activity, in which the learners in their respective groups act out a dialogue which might have taken place on the couple's first date. In a second round, the dialogue is then dubbed and loaded with extra levels of meaning. Again, the scenes can first be established in the respective groups before they are presented to the other learners. What is interesting about this exercise is that the dubbed dialogue reveals feelings, doubts and hidden agendas, which are specifically interesting on a first date, I would argue. The teacher needs to keep in mind, however, that the learners have to have a certain level of maturity for this exercise to be successful and valuable for the learning outcome. As a last activity, a short reflective phase is carried out, and the differences in portrayal by the learners are elaborated on.

In case there is any time left at the end of the lesson, freeze frame pictures could be created, in which the learners portray famous couples in history, literature and cinema. In groups, they decide on the couples themselves and then guess which couples are portrayed by their peers. Possible couples are, for instance, Romeo and Juliet, Mozart and Constanze or the Beauty and the Beast, to name just some examples. Through the representation of well-known scenes or telling accessories, the learners grant their peers hints as to which famous couple is portrayed. As a homework, the learners are asked to put themselves in the position of one of the characters they portrayed in the first part of the lesson, and write an e-mail to a friend of theirs who is currently working abroad. In their message, they tell him or her that they met someone exciting and how their first date went. This is a rather realistic context, as the probability that the learners will have to write a similar e-mail one day is relatively high, I would argue.

Lesson plan 2

<u>Date:</u>	<u>Target group:</u> 6 th form upper secondary	<u>Class:</u>	<u>Number of learners:</u>
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Teaching objectives: increase communicative language ability, make use of own creativity, increase spontaneity

Absent learners:

Revision:

Participation + :

Participation – :

Time	Content	Interaction format	Media	Notes
5 min	<u>Intro:</u> recall last lesson, activate previous knowledge	plenum		
10	<u>Drama exercise:</u> <i>Role play</i> (confirm honeymoon)	interaction S – S	picture, cue cards	
15 min	<u>Drama exercise:</u> <i>Improvisation</i> (performance carousel: different stages of relationship)	plenum		
15 min	<u>Drama exercise:</u> <i>Hot seat</i>	plenum		
5 min	<u>Discussion:</u> What changed (in) the relationship over the years? Do you think the character would make the same choices and marry again if he/she had the chance to re-live his/her life?	plenum		

Extra Activities: prepare short speech for golden wedding

Homework: A well-known magazine features a section called “Weekly Reader’s Portray”, in which the life (and love story) of a reader is portrayed. Use the information gained in the performance carousel and the hot seat activity to write an article for this section. (~ 300 words)

In the second lesson, the teacher begins by briefly recapturing what was done before in order to create a link between the two lessons. This helps the learners to get into the topic and build on the work done already. The following activity is a role play, in which the photo of the happy couple which was already presented in the previous lesson is once more used as a pre-text. The learners are presented with the following context: the couple, who

apparently have just been married, plan to go on honeymoon and call the travel agency to confirm their booking. However, a mistake has been made in the booking process, and a solution has to be found. Cue cards are provided to steer the conversation into a certain direction and bring up the problem situation. In pairs, they thus represent the groom or bride on the one hand and the travel agent on the other hand, and the telephone conversation is carried out. Sitting back to back, realistic circumstances are simulated, as it is not possible for the learners to gain any information from body language or facial expressions, just as it would be the case in a real telephone conversation. This is a very valuable activity, which can be used at all levels and certainly provides good language practice.

After this activity, an improvisation exercise is carried out, in which the learners have to imagine the couple at different stages of their lives: after the first date, after moving in together and after twenty years of marriage. Every group of learners is responsible for one of these stages, and they themselves have to decide whether they want to portray a harmonious, happy couple, or one which argues frequently and maybe even risks falling apart. The improvisation is then carried out in a performance carousel, in which one group starts their improvisation and grants us insight into the couple's life, until they freeze and the next group takes over. The same procedure is then carried out several times, and we thus see various stages of these people's life improvised one after the other. The change which happens over time is particularly interesting to watch, and this juxtaposition can certainly be an interesting basis for the subsequent activities.

The next activity is another drama exercise: the hot seat, which serves to gain further information about the portrayed characters and therefore adds depth to the scene. In the interview which is to be carried out by the whole class, one man or woman of every stage of the relationship is portrayed by three learners, or also the teacher-in-role. The learners can therefore question the woman after the first date, after moving in together, and after twenty years of marriage, for example. They hence find themselves in the

“realm of the unreal” (Fleming 1998: 149), as it is possible for them to interview the same person at different stages of his or her life and thus at different ages simultaneously. Extra levels of meaning are therefore created, which offer valuable information to be used in the homework task.

To round the lesson off and include the necessary reflective element, the teacher then incites a discussion on what has been experienced. Some questions could be asked in order to guide the process, for instance “What changed (in) the relationship over the years?” or “Do you think the character would make the same choices and marry again if he/she had the chance to re-live his/her life?”.

As an extra activity, the learners could be asked to prepare a short speech for the golden wedding of the couple, which could then be delivered to the whole class, if desired. As a homework task, the teacher asks the learners to imagine there being a well-known magazine which features a section called “Weekly Reader’s Portray”, in which the life (and love story) of a reader is portrayed. They are then supposed to use the information gained in the performance carousel and the hot seat activity to write an article of approximately 300 words for this section. Depending on the course of action of the drama activities, the learners can decide themselves whether they want to make it a happy or sad ending, which adds a certain degree of authenticity and realism, I would argue.

4.4. Advanced: Little Red Riding Hood

The fourth teaching sequence is designed for advanced learners in a 7th form upper secondary. As a topic, the fairy tale “Little Red Riding Hood” was chosen, which might seem surprising as regards the age of the learners. Nevertheless, Roald Dahl’s poem “Little Red Riding Hood and the Wolf” seems excellent material to be used in the language classroom, and due to its somewhat advanced level of lexis, the use in less advanced classes seems insensible. What is more, learners in a 7th grade are probably already at an age in which fairy tales can again be considered ‘cool’, I believe. As a teaching objective, the general increase of communicative language ability can be defined. Furthermore, the learners’ awareness of the text type fairy tale is raised, as is the development of empathy for different characters. The learners furthermore improve their intonation and begin to understand the nature of biased news reports, which is certainly crucial and needs to be conveyed in any classroom.

Lesson plan 1

<u>Date:</u>	<u>Target group:</u> 7 th form upper secondary	<u>Class:</u>	<u>Number of learners:</u>
<u>Teaching objectives:</u> increase communicative language ability, raise students' awareness of text type "fairy tale", make use of own creativity, develop empathy for different characters and improve intonation			
Absent learners:			
Revision:			
Participation + :			
Participation – :			

Time	Content	Interaction format	Media	Notes
5 min	<u>Intro:</u> association exercise	plenum	picture	
10 min	What's a fairy tale? Well-known fairy tales? Usual ingredients of a fairy tale?	interaction T – S		Def.: a story about magic or fairies, usually for children Ex.: Sleeping Beauty, Cinderella, Aladdin, Hansel and Gretel, Snow White, ... Ingr.: hero/heroine, villain, magic, helper, happy ending
10 min	Plot construction & intonation training	plenum		
20 min	<u>Drama exercise:</u> <i>Meet the character</i>	interaction S – S		
5 min	<u>Reflection:</u> LRRH's encounters	plenum		
Extra Activities: collective storytelling revisited				
Homework: Write down a telephone conversation between LRRH and her mother in which she tells her about her encounter with Robin Hood / Shrek / Mowgli / Snow White. (~ 200 words)				

The first activity in this teaching sequence is an association exercise in which a picture of the castle Neuschwanstein is shown. Due to its resemblance to fairy tale castles, the learners will hopefully address this topic. After this brief introductory phase, the teacher asks questions concerning fairy tales, like "What is a fairy tale?", "Do you know any fairy tales?" or "What are the usual ingredients of a fairy tale?". In this stage of the lesson, the learners are thus confronted with the genre of fairy tales, and a basis for the rest of the teaching sequence is created.

The next activity is carried out in a plenary session and is used to reconstruct the plot of the traditional fairy tale “Little Red Riding Hood” on the one hand, and to train the learners’ intonation on the other hand. Sentence by sentence, the plotline of the story is recounted by one learner at a time, and the teacher instructs them to exaggerate in their articulation, as if they were telling the story to a small child. Various subtleties of intonation are thus practised, which is in terms with Bachman’s grammatical competence. During this intonation training and plot construction, the element of acting could be included if desired, and some learners could act out what is being said. The learners are hence also provided with a visual stimulus and are made aware of the implications a certain line of intonation can entail.

What follows is a drama activity called ‘Meet the character’, in which the learners imagine Little Red Riding Hood to meet characters from other stories which feature the forest as a location. In pairs, the learners engage in a dialogue with a character the teacher defines, and on a signal, the communicative partner is swapped to enter a new conversation with a new character. Possible characters to meet are, for instance, Robin Hood, Shrek, Mowgli or Snow White, and in each round, the learners either take on the role of Little Red Riding Hood or of the other forest character respectively. In the fifth round, the task is to find the communicative partner of round one again (in this case, Little Red Riding Hood meets Robin Hood) and continue the dialogue where it was broken off. Similarly, round six features a reunion with the character of the second round (i.e. Little Red Riding Hood meets Shrek). This can be continued for as long as the teacher deems it beneficial. The exercise not only serves to increase the learners’ fluency, but also to practise small talk and to develop an awareness of the appointment of certain social roles.

As a round-off of this lessons, the different encounters and the learners’ experiences are discussed in a plenary session to include the reflective moment which is so important in Drama Pedagogy. As an extra activity, the

learners could be engaged in an exercise I like to call ‘collective storytelling’, which is somewhat similar to the intonation training activity carried out at the beginning of the lesson; the term ‘revisited’ is hence added to the description in the lesson plan. This time, however, the learners do not retell an already existing fairytale but invent their very own one. The plotline is constructed by the learners improvising one sentence at a time, until some kind of ending of the story has been reached. If desired, the teacher can provide some plot elements to be included, in order to steer the fairytale towards a certain direction. As a homework, the learners could be asked to write down a telephone conversation between Little Red Riding Hood and her mother, in which she tells her about one of the encounters she experienced in the forest that day.

Lesson plan 2

<u>Date:</u>	<u>Target group:</u> 7 th form upper secondary	<u>Class:</u>	<u>Number of learners:</u>
<u>Teaching objectives:</u> increase communicative language ability, make use of own creativity, understand the nature of biased news reports, develop awareness of how to subtly convey opinions			

Absent learners:
Revision:
Participation + :
Participation – :

Time	Content	Interaction format	Media	Notes
5 min	<u>Intro:</u> recall last lesson, activate previous knowledge	plenum		
10 min	<u>Reading</u> of Roald Dahl's "Little Red Riding Hood and the Wolf"	individual, interaction T – S	text	
10 min	<u>Drama exercise:</u> <i>Conscience Alley</i>	plenum		
25 min	<u>Drama exercise:</u> <i>News report</i>	group work, plenum		

Extra Activities: word guessing game

Homework: Either: Write a letter to a movie director and try to convince him to make a movie out of Roald Dahl's modern version of Little Red Riding Hood.

Or: Turn Roald Dahl's fairy tale into a tabloid article. (each ~ 300 words)

As an introduction to the second lesson of the sequence, the content of the last lesson is recalled and briefly discussed to activate previous knowledge. Then, Roald Dahl's poem "Little Red Riding Hood and the Wolf" (1982) is read by the learners individually, and in a teacher-student-interaction unknown vocabulary is explained to ensure all learners have grasped the meaning of the words and the plot of the story. Optionally, differences to the original fairy tale could be discussed to draw the learners' attention to the comical aspect of the poem.

The next exercise in this lesson is a drama activity called "Conscience Alley" (Swartz 2002: 80), in which the teacher-in-role portrays Little Red Riding Hood as she walks down Conscience Alley after having shot the wolf. The learners are divided into two groups and talk to Little Red Riding Hood as she walks past, one group representing angels who suggest a bad conscience, regret and remorse, and the other group representing the devil who is affirmative of the girl's actions and says that it was the right thing to do to kill the wolf, as it served him right. There is much room for creativity in this activity, and the multitude of different possible interpretations of a single action is revealed to the learners.

In the major and final activity of the lesson, a news report⁴⁶ of the happenings is featured. The class is divided into one TV host and four groups which all represent different people in the media coverage. The different groups could for instance be reporters in favour of the wolf, reporters in favour of Little Red Riding Hood, an expert group, and a group for advertisements and previews. The groups first decide on what aspects of the story they would like to cover and how to convey their position. While the groups practise their contributions individually, the host walks around the room to see what each group has to offer. In a plenary session, the host then mixes and matches the different contributions together to create and present on big media block with and to the whole class and the teacher. This not only is a fluency practise

⁴⁶ Idea for this technique drawn from Mag. Egon Turecek's course "Drama as a teaching method" at Vienna University, summer term 2010.

and great fun to do, it also helps learners to develop an awareness of how to subtly convey opinions and moreover establish a critical attitude towards the bias of media coverage.

If there is any time left, the word guessing game presented in section 4.1., p.90 could be played. This time, however, words from Dahl's poem are to be used. As a homework, the learners have the choice between a letter to a movie director to convince him or her to make a movie out of Roald Dahl's modern version of Little Red Riding Hood, or the transformation of the poem into a tabloid article. If this latter choice is offered, however, the learners should obviously have already been introduced to this text type in a previous lesson.

4.5. Advanced: Time Travel

The last teaching sequence designed for this paper is aimed at advanced learners in an 8th form upper secondary. The topic of time travel was chosen, as it offers interesting possibilities and allows learners to be especially creative. The learning objectives for this sequence are to increase the learners' communicative language ability and for them to develop an awareness of historicity. Furthermore, learners will establish a critical attitude towards the manipulative nature of some advertisements and TV commercials.

Lesson plan 1

<u>Date:</u>	<u>Target group:</u> 8 th form upper secondary	<u>Class:</u>	<u>Number of learners:</u>
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Teaching objectives: increase communicative language ability, make use of own creativity, develop an awareness of historicity

Absent learners:
Revision:
Participation + :
Participation – :

Time	Content	Interaction format	Media	Notes
10 min	<u>Brainstorming:</u> How has the world changed in the last 200 years?	plenum		
10 min	Inventions of the future	Group work		
5 min	DVD trailer	plenum	DVD, DVD-Player, TV	
20 min	<u>Drama exercise:</u> <i>Freeze frame</i> (encounter inventions of future)	group work, plenum		
5 min	<u>Poll:</u> Which invention was the funniest / most useful one?	plenum		

Extra Activities: pick three (If you could only take three things with you on a journey to the future, which ones would it be and why?)

Homework: After your journey to the future and your encounter with some strange inventions there, you write a letter to your friend and tell him or her about this incredible experience. (~ 400 words)

To introduce the topic, the teacher initiates a brainstorming in which the learners reflect on how the world has changed in the last 200 years. This will inevitably incite a discussion on the different inventions which have been made, which presents a link to the next activity. In group work, the learners then try to think of possible inventions of the future, like a TV set which also appeals to the olfactory sense, or a machine which strips all calories off food, for instance. The learners' creativity is required here, and the outcome of this activity will be a crucial element at a later stage of the lesson.

In order to introduce the topic of time travelling, the DVD trailer of the movie “Kate & Leopold” (2001) is shown, in which a gentleman from 1876 finds himself in present-day New York and is somewhat shocked about how much the world has changed. Learners are thus presented with the excitement and, at the same time, horror which is experienced if one finds oneself in such an estranged situation. In the following drama exercise, the learners then have to imagine to be time travellers themselves and portray their experiences in a freeze frame picture. In groups, they are supposed to pick one of the inventions of the future they brainstormed in the previous activity, and portray their encounter with said invention in a still image. As is typical of this technique, the learners are free to decide what they would like to represent, be it people, animals or objects. Especially in a context like time travelling and the topic of inventions of the future, this makes guessing as to what is portrayed particularly hard for the other learners. However, it also elicits more language production, which is certainly beneficial.

To round the lesson off, a poll is conducted amongst the learners in which the funniest or the most useful invention is voted. As an extra activity, I suggest an exercise I like to call ‘pick three’, in which the learners have to decide on three things they would like to take on a journey to the future. Due to the fact that they have to justify their choice, argumentative language is practised. As a homework task, the learners are asked to write a letter to a friend to tell him or her about their incredible experiences in their journey to the future. This not only represents a useful revision of this type of text, but also entails a reflective moment for the learners to re-capture what has been dealt with in the lesson.

Lesson plan 2

<u>Date:</u>	<u>Target group:</u> 8 th form upper secondary	<u>Class:</u>	<u>Number of learners:</u>
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Teaching objectives: increase communicative language ability, make use of own creativity, establish an awareness of the manipulative nature of advertisements and TV commercials

Absent learners:

Revision:

Participation + :

Participation – :

Time	Content	Interaction format	Media	Notes
5 min	<u>Intro:</u> recall last lesson, activate previous knowledge	plenum		
10 min	Creation of slogan	group work		
25 min	<u>Drama exercise:</u> <i>prepared improvisation</i> (TV commercial)	group work, plenum		
10 min	<u>Interview:</u> Time traveller vs. journalist	interaction S – S		

Extra Activities: telephone conversation (time traveller vs. brother)

Homework: Write a newspaper article on the man/woman who (claims to have) travelled to the future. Use the information gained in the interview as a basis for your article. (~ 400 words)

The second lesson of this teaching sequence is introduced by a recapture of what has been done before, so that learners are able to recall the topic of time travelling and its implications. In groups, the learners then try to create a slogan for one or more inventions of the future. They are, however, not restricted to the one they presented in the previous lesson; if desired, also the invention of another group can be picked, if its potential for exploitation in advertisements is deemed greater.

In a drama exercise, the learners then engage in a prepared improvisation task. In their respective groups, they prepare a TV spot for a commercial of an invention of the future. Aspects like the price/performance ratio and the target group obviously need to be kept in mind, which needs to be pointed

out by the teacher in case the class is not used to the work with this type of genre. The different TV spots are then acted out in front of the whole class and again, the most convincing ad can be voted if desired.

As a last activity in this teaching sequence, the learners carry out interviews in pair work, in which the time traveller talks about his or her experiences in the future after his return home. In case there is any time left at the end of the lesson, a telephone conversation activity could be carried out, in which the learners sit back to back to each other and portray the time traveller who has just returned home on the one hand, and his or her beloved brother on the other hand. What is interesting here is the difference in emotionality and familiarity between the two speakers compared to the interview situation of the previous activity. The difference in register, for instance, is thus clearly revealed and different aspects of sociolinguistic competence are hence practised in full context.

As a homework, the learners are supposed to use the interview conducted during the lesson as a basis for a newspaper article on the time traveller. By including the phrase “who (claims to have) travelled” in the instructions, the teacher grants the learners some flexibility as regards the tone of the article, and it is the learners who have to decide whether or not the journalist believes the time traveller and how this affects the writing style of the article.

5. Conclusion

Over the past few decades, the Communicative Approach has grown to be increasingly popular in second and foreign language teaching. Due to it being an approach rather than a method, however, Drama Pedagogy was proposed as a means to put CLT principles into actual classroom practice. The aim of this paper was therefore to outline the basic principles of both, CLT and drama as a teaching method, and by doing so, demonstrate its incredible versatility. Moreover, the value of Drama Pedagogy for the communicative foreign language classroom was critically analysed and juxtaposed to some possible drawbacks.

Basically, its merits are rooted in a number of aspect. There is, for instance, the obvious advantage that it provides a framework for communicating and allows the learners to acquire communicative language ability with all its components. It is not only the skills of listening and speaking which are fostered in Drama Pedagogy, but also grammatical or textual competence, for instance. The learners are furthermore engaged in meaningful communication exercises, in which they learn to use the language through actual application. The 'doing'-aspect of learning is very much of interest here. What moreover needs to be noted is that Drama Pedagogy allows the learners to experience authentic language, yet also to experiment in their language use in activities which focus on a distorted picture of reality. This can grant them deep insights into cultural and social implications made, which might not have been realised at first glance in real-life conversations. Drama as a teaching method furthermore caters for heterogeneous groups, as it provides possibilities for introvert as well as extrovert learners, and can moreover be applied to all levels of proficiency. Finally, the numerous psychological benefits Drama Pedagogy entails must not be overlooked. After all, the development of confidence and social competences, as well as the increase of the learners' motivational levels are of utmost importance in any foreign language classroom.

It has hence been demonstrated that Drama Pedagogy involves more than mere role play and can be used in numerous teaching situations in order to reach a multitude of learning objectives. The incredible versatility of this method has furthermore been illustrated and was applied in the design of five teaching sequences. Various topics and levels of proficiency have been approached and the improvement of the learners' different skills were fostered; above all, the development of communicative language ability. It has therefore become obvious that Drama Pedagogy is highly beneficial in numerous ways and thus represents an excellent method to put CLT principles into classroom practice.

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7. Appendix

7.1. Teaching materials

7.1.1. Elementary: Bullying

Text

Prologue of Graham Gardner's *Inventing Elliot*:

Last bell had gone. He was almost out of the gates. And then they grabbed him and marched him back, round to the changing rooms at the side of the school. Kevin Cunningham. John Sanders. Steven Watson. Any one of them was bad enough. The three together were beyond his worst imagining. They held him with his back against the wall, pinning his arms. Kevin came up close, until his breath was on Elliot's face.

"Hello, Elliot. Were you thinking we'd forgotten you?" He said nothing. Responding could only make it worse. "Answer when you're spoken to."

"No."

"No what?"

"No – I hadn't forgotten you."

"You're a loser, Elliot, you know that?"

"I . . . know that."

Kevin smiled. "There's a place for people like you, Elliot. It's called the rubbish tip. Why do you keep on turning up for school? You know we're always going to be waiting, ready to put you back where you belong." He reached forward and ripped the front breast pocket of Elliot's blazer. It hung like a dead tongue. Then he did the same to the other pockets. For a moment, Elliot felt nothing. Then something inside him shifted. Suddenly, terrifyingly, like nothing he'd experienced before, white-hot rage erupted. It consumed him, uncontrollable, an exploding fire-storm, lunatic fury. He tore free of the hands pinning him and hurled himself at Kevin and hit him, hit him again, again, again –

"I'll *kill* you, I'll *kill* you, *kill* you, *kill* you!"

They wrenched him off and threw him against the wall. The back of his head smashed against the tiles, and he felt sick. Slowly Kevin got up. He wiped blood off his mouth. "You're going to wish you never did that." Elliot's rage was gone. Instead, he was blissfully numb. Everything was clear to him now. He would be dead very soon. But really, they'd already killed him a long time ago. So they couldn't hurt him any more.

"You can't kill me," he said. "I'm already dead."

The first punch was right over his heart, and didn't hurt at all. *You can't hurt me. I'm dead already. Dead.* But then came a second punch, in the side of his head, and a third, right where the first one had landed. Pretty soon it did hurt. *But you can't hurt me*, he thought. *I'm dead already.* It hurt more: a spreading pattern of warm pain. Then a thermonuclear blast obliterated the top of his head, and he was falling, down, down. And mercifully, he died.

Cue cards (types of bullying)

verbal	physical (kicking, punching, ...)
discrimination, exclusion (e.g. from game)	extortion, blackmail (taking money, toys, ...)

Sources:

Text from Gardner, Graham. 2003. *Inventing Elliot*. London: Orion Books, p.1-2.

Cue cards provided by Mag. Egon Turecek.

7.1.2. Intermediate: Bend it like Beckham

Pictures



Text

“But playing for the team is an honour”, I blurted out, unable to keep quiet any longer. Mum glared at me. “What bigger honour is there than respecting your elders?” she demanded.

Dad looked at Joe. “Young man, when I was a teenager in Nairobi, I was the best fast bowler in my school”, he said curtly. “Our team even won the East African cup. But when I came to this country, nothing. I wasn’t allowed to play in any team. These bloody *goreh* in their clubhouses laughed at my turban and sent me packing.”

I looked down at the floor. I knew about this because Mum had told me, but Dad had never talked about it before.

“I’m sorry, Mr Bhamra,” Joe began. “But now –“

“Now what?” Dad broke in. “None of our boys are in any of the football leagues. And you think they’ll let our girls in? I don’t want to build up Jesminder’s hopes –“ he glanced over at me “ – she’ll only end up disappointed like me.”

Worksheet

1. What do the references to ‘East Africa’, ‘*goreh*’ and ‘turban’ tell you about the Bamrah’s background?
2. What did the narrator want to do?
3. Did the narrator’s mother and father agree with her?
4. What is the difference between the narrator’s father’s objections and those of her mother?

Cue cards (activity ‘Convince!’)

for	against
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Sources:

Pictures from www.rottentomatoes.com, www.virginmedia.com and blogs.nyu.edu.

Text from Dhami, Narinder. 2003. *Bend It Like Beckham*. London: Welcome Rain Publishers.

Questions from the TeachingEnglish page of the BBC British Council: <http://www.teachingenglish.org.uk/britlit/bend-it-beckham>.

7.1.3. Intermediate: Love

Picture



Cue cards (role play: confirmation of honeymoon)

<i>Bride / groom</i>	<i>Travel agent</i>
1. greeting	1. greeting
2. state reason for call (booking confirmation)	2. enquire booking number
3. booking number: 2306SB87	3. confirm found data
4. check booking:	4. check booking:
<p><u>Date:</u> 13 January – 3 February</p> <p><u>Hotel:</u> Maledives Magic Moments Resort</p> <p><u>Room:</u> Honeymoon Suite, full board</p> <p><u>Extra services:</u> sunset yacht trip</p>	<p><u>Date:</u> 13 January – 3 February</p> <p><u>Hotel:</u> Maledives Magic Moments Resort</p> <p><u>Room:</u> Junior Suite, full board</p> <p><u>Extra services:</u> none booked</p>
5. verify incorrect data	5. apologise for mistake + change booking of room
6. enquire status of extra services	6. apologise: sunset yacht trip now booked out
7. politely express displeasure	7. as consolidation, offer free upgrade to all-inclusive and free honeymooners' massage
8. accept	8. enquire if anything else is needed
9. decline	9. thank for phone call
10. greeting	10. greeting

Sources:

Picture from <http://blindgossip.com/wp-content/uploads/2009/09//bride-and-groom-running>.

7.1.4. Advanced: Little Red Riding Hood

Picture



Text

Roald Dahl's *Little Red Riding Hood and the Wolf* (In: *Revolting Rhymes*)

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, "May I come in?"
Poor Grandmamma was terrified,
"He's going to eat me up!" she cried.

And she was absolutely right.
He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"
He ran around the kitchen yelping,
"I've got to have a second helping!"
Then added with a frightful leer,
"I'm therefore going to wait right here
Till Little Miss Red Riding Hood
Comes home from walking in the wood."
He quickly put on Grandma's clothes,
(Of course he hadn't eaten those).
He dressed himself in coat and hat.

He put on shoes, and after that
He even brushed and curled his hair,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,

"What great big ears you have, Grandma."
"All the better to hear you with," the Wolf replied.
"What great big eyes you have, Grandma."
said Little Red Riding Hood.
"All the better to see you with," the Wolf replied.

He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma
She's going to taste like caviar.

Then Little Red Riding Hood said, "But Grandma,
what a lovely great big furry coat you have on."

"That's wrong!" cried Wolf. "Have you forgot
To tell me what BIG TEETH I've got?
Ah well, no matter what you say,
I'm going to eat you anyway."
The small girl smiles. One eyelid flickers.
She whips a pistol from her knickers.
She aims it at the creature's head
And *bang bang bang*, she shoots him dead.
A few weeks later, in the wood,
I came across Miss Riding Hood.
But what a change! No cloak of red,
No silly hood upon her head.
She said, "Hello, and do please note
My lovely furry wolfskin coat."

Sources:

Picture from images2.fanpop.com.

Text from Dahl, Roald. 1982. *Revolting Rhymes*. London: Jonathan Cape.

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7.3. Zusammenfassung

Die vorliegende Diplomarbeit untersucht Drama als Unterrichtsmethode hinsichtlich ihrer Vielseitigkeit als praktische Ausführung des kommunikativen Ansatzes. Die Arbeit ist in drei wesentliche Teile gegliedert, nämlich zwei theoretischen Diskussionen, die das Grundgerüst dieser Arbeit darstellen, und einer praktischen Darstellung der Anwendbarkeit dieser Methode.

Zu Beginn werden die Hintergründe des kommunikativen Ansatzes durchleuchtet und die Entwicklung des Konzepts der kommunikativen Kompetenz dargelegt. Um eine Basis für die Evaluierung von Dramapädagogik im zweiten Teil der Arbeit zu schaffen, werden zunächst die Grundgedanken des kommunikativen Ansatzes aufgezeigt, indem die Rollenverhältnisse zwischen LehrerIn und SchülerInnen sowie die Zielsetzungen dieses Ansatzes diskutiert werden. Weiters werden in einer differenzierten Analyse häufige Kritikpunkte aufgegriffen und gegebenenfalls bestärkt oder entkräftet.

Der zweite Teil dieser Diplomarbeit befasst sich mit der Thematik der Dramapädagogik und wird mit dem Vorschlag einer Definition eingeleitet. Die Entwicklung dieser Methode seit ihrer Entstehung wird einerseits durch einen historischen Exkurs und andererseits durch ihre momentane Präsenz im Österreichischen Lehrplan für AHS und BMHS dargelegt. Des Weiteren werden die Grundprinzipien der Dramamethode durchleuchtet und Rollenverhältnisse sowie Implikationen für den kommunikativen Zweit- oder Fremdsprachenunterricht diskutiert. Die vielzähligen Vorzüge der Dramapädagogik (wie zum Beispiel die Aneignung kommunikativer Kompetenz, die Authentizität der verwendeten Sprache oder die zahlreichen psychologischen Vorteile, um nur einige zu nennen) werden schließlich einigen möglichen Herausforderungen gegenübergestellt, um den Nutzen dieser Methoden für den kommunikativen Unterricht zu evaluieren. Dieser zweite theoretische Teil wird schließlich mit einer Auswahl an beliebten Dramatechniken abgerundet.

Der dritte und somit letzte Teil dieser Diplomarbeit konzentriert sich auf die praktische Anwendung der präsentierten theoretischen Konzepte. Durch die eingehende Planung und Darlegung von fünf Unterrichtssequenzen, die durch die Einbeziehung verschiedener Fertigkeiten und Techniken sehr unterschiedlich gestaltet wurden, wird die Vielseitigkeit der Dramapädagogik veranschaulicht und ihr unbestreitbarer Nutzen für den Zweit- und Fremdsprachenunterricht gemäß dem kommunikativen Ansatz verdeutlicht.

7.4. Curriculum Vitae

Angaben zur Person

Name: Susanna Blöchl
Geburtsdatum: 23. Juni 1987
Geburtsort: Linz

Ausbildung

2006 – 2012
Lehramtsstudium UF Englisch und UF Französisch,
Universität Wien

2001 – 2005
Bundesoberstufenrealgymnasium Perg
Matura mit Auszeichnung bestanden (Ø 1,0)
am 23.6.2005

1997 – 2001
Hauptschule Ried/Riedmark

1993 – 1997
Volksschule Ried/Riedmark

Praxiserfahrung

2011 – 2012
Erzieherin im Halbinternat der De La Salle Schule,
Strebersdorf

2008 – 2010
Kursleiterin von Sommer-Intensivkursen
am Nachhilfeinstitut „Lernfamilie“, Linz
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Fremdsprachen

Englisch: fließend in Wort und Schrift
Französisch: fließend in Wort und Schrift
Spanisch: Grundkenntnisse

Auslandsaufenthalte

Jänner 2006 – August 2006
AuPair in Birmingham, Vereinigtes Königreich

September 2005 – Dezember 2005
AuPair in Toulouse, Frankreich