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Teaching English through Drama.

A design project submitted in

partial fulfillment of the requirements for the degree

Master of Arts in Teaching English as a Foreign Language

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DEDICATION

I believe we all have our roles in this world and I am sure that teachers' role in this world is the most important and responsible one. Thus, I dedicate my first course to my students who always encouraged me. On our third lesson, one of my students told me that she had started to enjoy English classes and the field of acting. I really was touched. I hope that this course will help the learners to find the best version of themselves. And as in Oscar 2014 a famous actor Mathew McConaughey stated "My hero is always ten years after, I am never going to be my hero", I hope this course will help the students to get closer to their heroes.

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Abstract

Teaching English through Drama is not a new phenomenon in the field language teaching. It is an effective way of connecting art and the language, which are undoubtedly interconnected.

This course is designed for Armenian context and is aimed to enhance four language skills of the learners. However, the structure and the activities of the course design make it possible to implement in other cultures, as well.

The main goal for this course is to enhance students' communicative, namely speaking skills. To reach this goal, diverse activities such as, discussions, improvisational plays, presentations, sketches, acting a story ant other activities are designed. Enhancing learners listening, reading and writing is another goal of this course. And this is why in all the lessons reading and listening materials are implemented and the learners are encouraged to practice the knowledge not only orally, but also in their writing.

Drama activities, such as pantomiming, presenting, improvising and of course acting are the basis of these course, as the whole course is belt on the content: drama. At the end of the course the all skills gathered during the classes are combined in one activity, and students are encouraged to use their writing, speaking and acting skills and develop an interesting and creative performance.

Keywords: drama techniques, traditional and modern methods of teaching

CHAPTER ONE: INTRODUCTION

Introduction

Which is the most important function of a language? Of course, communicational. When is a language mostly used? Undoubtedly, in speech, during different communications. Thus, while teaching a language, a teacher should be consistent in encouraging students to use the language and be confident while doing that.

An interesting way of teaching English and reinforcing communicative language teaching can be teaching English through drama. Drama gives teachers the space to create situations where students can interact, use the target language and have fun at the same time. For example, instead of doing exercises on tenses, students can practice the grammar unit while using them in a role- play. Thus, drama can be seen as an effective ground for developing linguistic skills and for creating fun environment and various engaging activities, which will be beneficial for developing linguistic skills.

Years ago, the grammar- translation method of teaching second languages was wide- spread, and Armenia is one of the countries where the understanding of linguistic knowledge is mainly connected with mastering the grammar of the target language. The course I have designed is based on Content Based Instruction (CBI) where communicative language teaching is of primary importance. As someone who has studied in Armenia, I can state that there is a lack of speaking classes in teaching a foreign language in Armenia. In schools, students are taught grammar rules, and sometimes the context provided in school textbooks given for language practice is not authentic. Sometimes the language is separated from the context; that is why many students may know excellent grammar, have good vocabulary knowledge, but still be shy to express their ideas and use their knowledge in practice. This situation explains the need for developing a CBI course, which may be possible to teach in any other cultural context. This particular course may be helpful in Armenian reality and will address our students' needs in terms of developing oral communication skills.

The initial goal for this course is to enhance the learners' communicative skills, but listening, reading and writing skills will assist in teaching towards this goal.

The learning process is gradual and students are given the chance to know each other, acquire the language and then produce it. During the first classes there is little speaking: this is the Pantomime time where students need to concentrate more on the facial expressions, body movements and gestures. They learn how to communicate silently. Afterwards, one by one, they come up with their presentations, trying to introduce themselves, share their ideas and speak up on the topics they find essential, by freeing their inner voice, and this is the Presentations time. After some lessons, when students know each other better, they start to work in groups, creating small sketches, or other improvisational activities. Further, the final part of the course is the time, when they all work as a big team. This is the most interactive period, as students work on their own creations, fill like actors, directors, designers.

The idea of having such a layout is to give students time to explore the world of drama, get introduced with acting, build confidence of what they can do and what they know and after having gained the knowledge and experience, use language in diverse situations such as role- plays and group presentations. The layout of the course helps the students feel free to use the target language, act and play with the language getting constant support from the teacher and peers and thus improve

communicative skills through drama techniques.

CHAPTER TWO: LITERATURE REVIEW

Literature Review

2.1 Content Based Instruction

2.1.1 The history of Content Based Instruction

Over time, lots of approaches have been developed with the intention to make the second language teaching more effective. Some well-known methods are the followings: grammar translation, audio-lingual, direct and some others methods. Among different approaches of teaching ESL, Content based instruction is a relatively new approach, but it has become more popular because of its double function of language learning and content learning (Snow 2004).

Teaching a second language through the content is not considered a new phenomenon in education. The first experience with CBI was done in Canada in 1969 and the idea was to teach French to English speaking community (Dueñas 2004). As a separate method for teaching a second language in ESL classrooms, CBI appeared later. Already in 1980s and in 1990s it was implemented in different educational programs in Canada and in the US (Brinton and Master, 1997). In Europe, it was mostly compared with Content and Language Integrated Learning (CLIL), which is considered to be the best way of teaching a language (Dueñas 2004). Different researchers such as Dueñas (2004), Sticht (1997) and others claim that CLIL, a term coined in the 1990s in Europe, and CBI, which basically applies to North-American contexts, share the same essential properties and are not pedagogically different from each other. These two instructions are used in programs where academic content is taught through the second language and these two programs share the same pedagogy. However, there is a slight difference between these two instructions. Both CBI and CLIL can be considered umbrella terms to study methodologies that integrate somehow content and language (Daton-Puffer et al.,2014). The definitions

introduced by Stoller, Mehisto et al will characterize these two approaches and help us understand their main role in education.

"Content-based instruction (CBI) is an umbrella term referring to instructional approaches that make a dual, though not necessarily equal, commitment to language and content-learning objectives" (Stoller, 2008, p. 59).

"CLIL is an umbrella term covering a dozen or more educational approaches (e.g. immersion, bilingual education, multilingual education and enriched language programs)" (Mehisto, Marsh, & Frigols, 2008, p. 12). According to Binterova and Kominkova (2013) CLIL refers to teaching a nonlinguistic subject using a foreign language. To conclude, it is essential to mention that the difference between CLIL and CBI is insignificant. Moreover, it is difficult to find any substantial characteristic that can highlight the difference existing between these two methods of teaching. (Cenoz, 2015)

There are different approaches for teaching English but the communicative language teaching (CLT) method is considered to be the most effective one as it includes different ways of teaching and can be widely implemented in any lesson (Richards 2002, p 5). Thus CLT has diverse destinations to which a student should get after the educational period and one of them is communicative competence; when a student is able to contribute in meaningful communications (Dueñas 2004). Krashen supports this idea by saying that students get comprehensible input not while memorization of vocabulary or grammar rules. Success comes, when students are able to understand and produce the content given in the new language. Swain (1988) claims that communicative competence is reached when the learner is able to produce language both in its oral and written forms.

2. 1.1 What is Content Based Instruction?

In different language teaching approaches researchers have tried to define the content used for teaching purposes. In methods such as grammar translation, content was defined as the grammatical structures of the target language. In the audio-lingual method, content presented grammatical structures, vocabulary, or sound patterns. In recent communicative approaches, (CBI, CLIL, TBI) content is defined in a different way (Snow 2004). As to the question, of what is considered to be content in CBI, Duenas (2004) states that subject matter is important in the students' educational curriculum. For example, any foreign (second or additional) language can be used to teach history, mathematics, literature, social studies and any other academic subject in a target age and proficiency group.

The main feature of CBI is that the language and the content are not isolated one from another (Cenoz, 2015). In line with this, Snow states that CBI has become more popular because of its double function of language learning and content learning. This method has proposed a different issue that researchers and language teachers had never taken into account, the use of subject matter for foreign language teaching purposes (Snow 2004).

There are different opinions about CBI and its usage in education. In most cases the opinions do not differ a lot; moreover they are linked with each other. According to Brinton, Snow and Wesche (2003) CBI is a study of both language and subject. As Met (1998) states, teaching a language through CBI is a continuum which is mostly content- driven where language learning is the main part and content is considered as a tool for enhancing language abilities.

Learning a language in an authentic content is the most important characteristic of CBI, though the acquisition of the target language is not considered the main part of the course (Cenoz, 2015). In contrast with Cenoz, Hernandez (2003) states that CBI is a beneficial ground for language learners to approach the target content. The basic concern of CBI is content. The learners gain language skills, which they would be able to implement in real- life situations, thereby at the same time learn a new subject.

2.1.2 The characteristic features of CBI

Content based instruction, as a method of language teaching, has gained a wide usage due to its advantages, however it has also some drawbacks. The advantages and drawbacks characterize this instruction and differentiate it among other approaches. According to Briton, Snow and Wesche (2003) the most important role of CBI is to demolish the gap exciting between the teaching of a target language and certain content or subject. Sticht (1997) states that knowledge, practice, and time are necessary for intellectual activities such as problem solving, learning, and other activities. Taking this into consideration, he concludes that it is ineffective to teach just reading or creative thinking with the hope to raise the students' cognitive abilities. To reach high level of cognitive abilities, one needs content knowledge. Briton, Snow and Wesche (2003) suggest that language should be introduced only through the content and not separate, with the help of examples and rules. One of the main characteristics in CBI is the importance of introducing the material in sentence level. This means, that context is of primary importance in this approach, and everything, even the grammar rules are viewed and discussed within the context.

Met (1998) asserts that with the help of content, language growth comes easier as content greatly effects learners' thinking. For example, during the learning process learners use the knowledge they already have to solve new problems, think and activate their brains, in this way they use the second language productively in communicative tasks. In comparison, Peachey (2004) states in his article that in some cases students may shift to their native language during the discussions and group works too often, as they will feel more confident to talk about the target content in their L1. This practice may be considered a drawback for the course. Peachey's statement leads us to think that the teacher should be very attentive in order to keep students talking in the target language and designing activities proper to their proficiency level.

Motivation is one of the primary stimulating factors in education. Students studying both language and content during the same lesson become more enthusiastic about the educational process (Briton, Snow and Wesche 2003). According to Dupuy (2000) motivation is the understanding of the

effectiveness that materials used in education have their objectives, are authentic, and that the acquired knowledge can be used afterwards. Sometimes CBI is connected with students' curriculum, and Stoller (2002) introduces an idea that with the help of CBI students not only gain linguistic abilities but also become intelligent people for the world. As soon as the students feel the importance of the target CBI course they take, most of them become more interested in the subject.

It goes without saying that motivation of students is of primary importance, but Peachey (2003) argues that since in CBI classes the language and content are given the same amount of attention, some students will consider it an ineffective way of learning a language as they would not notice the progress in the target language. As a solution to this kind of issues, the author suggests to do extra exercises that will concentrate more on the language, rather than on the content.

Different researchers state that activities done in groups, teams and peer works are ideal for CBI and provide students with the opportunity to share ideas, knowledge and gain interacting skills (Dupuy 2000). But still, there is a difficulty especially for the teacher, as there will be some challenges in finding information proper for the learner's proficiency level (Peachey 2003).

2.1.3 Types of Content Based Instruction

According to Dueñas (2004) and Brinton, Snow and Wesche (2003) there are 3 models of CBI which are commonly used in secondary educational level. These types are the followings:

- 1. theme-based courses (TB),
- 2. sheltered subject matter instruction (SSM),
- 3. adjunct/ linked courses (AL),

Snow (2004) describes the theme-based model as a type of content based instruction in which selected topics or themes provide the content from which teachers develop language learning activities.

Brinton, Snow and Wesche state that in theme based courses the main attention is given to the theme or to the topic. The language teacher and not the subject teacher is responsible for teaching the content. The classes include different themes/ topics, which should not necessarily be interconnected, though the whole course may consist of one large topic.

Brinton, Snow and Wesche (2003) give an example of a lesson of a theme- based model where four language skills are integrated. Thus, firstly the instructor brings a reading material based on the certain topic, afterwards the students have discussion based on the reading. Then they have some listenings prepared by the teacher and finally they do some writing exercises where they need to synthesize some information based on the topic. This example helps us understand the flexibility of the theme- based model as it gives the possibility to integrate four language skills in one lesson.

The authors define the sheltered course is usually designed by a specialist of content, who is considered to be a native speaker of L2 as the course is taught in the target/ second language. Because the non- native speakers are separated or "sheltered" from native speakers, the course is given the name "sheltered". The same materials are used for both native and non- native speakers taking a course with sheltered instruction. They all attend the same classes, have the same exams, but there is a language teacher for non- native speakers who helps them with linguistic assignments, and this is how the students are sheltered from native speakers. Here is an example of a sheltered Psychology course from The University of Ottawa discussed by Brinton, Snow and Wesche (2003). The whole class has the same lecturer, a content professor, all the student do the same readings, assignments and have the same final multiple- choice exam. The lecturer was the same for both native and not native speakers. The lecture was the same for all the students, but during the last 20 minutes of each lesson, the second language learners were separated from the native speakers. They worked with a language professor who helped them with linguistic issues, went over the readings and prepared them for the content though without any grammatical instructions.

This course was evaluated in different ways: teachers' opinion, the progress of L2 learners taking sheltered courses, and diverse questionnaires. Taking into the consideration the results of the above mentioned evaluation techniques, the researchers Brinton, Snow and Wesche (2003) hold the idea that this course is an effective one.

According to Brinton, Snow and Wesche (2003) the first method of evaluation was questionnaire completed by the students. As a result of this questionnaire it was revealed that the language teachers were necessary for this course as they helped students to be more confident about their linguistic knowledge. They found the work of the language teacher more effective and enjoyable rather than that of the content lecture.

Brinton, Snow, Wesche (2003) state that even the language teachers, who were team teaching, agree with the idea that the sheltered method of teaching ESL is an effective one. They support the idea that integrating language and content in the same course is effective and beneficial for learners. The evidence of this is the results of one of the sheltered courses where only two of 175 non- native students failed the course. The progression of the linguistic knowledge among these 175 students was high enough. Taking these also into consideration, the authors conclude that sheltered language teaching is considered an effective tool for teaching L2.

The third type of CBI approach is called adjunct type where, as Brinton, Snow, Wesche (2003) claim, there is a flow between the language and the content courses. In this courses, native speakers and L2 learners are separated during the language classes, thus, both native and non- native speakers have language classes, though have different ones. However, they attend the content classes together. A research was conducted on a course, where students were given the right to evaluate the effectiveness of an adjunct model of the course they attended. Most of the non-native students, (80 percent) agreed with the idea that it was an effective course which assisted them to improve their linguistic abilities, mostly writing, and that it helped them to gain more confidence (Brinton, Snow, Wesche 2003).

2.2 Drama in Language Classrooms

Teaching Language through drama is not a new phenomenon in language teaching context. It has been used in Britain and US since 1970s. In 1973 professionals like Malley and Duff (1982) and Smith (1984) shared their own experience in their works discussing the importance of using drama in EFL/ESL classes and emphasized the effective role of role- plays (Dodson 2000).

The word drama is always associated with stage; however, drama in a linguistic context is associated with a teacher who is staging a performance, as for most teachers the words "drama" and "theatre" are considered to be synonyms. However, if language teachers start to explore the world of drama, they will find it more flexible to use in the EFL/ESL classrooms (Hyacinth 1990). Hyacinth (1990) states that there is not a certain rule about drama in teaching ESL, but certainly it is not theatre. The important characteristic of theatre is the audience, the communication between the actors and the audience. In drama, the relation is between the members of the group during certain situations. Drama is not a performance; it is more concentrated on improvisations during the dramatic period. Drama is the people participating in it (Maley & Duff 1982). Drama techniques help students to express their emotions, "get out of their places" and "have access" to the new situations at the same time practicing the language. Thus, it is very important not to confuse drama techniques with theatre (Hyacinth 1990). Dodson (2000) discussed the idea that the main importance during the drama-language classes is given to communication, naming the lessons "theatre into classes", where improvisations, role-plays or miming are of primary importance and, of course, these classes are student centered.

According to McGregor (1976) there are two types of educational drama:

- learning through drama
- drama itself considered as an art form

The first type suggested by McGregor (1976) is that drama is viewed as a tool for professors to teach some language, though in the second type the students are given the chance to investigate, create, put together different ideas, and explore the new sphere.

Different authors have discussed the role of the teacher in classes, where language is taught through drama. Zyoud (2008) states that the teacher's role in language classrooms has been changed a lot after drama was introduced in EFL classrooms. Teacher is not an authority, but is a facilitator and the classes are mostly student- centered.

Drama is an appealing teaching strategy, which promotes cooperation, collaboration, self-control, goal-oriented learning as well as emotional intelligence skills. With the help of drama techniques, the gap existing between course-book dialogues and its usage vanishes. It also helps to minimize the gap in the classroom between students, and helps to creates better student- teacher relationship. Drama activities lead to fluency in language classrooms, and students can gain success in the target language and can be able to make themselves understood in the target language (Zyoud 2008).

2.2.1 The Characteristic Features of Teaching Drama

Celce-Murcia (2001) states that drama is an excellent way for teaching a language and is more beneficial to teach a language through drama rather than through rules or long explanations. It may be an effective teaching technique even for not the best students, as taking part in the play helps them to concentrate on the lesson. For example, even the silent student playing the part in a performance are attentive and get knowledge during the performance. Dodson (2000) propounds some advantages of using drama during the second language classes. The most important advantage is that students learn language and practice it in diverse types of communications, where the context is authentic. He states that they practice not only vocabulary and speaking skills. Grammar is taught first in context and is practiced through real life situations. Fleming (2006) agrees that classes where language is taught through drama are student centered, and the main advantage is the use of the theory in communicational practice. It also gives student the opportunity to play, move, act and actively participate in the learning process. Even students with low linguistic proficiency level can participate in communications, plays, and activities using their facial expressions, gestures, body movements (Zyoud 2008). Another advantage according to Dodson (2000) is its psychological impact on learners, as they learn how to work in groups, acquire problem- solving and risk- taking skills. They understand and start to appreciate different cultures and the important role of culture in language learning. Moreover, the most important thing is the motivation that students gain during the lessons. Drama classes in educational aspects are always pictured as fun, enjoyable classes. Thus, students will not lack motivation.

Dodson (2000) also highlights some drawbacks and difficulties, which may occur while teaching a second language through drama. Firstly, he mentions that some students, and sometimes teachers as well, may not take drama classes or acting seriously. This kind of understanding has a lot to do with cultural background of the learners. As a solution, the author suggests pointing out the learning objectives of the lesson, course, what they practice while doing that certain activity. Knowing the importance of the given activity always makes students take the classes more seriously. Another issue may be the needs and interests of different students. Not all of them would enjoy acting and drama, so it will be more effective to have these classes as elective courses.

Another issue may be the student's fears; some may be too shy because of their linguistic knowledge or lack of practice they had before. In order to overcome such cases, Dodson (2000) states that the teacher's role is vital. The teacher should make the tasks first of all appropriate for their proficiency level, and should always encourage them to take the risk of communicating and even making mistakes. It is very important for any kind of speaker to be self- confident, and to introduce the speech in a nice and comfortable manner, and it is possible to reach this confidence and speaking technique with the help of drama classes, where the language and drama are connected (Zyoud 2008). Having a friendly and supportive atmosphere in the classroom is another important solution suggested by Dodson (2000). Students should volunteer to participate in discussions, and the teacher should be open to mistakes as they are an extra opportunity for explaining the rule once more. The drama lessons are not controlled thus in most cases it is acceptable to have noisy classrooms; different groups may work on different projects depending on their objectives. Some may sit still, but others may walk around, use the classroom in order to express their thoughts, feelings and ideas ((British Council 2009- 2010).

2.2.3. The Use of Drama Techniques in EFL/ ESL classrooms

Small drama activities or sketches are necessary in drama classes. Even when the time is limited, and it is not possible to practice the sketches a lot, still it will be beneficial to dedicate a small part of the lesson (5 minutes) to this type of activities. The idea is that they activate both body and mind, depending on the chosen activity. (British Council 2009- 2010).

There are numerous activities, which may be introduced as an effective tool for fostering language learning through drama. Some teachers may even come up with their own activities. For example, all the teachers who used drama in ESL classes mention pantomime activity. Dodson (2000) states that it is an effective opening activity for the course. Most of the students are familiar with this game. It could be a proper activity for recognition and practice of target vocabulary. Pantomiming is used for practicing grammar items, as well. Practicing and revising tenses through miming can be seen an interesting and outstanding activity both for teachers and students.

Role- plays and simulations are other well- known activities suggested by Dodson (2000). Along with the types of role- plays, which are mostly used in EFL/ESL classrooms and most of the teachers, are familiar with that types, there are other types of role plays as well, such us rude or super polite sketches in different contexts. For example, when a patient wants to have an appointment with a very busy doctor, two groups of students may create two different situations. In one example of a role-play, the patient may be too rude and impolite, in the other, extra polite and understanding. Role- plays are effectively used in reading and writing classes. Dodson (2000) provides an example, which is a very interesting while reading activity. According to the mentioned example, different students reading the script can ask each other questions which are not mentioned in the reading and answer the questions as characters of the story. To write a role- play and then act it is another option suggested by the author, who mostly uses it while teaching idioms. Improvisation is another technique used for drama classes, which will activate the students' speaking skills. Zyound (2008) claims that during the first attempts

some students may be shy but after some attempts, the effectiveness of this activity will be visible. At the beginning of this activity, the professor introduces the conditions student will be in; what they are expected to do and in what relations they are with other characters. Since there is no script and no rehearsal is done, students are free to develop their character, to add new situations, and are free to improvise. Improvisation activities may include the whole class or may be done in small groups.

In their article "Dramatic Performance in Teaching Drama in EFL Contexts" Gorjian, et al (2010) discuss an experiment where 60 male and female students who had a high score in IELTS were randomly divided into two groups (30 students in each group). Ibsen's "A Doll's House" and Miller's "The Death of a Salesman" were chosen to be studied during the whole course, 15 weeks. The first (controlled) group was taught literature through traditional methods though the second (experimental) group did the same play, at the same time having dramatic performances based on the given piece of literature. The knowledge of the play's content was one of the objectives of this course.

During the course, the controlled group students were taught through surveys on the content, while the experimental group students made smaller groups and performed the plays before each lesson. During the classes, two groups were randomly asked to play the target part, and the teacher gave feedback after the performances. At the end of the course all two groups had a test consisting of 30 multiple- choice questions based on the plays they were learning. As a result of this study, it turned out that there was a great difference between these two groups. The experimental group had better results compared with the controlled group. The results of students indicate that the experimental group was much more motivated than the control group. They were more attentive, engaged in what they were working on. Thus were more active during the class whereas the control group was often silent, and tended not to speak during the classes. The students' feedback also showed that the learners of these two different groups have different viewpoints about the activities. The students' opinions from the experimental group were more positive about the teaching style, techniques which encouraged them to understand the content of the plays deeply and focus on what they learned. The scene was totally

different for the students of the controlled group. The control group students mostly complained of the class environment and of the activities. Thus, the results of the study indicate that the students from the experimental group had positive opinion about teaching drama through dramatic performance; while, the control group was not satisfied with the teaching style, implemented activities and the knowledge gained from the course (Gorjian, et al 2010).

Now, having discussed the CBI instruction and drama techniques in ESL/EFL context, let us see whether it is effective to use Drama in order to teach a CBI course. It is stated by Chauhan (2004) that many students learn English for years, but still lack the confidence to use it in and especially outside the classroom. Mostly, teachers reach the level where their students can answer the given question and make grammatically correct sentences. However, the real communication involves ideas, emotions, feelings and adaptability, which is rarely possible to have in traditional language classes.

Teaching English through drama can be a good alternative where the students' immediate needs will be met. The content, drama, provides situations for listening, writing, reading and of course, speaking. The language is not learned through explanations but through pragmatic use, which is rarely done in simple language classes (Chauhan, 2004).

CHAPTER 3: PROPOSED PLAN AND DELIVERABLES

3.1. Course description:

This is an after class course designed for elementary level students. This course is based on Content Based instruction where the content is considered to be drama techniques, such as mimic plays, improvising, presenting and acting skills taught and experimented in the target language, English. The aim of the current course is to help students feel confident while using English and this is done with the help of improvisational activities, presentations, role-plays, performances introduced in the context of stage art. The learners are given the opportunity to experiment with language in diverse authentic situations. The course addresses four language skills, which are reinforced in stress- free environment.

The course is designed for 20 hours, the class meets two times a week and the duration of the lesson is two hours. Students are provided with the course syllabus. All the other materials are developed and provided by the teacher.

3.2. Needs Analysis

Needs analysis was conducted in the group where the piloting took place in order to understand the true needs and interests of the target audience. Needs analysis was conducted within two days and two different instruments were used: interview and diagnostic test.

During the first day of needs analysis, students were introduced to the idea of the course and only after that different questions were addressed. The answers helped the interviewer to have the right understanding about the students' knowledge, interests and expectations of the course. They were also encouraged to make suggestions and were given the opportunity to discuss the effectiveness of their ideas in small groups and present the results. This also helped to recognize the students' speaking abilities as the discussion was in English. The interview included open-ended questions that helped the interviewees share their opinions and have a discussion based on the following questions:

- What is drama in your understanding?
- Would you enjoy a course where English and drama are introduced together?
- What kind of activities would you suggest to have in the target course?
- Which are the main linguistic areas you would like to pay attention to during this course?

The second part was aimed to understand the students' proficiency level. Having this reason in mind, students were given a diagnostic test. The test was 60 minutes long and included the following tasks: "vocabulary task" and "finish the given story". This test helped me, as a course designer, to understand how proficient they were in English. One of the major aspects of the target course is creativity. This is the reason, why they were asked to write a paragraph as a continuation of the given story. The test results helped to choose the best 10 students among 15 learners, because I find it more effective to pilot this course in a relatively small group. The needs analyses helped me to find out that the target course is attractive for the selected students. Trying to generalize the results of the analysis, I believe that the course would also be interesting and effective for other students.

3.2. Goals and Outcomes

The goals and the outcomes are the core of each course. Having well defined goals makes the teaching process effective both for the teacher and for the students. The goals are the representations of the course, and they introduce the aim of the course- developer. It is necessary for students to have a look at the goals of the target course they want to attend.

This "Teaching English through drama" course has five goals, which introduce the aim of the course. They help to understand which the main linguistic aspects of the given course are. The students will receive the target knowledge and then practice it with the help of diverse activities.

The main goal of the course is to enhance students' communicational competence. During the whole course, the language is used in diverse situations, where student are able to talk, express their thoughts and ideas on the spot.

The second goal of the course is to improve the students' improvisational and creative thinking skills, which goes hand in hand with the first one.

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The third goal consists of both receptive and productive skills and is aimed to enhance the students' reading, listening and writing skills.

The next goals for this course is to write a fictional script based on what was practiced during the course and act it out. This is really an important one, as reaching this goal will mean that all the previous ones have been realized to a certain extent, as well.

Furthermore, the final fifth goal is aimed to develop students' play building and acting skills. The stage is a wonderful place for students to develop their creativeness, express themselves and to set free their emotions.

The goals are the teachers' thoughts and expectations from the course, and the outcomes help to reach those goals. Overall, if students are able to produce the outcomes, it leads us to the understanding that the course is an effective one. Every activity in the course is designed to meet the goals and the outcomes of the target course. The current course has 5 goals, which include all 4 language skills, acting, improvising and play- building skills.

Table #1

Here, the main goals and outcomes of the course are introduced.

GOAL	OUTCOMES
GOAL 1: To improve students communicative,	1.1. Use the target language in the given context1.2. Assess and discuss their own and their peer's performance
namely speaking skills	1.3.Recognize the meanings of gestures and implement them in their speech
GOAL 2:	2.1. Improvise in the target language
To gain improvisational and	2.2. Provide solutions/endings to certain stories, situations by writing some paragraphs or improvising on the spot

creative thinking	
skills	
GOAL 3:	3.1. Listen to an unknown text (proper to their proficiency
Develop reading	level) and have a discussion based on the main ideas
Develop reading,	and details from the listening.
listening and writing	3.2.Read and act out an unknown story or a sketch
skills	3.3. Write an after class reflection based on the
	information covered in class
GOAL 4	4.1 Use the new vocabulary from the lessons in practicing
	playwriting skills.
Write a fictional	
script based on what	4.2. Practice the new words in writing performances,
was practiced during	sketches, and other role- play activities.
the course and act it	
out	
	4.3 Compose a story using the information and knowledge
	gained during the course
	4.4. Act out the play written by themselves
GOAL 5	5 1 Store a share a line to se
GUAL 5	5.1 Stage a play as directors
Develop play	
building and acting	
skills	
581115	
	5.2 Write a script using words from the readings and
	videos recycled through the course for the target audience
	5.3 Stage a performance

3.4. Assessment plan

The current course is an interactive one, which allows the students to express themselves, get presentation and improvising skills, write a script then act it out, and in all the activities, which are fun and motivating, practice their English by making it more pure and fluent. It is important to mention that students are not given grades during the course. However, in order to see if the goals and outcomes are achieved and if the students are improving their language, the work done by the students needs to be assessed based on the following criteria:

• In class observations (Checklist)

The checklist is used for assessing each student's daily work both in and out of the classroom. Attendance and participation in activities is considered during the evaluation.

Table #2

Student name	Langua ge use	Discuss ions	Vocabular y use	Responses to questions	Constr. feedbac k	Group work	Attend ance	Participat ion	Prepa redne ss

• Group presentations based on the reading Students are expected to work well as a group on their assignments, present the content clearly, have good visuals, be self- confident and not stressed. Proper language use is of primary importance.

Table #3

This is the rubric for presentations. In the following rubric the most important spheres of are mentioned.

Nonverbal skills	Excellent	Very Good	Good	Not so good

Eye contact	Holds attention of the audience with the use of direct eye contact looking seldom at notes	Consistent use of direct eye contact with audience, but still returns to notes.	Display minimal eye contact with audience, while reading mostly from the notes	No eye contact with audience as entire report is read from notes.
Body language	Movements seem fluid and help the audience visualize	Movements or gestures enhances articulation	Very little movement or descriptive gestures	No movement or descriptive gestures.
Confidence	Student is relaxed, self- confident natural, with no mistakes.	Makes minor mistakes, but quickly recovers from them; displays little or no tension.	Displays mild tension; has trouble recovering from mistakes.	Tension and nervousness is obvious; has trouble recovering from mistakes.

Verbal skills	Excellent	Very Good	Good	Not So Good
Language use	Correct use of grammar structures, use of target vocabulary, fluency and accuracy.	Correct grammar structures are used, with some flaws demonstrating good vocabulary, not very fluent and accurate.	Some of used grammar structures are correct, inconsistent use of the target vocabulary, fluent and accurate.	Grammar structures are used with mistakes, no use of the target vocabulary, a little fluent and accurate.

Content	Excellent	Very Good	Good	Not So Good
SUBJECT	Student	Student is at ease	Student is	Student does
KNOWLEDGE	demonstrate full knowledge by answering all class questions with explanations and elaboration.	with expected answers to all questions, without elaboration	uncomfortable with information and is able to answer only rudimentary questions	not have grasp of information; student cannot answer questions about subject

Organization	Student presents	Student presents	Audience has	Audience
	information In	information in	difficulty	cannot
	logical,	logical sequence	following	understand
	interesting	which audience	presentation	Presentation
	sequence which	can follow	because student	because there is
	audience can		changes the	no sequence of
	follow		topics very	information
			quickly	

Adapted from: webcache.googleusercontent.com on 20. 03. 2016

https://webcache.googleusercontent.com/search?q=cache:Qr23YJFyIB0J:https://hamiltontheatre.edublogs.org/files/2015/09/Performance-Rubric-1-o5p35c.doc+&cd=7&hl=en&ct=clnk&gl=am

• Written reflection of each lesson

At the end of each lesson students are asked to write after class reflections, where they are supposed to comment on the lesson. Discuss what they have learned during the lesson, if they would like to change something. It is important to write an argumentative paragraph where both positive and negative feedback have their reasons. Rubric is not required for this assignment; if students have written all the reflections, then they get the points.

• Final play, written by students (rubric)

During the lessons students write a play where they are supposed to practice most of the writing skills they gained during the course. They are encouraged to use as many of the vocabulary items learned and practiced during the course, as possible. After having the script, they are encouraged to stage it. Thus, interesting and linguistically coherent and correct script, student's acting and presenting abilities are assessed.

Table # 4

This rubric is for evaluating the lesrners' proficiency during the Final play

Criteria	Excellent	Very Good	Good	Not so Good	TOTAL
VOICE	Voice was loud and clear; words were easily understood	Student spoke clearly but it was difficult to understand some of the script; could have been	Voice and language was not very clear; could have been much	Could not understand what was being said due to unclear and low speech.	

		louder pitch of voice.	louder pitch of voice.	
		voice.	voice.	
SCRIPT	Enticing	Script/dialogue	Some detail	Script/dialogue
	vivid detail	was well-written;	used in	contained no
And the idea	used in	considerable	script/dialogue;	purpose and
it connects	script.	detail with good	needed more of	very little
		purpose.	a purpose.	detail.
FACIAL	Effective use	Contained some	Needed more	Contained little
EXPRESSION	of gestures,	facial expression,	facial	to no facial
	facial	gestures & body	expressions	expression,
BODY	expression	movement.	gestures &	gesture or
LANGUAGE	and body		movement.	movement.
	movement!			
	Committed,	Semi-committed,	Almost	Not
OVEDALL	cooperated &	concentrated &	committed,	committed
OVERALL	concentrated-	cooperative-	cooperative and	cooperated or
	WOW!	GREAT!	concentrated-	concentrated
	** • • • •	UKLAT:	NOT TOO	
			BAD	

Adapted from: webcache.googleusercontent.com on 20. 03. 2016

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Table #5

In this table the alignment of the course goals and outcomes with the assessment tools are show.

GOALS	OUTCOMES	Assessment					
		In class observation (Checklist)	Students Presentati	Group presentatio n (Rubric)	Reflectio ns	Final play	Quizz es

			ons (Rubric)			
Goal 1 To improve students communicat	1.1. Use the target language in the given context	х	x	х	х	
ive, namely speaking skills	1.2. Assess and discuss their own and their peer's performance	х	X			
	1.3 Recognize the meanings of gestures and implement them in their speech	х	x	х	x	
Goal 2 To gain improvisati onal and	2.1. Improvise in the target language	х	х			
creative thinking skills	2.2. Provide solutions/end ings to certain stories, situations by writing some paragraphs or improvising on the spot	х		Х	x	
GOAL 3: Develop reading, listening and writing skills	3.1. Listen to an unknown text (proper to their proficiency level) and have a discussion based on the main ideas and details from the listening.	Х				x

	3.2. Read and act out an unknown story or a sketch	Х		Х			
	3.3. Write an after class reflection based on the information covered in class					x	
	4.1 Use the new vocabulary from the lessons in practicing playwriting skills.					Х	
Goal 4 Write a fictional script based on what was practiced during the	4.2. Practice the new words in writing performances, sketches, and other role-play activities.	X	X	X	X	Х	
course and act it out	4.3 Compose a story using the information and knowledge gained during the course	X				X	
	4.4. Act out the play written by themselves	Х				x	
GOAL 5	5.1 Stage a play as directors						
Develop play building and acting skills	5.2 Write a script using words from the readings and videos recycled through the course for the target audience					х	

5.3 Stage a performance	Х	Х	х	

3.5. Learning plan

The learning plan is introduced as a chart where you can see ten units designed for 20 hour- course (a unit for a lesson). Each lesson includes and covers the following aspects:

- Functional communication
- Vocabulary
- Listening
- Reading
- Writing

Each unit has its own topic and is unique, but there is an inner flow between the units. Each topic includes information about acting and helps learners to be more confident and professional on the stage. Linguistic knowledge is provided and is practiced within the given topic. Thus, we can see each class as a door which helps students to get closer to the castle of drama. Each lesson of the course is built on the others, thus only those who take part in most of the lessons reach the expected level of the knowledge. All the materials of the course are designed and developed for the target students and are not based on any textbook.

Table 5

	Торіс	Functional Communicatio n	Vocabulary	Listening	Reading	Writing
--	-------	---------------------------------	------------	-----------	---------	---------

Unit 1	 Introduction to the course What is Drama 	Introduction of the course: goals, objectives, syllabus Discussion on students' understanding of drama.	Words from the reading "What is Drama" and from the video "Education through Drama and Theatre"	-	Reading a text "What is Drama"	After class reflection: thoughts and expectations of the course
Unit 2	Pantomime	Discussion in groups on the topic "What is pantomime"	The main vocabulary from the reading " Tips for Pantomiming"	A mimic play "Adam and Yeva"	The rules of the game "Pantomime"	Small sketches After class reflection
Unit 3	"Alphabet Aerobics"	"Alphabet Aerobics" Sketches for acting out	Recognize and use the vocabulary used in the reading and in the video about "Alphabet Aerobics"		The first part of the story "Snow White"	a RAP in alphabetical order After class reflection
Unit 4	Stand- alone drama	Presentations on the spot in small groups Group presentation	Encourage the use of new vocabulary in presentations Vocabulary quiz Words from Angelina Jolie, L. Dicaprio and others speeches.	Inspiring talks of celebrities , such as Angelina Jolie, L. Dicaprio and others	"Snow White" Part two	Brainstorm on the topics of Ss presentations After class reflection
Unit 5	Making TV Programs	Presentations Role- play "TV Programs"	Main vocabulary necessary for making TV programs	Famous TV programs	"Snow White" Part three	Make up a scenario of a TV program (in groups) After class reflection
Unit 6	Imagination has no limits	Group- performance Presentations Improvisational activities	Unfamiliar words from the readings "Snow White" and "Rules for improvisation"	Improvisat ional warm ups	"Snow White" Part four Improvising the end of the story or a dialogue and act it out	To give an unexpected ending to dialogues/ stories Reflection
Unit 7	Play- Building	Presentations Group/ Individual Act out certain sketches	Vocabulary from the videos on Play- Building	To watch interviews of well- known directors	"Snow white" Part five	After class reflection

		Discussion on the video				
Unit 8	Script Creation	Presentations Group/ individual Discussion on the topic and content of the script	Practice vocabulary from the reading on script writing	To watch a silent video	How to write a successful script	A script for the silent video (in groups) After class reflection
Unit 9	Revision and Workshop	Presentations Group/ Peer and teacher feedback on the projects	Recycle the vocabulary learned through the course in writing and speaking Quiz		The scripts written by the students	To work on the scripts (in groups) After class reflection
Unit 10	The Final play	Peer feedback, Build a play To perform the play	Practice the target vocabulary in the context	Advice from some actors	The scripts	To work on the scripts (in groups) After class reflection

3.6. Timeline for Major steps in the Project

The timeline for major steps in my project is the following:

- Writing literature review October, 2015
- Needs analysis –October, 2015
- Finalizing course goals, objectives and assessment November, 2015- December, 2015
- Writing up the learning plan December, 2015
- Proposal presentation December, 2015
- Piloting the course and developing lesson plans– January- February, 2016
- Course evaluation March, 2016
- Turning in the final draft April 18, 2016
- Capstone Defence May 10, 2016

3.7.The Piloting Procedure

This project was piloted in public school number 35. The class met in addition to regular classes, thus the course was an after class course. This course was designed for twenty hours. The class met twice a week and the whole piloting was done within five weeks. The duration of the lesson was two hours with 15 minutes break. Students were aged from 13-15 years old, and the target language proficiency was high elementary. The piloting helped to finalize the lesson plans, it also helped to see whether the activities designed beforehand were appropriate.

After each lesson the course designer and the teacher of the target course, who was the same person, wrote an after class reflection where the lesson was discussed and this helped to understand if the designer met her goals, which aspects of the lesson or the course need to be revised, changed or kept.

Piloting helped to see the good and bad sides of lesson planes and activities developed beforehand, and make some changes in the course plan. After having piloted the current course, now it will be easier to teach this course for the second time, as all the materials necessary for the teaching process are reviewed after each lesson and are ready for the teaching/ learning process. Thus, with the help of piloting, we have a complete course, which will be effective to teach the target audience.

CHAPTER 4: REFLECTIONS & RECOMMENDATIONS

4.1. Limitations and Recommendations

After having taught this target course, I would like to share my experience with those teachers who may teach this course. Below I will come up with some recommendations that may be beneficial for both the teachers and the students.

It goes without saying that in the learning process the motivation of the students is of number one importance. Luckily, I had the opportunity to work with responsible students who were interested in the course, however sometimes they missed the classes as well. As all the classes were interconnected, I send the materials to the students who were absent and asked them to work on the assignments and write a reflection. Of course, I was always there if they had some questions or needed some clarifications. This was my way of solving the problem of absentees.

Another challenge for this course were the materials and the learners' proficiency level, as sometimes the tasks and the deliverables were difficult for the learners. If your students have difficulties in doing this or that activity, it is possible to adapt the materials or you can even change the task a little so it will meet the learners' proficiency level.

This course was designed for 20 hours and I found it effective to have 2 hour-classes. However. I think it would be beneficial for both the teacher and the students to have more lessons. In that case, they will have more time for practice and the effectiveness of the course definitely will be higher.

And, finally the course requires the teacher to give handouts to the students during each lesson. The internet connection, recorders, and screen are of the primary importance, as well. It would be difficult, if not impossible to teach the target course in a classroom, which is not technologically equipped, and this is another limitation for this course.

Thus, these were the main and the most important points I find significant for the teachers who may teach this course. Hope they will find it effective and will enjoy teaching English through Drama.

4.2. Course Reflection

To begin with, the given design project was a great responsibility for me to both create and pilot the course. It was not that easy to create something out of nothing, thus developing a course requires many efforts. During this short path which sometimes seemed endless, I had gained lots of professional skills and now can see the results and even reflect on the whole process of the course development.

The important and difficult part of this capstone project was the choice of the title for the course. I wanted to do something that will first of all motivate me, then the students. Improving the methods of teaching English in the Armenian context was the other task I wanted to solve to some extent with the help of my course. Since childhood, I was attracted and interested in drama; acting was an inseparable part of my life and the way of expressing my thoughts and emotions. I think theatre is a school where during each performance one can learn a lot about life, human nature and explore his own world. This is why I hold the idea that teaching English through Drama would be a good option for this project, and now I can state that I was not wrong.

Developing a literature review was the first step and definitely the most important one from which the creation of the course started. It helped to gain a deeper understanding about the field on which the course was to be developed.

Creating the learning plan was another challenge as there were lots of ideas but in some cases it was difficult to put all the ideas together. Each part of the learning plan requires an interesting and meaningful activity. After changing the ideas and developing them I noticed that the learning plan is ready and it was the time for lesson plans. Writing a lesson plan is not that difficult, it is more difficult to write a lesson plan, which will be appropriate to the proficiency level of the target group of the students.

Now, when all the sleepless nights are behind and the work is done, the idea of developing a course doesn't sound that tragic. The writing and developing process was truly interesting but I cannot compare it to the piloting process. I do remember my emotions during the first day of the piloting class.

Each student's opinion was taken into consideration; maybe for the first time in my life I was afraid to have a wrong or not appropriate material for the lesson. Luckily, the students were enthusiastic and engaged in the learning process, they were interested in the lesson as it was something new for them. After feeling their interest and enthusiasm towards the course, I felt motivated to do better work for each lesson.

Students were asked to write after class reflections where they were encouraged to discuss the lesson and make suggestions. I used to read all the reflections and after reading them, I wrote my own reflection, where I reflected upon the main points of the lesson trying to analyze for myself the effectiveness of the lesson. It was primary for me as both the course designer and teacher to meet the objectives of the lesson. I hope that students, who attended the current course, have received the right amount of knowledge of English language, which they will use and practice afterwards in real life.

Having designed diverse activities for this course, I consider students' presentations relevant to discuss. I was really interested in this task because this presentations were informative for me, as well. They all had presentations on different topics and all of them were well prepared, took the work seriously and tried to use the knowledge in the practice.

Of course, all the students liked acting parts, and they enjoyed the process of creating the scene more than presenting. I think it is because they learned a lot while working on the given scripts or stories. Videos about celebrities, the tips for doing good presentations or for enhancing the writing skills were always interesting for the learners. Each video followed a long discussion where the students were given the chance to express their ideas about important topics such as helping people, problems that humanity faces, environmental problems, love, kindness, friendship, and many other global questions, which were raised during these activities. These teenagers not only talked and had discussions but also led to a reasonable solution to the question, and they were so enthusiastic that used English without even paying attention to the fact that this was not their first language and that they were afraid to use it in the past.

I can and I do want to talk about all the tasks, activities, lessons of the piloting as each lesson is important, but I will try to be short and sweet and will end my reflection retelling about the final two lessons. For this class I have thought to combine writing, speaking, acting and practicing the vocabulary learned and recycled during the lesson. It was like a fairytale because I could never imagine that students would love to work on such a project that much. Their creativity had no limits and their energy solved each problem. All of them were hard workers and I was glad to see that this course helped them to be more confident while using English. It gave them the opportunity to enhance their four language skills and it was an introduction to the new field- to the wonderful field of drama. Moreover, I got to know that the growing generation is really awesome when 10 students who rarely were introduced to each other before, become friends, members of the same team so easily. It felt like we all were a big happy family. Thus, I would like to finish my reflection with the idea I have learned from this project: language and art can connect people and can give people the wings they need to fly high.

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APPENDICES

Appendix # 1

Diagnostic test

TIME 60 minutes

NAME	

SURNAME _____

GRADE _____

1. Put the verbs in brackets in the correct tense form.

Sue Thomas 1)	(to be) a fashion de	signer. She 2)			(make) clot	thes ev	ver since
she 3)	(be) a young girl. She 4)		(get	t) her first jo	ob in a	clothes
factory when sh	e was sixteen. She 5)	(sew)	buttor	ns onto	a shirt one	day w	when she
6	(have) a brilliant idea for a desi	gn. After she 7	7)		(spea	k) to h	ner bank
manager, she	got a loan and 8)	_ (open) her	own	little	workshop.	Now	Sue 9)
	(make) lots of money. Next year	she 10)		(0	pen) a shop	which	will sell
all her own desi	igns. She 11) (i	sell) clothes to	a lot o	of fam	ous people,	includ	ing film
stars and singers	s, and 12) (think)) she will be ve	ry rich	soon.			

2. Complete the second sentence so that it has a similar meaning to the first sentence using the word given.

- 1. I think it would be a good idea to take a train. SUGGEST
- 2. She succeeded in persuading her parents to let her go. MANAGED She _____
- 3. It looks like this door is locked after all. APPEARS This door _____
- 4. One of the things I hate is people eating popcorn in the cinema. STAND One of the things I _____
- 5. The singer arrived two hours late but I am glad I had waited for him. WORTH The singer _____
- 6. Jack said he had to catch the early flight. INSISTED Jack _____

3. Write a continuation to the story. Please, be creative. :)

Robby was a young boy who lived with his elderly mother. His mother wanted him to learn how to play the piano because she longed to hear her son play for her. She sent her son to a piano teacher.

However, there was one small problem because Robby was not musically inclined and therefore was very slow in learning.

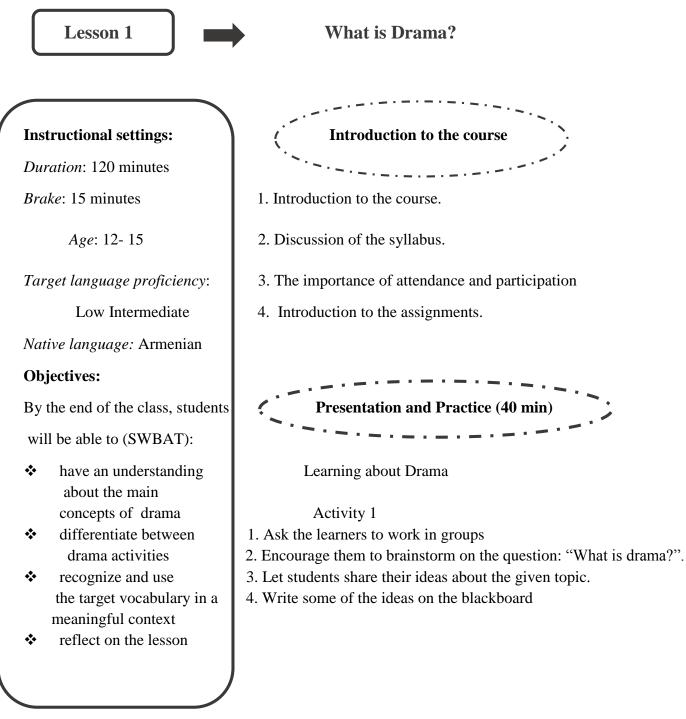
The teacher did not have much faith in the boy because of his weakness. The mother was very enthusiastic and every week she would send Robby to the teacher.

One day Robby stopped attending the piano lessons...

TEACHER'S MANUAL (With lesson plans and materials)

TEACHING ENGLISH THROUGH DRAMA





Activity 2

1. Ask the learners to work in pairs

- 2. Distribute a reading passage to the learners (See Appendix A)
- 3. Encourage them to read the passage and mark all the unknown words.

4. After being familiar with the passage, discuss the unknown words with the learners, helping them to guess the meaning from the context.

Activity 3

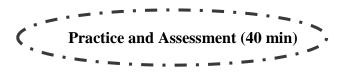
1. Ask the learners to write the definitions of the unknown words.

- 2. Encourage the students to use some of them in a meaningful context and write a paragraph.
- 3. Ask a class to discuss the text and make sure all the learners contribute to the discussion.
- 4. Encourage them to read the passage and mark all the unknown words.

Activity 4

For this activity students need to watch a video and compare it with the reading passage

- 1. Ask the learners to watch a small video. (See appendix B)
- 2. Encourage them to make notes based on the main points of the video.
- 3. In small groups, let them discuss the video and compare it with the reading passage.



Activity 1

1. Ask students to work in peers.

- 2. Distribute a passage about a target drama activity to each pair. (See appendix C)
- 3. Ask the learners to work on the given passage in pairs.(10 min)
- 4. Encourage the learners to work in groups. (from 4 to 5)
- 5. Make sure each member of the group has read about a different activities.
- 6. Encourage each member of the group to introduce his activity.

Activity 2

First steps in acting

1. Ask learners to work in groups (from 3-4).

2. Give each group an assignment for acting it out based on the activities they have been introduced. (See appendix D)

- 3. Ask each group to work on the given assignment.
- 4. Encourage the groups to present their activities in front of the class, if they are willing.



- 1. Ask a class, to discuss what the main takeaways from the lesson are.
- 3. Explain the importance of after class reflections to the learners and the way they should write them.
- 4. Encourage the learners to write their after class reflections before leaving the classroom.

Appendix A

What is Drama?

Drama is a unique tool to explore and express human feeling.

Drama is an essential form of behavior in all cultures, it is a fundamental human activity.

Drama is a **discrete** skill in itself (acting, theatre, refined skill), and therefore it is offered as a 'subject' in secondary school. However Drama is also a tool which is flexible and applicable among all areas of the curriculum. Through its application as a tool it can assist in *teaching other subject as well, such as languages*.

Drama assists in the development of:

- the use of imagination
- powers of creative self expression
- decision making and problem solving skills
- understanding of self and the world
- self- confidence, sense of worth, respect and consideration for others.

The SACSA Framework defines Drama as:

'the enactment of real and imagined events through role-play, play making and performances, enabling individuals and groups to explore, shape and represent ideas, feelings and their consequences in symbolic or dramatic form.'

Adapted from: Flinders.edu.au on

http://ehlt.flinders.edu.au/education/DLiT/2001/drama/whatdram.htm

Appendix B

"Education through Dtama and Theatre" speech by Mohammed Awwad



Retrived from: YouTube

https://www.youtube.com/watch?v=vOLhlQhFFKo

Appendix C

Improvisation / Let's Pretend

A scene is set, either by the teacher or the children, and then with little or no time to prepare a script the students perform before the class.

Role Plays

Students are given a particular role in a scripted play. After rehearsal the play is performed for the class, school or parents.

Mime

Students use only facial expressions and body language to pass on a message to the rest of the class.

Masked Drama

The main props are masks. Students then feel less inhibited to perform and overact while participating in this form of drama.

Students are given specific parts to play with a formal script. Using only their voices they must create the full picture for the rest of the class. Interpreting content and expressing it using only the voice.

Performance Poetry

While reciting a poem the children are encourage to act out the story from the poem.

Adapted from: Flinders.edu.au on

http://ehlt.flinders.edu.au/education/DLiT/2001/drama/whatdram.htm

Appendix D

What Are You Doing?

Group gets in a line at the edge of the playing space. The first person enters the space and begins to pantomime a simple activity--for example, brushing his teeth.

The second person runs on and says, "What are you doing?"

The first person may answer anything EXCEPT what he is actually doing. In our example he might say, "I'm washing the car."

The moment the second person hears the answer, she must begin to pantomime the mentioned activity.

The first person goes to the end of the line and the third person runs on and says, "What are you doing?"

Etc.

Pointers

The person acting MUST NOT STOP until he or she has answered the question. Side coach to make sure.

The new person MUST START IMMEDIATELY when the answer is heard.

The answer MUST NOT be what the person is doing, but, for convenience, it should also NOT be something that LOOKS LIKE what the person is actually doing.

Adapted from: Childdrama.com on

http://www.childdrama.com/warmups.html

Lesson 2

Pantomime

Instructional settings:	Warm up				
Duration: 120 minutes	Activity 1				
Brake: 15 minutes	Brainstorm on the given topic				
Age: 13-15	1. Ask students to get into groups of 2-3.				
Target language proficiency:	2. Encourage the learners to brainstorm on the idea what is				
	pantomime.				
Low Intermediate	3. Let the learners show what is pantomime in their understanding.				
Native language: Armenian	4. After all groups are done with their presentations, have a				
Objectives:	class discussion on the topic "What is pantomime".				
By the end of the class,					
Students will be able to:	Activity 2				
 talk about the first part 	1 Ask the learners to work in pairs.				
of the story "Snow white" ★ recognize the unknown	2. Distribute handouts to pairs. (See Appendix A)				
words from the reading and from the video	3. Encourage the students to read carefully the important steps for pantomiming.				
 use the new vocabulary in the writing 	4. Ask the learners to mark the main tips for themselves from the reading.				
 write and have conversat- ions in alphabetical order. 	5. Let the learners to shift the partners and discuss the most important tips for pantomiming.				

Practice and Assessment (35 min)

Activity 1

- 1. Ask the learners to watch carefully the video. (see appendix B)
- 2. Have a group-discussion about the video.
- 3. Let the learners watch the video again.

4. Encourage the learners to come up with a small script for this pantomime.

Activity 2

1. Ask learners to work in two groups.

2. Put a box on the table where different words written for pantomiming. (See appendix C)

3. Each learner should take one of the words and show the action to his group.

4. The group members are encouraged to discuss and come up with the word describing the action.

5. The group gets the point if the discussion is done in English.

6. The group who has most of the right answers is the winner.

7. The group that loses should find the synonyms and antonyms of the words used during the game and present them at the next lesson.

Activity 3

1. Encourage the learners to work in groups (from 2-3).

2. Ask the learners to read the given sketch.

- 3. Encourage them to perform the main idea of the sketch by miming, without speech.
- 4. Let them work on the activity and help them if needed.
- 5. The groups are encouraged to perform in front of the class, if they are willing.



- 1. Have a class discussion about the lesson.
- 2. Ask the learners to write down the main points of the lesson.
- 3. Remind the learners to reflect on the lesson in their blogs or notebooks.

Appendix A

A video giving tips for pantomiming



https://www.google.am/search?site=&source=hp&q=rules+of+pantomime&oq=rules+of+pan&gs_l=hp.1.1.0l1 0.134612.145920.0.149967.12.12.0.0.0.0642.3180.0j7j2j0j2j1.12.0...0.1.1.64.hp.0.12.3176.5b8HUa68Tw8

Appendix B

A performance called "Adam and Yeva"

Retrieved from YouTube on 10.02.2016

https://www.youtube.com/watch?v=Vh1b0rNPm3A

Appendix C

Simple words and expressions for pantomiming

Eating a birthday cake, run, leave, hungry, enjoy the music, tired of classes, snowing, baking

Lesson 3

Alphabet Conversations

Instructional settings:

Duration: 120 minutes

Brake: 15 minutes

Age: 12-15

Target language proficiency:

Low Intermediate

Native language: Armenian

Objectives

By the end of the class,

students will be able to:

- describe the first part of the story "Snow white"
- recognize and use the unknown words from the reading and from the video in context
- write and practice conversations in alphabetical order

- Warm Up (5minutes This activity is designed to connect both language and acting. 1. Introduce the book *"Snow White and the Seven Dwarfs* "to the students.
- 2. Explain that all the students need to read the target part of the story.
- 3. During the lesson, students should act out certain part of the story



- 1. Ask the learners to work in groups and come up with definitions
- of "Alphabet Conversation"
- 2. Ask the students to watch Daniel Radcliffe's video.
- (see Appendix A) 3. Encourage the learners to watch the video again and write down all the unknown words.
- 4. Ask the learners to work in groups and discuss the list of unknown words they have encountered in the video.
- 5. If after the discussions still there are unfamiliar words, give the definitions and ask the learners to use the words in sentences.
- 6. Ask students to work in different groups and inductively come

up with the definition of Alphabet Conversation.

Practice and Assessment (35 min)

Activity 1

1. Divide the class into three groups.

2. Provide the learners with examples of dialogues (see Appendix B).

3. Encourage them to learn the dialogue and try to read, than say it by heart as quick as a tongue-twister.

4. After some drills, students or groups, who would like to try the activity in front of the class, will be given the opportunity.

Activity 2

1. Give the learners the definition of alphabet conversation (See appendix C).

2. Also, provide some tips for writing in an alphabetical order (See appendix C).

3. Ask the students to work in groups, but make sure to have new people working in a group.

4. Give them a part of a conversation, written in alphabetical order (See appendix D).

5. Encourage them to finish the conversation starting each sentence with a letter in the alphabetical order.

6. After writing the conversations, encourage the learners to share their writings with other group members.

Activity 3

1. Ask the students to work in pairs.

2. Give them some pictures and ask them to: (See appendix E)

- \checkmark give a title to the picture
- ✓ write a conversation, where alphabetical order is preferable, but not necessary
- \checkmark exchange the writings between other pairs and act them out

Activity 4

- 1. Encourage students to work in groups.
- 2. Let them choose a beat.
- 3. Motivate them to write a RAP song based in the alphabetical order.
- 4. It is important for each group-member to have his own role in the activity.

- 5. After some time, ask them to record themselves.
- 6. Remind the learners to reflect on the lesson in their blogs or notebooks.

Appendix A

The Video of Daniel Radcliff's "Alphabet conversation"



Retrieved from: Youtube on 23.02.2016 https://www.youtube.com/watch?v=aKdV5FvXLul

Appendix **B**

Anyone, catch American Idol last night?	I don't care for his theatrics.
Bits and pieces.	Jealous, are we?
Couldn't stay awake long enough	Keep the jealousy out of it
Don't tell me who got eliminated.	Let's pick the winner.
Everyone sounds awful this season, in my opinion.	My favorite this year is Crystal Bowersox
First season was my favorite! Love Kelly Clarkson	! Not everyone has the same taste, though.
Gosh, I like Carrie Underwood myself.	Perhaps, the winner will be chosen unexpected.
Hello? What about Adam Lambert? He rocks!	Quite possible. It happened on

other seasons, too

Appendix C

It is a type of conversation where each sentence begins with the next letter of the alphabet. If you get stuck, you can also use sounds to start a sentence, for example 'Mmmm' or 'tut-tut'. You could also try beginning somewhere in the middle of the alphabet. Then when you reach 'Z', return to 'A' until you arrive back where you started. Choosing the scene or location before you starting the conversation will make it easier. This may seem difficult at first, but improves with practice. Here is an example:

Appendix D

- A: Anyone seen my cat?
- B: Black one with funny eyes?
- C: Can't say I remember
- D: Don't tell me you've forgotten what it looks like?
- E:Every cat looks the same to me.
- F:Fortunately, I found one yesterday
- G: Gee, that's great!
- H: Here, take a look at this picture, is it your cat?
- I: I'm not sure, this picture is quite blurry.

J: Just when I was about to take the picture, the cat suddenly ran away, that's why it's quite

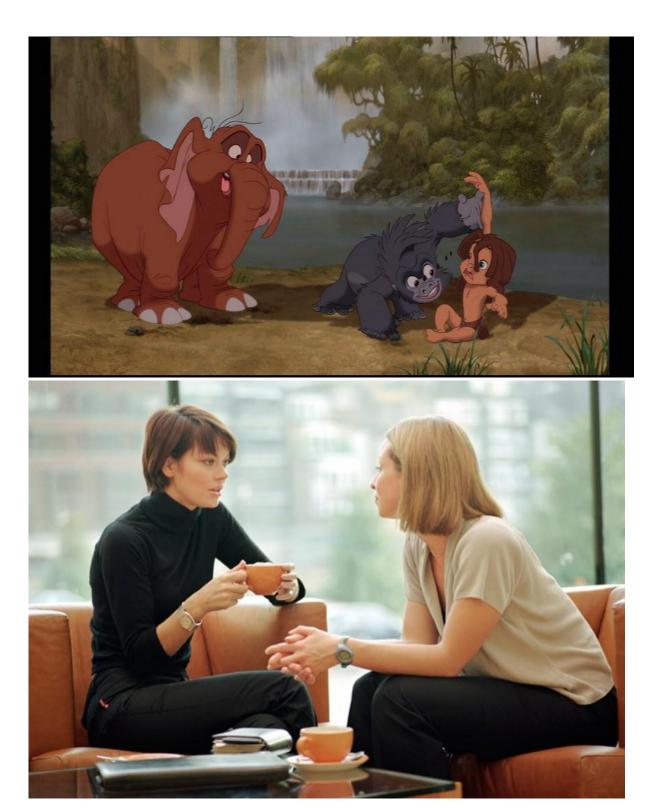
blurry.

- K: Kittie is her name, she's such a lovely pet.
- L: Looking for her is not that easy, is it?
- M: Much harder than I thought.
- N: No need to worry, I'll help you out.
- O: Oh!! Really? Thanks so much!
- P: Please, it's nothing. I'm glad to be of help.
- Q: Quick! Let's go!
- R: Right behind you..
- S: Sshhh... I think I found her.. Look..
- T: That's her?
- U: Uhm.. I think so..
- V: Very lovely cat, indeed.
- W: Wait here, I'll approach her...
- X: (i can't think of anything for this letter)
- Y: Yahoo! I got her! Finally! Thanks for your help!

Appendix E









Lesson 4



Stand- alone drama

Warm up

Instructional settings:

Duration: 120 minutes

Brake: 15 minutes

Age: 12-15

Target language proficiency:

Low Intermediate

Native language: Armenian

Objectives:

By the end of the class,

students will be able to:

- express their ideas about stand alone presentations
- recognize and use the new vocabulary in the presentations
- do small presentations on the given topic
- come up with their own understanding of presentational skills.
- have sketches/ small performances on the given scripts

This is a warm up activity, which connects both language and acting. All the students are supposed to read an excerpt from the book "Snow White" and get prepared to perform. The whole reading is divided into several sections and each time one group is supposed to perform.

1.Group performance based on the book "Snow White and the Seven Dwarfs"

- 2. Students will be allowed to express their thoughts and feelings after the performance.
- 3. Encourage peers to discuss the performance.

Activity 1 Working on sketches

- 1. Ask students to get in groups (from 2 -3).
- 2. Provide them with the sketches.

3. Encourage the learners to have small performances based on the given script.

Activity 1

1. Distribute and discuss the main vocabulary from the videos students should watch further to the

class. (See appendix A)

2. Encourage them to use min. 5 of them in the their presentations

3. Ask students to brainstorm on the question: "what a good presenter should or should not do". (5

minutes)

4. Write the ideas on the blackboard.

Activity 2

1. Ask the learners to watch the presentation. (13 minutes) (See appendix B)

2. Encourage students to make notes, write down the idioms they like the most.

3. After watching the video, ask the learners to work in groups and write down the main features that make the performance interesting for them.

4. Encourage to watch another speech of a well- known actress and make notes at the same time. (5 minutes) (See appendix C)

5. Let them talk and discuss the given speech as well and make notes about the characteristic features of this presentation.

6. Then, encourage the learners to watch the last video. (4 minutes). (See appendix D)

Activity 3

1. Let the students think and come up with differences and similarities between these talks.

2. Discuss the main features, of the performances as a class.

3. Ask the learners to learn the words and get ready for the vocabulary quiz.



Activity 4

1. Provide the learners with a reading "Tips for Effective Presentations". (See Appendix E)

2. Ask the learners to work in groups of 2-3.

3. Let them mark the most important ones in their opinion.

4. Give students topics for discussions. (See Appendix F)

5. Ask them to brainstorm on the given topics and make some notes, if necessary.

6. Encourage them to present the topics in their groups.

7. Let the group members feel free to ask questions after the presentation and provide the presenter with constructive feedback.

8. After the presentations, have a class- discussion and summarize the main points of having an effective presentation.



1. Give 5 minutes to the presenter to get ready for the presentation.

2. Encourage the learners to listen carefully and make notes during their friend's presentation.

3. Let the class ask question and discuss the topic and the main idea of the presentation.

4. Ask the learners to write down their after-class reflections, or write the main points and do it at home in their blogs.

Appendix A

Profound- having or showing great knowledge or understanding Encounter- to meet (someone) without expecting or intending to Shame- a feeling of guilt, regret, or sadness that you have because you know you have done something wrong Fear- to be afraid of (something or someone) Predict- to say that (something) will or might happen in the future Income- money that is earned from work, investments, business, etc Grateful- feeling or showing thanks Beg- to ask people for money or food Encourage- to make (someone) more determined, hopeful, or confident Vulnerable- easily hurt or harmed physically, mentally, or emotionally

Alien:

- not familiar or like other things you have known : different from what you are used to
- from another planet

Obsessed- to think and talk about someone or something too much

Confidence- a feeling or belief that you can do something well or succeed at something

Shelter- a structure that covers or protects people or things

Determine- to officially decide (something) especially because of evidence or Facts : to establish (something) exactly or with authority

Fortunate- having good luck : enjoying good fortune

Path- a way that is made by people or animals walking over the ground

Core- a central and often foundational part

Crucial- extremely important

Appendix B

Amanda Palmer "The art of Asking"



Retrieved from: Youtube on 29.02.2016 https://www.youtube.com/watch?v=xMj P 6H69g

Appendix C

Angelina Jolie's speech on the Jean Hersholt Humanitarian Award at the 2013 Governors Awards



Retrieved from: Youtube on 29.02.2016

https://www.youtube.com/watch?v=2ATgxOp31ol

Appendix D

Leonardo Dicaprio's speech on Oscar 2016



Retrieved from: Mashabel. Entertainment facebook page on 29.02.2016

https://www.facebook.com/mashable.entertainment/

Appendix E

1. Show your Passion and Connect with your Audience

It's hard to be relaxed and be yourself when you're nervous.

But as the great presenters say that the most important thing is to connect with your audience, and the best way to do that is to let your passion for the subject shine through.

Be honest with the audience about what is important to you and why it matters.

Be enthusiastic and honest, and the audience will respond.

2. Focus on your Audience's Needs

Your presentation needs to be built around what your audience is going to get out of the presentation.

As you prepare the presentation, you always need to bear in mind what the audience needs and wants to know, not what you can tell them.

While you're giving the presentation, you also need to remain focused on your audience's response, and react to that.

You need to make it easy for your audience to understand and respond.

3. Keep it Simple: Concentrate on your Core Message

When planning your presentation, you should always keep in mind the question:

What is the key message (or three key points) for my audience to take away? You should be able to communicate that key message very briefly.

Some experts recommend a 30-second 'elevator summary', others that you can write it on the back of a business card, or say it in no more than 15 words.

Whichever rule you choose, the important thing is to keep your core message focused and brief.

And if what you are planning to say doesn't contribute to that core message, don't say it.

4. Smile and Make Eye Contact with your Audience

This sounds very easy, but a surprisingly large number of presenters fail to do it.

If you smile and make eye contact, you are **building** contact, which helps the audience to connect with you and your subject. It also helps you to feel less nervous, because you are talking to individuals, not to a great mass of unknown people.

5. Start Strongly

The beginning of your presentation is crucial. You need to grab your audience's attention and hold it.

They will give you a few minutes' grace in which to entertain them, before they start to switch off if you're dull. So don't waste that on explaining who you are. Start by entertaining them.

6. Tell Stories

Human beings are programmed to respond to stories.

Stories help us to pay attention, and also to remember things. If you can use stories in your presentation, your audience is more likely to engage and to remember your points afterwards. It is a good idea to start with a story, but there is a wider point too: you need your presentation to act like a story.

7. Use your Voice Effectively

The spoken word is actually a pretty inefficient means of communication, because it uses only one of your audience's five senses. That's why presenters tend to use visual aids, too. But you can help to make the spoken word better by using your voice effectively.

Varying the speed at which you talk, and emphasising changes in pitch and tone all help to make your voice more interesting and hold your audience's attention.

8. Use your Body Too

It has been estimated that more than three quarters of communication is non-verbal.

That means that as well as your tone of voice, your body language is crucial to getting your message across. Make sure that you are giving the right messages: body language to avoid includes crossed arms, hands held behind your back or in your pockets, and pacing the stage.

Make your gestures open and confident, and move naturally around the stage, and among the audience

too, if possible.

Adapted from: Skills You Need. Com on 29.02.2016

Appendix F

- Topics for discussions and presentations.
- The Importance of Theatre and Cinema in Humans Lives
- Who is your favorite actor you would like to meet and why?
- What do you think, is it easier to create kind or evil characters?
- My favorite play...
- What kind of responsibilities the celebrities have?

Making TV programs

Warm Up (30)

Instructional settings:

Duration: 120 minutes

Brake: 15 minutes

Age: 12-15

Target language proficiency:

Low Intermediate

Native language: Armenian

Objectives:

 \div

By the end of the class,

students will be able to:

group to match the words and

definitions of the previous lesson recognize and use the new vocabulary during the given activities differentiate between types of programs

- ✤ create a TV program
- create sketches/ small performances on the given scripts

This is a warm up activity, which connects both language and acting. All the students are supposed to read an excerpt from the book "Snow White" and get prepared to perform. The whole reading is divided into several sections and each time one group is supposed to perform.

Dwarfs"

1. Group performance based on the book "Snow White and the Seven

2.Students will be allowed to express their thoughts and feelings after the performance.

3. Encourage peers to discuss the performance.

Activity 1

- 1. Distribute vocabulary quiz to the learners. (see Appendix
- 2. Ask the students to work individually on the assignment.

Presentation and Practice (30 min)

Activity 1

- 1. Distribute students the vocabulary necessary for understanding the video.
 - (See appendix B)
- 2. Ask the learners to read and be familiar with the main vocabulary.

Activity 2

- 1. Ask students what kind of TV programs they know and enjoy watching. (5 minutes)
- 2. Encourage the learners to watch 2 small TV programs. (5-10minutes) See appendix C
- 3. Encourage the learners to discuss and write down the similarities and differences between the two programs in groups of 2-3. (10 minutes)



Activity 1

1. Ask students to work in groups of 2-3.

2. Distribute some titles to the groups. (See appendix D)

3. Encourage the learners to write a scenario for the TV program. (10-15 minutes)

4. It is important to use the new vocabulary presented at the beginning of the lesson.

Activity 2

1. After having the scenario written, ask the learners to rehearse the written script for several times. (10 minutes)

- 2. Encourage them to make a video of their TV program as soon as they are ready. (10 minutes)
- 3. Let the presenter of the lesson have the presentation. (15minutes)
- 4. After the presentation, ask the learners to express their ideas about the presentation. (5 minutes)

Activity 3

- 1. Ask the learners to work in groups. (from 2-3)
- 2. Distribute different sketches to each groups.
- 3. Encourage the learners to work on the given story. (10 minutes)
- 4. Let the groups present in front of the class, if they are willing to do so.
- 5. Remind the learners to write the reflections at home.

Appendix A

Match the words with their definitions.

- 1. Profound a. a feeling of guilt, regret, or sadness
- 2. Encounter b. to be afraid of (something or someone)
- 3. Shame c. to think and talk about someone or something too much
- 4. Fear d. money that is earned from work, investments, business...
- 5. Predict e. to make (someone) more determined, hopeful, or confident
- 6. Income f. feeling or showing thanks
- 7. Grateful g. easily hurt or harmed physically, mentally, or emotionally
- 8. Beg h. a feeling that you can do something well or succeed
- 9. Encourage i. a central and often foundational part
- 10. Vulnerable j. to establish (something) exactly or with authority
- 11. Obsessed k. having or showing great knowledge or understanding
- 12. Confidence l. a structure that covers or protects people or things
- 13. Shelter m. to meet (someone) without expecting or intending to
- 14. Determine n. to officially decide (something) based on the evidence
- 15. Fortunate o. to say that (something) will or might happen in the future
- 16. Path p. extremely important
- 17. Core q. having good luck : enjoying good fortune
- 18. Crucial r. a way that is made by people or animals walking over the

ground

Appendix B

Wish - to want (something) to be true or to happen

to make a wish

Rhyme - one of two or more words or phrases that end in the same sounds

Sign - a motion, action, or movement that you use to express a thought,

etc... sign language

Communicate- to talk by using words

Decorate to make (something) more attractive usually by putting something on it

Oven- a piece of cooking equipment used for baking or roasting food

To mix- to add (something) to something else: mixer

Scoop- a kitchen tool like a spoon that has a usually thick handle and a deep bowl for taking something from a container

Appendix C

Diverse TV programs:

https://www.youtube.com/watch?v=xze8atBaVEY

Retrieved from YouTube on 02. 03. 2016

https://www.youtube.com/watch?v=z9k0QL3GGBU

Retrieved from YouTube on 02. 03. 2016

https://www.youtube.com/watch?v=bGoqS4qje88

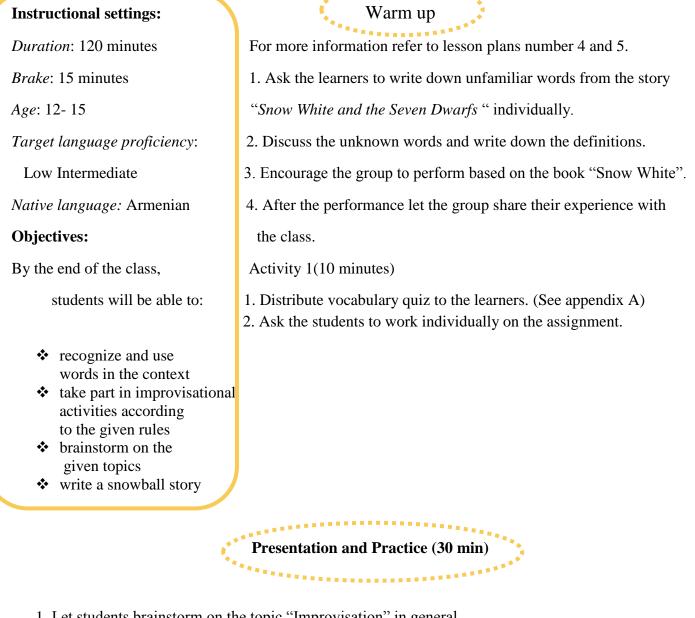
Retrieved from YouTube on 02. 03. 2016

Appendix D

- Interview with celebrities
- How to make a salad from vegetables
- Teaching present simple to kids
- News

Lesson 6

Imagination has no limits



- 1. Let students brainstorm on the topic "Improvisation" in general.
- 2. Ask the learners what kind of improvisational TV shows they are familiar with. (5 min)
- 3. Let them brainstorm on the topics for improvisation. (5 min)
- 4. Distribute some rules for improvisation.
- 5. Encourage the students to read and then discuss the given rules: (see appendix B) (15 min)
- 6. Which one do you find the most important?
- 7. Which rule sounds unrealistic for you and why?
- 8. Show a short video where the actors improvise the scene. (See Appendix C)



Activity 1

1. For this assignment, ask the learners to work in pairs.

2. One of the participants of the improvisational dialogue is given the speech.

3. The other is encouraged to improvise on the spot the answers and to contribute to the conversation.

4. One of the primary rules for this activity is to react, answer as quick, as it is possible.

5. After finishing, let students express their opinion about the activity.

Activity 2

1. As soon as students understand what improvisation is, ask them to sit in a circle.

2. Assign each of them a profession. (See appendix D)

3. Encourage them to come up with convincing ideas about the importance of their profession. (15 min).

4. Every participant should convince that his or her profession is essential for the humanity.

5. By the end of the game, students will vote and choose the most important professions based on the discussions.



Snowball story-writing

1. Distribute a sheet of paper to students. (from 2-3)

- 2. Choose one of the titles students have suggested at the beginning of the lesson.
- 3. Ask one of the students to write the beginning for the story. (from 1 to 3 sentences)
- 4. Then, encourage each student to contribute to the story in a chain.
- 5. Encourage the learners to develop and then finish the idea discussed in the story.
- 6. By the end of this snowball activity, ask a volunteer to read the story.
- 7. Remind the learners to reflect on the lesson in their blogs or notebooks.

Appendix A

Write down the words for this definitions

*	to want (something) to be true or to happen
*	one of two or more words or phrases that end in the same sounds
*	a motion, action, or movement that you use to express a thought
*	to talk by using words
*	to make (something) more attractive usually by putting something on it
*	a piece of cooking equipment used for baking or roasting food
*	to add (something) to something else: mixer
*	a feeling of guilt, regret, or sadness

- a reening of guilt, regret, of sadness
 easily hurt or harmed physically, mentally, or emotionally
- ✤ money that is earned from work, investments, business...

Appendix B

Rules for Improvisation

Yes, and...

Often considered the main rule of Improvisation, all it says is that you are not allowed to change other people's statements. Instead, you can only add some information, agree or disagree with the speaker, but never change the whole idea of the performance.

Don't Try To Be Funny

Very important, especially for beginning improvisers. Don't try to be funny. Humor will come naturally out of the scene without any effort. Just try to act out the scene, and the game or elements will add humor.

Have Energy!

Always put as much energy into a character as possible, even if it's a character, which initially lacks energy. Otherwise, the audience gets bored.

Playing Off Lines

Don't go into a scene with a set agenda. Instead, listen to what other people say, and base your next line off on that.

Make the Active Choice

Improvisation in acting is about the doing. Audiences are drawn to action. When there is the opportunity to do something (show rather than tell) always go for the active choice.

Climb the Mountain, rather than talking about climbing a mountain...

Adapted from: https://en.wikibooks.org/wiki/Improvisational_Acting/Rules

on 09. 03. 2016

Appendix C

An example of improvisation https://www.youtube.com/watch?v=Qe2a3ppacUk

Retrieved from: YouTube on 09. 03. 2016

Appendix D

Doctor	Lawyer
Driver	Actor
Dancer	Swimmer
Teacher	Economist
Cooker	Journalist

Lesson 7

Play building

Instructional settings:	Warm Up (30)				
Duration: 120 minutes	For more information refer to lesson plans number 4 and 5.				
Brake: 15 minutes	1. Ask students to come up with the unknown words from the reading				
	"Snow White".				
Age: 12- 15	2. Introduce the definitions of the words to the Students.				
Target language proficiency:	3. Ask them to write a paragraph using the target vocabulary, individually.				
Low Intermediate					
Native language: Armenian	Activity 1				
Objectives:	1. Group performance based on the book "Snow White and the				
	Seven Dwarfs".				
By the end of the class,	2. Encourage peers to discuss the performance.				
students will be able to:					
 express their ideas 					
about "Stand alone" presentations					
 recognize and use 	A stinity 2				
the new vocabulary in the presentations	Activity 2				
do small presentations on the given topic	1. Encourage the learners to watch some short videos.				
come up with their own	2. Ask the students to work in pairs and write a summary for the videos.				
understanding of presentational skills.	3. Ask the learners to discuss in groups the important points for developing and				
 have sketches/ small performances on the 	staging a play.				
given scripts					
Practice and Assessment (20 min)					
Activity 1					

- 1. Ask students to work in groups (from 2 to 3)
- 2. Encourage them to choose a cartoon or a movie they would like to take part in.
- 3. Watch the part the group wants to perform.
- 4. Encourage the learners to work on the target part.

- 5. Give freedom to students of changing and performing the scene in the way they wish.
- 6. Encourage the learners to make video of the performance.
- 7. Show the videos to other group members.

8. Encourage the class to discuss the differences and similarities between the target movies and the performances.

Activity 2

- 1. Give 5 minutes to the presenter to get ready for the presentation.
- 2. Encourage the learners to listen carefully and make notes during their friend's presentation.
- 3. Let the class ask question and discuss the topic and the main idea of the presentation.



- 1. Distribute a small story to the class.
- 2. Ask them to have a small performance based on the story.
- 3. Not all the students should play; some can be directors and play- builders

4. Remind the learners to write down their after-class reflections, or write the main points and do it at home in their blogs.

Retrieved from: YouTube on 15.03.2016

https://www.youtube.com/watch?v=53ODuryNWTQ

Retrieved from: YouTube on 15.03.2016

https://www.youtube.com/watch?v=r5U7RThjMbo

Retrieved from: YouTube on 15.03.2016

https://www.youtube.com/watch?v=JevThnO92_c

Lesson 8	Script creation				
Instructional settings:					
Duration: 120 minutes	Warm up				
Brake: 15 minutes	For more information refer to lesson plans number 4 and 5.				
<i>Age</i> : 12- 15					
Target language proficiency:	1. Encourage the group to perform based on the book "Snow White".				
Low Intermediate	2. After the performance let the group share their experience with the class.				
Native language: Armenian					
Objectives:	Activity 1				
By the end of the class,	1. Ask the learners to get into groups of 3-4.				
students will be able to:	2. Encourage them to give an interesting ending to the familiar story,				
 practice the main rules for writing a script 					
 write script for a silent video stage a play 	3. Let them perform it in front of the class.				
	Presentation and Practice (30 min)				

- 1. Write down the main concepts of writing a script.
- 2. Ask the learners to watch a video where the main concepts are discussed. (See Appendix A)
- 3. Distribute some tips to the learners. (See Appendix B)
- 4. Ask them to read it in pairs.
- 5. Encourage each of them to introduce their part to the class.

6. After recognizing the rules of script writing, let the learners discuss and chose the most important ones for them.

7. Encourage the students to come up with new rules or tips, if they can think of any.



1. Ask the learners to work in groups (from 3 to 4).

2. Let the learners watch a silent video. See appendix C

3. Ask them to work in groups and write the outline; discuss the general idea of the video in their understanding.

4. Show the same silent video to the students again.

5. Encourage them to write a script for the silent video.

6.As soon as students are done with script writing, turn on the silent video and let them read the script.

7. After all the groups read their scripts, ask learners to change their groups and get feedback from their friends.

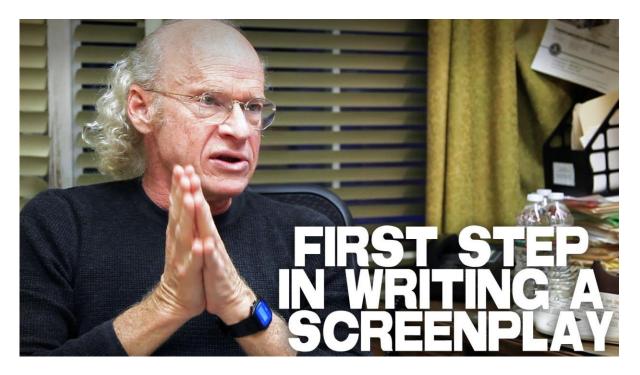
8. Choose the best script for the lesson.



- 1. Ask learners to work in groups. (from 2-3)
- 2. Distribute sketches to each group.
- 3. Encourage students to choose a director for each group. (from 1 to 3 sentences)
- 4. Ask the students to perform the sketches.
- 5. Let the groups perform their stories.
- 6. Encourage the learners to give questions to the groups, especially to the directors.

Appendix A

UCLA Professor Richard Walter's interview



Retrieved from: YouTube on 16.03. 2016

https://www.youtube.com/watch?v=7ykCCvT5mG4

Appendix B

1. HIGHLY SUCCESSFUL SCREENWRITERS HAVE A DRIVING REASON TO WRITE

Most successful writers have been writing for years, and they didn't last or get to where they are today without having a driving and passionate desire to write. All writers have a variety of reasons why they write, some more or less admirable than others. Whether it's their primary way of expressing themselves, an outlet for their fantasies or a desire to entertain people, real writers don't get satisfaction out of doing anything else. They love writing for its own sake.

But before you throw out your screenwriting software because your motives are less than pure, remember that there are no good or bad reasons. You just need a DRIVING reason. Even if most writers say they to do it because they love it, there are just as many successful writers who hate writing, but are still driven to do good work. Whether any writer admits it or not, egotism is a strong motivating factor in writing. And we shouldn't be ashamed to admit it. We all want recognition. And you could have any reason to write -- money, fame, glory, revenge, or to prove to someone or yourself that you can do it -- as long as you're passionately DRIVEN by it. You have to have that obsession to write, the flame within, the 'burn' as Lew Hunter calls it. All the successful writers I know have a passion for life, for their work and for excellence, regardless of their motives.

2. HIGHLY SUCCESSFUL SCREENWRITERS SET A HIGH STANDARD OF EXCELLENCE

Put simply, highly successful screenwriters are successful because they do the job better than anyone else. They can discriminate between good and bad writing. When starting out, they took the necessary time to develop their craft. They knew what it took to succeed. Today, they're ruthless in their desire to do their best. They have to be. Their livelihood and reputation depend on it. As a beginner, you need to know what this standard is and raise your work above it. Read great scripts and compare them to yours. You'll see the difference on the page and, hopefully, it will inspire you to raise the quality of your own work. As Ernest Hemingway said, 'the most essential gift for a good writer is a built-in, shock-proof shit detector.'

So what's the difference between good and bad writing? The consensus among professionals is that if the writing moves them in any way, if there's identification with a character, involvement in the story, surprises and emotional satisfaction, it's good writing; if it's unoriginal, clichéd and boring, it's bad. As a screenwriter trying to improve your craft, you need to discriminate between good and bad writing before anyone of importance (the buyer) makes up their own mind. In this town, you may get only one chance to impress.

3. HIGHLY SUCCESSFUL SCREENWRITERS TRUST THEIR INSTINCTS AND WRITE WHAT EXCITES THEM

Successful screenwriters don't let the marketplace rule their imagination.

They choose to write what excites them and never second-guess their instincts.

The most often-heard advice is to write what you know, but what you know may be boring to you and a mass audience. Better to write what makes you FEEL, what excites you, intrigues you and fascinates you, because, ultimately, the only thing you really know are your emotions. You shouldn't worry about trends, and you should definitely not write what you just saw in the theaters because by the time you start, you're already two years behind.

Second-guessing yourself will only kill your original voice. All you can do is be true to what you want to do and hope other people will respond.

Now there's nothing wrong in following the marketplace, reading the trades and asking producers or agents what they're looking for, but decide to write a script only if what they're looking for is what excites you. And you should still think about the universality of your script. Some people call it the 'commercial' factor, and the argument of art vs. commercialism has been debated since the dawn of mass entertainment. The bottom line is about entertaining an audience. Unless you're writing to amuse only yourself, chances are you want millions to be moved by your story. And you'll only become a successful screenwriter if you write what people want to see and studios want to make. It doesn't mean you have to be a slave to box-office statistics, but that you have to weave your unique soul into the universal themes that have been shown to be successful around the world.

4. HIGHLY SUCCESSFUL SCREENWRITERS WRITE REGULARLY AND SET WRITING GOALS

You'd be amazed how many writers want to sell their script for a million dollars, but they still haven't written it. They keep going from conference to conference, attending seminars and buying books without actually writing anything that closely resembles a finished, professional screenplay.

Successful writers are highly disciplined. They make writing a priority.

When people say 'I'm too busy' to do something, it usually means there are other things they'd rather do more. It's quite simple: If the desire to write is not followed by actual writing, then the desire is not to write. Successful screenwriters don't wait for inspiration. Sure, there are times when they get blocked, or procrastinate for hours, but somehow they still produce pages. They know what's at stake and that their job is to write and come up with material by a certain deadline.

Their most common habit is to set writing goals. Whether it's the number of hours of actual writing, number of pages per day or number of scenes, they produce a given page count on a steady basis. If you make a pact with yourself, reward yourself if you have to, that you won't leave your desk until you've completed a certain number of pages, you'll be surprised at how soon you'll have a completed screenplay. It's all about taking small steps at a time. The difference between successful writers and dreamers is that, at the end of the day, successful writers have more pages written than the day before.

5. HIGHLY SUCCESSFUL SCREENWRITERS UNDERSTAND THE RULES OF THE GAME AND ADAPT TO THEM

Aspiring writers are generally sheltered from the industry. All they know from entertainment news sources are the 'glamorous' articles and the sound bites about projects sold, dollar amounts and players involved. It's only after selling something and being thrown into the system that they discover the realities they must adapt to.

Writer Aljean Harmetz once said, 'There are fewer stars for writers on the Hollywood Walk of Fame than there are for animals.' This pretty much sums up how the industry feels about the hand that feeds it. It's a puzzling paradox that writers are essential to the survival of the industry, and yet, they are undervalued. Put every screenwriter on a bus out of town, and see how quickly the industry comes to a halt. Producers have no movies to make, directors have no scripts to shoot, actors have no lines to speak, agents make no commissions, and so on with every job from caterer to director of photography. No one has a job without a script, and yet, screenwriting is the most disrespected element in the movie-making process.

Aspiring writers need to realize that until they sell a script, or at the very least, win a major contest or are represented by a legitimate agency, they don't exist. If executives think your script will advance their career, they'll like you. If they don't, they'll ignore you. If you can't handle these inconsistencies psychologically, set yourself up for major frustrations and depression.

Successful screenwriters adapt to the realities of the system and generally accept its flaws. They understand it's still a medium driven by stars and directors, that their work will get rewritten, that they'll get fired without knowing it, and so on. They know the only control they have is the quality and output of their pages.

6. HIGHLY SUCCESSFUL SCREENWRITERS EVOKE EMOTIONS IN THE READER

It's difficult to believe that the single most important element in any story, the most compelling reason why people go to the movies, read novels, watch television and see plays, is often the one element missing from most beginners' scripts. And that is the experience of emotions. The power of any screenplay lies in its ability to connect emotionally with the reader, and ultimately, with a movie audience. But the overwhelming evidence from aspiring writers leads me to believe they THINK TOO MUCH and FEEL TOO LITTLE when it comes to writing their scripts.

Take a look at newspaper ads for today's movies, which are nothing more than a promise for what an audience will feel by watching the movie. Some examples: 'pulse-pounding, nail-biting, tension and excitement, electrifying, highly-affecting, mesmerizing, powerfully seductive, provocative and intense, superbly gripping, fascinating, intriguing, spellbinding, stunning, packs an emotional wallop, hugely satisfying, grabs you and won't let go.' Can your script match these promises to a reader?

Every time you sit down to write, you should be afraid of losing the reader at any moment. The worst sin in Hollywood is for the reader of a script or the audience of a film to say, 'So what?' I can't tell you how often I have thought these two words. No reader recommends a boring script, and no audience pays \$8.50 to be bored for two hours. Successful screenwriters rewrite their script until it not only moves them personally, but also any reader giving them feedback.

Adapted from: Writers store.com on 16.03. 2016

https://www.writersstore.com/the-6-essential-habits-of-highly-successful-screenwriters/

Appendix C

A silent video for creating a script

Retrieved from: YouTube on 16.03. 2016

https://www.youtube.com/watch?v=L-KyOgEVn7U&index=2&list=PL85hfltKX4JwL9ZenUURn4ZWEmcTTK5-E



Script creation

Instructional settings:

Duration: 120 minutes

Brake: 15 minutes

Age: 12-15

Target language proficiency:

Low Intermediate

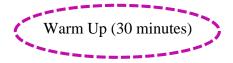
Native language: Armenian

Objectives:

By the end of the class,

students will be able to:

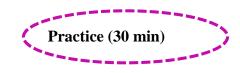
- practice the rules of script writing
- develop a script,
- edit and give feedback to the written script



1. Encourage the learners to retell the main points of the story

"Snow White"

- 2. Distribute questioners to the students.
- 3. Ask them to choose the right options based on the target story.



Activity 1 The first steps for script creation

- 1. Ask the learners to work in groups.
- 2. Encourage them to discuss the main points for writing a script based

on the previous lesson.

- 3. Then discuss them as a class and write them on the blackboard.
- 4. Encourage the learners to come up with interesting titles of a story.

5. Discuss all the options suggested by the students and based on the expressed ideas choose the most flexible and appropriate one.

6. Choose the location and discuss the outline of the story.

Activity 2

- 1. Ask learners to work in groups. (from 4 to 5)
- 2. Encourage the groups to write the script of the story.
- 3. It is important to remind the learners to use the words learned during the course.



Activity 1

1. As soon as groups finish the script writing process, each group reads and gives feedback to the other group.

2. Ask learners to work as a class, choose the best parts from the given scripts and combine the two scripts into one.

3. Encourage the learners to change their groups and work on the second part of the group.

4. Afterwards, again ask learners to read and give feedback to the script of other group.

5. Then, as a class decide and write the second part of the script.

Activity 2

1. Ask the learners to brainstorm on the ending of the story individually.

2. Encourage learners to tell their ideas.

3. Let learners choose the most interesting ones and developing the idea write it as the ending of the script.

Activity 3

1. Ask students to work in groups. (from 3 to 4).

2. Encourage them to work on the given parts of the script improving grammar, vocabulary of the script, without changing the plot.



- 1. Ask learners to choose the roles for themselves. (from 2-3)
- 2. It is important to have a director who will stage the script.

3. Encourage the students to work on their characters at home, by making them and their speech more appealing for acting.

4. Remind the learners to reflect on the lesson in their blogs or notebooks.

Appendix A

Words and expressions from the story "Snow White and the Seven Dwarfs"

Gentle nature, heartless, jealous, rags, prized possession, chores, fondest dream, carry someone away, to appear, to gaze shyly, instantly, furious, to commend, to obey the order, to sank to the ground, to sob, triumphantly, curious, woodland friends, nestled among the trees, tidy up, lined up in a row, a name carved on it, to remark, promptly, to sing merrily, to declare, to be outraged, magic potion, to cast a magic spell, poison, beware of strangers, to chase someone, a cliff, a golden casket, to search for someone far and wide, maiden, the spell was broken.

Appendix B

Write whether the statements are true or false.

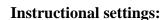
- 1. Snow white was born in a rainy day.
- 2. The Queen dressed the Princess in rags and forced her to work as a maid.
- 3. Snow White always did her chores with a smile, while the Queen spent her time admiring herself. _____
- 4. The Snow White whished a prince would come and to the castle and carry the jealous Queen away. _____
- 5. The Snow White saw a handsome prince and suddenly become frightened.
- 6. The Queen was in love with the Prince and after learning that Snow White is more beautiful than she is, asked the huntsman to kill her.
- 7. Snow White run deep into the forest and after noticing a tiny cottage she entered and fell asleep immediately.
- 8. Snow White stared in wonder at the seven little chairs and thought that seven children must live there. _____
- 9. Seven Dwarfs were hunting in the forest meanwhile the Snow White was cleaning their cottage. _____
- 10. As the Dwarfs neared the house, they heard the beautiful sound of a song coming from their cottage. _____
- 11. When the Snow White saw the dwarfs, she thought they are goblins and got afraid of them.
- 12. The Queen was sure that the Princess was killed but decided to consult with the magic mirror again.
- 13. The Queen ordered the huntsman to find out where the Snow White lived; otherwise, she would kill him immediately. _____
- 14. The Dwarfs knew what the wicked queen might do so they warned the Snow Whit to beware of strangers. _____
- 15. The lonely Prince was searching for Snow White far and one day someone told him that she had died days before. _____
- 16. The Prince kissed Snow White and she opened her eyes as the kiss of real love broke the spell.

Appendix C

Choose the correct option.

1.	After Snow White's fat	her died, she lived in the	with her stepmother.			
	a. castle	b. cottage	c. chamber			
2.	The Princess always did	her with a smile.				
	a. homework	b. chores	c. cooking			
3.	Snow White	into the Prince's eyes.				
	a. gazed shyly	b. saw her future	c. looked curiously			
4.	The Queen was so	as so that the Snow White was the fairest one of all that she				
	immediately called for l	her huntsman.				
	e	b. furious	c. glad			
5.		and sobbed herself to sl	1			
		b. went to dwarfs' cottage	-			
6.	Snow White went upsta	irs, where she found seven little	beds			
	a. lined up in a row	b. nestled among the trees	c. broken and dirty			
7.	. On their way to the cottage the dwarfs spotted the old woman and					
	a. commended her to tell what had happened to Snow White					
	b. hurried to see if everything is Ok with their guest					
	c. chased her all the way up a street cliff					
8.	The dwarfs for Snow White					
	a. built a golden caske	t b. made a coffin	c. designed an ice- castle			
9.	Meanwhile, the lonely I	Prince was Snow W	hite far and wide.			
	a. dreaming about	b. searching for	c. marrying			
10.	D. He kissed the sleeping princess and was broken.					
	a. glass	b. spell	c. casket			

The Final Play



Lesson 10

Duration: 120 minutes
Brake: 15 minutes
Age: 12- 15
Target language proficiency: Low Intermediate
Native language: Armenian
Objectives:
By the end of the class,
students will be able to:

practice the new
vocabulary in acting
develop a play
improvise in the certain situations



- 1. Distribute worksheets to the learners.(5-10 minutes)
- 2. Ask the learners to read the given words and their definitions.
- 3. Ask them to write a dialogue using the unknown ones for them

Activity 1: Advice from the Celebrities

- 1. Ask the learners to watch a video. (See Appendix A)
- 2. Encourage the learners to concentrate on the message of the speakers.
- 3. Ask the learners to watch the same video for the second time.
- 4. For this time, encourage the learners to write down important expressions from the video.
- 5. After watching the video, ask the learners to discuss the most important advice for them from the video.

Practice and Assessment

Workshop time

- 1. Ask the learners to revise individually their speech for acting part.
- 2. Encourage them to feel free to ask questions about their characters if they have any questions.
- 3. As soon as the actors are familiar with their speech in the play, start the play building process.
- 4. Encourage the director to add, change and design the play the way they imagine the story.
- 5. When all the actors know, how the play should be and what they should do, rehears the play.

- 6. Rehearse and work on the play as much as the actors and the play needs.
- 7. After the play is ready the actors can perform it in front of the audience.



- 1. Have a class discussion about the final play.
- 2. Encourage the learners to share their expectations before the play and their feelings afterwards.
- 3. Ask learners to work in groups.
- 4. Encourage them to share their ideas about the course.
- 5. Ask them to write down the main things they have learned during the lessons.
- 6. After the discussions, encourage the learners to reflect individually on the course.

Appendix A

- Challenge to question the action or authority of (someone)
- Require to need (something)
- Jealousy an unhappy or angry feeling of wanting to have what someone else has
- To incorporate to include (something) as part of something else
- Acknowledge to say that you accept or do not deny the truth or existence of (something)
- Incredible extremely good, great, or large
- To inspire to make (someone) want to do something : to give (someone) an idea about what to do or create
- To achieve to get or reach (something) by working hard
- To excite to cause feelings of enthusiasm in (someone) : to make (someone) feel energetic and eager to do something
- To treat to deal with or think about (something) especially in a particular way
- To explore to look at (something) in a careful way to learn more about it : to study or analyze (something)
- Intention the thing that you plan to do or achieve : an aim or purpose
- To represent to act or speak officially for (someone or something)
- Incapable not able to do something : not capable
- Fortunate having good luck : enjoying good fortune

To make sense To come up to something Perspective on the world Grow as a human being

Appendix B Acting advice from famous and successful actors



https://www.youtube.com/watch?v=UI wE953yPQ

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