



# MASK & GAVEL

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**James Venema (Editor)**

This is the third issue of *Mask & Gavel*. For me, it will also be my final issue as journal editor. Taking over for the next issue will be Paul Nehls. I am proud of what the team has accomplished in the first year and am looking forward to reading all the forthcoming issues!

**David Kluge (SIG Coordinator)**

Congratulations to James Venema, Paul Nehls, and all the staff of *Mask & Gavel* for putting together another superb issue. This is editor James Venema's last issue as he is stepping down from the position. We are going to miss him. As the first editor of *Mask & Gavel*, he set the protocols and designed the look of the journal. His professionalism added class to the publication, and we appreciate his great contribution to the SIG. Paul Nehls, as incoming editor, has an easier job as a result of James' work. Thank you, James, and welcome Paul.

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# Feature Article

## **Standing in Dorothy's Shoes: What Can Language Teachers Learn from Dorothy Heathcote?**

### **Part Two: Process Drama and Language Teachers**

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#### **Abstract**

*To explore language teachers' attitudes to using drama activities, and to determine the level of use and understanding of process drama techniques in language classrooms, a survey was carried out. The results showed a high level of support for the benefits many theorists and researchers have claimed for the use of drama activities in language learning. They also showed that process drama techniques were used to a lesser extent than activities such as warm-up games and scripted role-plays.*

*Following the survey, a workshop was planned, to explore language teachers' responses to using process drama-based techniques. The workshop was designed to include a number of process drama activities, including Mantle of the Expert, Teacher in Role, Tableau and Improvisation. The feedback from the workshop showed enthusiasm for these techniques, and for their potential use in language teaching.*

In creating a world within a drama and inviting children to invest directly and actively something of themselves in it, the teacher creates the opportunity for understanding to be perceived which is directly transferable to the real world.  
(Bowell & Heap, 2001, p. 2)

As shown in the first part of this series, the legacy of Dorothy Heathcote has much to offer language teachers and their students (Cowburn, 2013). Process drama, the educational drama approach inspired by Heathcote's work, has the potential to increase language learners' engagement and motivation, and can be an excellent tool for facilitating the acquisition and practice of the target language.

The participatory, student-centred nature of process drama, in which improvisation is favoured over scripted, rehearsed performances, seems to be well-suited to modern communicative language teaching approaches. By allowing learners to develop imaginary contexts for language use, process drama encourages active participation and spontaneous speech, as well as the use of natural body language and other extra-linguistic features. It also has the potential to motivate learners not simply on a cognitive level, but also an affective one, as participants often become "engaged emotionally with the thrill, tension or straightforward enjoyment of developing a story" (Winston, 2012, p. 3). This can be particularly helpful for nervous, low-proficiency learners, as the direct engagement allows them to "forget about their fear of speaking in public, because the message they convey is more important than the linguistic forms of the message they use" (Kao and O'Neill, 1998). The approach is particularly effective when it is not simply used for individual activities, but employed consistently throughout lessons and even entire courses.

It is claimed that process drama can be beneficial to language learners in a wide range of contexts, by helping them use the target language in a more authentic manner than is usually achieved by using scripted role-plays, and there have been many studies that support this theory (Kao and O'Neill, 1998; Miccoli, 2003; Stinson, 2012). To what extent, though, are these results reflected in language classrooms? Are language teachers aware of process drama techniques? Are they interested in using them in their classrooms? If so, what are some effective ways of introducing these techniques to teachers and learners inexperienced in using drama? To attempt to answer these questions, a survey on the use of drama activities in language teaching was performed, and a process drama-based workshop was planned and carried out. This article will summarise the results of the survey, describe the structure of the workshop, and discuss the feedback given by its participants.

## Survey

The survey was developed in 2012 to explore English language teachers' use of drama, their views on its key benefits, and what they see as the main challenges and drawbacks of implementing drama activities (Cowburn, 2012, pp. 23-41). In addition, it was designed to determine the *kinds* of drama activities that the surveyed teachers use and are aware of, and to suggest to what extent process drama techniques are being used in their classrooms.

The survey was completed online by 23 respondents from a variety of international backgrounds, with a range of first languages, ages, and levels of teaching experience in a range of contexts (Cowburn, 2013, p. 24). The responses suggested that there is a widespread interest in using drama to encourage learner engagement and motivation, and to develop language skills and creativity. There was also a generally positive level of support for the use of drama activities that result in the expressive, spontaneous use of language. For example, in response to item 13: *[Suggest] three benefits of using drama activities in the English language classroom*, the main themes included: engagement, creativity, motivation, language practise, and authenticity. One respondent stated that drama “encourages creative use of English, can be more student-centred” and “breaks the barrier of resistance to speak English,” and these ideas were echoed by many of the respondents. Another respondent stated that “improv skills are needed when speaking in a language” and that “drama activities build trust, which is imperative in a positive communication experience.”

The way that drama can be used to prepare for real-world language situations was stressed by several respondents, including one who stated that it allows students to translate “feelings into learning that is adaptable to the real-world setting.” A number of respondents also noted that drama can be helpful for learners with a variety of learning styles, especially those who respond positively to kinaesthetic activities. Three important benefits were concisely summarised by one respondent, who stated that drama “encourages active participation, develops confidence” and is a “fun way to learn a language.”

In response to item 14: *[Suggest] three drawbacks to using drama activities in the English language classroom*, respondents suggested a variety of difficulties for both teachers and students. Again, there were several recognisable themes, such as a belief that drama only appeals to confident students, who may dominate the activities at the expense of shy, less-able students. As one respondent noted, drama “requires students to be disciplined and confident which not all students are!” and “many feel uncomfortable being asked to ‘perform’ for classmates.” This, and other responses, such as “the pressure of performance may take too much attention away from the language point being practised” suggests that many of the respondents see drama as largely concerned with product rather than process, and with planned performances rather than the spontaneous, collaborative nature of process drama.

Another common theme was that the development of certain language areas and skills, such as grammar and writing, is not possible when using dramatic activities, which suggests a narrow definition of what drama can offer in the language classroom. Several respondents stated that drama activities rely too heavily on memorisation, which suggests an idea of drama based around scripted role-plays rather than improvisation and other spontaneous activities common in process drama.

The results to item 11: *Have you used any of the following activities in your English Language Teaching?* showed that warm-up games were the most popular type of activity, which suggests that these are often used in isolation, rather than as part of a series of linked activities. The widespread use of scripted role-play and relative unpopularity of improvisation suggested that most teachers are more familiar with using

activities that result in pre-prepared rather than spontaneous language use. These and other trends in the survey results suggests that, although drama is clearly being used in many of the respondents' language classrooms, it is mostly in the form of unconnected activities designed to enliven traditional communicative lessons and support the acquisition of isolated language points, rather than in the more rigorous, contextualised manner of process drama.

## Workshop Background

The survey results supported many of the theoretical benefits of using drama activities, but also suggested that process drama techniques are not widely used by language teachers. Therefore, to explore teachers' responses to the perhaps unfamiliar process drama-based approach, a workshop was developed, based on principles established by Dorothy Heathcote and refined by process drama practitioners such as Howell and Heap (2001). The 90-minute workshop was designed to put teachers into the shoes of language learners by directly involving them in activities based on a number of Heathcote's techniques in a context that would be engaging and relevant to them and their students. Feedback was elicited from the teachers throughout the workshop, and in a separate discussion at the end of the session.

The workshop took place at a private English language school in Manchester, England, with the participation of six English as a Second Language (ESL) teachers. Four of the participants were mother-tongue English speakers; two were second-language English speakers. Three of the participants had completed the survey, and the majority had previously used some form of drama activities in their teaching.

The language school caters to international learners aged 25 and over, and runs general English courses as well as academic and exam preparation courses. The general English courses are based around a functional syllabus presented in thematically divided units, with a strong emphasis on communicative activities. To make the workshop relevant to the teachers, it was designed to complement a typical unit of work for intermediate-level students, and act as a lesson aimed at consolidating learning in a contextualised manner. To this end, a number of linguistic aims were selected based on several intermediate-level integrated-skills coursebooks (Clare and Wilson, 2011; Clandfield and Robb Benne, 2011), and used to inform the planning of the drama activities. These included grammatical aims such as the use of 'verb phrases with prepositions' and 'past modal forms'; lexical aims such as 'vocabulary connected to music, media, and celebrity'; and communicative aims such as 'talking about past events'. As the activities were based around spontaneous rather than controlled language use, they were planned to create natural opportunities to freely use and adapt the target language, rather than produce pre-prepared structures and language chunks.

The theme of the Manchester music scene in the late 1980s and early 1990s (often known as the 'Madchester' scene) was chosen to create an engaging context, to appeal to the teachers and to students visiting the city, and to provide opportunities for the exploration of a range of process drama techniques. In order to present an over-arching narrative for the session, and to encourage engagement and motivation, the activities

were designed to fit into “a throughline, a clear story which links the activities to each other and to the learning outcomes” (Wright, 2005a, p. 65). A loose narrative framework of a concert promoter looking for information about ‘lost’ bands from the ‘Madchester’ era was created, and throughout the workshop the participants were tasked with developing the backstory of these imaginary bands. An effective dramatic narrative should include “crises, the turning points of life, large and small” (Heathcote, 1984, p. 55), so creating opportunities for these kinds of dramatic incidents to emerge became an important goal when planning the workshop.

Based on the survey results and a literature review (Cowburn, 2013, pp. 6-22), a number of drama activities were chosen to reflect process drama techniques that can be particularly effective in a language teaching context. In the order in which they were presented in the workshop, these were:

- Warm-ups
- Teacher-in-Role
- Mantle of the Expert
- Tableau
- Planned improvisation

## **Warm-ups**

To begin the session, several warm-up activities were chosen to prepare for vocal and physical work and to encourage concentration and spontaneity. Though they should not be over-used (Somers, 1994, p. 59), warm-ups are a useful starting point for drama-based lessons as “they signal the levels of physical and imaginative energy required in lessons, allow free use of space and encourage creative response” (Somers, 1994, p. 59). They can be highly effective as training exercises in their own right, helping with breath and voice control, as “like any other muscle the tongue, lips and throat need to be exercised” (Holroyd and Kempe, 2003, p. 89). Warm-ups also act as “a way of creating the atmosphere and mood appropriate for the task ahead” (Wright, 2005a, p. 144), and can be built around instigating an atmosphere of quiet concentration, or a mood that encourages physical and vocal expression.

## ***Mantle of the Expert and Teacher-in-Role***

Throughout her educational career, Dorothy Heathcote made extensive use of two techniques that became the core of her pedagogy, and of process drama as a whole: Mantle of the Expert (M of E) and Teacher-in-Role (TIR). M of E serves as a framing device for drama work, in which learners are given the collective role of a group of experts in a field relevant to the dramatic context. For example, in the shoe factory project described in the first part of this series, pupils took on the roles of expert shoe makers, tasked with



creating new products to help save their jobs, researching the required information, and adopting the correct lexis and register of shoe designers. M of E can be a useful way to introduce learners to drama in a non-pressurised manner, as they are given the security of working within a group, and instead of 'acting' in the traditional performative sense, are asked to merely "adopt particular attitudes and perspectives and respond appropriately" (Kao and O'Neill, 1998, p. 26). The technique is also seen as an excellent tool for encouraging active, contextualised learning, as "students who don the mantle of the expert and its responsibilities are in an active state of attention to a range of projects and plans of action" (O'Neill in Bolton and Heathcote, 1995, p. vii).

TIR, in which the teacher takes on a role within the dramatic context, is a technique widely used in process drama to introduce narratives, create tension, and break down barriers between students and teachers. Heathcote worked predominately in this mode, often presenting herself as a figure who wielded some kind of power over the characters portrayed by students. For example, in a narrative based in a Second World War prison camp, she took on the role of the camp commander at key points, in order to provoke dramatic reactions from the pupils, who were in role as prisoners. The teacher's aim in TIR should not be to 'act' as a well-rounded character, or to dominate activities, but rather to "bring the students into active participation in the event" (Kao and O'Neill, 1998, p. 27), and to help shape the lesson from within the dramatic context (Goode and Neelands, 2000, p. 109). Information and objectives should be presented in a clear, contextualised, and engaging manner, keeping the focus firmly on the students in their role as experts.

When using TIR in conjunction with M of E, Heathcote would often employ the "'help' format" (Somers, 1994, p. 55). This involves the teacher taking on the "role of an individual with a problem or difficulty, who seeks help from students invested with special knowledge which allows them to give such aid" (Somers, 1994, p. 55). The aim of this approach is to quickly set up tension and a narrative goal in the form of a possible solution to the problem. The goal should be reached only through activities offering an appropriate level of challenge, because if problems are solved too easily, "there is no drama, only a set of happenings" (Wagner, 1979, p. 90).

## Tableau

Dramatic performance styles can be seen as belonging to a spectrum which ranges from realism/naturalism to fully stylised movement and dance forms (Wagner, 1979, p. 173). Most process drama work tends towards realism, but it is also important for students to be introduced to more symbolic dramatic forms such as mime and tableau. Mime can be defined either as a specialised theatrical form of movement with its own set of ritualised gestures, or more loosely as "representational actions from real-life carried out without speech" (Francis, 1979, p. 23). It is the second definition that is most often applied to educational drama, in which mime is usually seen as acting without words, using the full expressive potential of a participant's body and face.

Tableau is a stylised dramatic technique that stems from mime, although its focus is on stillness rather than movement. In a standard tableau exercise, students will be asked to create 'still images' with their bodies, either alone or as part of a group, to represent a particular emotion, theme, or key moment from a narrative (Fleming, 2003, p. 85). These images are usually silent, but can be accompanied by sounds effects, music or speech, and may be presented singularly or as part of a series. Tableau is a useful technique for focusing on important moments within a narrative, showing how "subtle changes in expression, gesture, position" can affect meaning (Fleming, 2003, p. 86), and for conveying complex scenes that may result in "mayhem" if acted out in a naturalistic fashion (Fleming, 2003, p. 85).

Symbolic forms such as tableau can be used to express particular ideas and feelings difficult to access within a realistic approach, and to create a range of dramatic effects that can move dramatic performances beyond the flatly naturalistic (Fleming, 2003, p. 48). They allow "participants to explore or communicate the essence of a situation without the clutter of real time, settings or characterization" (Somers, 1994:26), which enables a great deal of freedom in creative expression. In a language teaching context, symbolic forms can be particularly useful in allowing less confident students to participate, to prepare for vocal work (Wessels, 1987, p. 54), and can be excellent starting points for discussion.

## Improvisation

The most well-known, but perhaps most difficult to implement of the workshop techniques is improvisation, in which participants take on a role or character within an unscripted imagined situation, and interact with others in a process of "discovering by trial, error and testing" (Heathcote, 1984, p. 44). The technique can be used as preparation for further activities, or as an end in its own right (Heathcote, 1984, p. 44), and can be further differentiated into polished and spontaneous improvisation (Wright, 2005b, p. 135), both of which can be used for distinct purposes at different stages of process drama work.

The terms polished, prepared, or planned improvisation (Fleming, 2003, p. 81) generally refer to exercises in which some or all of the elements of the dramatic content, including "the context, the characters and the outcome" (Fleming, 2003, p. 81) are predefined. Spontaneous improvisation occurs without these elements of planning, although often within a set of constraints. For example, a spontaneous improvisation exercise could begin with the participants simply 'walking into' (Fleming, 2003, p. 81) a scene based on a suggested situation or relationship; a planned improvisation exercise would start after the participants have been given time to discuss ways in which the scene might develop.

Spontaneous improvisation, which offers "more risk, but more reward" (Wright, 2005b, p. 134), is generally used in the early stages of process drama work to spark ideas and to explore situations, themes and characters. Planned improvisation is often used with less confident groups, and for sharing work in the later stages of lessons, and was therefore used as the basis for the final activity of the workshop.

## Workshop Sequencing

The activities were sequenced to gradually guide the participants towards working in a dramatic manner, with individual drama games used between activities to help keep energy levels high and to redirect the focus into the next activity. The workshop began with a series of warm-ups, including simple movement exercises, a name game, vocal warm-ups, and finally an activity based on the game MTV Cameraman (Swale, 2009, p. 6) which introduced the theme of celebrity culture. These were followed by a brief introduction to the narrative by the teacher, in role as the concert promoter. For this stage of the workshop, the participants were split into two groups and given the roles of members of fan clubs devoted to imaginary bands. Each group created a profile of their band, including the names and characteristics of its members, its musical styles and other key details, which were then reported back to the teacher-in-role. Tension was created by the concert promoter explaining that the concert was likely to be a failure unless the bands could be convinced to re-form and agree to perform.

After a drama game based on Bippity Bippity Bop (Farmer, 2012, p. 10) that focused on working quickly under pressure to form mimed images, the second activity involved the participants in creating tableaux based on moments from their imaginary bands' history. The participants took on roles within the bands to create a series of still images, and responded in role to questions from the teacher about the narratives they had created and their characters' responses to events portrayed in the tableaux.

To prepare for the final activity, which was based around planned improvisation, a game based on Mexican Clap (Swale, 2009, p. 60) was used, with an emphasis on increasing concentration and focus. The groups then worked together to plan and improvise scenes based around the moment at which their imaginary bands decided to break up. These scenes were then performed, and 'replayed' so that the other participants, in the role of a group of journalists, could freeze the action and question the individual band members on the tensions and conflicts that arose. Finally, the members of both groups' imaginary bands were asked if they would be able to put aside their differences and re-form for the concert, creating a resolution for this stage of the narrative and a reflective note on which to end the workshop.

## Workshop Feedback

Feedback was gathered from the participants after the first set of warm-ups and after each major activity, in the form of written notes. Teachers were asked to respond in a spontaneous manner to their feelings about the activity they had just completed in terms of their own enjoyment and the possible reaction of students. The workshop was also followed by an in-depth discussion in which the teachers gave more considered opinions on the effectiveness of the activities.

Based on this feedback, the workshop was considered to be enjoyable and thought-provoking, and largely successful in achieving its aims. It was felt that many students would find the lesson motivating and

useful in the opportunities it provided for a great deal of creative speaking and listening practice. In addition, the session was judged to be “very communicative, well-rounded and progressive,” and it was felt that the framework of a dramatic context with problem-solving elements could work as a highly flexible model for lesson planning.

There was a general agreement that the introduction of the concert narrative, along with a few simple props, helped with engagement and involvement, creating a sense of intrigue, and encouraging the participants to work in role. Several teachers reported that the narrative itself, and the involvement of the teacher in responding to spontaneous suggestions, created a very “natural” context for the activity to develop. The participants showed a high level of what Peter Slade called absorption and sincerity (Slade, 1995, p. 316), suggesting that in a real world teaching situation, many opportunities for natural language usage would arise.

The use of a combination of TIR and M of E was seen to be an excellent way to introduce the context of the workshop, and to directly engage the participants. This activity seemed to be effective in achieving the aims of giving the participants ownership of the creation of narrative elements, and in introducing the dramatic context without placing an undue emphasis on performance. The participants agreed that using TIR can be a highly effective way of breaking down traditional student-teacher barriers, which should lead to a high level of engagement. In addition, it was noted that in the workshop the teacher-in-role “became involved with the group and became part of it, so it was like you were on the same level” as the participants.

After the initial TIR briefing, the groups quickly understood what was required of them in their roles, and worked enthusiastically and creatively to create their imaginary bands. This enthusiasm was reflected within the M of E work, and in written feedback, in which teachers described the activity as being “very refreshing, inspiring,” “interesting, energetic and kinaesthetic,” and stated that it produced a sense of freedom and spontaneity.

The tableau activity was seen to create excellent opportunities for the target language to be used in a natural, communicative manner. The activity allowed the participants to build on the suggestions they had made in the first activity, taking further ownership of the fiction they were creating together. In the written feedback, teachers reported that this activity felt very “student-centred,” and that they found creating the tableaux to be a very “expressive” and “engaging” activity which allowed ideas and language to flow naturally from the context.

During the planned improvisation activity, the participants again became highly engaged, creating spontaneous arguments based around tensions between characters that had emerged throughout the workshop. Participants reported that this activity provided many opportunities for authentic language practice, as well as a way to rehearse the use of different kinds of intonation and mediation strategies within a conflict situation. One teacher mentioned the importance of preparing students for these kinds of situations in which language skills are put under particular pressure, as “when you’re angry ... you can’t find the words in your own language, let alone when you’re trying to learn a language.” As another participant stated, “the most challenging situation for a learner of a foreign language is when they are immersed in a very emotional

situation, because all of a sudden they lose their language skills,” so in this way dramatic activities become excellent ‘rehearsals’ for real-life situations.

In the post-workshop discussion, a number of the teachers commented on the use of role-play activities in their lessons, explaining that they tend to be quite static, often based around scripted dialogues with little opportunity for spoken language and paralinguistic features to naturally occur. It was agreed that adding spontaneity, motivation, and movement to the activities through the use of improvisation could increase engagement, raise energy levels, and encourage active involvement with the target language.

Staging the activities as part of a larger narrative framework was also seen as a way to lower the emotional barriers that can impede participation and language usage (Krashen, 1981:37). As one participant stated, the workshop felt “progressive throughout, because it was this story that got bigger and that made you become more involved emotionally,” and this gave a sense of purpose that might be lacking if the activities were used in isolation. One participant mentioned that “sometimes when you’re asked to do role-plays you might feel a bit embarrassed or can’t really imagine things,” but as another teacher explained, the workshop provided “a lot of background information and narration, and I think then it becomes easier because you create the scene and then it’s easier to visualise it.”

Another factor in overcoming this sense of self-consciousness was the “logical structure of problem solving” which was thought could be a particularly effective way to engage students who don’t usually see themselves as ‘creative’, such as those with little experience of student-centred, communicative learning. In one participant’s experience, these students can find it difficult to engage in more playful language activities when they are carried out without a context, as they see them “as a complete deviation from learning.” However, with the addition of a problem-solving context and a reflective stage, it was felt that even students initially reluctant to take part in creative activities would see their value as part of a wider language syllabus.

In addition, it was felt that the use of small-group activities was an effective way of increasing the level of student engagement and building confidence. The participants agreed that one reason that they became so engaged with the activities was because they worked with others, and so “divided the embarrassment among the group.” Seeing the teacher and other members of the class lose themselves in the fictional context allows for less confident students to be drawn into drama activities by other group members. As one participant explained, “if I know someone else is going to be silly with me then it’s a lot easier for me than just being silly on my own,” and in a real-world situation, this element could be highly liberating for less confident students.

Several of the participants expressed surprise in how fully they had become involved with the activities. One was reluctant to ‘perform’ in the improvised scene, but the group found a way to involve him, by choosing a mute character for him to portray. With real groups of language learners, this kind of situation could provide more of a challenge, but flexibility and creativity on the part of the teacher should allow for

solutions to be found within the dramatic context. In this way, teachers should be prepared to operate in a spontaneous and creative way, similar to the manner in which students are expected to work. This may require training and experience, but creating a focused lesson plan that incrementally supports the students towards creative drama work can provide highly effective support for teachers. As teachers become experienced in using a range of dramatic techniques, lessons can have more flexible structures, allowing teachers to quickly respond to students' needs and interests, and to adapt activities accordingly.

When discussing the difficulties faced when implementing these activities, the participants agreed that using a process drama framework presented a number of unique challenges for language teachers as it requires a high degree of energy and concentration to guide students through the linked activities. Using TIR was seen as an effective way to engage students with the dramatic context, but could also be viewed as a somewhat daunting task for teachers not familiar with taking on this kind of performative role. One participant mentioned that providing instructions using TIR, especially to lower-level students, could become frustrating, due to difficulties in understanding, but with carefully graded language and clear goals, it should be possible to deliver task briefings within the context of the narrative.

In addition, it was felt that working in role could create a degree of embarrassment and even fear for teachers, but that providing a clear narrative framework would be useful in minimising these concerns. The participants felt that having a set of clear language aims, and taking part in training sessions, which could demonstrate the benefits to be gained from taking risks in a dramatic context, would also help teachers overcome their self-consciousness. Becoming more at ease with drama techniques should allow teachers to "look confident and feel confident for your students, to ... trust that your students will follow your lead." For students and teachers, it was agreed that drama had a valuable role to play in creating engagement and motivation, and as one participant stated, the narrative context is "the magic of it, because somehow you draw people into it and then it cannot be questioned."

## Conclusion

There are particular skills and attitudes which are necessary for a teacher to have if she is going to work successfully in process drama, but we would argue very strongly that these are the skills and attitudes which are the hallmark of all good teachers.

(Bowell & Heap, 2001, p. 108)

Overall, the survey results showed a great deal of support for using drama techniques in language lessons, to increase motivation, encourage engagement, and support language acquisition. Similarly, the teachers who took part in the workshop found much within it to support the use of process drama as a basis for communicative language lessons. The participants were also introduced to elements of drama that they



had not previously considered using, and to the benefits of creating a sustained narrative context to provide opportunities for authentic language practice. The positive feedback from the workshop suggests that there can be genuine, unique advantages in using process drama to support language teaching, and that it has the potential to be enthusiastically embraced by a wide range of language teachers.

As suggested by the survey, there are a number of common preconceptions about the use of drama: that it is solely based around performance, is only useful for confident students, and can only be used to work on specific language skills. These are all shown to be inaccurate when drama is defined as more than simply scripted role-plays and other tightly-controlled, performative activities. Of course, there is real value in using these kinds of activities in certain contexts, but an approach based on process drama has the potential to allow the introduction of a wider range of techniques, appeal to a wider variety of learners, and result in a deeper level of engagement through the use of extended narrative contexts.

Process drama allows imaginary contexts to be explored in a wide variety of ways, and for narratives to be extended for as long as the students remain engaged with them. For example, the 'Madchester' workshop could be followed by further lessons that explore what happens when the bands try to re-form. Additional activities such as spontaneous improvisation and writing-in-role could be introduced, as well as research tasks based on real musicians from the period. Similarly, a wide range of language aims could be introduced within the context, based on the needs of particular groups of learners. The workshop could also serve as a framework for introducing other themes and developing new narratives. In this way, the imaginary contexts and stories created in process drama can be used to engage students in learning only limited by the willingness of language teachers to take risks and lead their students in following Dorothy Heathcote's footsteps.

*Planning and carrying out process drama-based language lessons will be discussed in the next part of this series.*

## Biography

Ben has worked as an English language teacher in South Korea, Saudi Arabia, Japan and the UK. He currently works as an English language and TESOL instructor at Chinju National University of Education in South Korea. In 2012 he completed an MA in TESOL and Creative Writing at Westminster University, London. This series of articles is based in part on his MA dissertation: *Can Drama Fill the Communication Gap? The Use of Drama in Communicative Language Teaching*.

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## Appendix 1: Survey

### Using Drama in English Language Teaching

As part of my MA TESOL course, I am studying the use of drama in English Language Teaching. I am particularly interested in the views of teachers on implementing drama activities in the classroom. The results of the research will be analysed as part of my dissertation, and will go towards a series of recommendations for the use of drama in English Language Teaching. I am interested in the views of teachers who both do and do not use drama, so please do fill in the survey, even if you are not a user of drama in your own teaching. All responses will be treated anonymously and there will be no reference to you or your specific institution in the final report. This information is useful only for statistical purposes.

Thank you for taking the time to complete the survey. This should take between 10 and 15 minutes.

\* = compulsory questions

### Section 1: Background Information

1. What is your age? \*

18 - 24 / 25 - 35 / 36 - 45 / 46 - 55 / 56 or over

2. What is your home country? \*

3. What is your first language? \*

4. How long have you worked as an English Language Teacher? \*

1 - 2 years / 2 - 5 years / 5 - 10 years / 10 - 15 years / Over 15 years

5. In what contexts have you taught English language? \*

*Please select all that apply*

English as a Second Language

English as a Foreign Language

6. Where have you worked as an English Language Teacher? \*

*Please select all that apply*

Primary school

Secondary school

University or technical college

Private language school

Corporate training provider

Other:

7. What level of language teaching training/education have you received? \*

*Please select all that apply*

No training

TEFL Certificate (CELTA, Trinity or equivalent)

TEFL Diploma (DELTA, DipTesol or equivalent)

Undergraduate TESOL degree

Postgraduate TESOL degree

Other:

8. Have you had any drama experience? \*

*Please select all that apply*

Amateur productions  
Professional productions  
Participating in drama workshops  
Leading drama workshops  
None of the above  
Other:

9. Have you had any drama training? \*

Yes / No

If you answered yes to question 9, please specify any drama training you have had:

10. Which of the following do you enjoy in your spare time? \*

*Please select all that apply*

Exhibitions  
Films  
Plays  
Musicals  
Operas  
Dance performances  
Live music  
None of the above

## **Section 2: Teachers' Attitudes Towards Using Drama**

11. Have you used any of the following activities in your English Language Teaching? \*

*Please select all that apply*

Warm-up games  
Trust exercises  
Mime  
Adapting a text  
Movement exercises  
Music-based exercises  
Improvised sketches  
Scripted role-plays  
Problem-solving tasks  
Rehearsed performances  
Storytelling  
Concentration exercises  
None of the above

12. Which three adjectives come to mind when you read the following? \*

Drama activities “give the student an opportunity to use his or her own personality in creating the material on which part of the language class is to be based. These activities draw on the natural ability of every person to imitate, mimic and express himself or herself ... They are dramatic because they arouse our interest, which they do by drawing on the unpredictable power generated when one person is brought together with others.”  
(Duff and Maley, 1982).

Based on your experience, make suggestions for the following:

13. Three benefits of using drama activities in the English language classroom. \*

14. Three drawbacks to using drama activities in the English language classroom. \*

### Section 3: Benefits and Challenges

To what extent to you agree or disagree with the following statements?

*(Strongly agree / Agree / Neither agree nor disagree / Disagree / Strongly disagree)*

15. Drama is something... \*

I enjoy using in my classroom  
my students find enjoyable  
I often use in my classroom  
I would like to use in the future  
I would like to be trained in using

16. Drama activities are suitable for use with groups of... \*

pre-teen young learners  
teenage young learners  
adult learners  
elementary-level learners  
intermediate-level learners  
advanced-level learners

17. Drama activities help to provide... \*

a high level of engagement  
direct links to meaning  
a creative learning environment  
support for all learning styles  
a student-centred classroom  
authentic communication  
a high level of discipline  
active participation  
a positive classroom atmosphere  
context for language

18. Using drama activities in the English language classroom is an effective way to practise... \*

reading  
writing  
listening  
speaking  
a combination of skills  
vocabulary  
grammar  
pronunciation  
language chunks

19. The regular use of drama activities can... \*

increase motivation  
increase confidence  
increase sensitivity to language  
encourage creative language use  
encourage teamwork  
encourage self-expression  
improve pronunciation  
improve accuracy

improve fluency  
improve interaction skills

20. Effective drama activities for English language learning should include... \*

clear rules  
flexible goals  
specific target language  
playfulness  
room for experimentation  
a sense of exploration  
an emotional response  
independent learning  
co-operation  
problem solving  
training in drama skills

21. Using drama activities in the English language classroom is challenging due to a lack of... \*

space  
time  
experience  
training  
well-structured activities  
suitable materials  
student interest  
support from schools  
relevance to the curriculum  
predictable outcomes

#### **Section 4: Drama activities in coursebooks**

22. Drama activities in existing English language coursebooks are... \*

enjoyable for students  
rewarding for students  
easy to implement  
presented with clear goals  
often used in my classroom  
enjoyable for teachers

If possible, please give examples of the following:

23. An English language course book which includes effective drama activities.

*Please explain your answer*

24. An English language course book which contains ineffective drama activities.

*Please explain your answer*

25. In your opinion, how could drama activities in English language course books be improved?

26. Would you be interested in using a course book or syllabus based around drama activities? \*

*Please explain your answer*

27. Do you have any further comments?

# **The JALT Speech, Drama, and Debate SIG**

*in cooperation with the JALT Critical Thinking SIG  
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# In the Classroom

## Teaching Debate to All Students: Adding the Physical Element

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### **Abstract**

*Debate is almost universally acclaimed as an excellent activity for language students, yet it is not implemented in many EFL programs because of perceptions that it is too difficult for teachers to teach and for general students to learn. There is a feeling among many teachers, either conscious or unconscious, that debate is an elitist activity for only the top level of the best students. Yet, all students can benefit from some formal debate experience, and this paper introduces a way for teachers to teach formal debate in an engaging style that allows all students to garner the positive effects of the debate activity. This paper first explains the value of debate, then describes an interesting way to teach debate using the metaphors of brick laying and boxing.*

## 1 Introduction

**D**ebate is almost universally acclaimed as an excellent activity for language students (Davidson, 1996; Fukuda, 2003; Krieger, 2005), yet it is not implemented in many EFL programs because of perceptions that it is too difficult for teachers to teach and for general students to learn. There is a feeling among some teachers, either conscious or unconscious, that debate is an elitist activity for only the top level of the best students. Yet, all students can benefit from some formal debate experience. This paper introduces a way for teachers to teach formal debate in an engaging style that allows all students to garner the positive effects of the debate activity. This paper first explains the value of debate, then describes an interesting way to teach it by using the metaphors of brick laying and boxing to add a physical component to the teaching and learning of debate.

## 2 The Benefits of Debate

Lieb (2007) lists the values of debate:

1. It requires students to develop cognitive and linguistic abilities (Krieger, 2005).
2. It helps students to develop argumentation skills (Krieger, 2005).
3. It helps students to develop analytic-critical thinking skills.
4. It helps students to develop the ability to examine their own ideas and opinions critically.
5. It helps students to develop the ability to express and defend their ideas (Davidson, 1996; Fukuda, 2003).
6. It helps students to discover weaknesses in other people's arguments (Davidson, 1996).

Lieb (2007) adds that it helps students improve their reading, writing, listening, and speaking skills. (Read Lieb's article for a more detailed explanation of the benefits of debate.)

Dewar (2011) cites studies that show debate can actually increase a student's IQ. She goes on to describe research by Kuhn and Powell (2011) on the benefits of debate for adolescent students. Two groups of lower income sixth grade students in the same school in the US participated. One group was enrolled in a class that focused on debate (the debate group). The other group was enrolled in a similar class, but the activities were teacher-led discussions and essay writing (the discussion group). At the end of the three years all students took an essay test. Here are the results they found:

1. The debate group submitted more arguments that mentioned the claims of the opposite position, what Kuhn and Powell called "dual-perspective arguments."

2. The debate group discussed the costs and benefits of their positions, what Kuhn and Powell called "integrative perspective."
3. The debate group was better able to think about what kind of data was needed to resolve the issue.

It is clear from these three findings that debate offers benefits and is relevant to the goals of an academic program at universities. However, some teachers claim that it is only the best students who would be able to do the activity. To counter this, Lieb (2007), Izumi (1995), and Le (1995) all show ways for even low level students in Japan to garner the benefits of debate.

### **3 Introducing a New Model of Teaching Debate**

Previously, debate was mainly considered a cerebral activity. In an attempt to make debate accessible to a lower English ability class, a more physical approach was considered by the author for use in his discussion class. This approach was based on theories underlying Asher's Total Physical Response (TPR) and kinesthetic learning modality theory, described below.

#### **3.1 Total Physical Response (TPR)**

Total Physical Response is a language teaching/learning method created by James Asher in 1977. Asher wrote:

A reasonable hypothesis is that the brain and the nervous system are biologically programmed to acquire language, either the first or the second in a particular sequence and in a particular mode. The sequence is listening before speaking and the mode is to synchronize language with the individual's body. (1996, p.2)

TPR is "a method of teaching language using physical movement to react to verbal input in order to reduce student inhibitions and lower their affective filter" (Shearon, nd, p. 1). It claims to improve long term language retention and to reduce student stress. Its claim to reduce stress is based on the fact that it is a natural way to learn a language that does not involve textbooks, tests, or homework, and that it does not require the learner to produce the language immediately (Shearon, nd, p. 1).

TPR's most salient point is the use of body movement as an essential part of each activity. The theoretical basis for the use of movement stems from right brain/left brain differences. The left brain is considered responsible for logical and critical thinking, and things learned with the left brain way through explanation and discussion are put into short term memory, and can disappear quickly. The right brain is considered to be responsible for creativity, the arts, and sports. Things that are learned the right brain way,



such as swimming or riding a bicycle, are more easily put into long term memory. (Shearon, nd). TPR takes advantage of right brain learning through tying language with body movement.

### **3.2 Kinesthetic Modality of Learning**

A second source of the theoretical basis for using gestures and body movement is the theory behind the kinesthetic modality of learning found in Gardner's multiple intelligences theory and Fleming's Visual Audio Kinesthetic (VAK) model.

Gardner published the theory of Multiple Intelligences (MI) in 1983 (PBS, 2012). This theory states that all people have nine intelligences: linguistic, logical/mathematical, musical/rhythmical, bodily/kinesthetic, spatial, naturalist, intrapersonal, interpersonal, and existential. Logical/mathematical intelligence is often focused on in the teaching of debate, but what is of importance in this method of teaching debate is bodily/kinesthetic intelligence—using the body to learn (PBS, 2012).

Fleming developed his Visual Audio Kinesthetic (VAK) model in 2001 and it is based on Neurolinguistic Programming (NLP) principles. This theory states that "most people possess a dominant or preferred learning style; however some people have a mixed and evenly balanced blend of the three styles: Visual learners, Auditory learners, and Kinesthetic learners" (James Cook University, 2012). Clark (2011) states that teachers need to present material using all three styles. This new method for teaching debate adds the Kinesthetic style to the often-used Visual and Auditory styles.

## **4 Step-by-step Description of Method**

This method using bodily movement and gestures has been used successfully in several of the author's general level discussion classes for first year university students. In the courses where this has been taught, debate is the third unit. The first unit is small group discussion, the second unit is panel discussion where the small group discusses the topic in front of the whole class, and the third unit is debate. In the first unit the students select a topic and research it. They use the same topic for the panel discussion and the debate, so that by the time the debate comes around, students are very familiar with the topic.

The basic moves of debate are:

- ♣ to build a position
- ♣ protect the position
- ♣ attack the opposite team's position
- ♣ rebuild own position after attack
- ♣ review the arguments to show why your team won the point or won the debate.

What follows is a step-by-step description of how to teach these five moves of debate using this physical method.

### **STEP 1: Define Debate**

First define debate for the students. Most EFL students think of debate as arguing against another person's opinion. According to the *Merriam-Webster Learner's Dictionary*, debate is “a discussion between people in which they express different opinions about something.” This is what often passes for debate in many EFL classes, but it is actually the exact opposite of debate. First of all, debate is not based on the debater's opinion. In fact, in formal debates the participants are encouraged to take a position which is opposite their own opinion in order to learn something about the topic, and to learn how to disassociate opinion from debate. In addition, debate is based on logic and supporting information. According to the more sophisticated *Merriam-Webster Dictionary* (for native speakers of English), debate is “a contention by words or arguments: as

*a* : the formal discussion of a motion before a deliberative body according to the rules of parliamentary procedure

*b* : a regulated discussion of a proposition between two matched sides.” The main point here is that students are arguing for their position and against the opposing team's position—the debaters are not debating against people, but against positions according to a set of agreed-upon rules, and using supporting information.

### **STEP 2: Do Warm-up Activity: Taking Sides**

This is a pre-debate activity that is used to teach two of the essential ways of thinking of debate: 1. “why our position is good” and 2. “why the other side's position is not good.” On the blackboard or whiteboard in the front of the room a vertical line is drawn that divides the classroom in half. On each side of the line write two opposing positions on a topic, for example “living in the city is good” vs. “living in the countryside is good.” Have students stand up and move to the side of the room of the position they agree with. After all students have moved, ask that people on one side think of three things that support their position. Anyone on the side should come forward to the dividing line and say one point. After three people say their points, ask the opposing side to come up with three things that support their position. Then go back to the first side and ask them to list three things that are not good about the position of the opposing position. Then ask the second side to come up with three things that are not good about the opposing position. This teaches students the difference between building up their own position and attacking the opposing position, and gives them a chance to practice this skill in a large group before having to do this with a partner.

### **STEP 3: Teach Basic Moves and Gestures**

As was mentioned above in section 4, there are five basic moves in debate:

1. build a position

2. protect the position
3. attack the opposite team's position
4. rebuild own position after attack
5. review the arguments to show why your team won the point or won the debate.

In this approach, there are physical actions or gestures connected to each of the five moves of debate, as can be seen in Table 1.

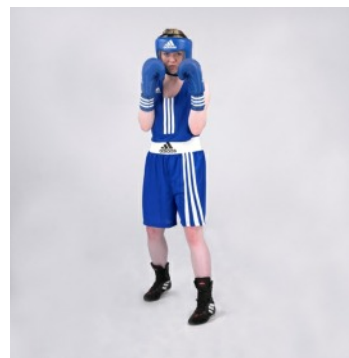
**Table 1 The Moves of Debate and Corresponding Actions**

Debate Move	Actions (Gestures)
1. to build a position	Build a brick wall
2. protect the position	Boxing Guard stance
3. attack the opposite team's position	Boxing punches
4. rebuild the position after attack	Build a brick wall
5. review the arguments to show why your team won the point or won the debate	Review—moves arms around like a windmill to indicate going over something

All of the gestures above are described below, with a few extra gestures. An important note: in NONE of the gestures below (except the glove bump) should there be any physical contact. Have all the students stand up. First provide a model for students by saying the gesture and then doing it. Next have students repeat the word and gesture. Follow this pattern for each gesture several times.



**Figure 1 Repeating (Tokyo ETJ presentation)**

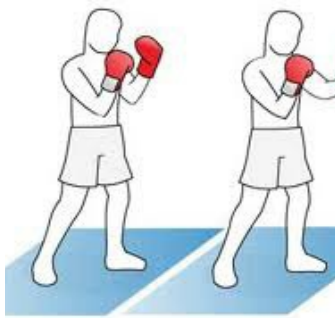


**Figure 2 Guard Gesture (ABA, nd)**

- A. Build and Rebuild: Build a brick wall by putting bricks in a row and putting bricks on top of each other.
- B. Protect (Guard): Boxing Guard—put elbows almost together and bring fists in front of face. (See Figure 2.)
- C. Attack (Boxing punches)

Not all of these punches need to be taught. Only the jab and one other punch is necessary.

1. Jab: From the Guard position, with the opposite hand that you usually use, make a short, quick punch.

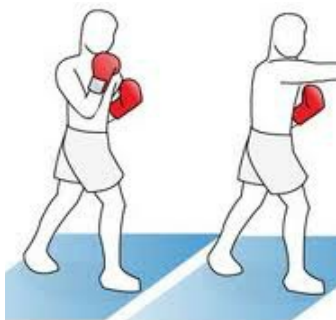


**Figure 3 Jab (Talk Boxing, nd)**



**Figure 4 Jab (Toyohashi JALT presentation)**

2. Cross/Straight: Usually done after a jab, using the hand you usually use, punch straight across to the others “face.”



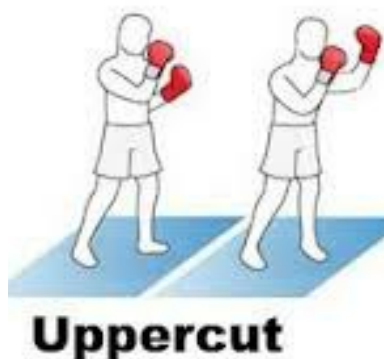
**Figure 5 Straight/Cross (Talk Boxing, nd)**



**Figure 6 Straight/Cross (Tokyo ETJ presentation)**

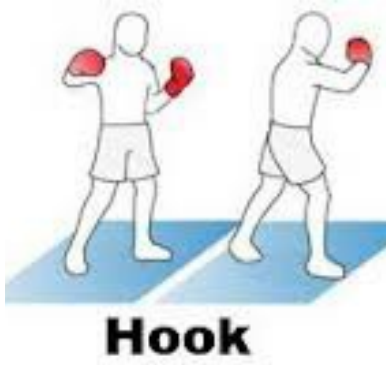
3. Uppercut-body blow: Using the hand that you usually use, bend the arm at the elbow, form a fist, and keeping the arm bent at a 90 degree angle and keeping the arm close to the body, swing the arm into the “body,” the “stomach,” of the opponent. (See illustration for Uppercut-chin below.)

4. Uppercut-chin (also called a knockout punch): Using the hand that you usually use, bend the arm at the elbow, form a fist, and keeping the arm bent at a 90 degree angle, swing the arm into the “chin” of the opponent.



**Figure 7 Uppercut-chin (Talk Boxing, nd)**

5. Hook: Using the hand that you usually use, bend the arm at the elbow, form a fist, and keeping the arm bent at a 90 degree angle and keeping the elbow locked into position, swing the body so that the fist goes into the “body” of the opponent.



**Figure 8 Hook (Talk Boxing, nd)**



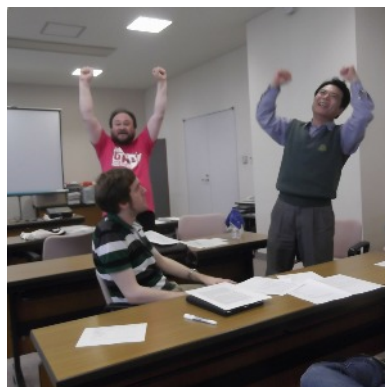
**Figure 9 Hook (Tokyo ETJ presentation)**

6. Roundhouse: Similar to the Hook. Using the hand that you usually use, with elbow straight and arm extended out from the body and to the side, form a fist, and swing the body so that the fist goes into the “body” of the opponent.

D. Review: Move both arms around at sides like a windmill.

E. Other Gestures

1. Bring it on: hold one or both hands in front of you with palms up and fingers together. Waggle fingers (together) back and forth while saying “Bring it on!”
2. Glove bump: Hold out one fist or both fists to opponent and one person hits the opponent's gloves on the top of the fists (usually seen just before a boxing match begins).
3. Small victory: Clasp hands together on one side of the face and move them back and forth a little.
4. Rocky pose: Raise both fists above head and dance. (See Figure 10.)



**Figure 10 Rocky Pose (Toyohashi JALT Presentation)**

#### **STEP 4: Practice Basic Moves**

Have the students practice the basic moves. There are four ways to do this. The first way is for the teacher to call out the gesture and the students repeat the name of the gesture as they do the gesture. (An

alternative is to have a student play the part of the teacher.) The second way is students can do this is by Shadow Boxing. Shadow Boxing is, as the name implies, a solo activity where the boxer boxes against his/her shadow. Students stand up and find a small bit of private space. As the students practice a gesture, they should say it aloud as they do the gesture. The third way to do this is by working with a trainer. One student plays the part of the trainer and calls out the move. The boxer repeats the move while doing it. The final way is Sparring. Sparring is practice with a partner, a sparring partner. This is like a practice match, with each boxer calling out the gesture as they do it. One way to structure these practice activities is to go from more directed activities to more free activities.

### **STEP 5: Explain the Debate Format**

Any debate format can be used, or one can even be created. For purpose of demonstration, the style of policy debate that is used in US high schools and universities is used here to model the method. This model is described below.

Four people, divided into two 2-person teams (the Affirmative team and the Negative team), debate a topic, called a resolution. The policy debate resolution is in this format:

Resolved: The (some legislative body) should (do something). For example, “Resolved: The Japanese government should prohibit the use of nuclear power plants to create electricity.” The Affirmative team calls for a change from the present system. The Negative team supports the present system. The two teams give three kinds of speeches: the Constructive speeches (build your position, attack the other side's position), Cross Examination (ask questions of other side, but do not argue), and Rebuttal speeches (review the debate and show why your side won the point and the debate).

The order and the times of the speeches are shown in Table 2. The Standard Times are the times that are used in US high schools and universities, with the numeral on the left of the slash being the high school time and the numeral on the right of the slash being the university time for each speech. The recommended time is an adaptation of the high school/university times and is the recommended time for using this method in EFL classes.



**Table 2 The Order and Times of Speeches**

Speech	Person	Standard Time	Recommended Time (Class)
Constructive	First Affirmative	8/9 minutes	3 minutes
Cross Examination	Second Negative	3 minutes	1 minute
Constructive	First Negative	8/9 minutes	3 minutes
Cross Examination	First Affirmative	3 minutes	1 minute
Constructive	Second Affirmative	8/9 minutes	3 minutes
Cross Examination	First Negative	3 minutes	1 minute
Constructive	Second Negative	8/9 minutes	3 minutes
Cross Examination	Second Affirmative	3 minutes	1 minute
Rebuttal	First Negative	5/6 minutes	2 minutes
Rebuttal	First Affirmative	5/6 minutes	2 minutes
Rebuttal	Second Negative	5/6 minutes	2 minutes
Rebuttal	Second Affirmative	5/6 minutes	2 minutes
		TOTAL: 64/72 minutes	TOTAL: 24 minutes

The recommended times for the classroom were calculated so that one debate group of four students could debate, while one debate group of four students would judge the debate. When the first debate is finished and the decision of the judges announced, the two debate groups change roles, and the group that debated first becomes the judges for the second debate. This allows for setup time and two debates within a 90-minute period.

### **STEP 6: Prepare for the Debate**

Have students get together with their partner and prepare what they are going to say. Have students prepare speeches on what is good about their position and what is not good about the opposing position.



**Figure 11 Preparing (Tokyo ETJ Presentation)**

**STEP 7: Practice the Debate 1**

Go through the actions in the order of the actual debate, calling out the name of the speech and the debate moves as the gestures are done by students.

**STEP 8: Practice the Debate 2**

Go through the actions with the language students will have to use, of course, after the teacher models the language. (See Table 3 for actions and language.) One note: the person speaking should stand up, and the other debaters should sit down. The only exception is when doing cross examination, both the examiner and the examinee should stand up.

**Table 3 How to Debate: Gestures and Language**

Speech	Time	Actions	Language
(before debate)		Bring it on! Glove bump	Bring it on!
Speech	Time	Actions	Language
1. First Affirmative Constructive	3 min.	Begin  Attack Support Build End	Good afternoon. Because __ we are resolved: ____ Point 1: “__.” Point 1: “__.” According to ____, Plan Point 1: “__.” Plan Point 1: “__.” Thank you. I am now ready for cross examination.
Speech	Time	Actions	Language
2. Second Negative Cross-X	1 min.	Jab/Guard	Who? What? When? Where? Why? How much?



Speech	Time	Actions	Language
3. First Negative Constructive	3 min.	Begin Attack  Support Build  Support End	We believe the present system is fine. Point 1: Our position is the present system is fine because _____. Point 1: The present system is fine because _____. According to _____, Point 1: Our position is the proposed system is not good because _____. Point 1: The proposed system is not good because _____. According to _____, Thank you. I am now ready for cross examination.

Speech	Time	Actions	Language
4. First Affirmative Cross-X	1 min.	Jab/Guard	Who? What? When? Where? Why? How much?

Speech	Time	Actions	Language
5. Second Affirmative Constructive	3 min.	Begin Build Support Attack End	Point 1: “_____.” Point 1: “_____.” According to _____, Plan Point 1: “_____.” Plan Point 1: “_____.” Thank you. I am now ready for cross examination.

Speech	Time	Actions	Language
6. First Negative Cross-X	1 min.	Jab/Guard	Who? What? When? Where? Why? How much?

Speech	Time	Actions	Language
7. Second Negative Constructive	3 min.	Begin Build  Support Attack  Support End	Our position is the present system is fine because _____. Point 1: The present system is fine because _____. According to _____, Our position is the proposed system is not good because _____. The proposed system is not good because _____. According to _____, Thank you. I am now ready for cross examination.

Speech	Time	Actions	Language
8. Second Affirmative Cross-X	1 min.	Jab/Guard	Who? What? When? Where? Why? How much?

Speech	Time	Actions	Language
9. First Negative Rebuttal	2 min.	Review Small Victory Conclusion	They said __, we said __ Clearly the Negatives won this point. Clearly the Negatives won this debate.

Speech	Time	Actions	Language
10. First Affirmative Rebuttal	2 min.	Review Small Victory Conclusion	They said __, we said __ Clearly the Affirmatives won this point. Clearly the Affirmatives won this debate.

Speech	Time	Actions	Language
11. Second Negative Rebuttal	2 min.	Review Small Victory Conclusion	They said __, we said __ Clearly the Negatives won this point. In conclusion, because of ____, clearly the Negatives won this debate.

Speech	Time	Actions	Language
12. Second Affirmative Rebuttal	2 min.	Review Small Victory Conclusion	They said __, we said __ Clearly the Affirmatives won this point. In conclusion, because of ____, clearly the Affirmatives won this debate.

Speech	Time	Actions	Language
(after debate when judge/s announce the winner)		Rocky pose	

### STEP 9: The Debate

Have students go through the actions and say their arguments. That is, have students do a debate. Students should be in debate groups of four students made up of two opposing pairs. Students in each pair should choose their role: first or second. For example if they are on the affirmative side one student will be first affirmative and the other second affirmative. If they are on the negative side one student will be first negative, the other second negative. The person speaking does the gestures and actions while speaking. Sometimes, if students have difficulty doing the gestures while speaking, they can preface their speaking with the gesture or action, and then speak. Teachers can give hints to the students who are speaking by doing the gesture or action.

## 5 Beyond Basics

Once students have gone beyond the basics described above, then more advanced concepts can be taught. One helpful area that will help students do debate is the area of logic. Logic can be taught within the debate unit, or can even be taught sometime before the debate unit. Two basic groups of logic should be taught—what is correct logic and what is poor logic. Examples should be given of each type. A few examples of correct logic would be Causality (A causes B), Alternate Causality (A does not cause B, C causes B), and Multiple Causality (not only A causes B, but C, D, E, and F also cause B). Some examples of poor logic could be False Choice (“You either do A or B”—no, you can do A, B, C, D, or E.) or Bandwagon (“Other people are doing A so we should do A, too.”) Websites that give other examples of logic and poor logic (fallacies) can be found in the appendix.

In addition, the concept of basic stock issues could be introduced. The stock issues are the five basic issues that the Affirmative side must provide in order to win the debate:

Significance: The position or plan of the Affirmative side has to be shown to be a significant change from the present system.

Harm: The present system has parts that are harmful and must be fixed.

Inherency: There is something stopping the present system from adopting the position or plan of the Affirmative side.

Topicality: The position or plan of the Affirmative side is clearly on the topic of the debate.

Solvency: The plan of the Affirmative side must solve the problem their position states exists. (Dumas, 1983).

## 6 Weaknesses of the Approach

There are some weaknesses of this approach to teaching and learning how to debate. First, there is the mixing of metaphors—brick laying and boxing. The two metaphors do not match, yet both are important to the concept of debate. Second, in the international sector that is EFL teaching in Japan, there are many people from countries other than the US who are not familiar with this format of policy debate. The solution is to modify the procedure and use a format that is familiar, or learn the US format. Third, in workshops for teachers, inevitably someone says that even this approach is too difficult or too complicated for their students. The solution to this problem is to modify the method. Finally, in the workshops for teachers, someone always says that he or she is offended or disturbed by the violent image of boxing, and would like to use a different metaphor, like tennis. Of course, teachers are free to modify this approach to the extent of changing the

metaphors, but the other sports metaphors mentioned in the workshops (tennis, soccer, etc.) do not fit well with the formal debate model.

## 7 Conclusion

This paper on a new way to teach debate first gave the rationale for making the change, looking at Asher's TPR method, Gardner's Multiple Intelligences model, and Fleming's Visual Audio Kinesthetic model. The paper went on to describe in steps how to do the new method of teaching debate to make it accessible to all students. It goes without saying that teachers should modify the procedure to fit their situation. Teachers may be surprised at how well their students learn the “difficult” and “elite” activity of debate.

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## Appendix Resources

### Debate

- Basic Concepts for Teaching and Learning Debate. Joseph W. Luckett,  
<[http://library.hokusei.ac.jp/bunken/hokusironsyu/ronshu/bun/bun45%2843-2%29/bun45\\_7.pdf](http://library.hokusei.ac.jp/bunken/hokusironsyu/ronshu/bun/bun45%2843-2%29/bun45_7.pdf)>
- Basic Debating Skills. <[http://www.actdu.org.au/archives/actein\\_site/basicskills.html](http://www.actdu.org.au/archives/actein_site/basicskills.html)>
- Basic Introduction to Policy Debate. <<http://www.cs.jhu.edu/~jonathan/debate/ceda-l/archive/CEDA-L-Nov-1993/msg00125.html>>
- Effectiveness of Debate in EFL Classes. Makiko Ebata. <<http://jalt-publications.org/tlt/departments/myshare/articles/551-effectiveness-debate-efl-classes>>
- Hold a Class Debate. Melissa Kelly. <<http://712educators.about.com/cs/lessonsss/ht/htdebate.htm>>
- National Forensic League: Policy Debate.  
<<http://www.nationalforensicleague.org/asp/ documents/MetaPage.aspx?metaid=113>>
- SDI Encyclopedia. <<http://sdiencyclopedia.wikispaces.com/>>
- Stock Issues (Wikipedia). <[http://en.wikipedia.org/wiki/Stock\\_issues](http://en.wikipedia.org/wiki/Stock_issues)>
- Teaching Debate. Minnesota Debate Teachers Association. <<http://mdta.org/teaching-debate/>>
- Teaching Debate in Japan: A Review of Resources and Materials to Meet the Demands of Teaching Japanese English Learners, Jerrod Hansen.  
<[http://www.wilmina.ac.jp/ojc/edu/kiyo\\_2007/kiyo\\_37\\_PDF/05.pdf](http://www.wilmina.ac.jp/ojc/edu/kiyo_2007/kiyo_37_PDF/05.pdf)>
- Welcome to Debate. Saskachewan Elocution and Debate Association.  
<<http://www.saskdebate.com/media/3101/grab%20and%20go%20debate%20unit.pdf>>

### Logic

- List of Fallacies. Wikipedia. <[https://en.wikipedia.org/wiki/List\\_of\\_fallacies](https://en.wikipedia.org/wiki/List_of_fallacies)>
- Master List of Logical Fallacies. <<http://utminers.utep.edu/omwilliamson/ENGL1311/fallacies.htm>>
- SDI Encyclopedia. <<http://sdiencyclopedia.wikispaces.com/>>
- The Nizkor Project. <<http://www.nizkor.org/features/fallacies/>>

Thou shalt not commit logical fallacies. <<https://yourlogicalfallacyis.com/>>

### **Boxing**

The Basic Boxing Punches: Learn and be a Pro. <<http://daydaily.com/2012/11/28/the-basic-boxing-punches-learn-and-be-a-pro/>>

### **Organizations**

International Debate Education Association. <<http://idebate.org/>>

JALT Speech, Drama, and Debate SIG. <<http://jalt.org/groups/657>>

Minnesota Debate Teachers Association. <<http://mdta.org/teaching-debate/>>

National Forensic League (NFL).

<<http://www.nationalforensicleague.org/aspx/nav.aspx?navid=37&pnavid=0>>

Welcome to Debate. Saskatchewan Elocution and Debate Association.

<<http://www.saskdebate.com/media/3101/grab%20and%20go%20debate%20unit.pdf>>

# My Room

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One problem I encounter in my public speaking classes in university is what I call "speech fatigue." Students sometimes get tired of giving and listening to speeches every week. This activity is designed to break up that fatigue by making the presentation mostly dependent on gestures and visuals rather than oral communication.

Gestures are a vital part of public speaking and communication in general. Cook et al. (2013) showed the explanatory power of gestures by showing to 184 children some videotaped math lessons. The students who watched a lesson that used speech and gesture learned more than students who watched a lesson that used speech only. Use of gesture also helps people think better. Nicoladis et al. (2007) asked bilingual children to tell a story once in their first language and next in their second language. They observed that the children were using gestures more often in their first language. Nicoladis et al. (2007) conclude that memory and gesture are connected and the act of gesturing aids recall.

I teach this lesson in a public speaking course for first year students in university. I find it useful for both beginner and advanced classes. In this activity each student gives a two-part speech. The first part is a non-verbal, gesture-based explanation of the student's room and its contents. The second part is a verbal explanation of a poster of the room.

In the first part, the students give a speech about their rooms focusing on the shape of the room and at least six things in the room. The student giving the speech (Student A) uses only gestures. The audience tries to draw Student A's room while watching the speech. The audience calls out what Student A is explaining.



For example, when Student A makes a sleeping gesture, the audience calls out "Bed!" If Student A gestures that they are correct, the students draw a bed. In the second part of the speech, Student A verbally explains a poster of the room and the audience checks if they drew the room and its contents correctly or not.

This activity should be done with a class that has already had a lot of practice with gestures, especially the game of charades. This activity is a good introduction to backchanneling as the student giving the speech must listen to the feedback from the audience to decide whether the audience understands the content of the speech or not. The audience must provide this feedback in the form of backchanneling. This is teaching students how to be good audience members. It is also an easy introduction to explaining visuals in PowerPoint presentations. Visuals in PowerPoint presentations have a tendency to become very complex. Thus it is a good idea to get the students started by explaining simple visuals that they are very familiar with. "My Room" is a topic that all students can relate to easily.

### ***Preparation***

Make a poster of your room. The week before doing this activity, model the speech for your students. Have the students draw your room while you gesture. To encourage backchanneling, make a few of the gestures deliberately vague. Hopefully this will elicit requests for clarification from the students. Take this opportunity to teach the phrases in the appendix. Next, use your poster for students to check their answers. Tell the students that they will have to make a poster of their own room for homework and to be prepared to give a speech similar to your own in the next lesson.

### ***Procedure***

- 1) Make small groups (3-4 students in each group). Give out some paper, one sheet for each student.
- 2) The students, one at a time, practice both parts of the speech in the small group and try to draw their friend's room. The students should stand up to give the speech.
- 3) The students give the speech one by one in front of the whole class.

### ***Variation***

Instead of each student giving the speech in front of the whole class, each group could choose only one student to give the speech in front of the whole class. This would save time and some students would be more comfortable doing the speech in front of their small group only.

### ***Conclusion***

This activity is mostly non-verbal so it gives students with lower English abilities the chance to do as well as students with higher English abilities. I have found sometimes that the unmotivated lower-level student that sits in the back of the class often suddenly becomes a rock star. This lesson changes what it means to "give

a speech" and to "listen to a speech". Usually, the student giving the speech is talking and the audience is silent. In this lesson, that pattern is reversed. The speech is given using mostly non-verbal communication and the audience is required to speak. This gives all students a chance to recover from their speech fatigue.

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## Appendix Useful Phrases

Please do it again.

I didn't get that.

Do you mean...?

Let me check...

What is that?

Is that a....?

Please slow down.

Where is the....?

# Project & Conference Reports

## Introducing JOESC: Japan Online English Speech Contest. Brought to you by JALT Speech, Drama, and Debate SIG.

*In the following Question and Answer article, **Dawn Kobayashi**, introduces an online speech contest that the Speech, Drama, and Debate SIG will be hosting next year.*

### ***What is JOESC?***

JOESC (pronounced Joe's C) stands for Japan Online English Speech Contest. It's a new English speech contest that is being set up by the Speech, Drama, and Debate SIG (SDD SIG) of the Japan Association for Language Teaching. The very first competition will be held in the fall of 2014.

### ***Why did SDD decide to set up the contest?***

Although there are a number of successful speech contests held in Japan, participation is difficult for those who do not live in the immediate vicinity or within easy travelling distance of the venue. This means that students who live in outlying areas often miss out on taking part in these kinds of events. With this in mind, the SDD SIG has decided to establish the national Japan Online English Speech Contest (JOESC). By choosing to hold the contest in the virtual world, students can compete from anywhere in Japan: all that is needed is a good speech and access to an Internet connection. The contest will merge two very important areas for young people in Japan: an ability to communicate in English, and the skill to use information technology effectively. These skills will continue to grow in importance for young people entering the job market.

## ***Who will be eligible?***

The rules are very simple. To enter you must be resident in Japan. There will be three sections: one for high school students, one for university students, and one for adults. The only stipulations are that you must not have English as either a first or second language, have lived in an English speaking country for more than 2 years in total, or have either a parent or guardian who is a native speaker of English.

## ***How can people enter the contest?***

The Japan Online English Speech Contest is still in its planning stage, but our plan is for participants to first make a video recording of their speech, and then to submit it through our contest website. After initial screening to check that the speech complies with contest rules, the video files will be sent to judges for the selection of winners. The winners will be announced at a later date on the JOESC website. Please check the website regularly as more developments are announced there.

## ***How can people get involved?***

There are a number of ways that you can get involved. Firstly, we are looking for volunteers to join our planning committee and help to implement this project and also to act as judges. Secondly, we are looking for suitable sponsors,. If you think that your institution or one of your contacts might be interested in supporting this contest, then we would be grateful if you could put us in touch with them. Lastly, we would also like to ask members to start spreading the word about this contest. There is a poster that can be freely downloaded from the JOESC website and it would be a big help to us if you could assist in promoting the contest within your institution by displaying the poster. If you would like to get involved and support us or would like some more details, then please get in touch by sending an email to the address below.

Make sure to regularly check the JOESC website (and the SDD SIG Facebook page if you are a SDD SIG member) as we will be making announcements and updates about this new contest as details become finalized in the coming months. We look forward to your support of this exciting, new project!

JOESC website: <<https://sites.google.com/site/japanonlinespeechcontest/home>>

JOESC email: [joesc2014@gmail.com](mailto:joesc2014@gmail.com)

# JOESC

*Japan Online English Speech Contest*

**New for Fall 2014**

*Open for HS students, university students & adults*

**Send in your speech  
and win prizes!**



For more information check out the website  
<https://sites.google.com/site/japanonlinespeechcontest/>  
or send an email  
[joesc2014@gmail.com](mailto:joesc2014@gmail.com)



# Call for Papers for *Mask & Gavel*, the publication of the Speech, Drama, and Debate SIG

We are now open for submissions for the next edition of *Mask and Gavel*, a peer-reviewed publication of the Speech, Drama, and Debate SIG. We welcome the following kinds of submissions:

1. Research articles on topics connected to the themes of our SIG: oral in interpretation, readers theater, speech, drama and debate. (For submission guidelines please refer to the guidelines for the Feature Articles section of *The Language Teacher*.) Submissions for research articles will be read by two referees who will make a decision on whether the article can be accepted for publication, as is or with rewriting.
2. Practical or opinion articles on topics connected to the themes of our SIG. (For submission guidelines please refer to the guidelines for the Reader's Forum section of *The Language Teacher*.)
3. Conference and classroom project reviews. (For submission guidelines please refer to the guidelines for the Conference Reports section of *The Language Teacher*.)

Submission guidelines can be found at <<http://jalt-publications.org/tlt/submissions>>

Submissions should be sent to the editor, Paul Nehls, at [nehls paul@hotmail.com](mailto:nehls paul@hotmail.com)

\* *Mask & Gavel* is a peer-reviewed journal and submissions will be sent to two anonymous reviewers from the review board.

