

Feature Article

Drama in the L2 Classroom: A Defense and Practicum

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Abstract

A case is made for the use and practice of drama and dramatic activities in order to engage students in the second language (L2) classroom. This article also attempts to clarify terms such as drama, theatre, and dramatic activities within a second language classroom context. In order to make the case for drama in the L2 classroom, well-established trends in contemporary pedagogy are presented. Coupled with Maley & Duff's benefits of drama in the L2 classroom, the overall intent of this article is to empower L2 instructors and give them the theoretical and practical tools to brave potentially hostile educational environments that may not be open to dramatic activities in the classroom. In short, while teachers may instinctively know the value and benefits of drama to their language learners, they may at times need to convince administrators, fellow teachers, and even themselves of the benefits.

“**L**anguage teachers sometimes behave like the owners of large estates, putting up high walls round their territory and signs saying ‘No Trespassing.’ Drama is like the naughty child who climbs the high walls and ignores the ‘No Trespassing’ sign. It does not allow us to define our territory so exclusively—it forces us to take as our starting point *life* not language . . . all that is needed is a roomful of human beings.” (Maley & Duff, 1978, p.10)

Indeed, drama is a transformative, human-making activity (Via, 1976, 1987; Zafeiriadou, 2009), with the potential to affect personalities, adjust codes of behavior (Hismanoglu, 2005; Livingstone, 1983), and mold autonomy as individuals (Barnes, 1968). At the heart of every teacher is an individual that yearns to engage in this *human-making* activity—activity that breaches the icy world of standardized testing, activity that breaks down the cinder-block structures of traditional Methods, activity that engages students rather than *telling them*. It is for this reason that I defend drama as a resource in the language classroom. According to Via (1987), “Few would disagree that drama has at last established itself as a means of helping people learn another language. A great deal of everyday learning is acquired through experience, and in the language classroom drama fulfills that experiential need” (p.110), and yet not all educators or school administrations are convinced.

As teachers, we often find ourselves in schools, offices, and positions that encourage teaching to the test and/or strict adherence to a top-down form of curriculum where teachers and the individual needs of students are the last to be considered. I have personally found myself in several types of environments, some where I didn’t feel free to be creative or to engage students in individualized and custom lessons, and some where I had too much freedom. In my experience, in this tale of two classrooms, this first type of administration set strict standards and planned curriculum day-by-day, minute-by-minute. Teachers had no freedom to create personal lesson plans, and instruction was based on standardized summative evaluations. Here, I knew where I stood because someone told me. I could introduce drama to supplement materials, but the lesson and testing schedule was so tight, it was difficult to plan anything extracurricular. While the administration encouraged creativity, there just wasn’t time.

In the second type of administration that I have experienced, very few standards were set across the curriculum. Teachers had full freedom to create all lessons plans, activities, tests, and materials, where formative evaluations were based on direct teacher instruction. Here, I knew where I stood because I had to plan everything on my own. However, while I was free to be creative because of the hands-off nature of the department, the management style of the senior staff was to check our syllabi and lesson plans well into a term after said lessons had already been implemented. At this school, I was told directly that dramatic activities were unproductive and did not have the *appearance* of being academic enough; I was told directly not to “play games.”

In such environments, what is the drama-loving, language teacher to do? Sometimes, in order to convince administration staff, other teachers, and even themselves, they often need to see the benefits in black and white and be given the tools to put them into practice. Ultimately, the intent in this article is tri-fold: to a) promote the theoretical benefits of using drama in today’s communicative, learner-centered second language classrooms, b) synthesize the differing opinions of scholars and show what is meant by such terms as drama, theatre, and dramatic activities, and c) present a few practical, dramatic activities that I have used successfully in my own English as a foreign language (EFL) classroom.

Theoretical Defense of Drama

First, there is no question as to whether drama would benefit a language classroom. This can be seen by paralleling the known benefits of drama with modern language learning theories. In answer to the question, why is drama important in today’s language classroom, turn immediately to Maley and Duff (1978, 2011) and their quintessential *Drama Techniques for Language*

Learning. To summarize, Maley and Duff put forth eleven benefits of drama in the L2 classroom. Those benefits can be seen below:

Benefits of Drama in the L2 Classroom

1. Integrates the four language skills in authentic ways: Careful listening and spontaneous verbal expression is integral.
2. Integrates verbal and non-verbal aspects of communication. [physical and intellectual]
3. Integrates cognitive and affective domains. [feeling and thinking]
4. Contextualizes language through a focus on meaning.
5. Presents opportunities for catering to learner differences; holistic.
6. Fosters self-awareness (and awareness of others), self-esteem, and confidence.
7. Fosters motivation and sustains it through variety and the unpredictable nature of drama.
8. Transfers the responsibility for learning from teacher to learners.
9. Encourages an open, exploratory, and risk-taking environment where creativity and imagination can develop.
10. Positively affects classroom dynamics and atmosphere.
11. Is low resource. “For the most part, all you need is a ‘roomful of human beings.’”

These benefits have not only influenced my lesson plans and curricular objectives, they have also served as points of discussion when convincing administrators and other teachers that using drama in the classroom is more than just “playing around.” In fact, I keep a copy of them on my work desk and often refer back to them when the need arises.

In accordance with the listed benefits of drama above, Nina Spada’s (2007) definitive work on Communicative Language Teaching, CLT, validates drama as pedagogy in the second language (L2) classroom. According to Spada, CLT is “a meaning-based, learner-centered approach to L2 teaching where fluency is given priority over accuracy and the emphasis is on the comprehension and production of messages, *not* the teaching or correction of language form” (p. 272). The learner becomes an active participant in the language learning and teachers are expected to develop activities to promote self-learning, group interaction in real situations and peer-teaching.

Also central to Spada’s work is that “language proficiency is not a unitary concept but consists of several different components” (Spada, 2007, p. 273), including linguistic competence, pragmatic knowledge, the socio-linguistic appropriateness of language, and strategic competence. Drama accounts for all the components of communicative language pedagogy listed above, and teachers and administrations would be remiss not to notice the similarities between the benefits of drama and the needs of a communicative language classroom. That said, it is my belief that most L2 teachers already use drama or dramatic activities to promote authentic L2 communication in their classrooms.

What is Drama?

Whichever term is used, drama, theatre, or dramatic activities, most people have a sense of what is being referred to. In essence, drama is art that communicates feelings and emotions, thoughts and concerns through performance. It is the participants themselves, originating from the very beginnings of human interaction, that constitute the medium of drama. And yet, even with this understanding, debate continues about the meaning of the three terms

Drama

As defined by Via (1987), *drama* is “communication between people” (p. 110) that conveys meaning. According to Susan Holden (1981), drama cannot be separated from the idea of ‘let’s pretend;’ “it asks the learner to project himself imaginatively into another situation, outside the classroom, or into the skin and persona of another person” (p. 1), where focus is put on “*doing* rather than on the presentation” (p. 8). She goes on to say that drama cannot be separated from interaction with other people and that it must include the communication of meaning. Usually drama is interaction between two or more participants without an audience. Most scholars agree that it is drama that most often makes an appearance in the classroom, as it is process rather than product that is the focus of drama (as opposed to other language pedagogies that place product over process) (Zafeiriadou, 2009).

Theatre

As opposed to drama, which lacks communication with an audience, theatre is just that; it is communication with the audience’s presence in mind (Holden, 1981; Via, 1976). According to Via (1987), *theatre* is “communication between people for the benefit of other people, which includes play production” (p. 110). And, like drama, Via goes on to say that theatre must also convey meaning, “among the performers and between the performers and the audience” (p. 110). Scholars are indeed divided on the function of drama versus theatre in the classroom. Much of the reason for this divide is due to the debate over what makes up a *dramatic activity*. Must it lead to the stage with its memorized and recited lines or can process, as an end in itself, be just as or more effective in the classroom? That is certainly a question for individual teachers to decide and further research.

Dramatic Activity

While Via (1987) is somewhat vague on the subject, he defines *dramatic activities* as “strategies to achieve either drama or theatre” (p. 110). Maley and Duff (1978), on the other hand, are very clear in what they mean by dramatic activities:

They are activities which give the student an opportunity to use his own personality in creating the material on which the language class is to be based. These activities draw on the natural ability of every person to imitate, mimic and express himself through gesture. They draw, too, on his imagination and memory. . . 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. Each student brings a different life, a different background into the class. (1978, p. 1)

They then go on to say what dramatic activities are *not*: putting on plays in front of a passive audience, rote memorization of lines which “lose their savor even before they are spoken” (p. 1), nor are they, according to Maley and Duff, the process that leads up to some final performance, claiming that the value of drama in the classroom lies in process above product. Via (1976) disagrees, claiming that the ownership that comes from rehearsing and presenting a play is valuable for students: “a play can give students a reason to use language” (p. 6) and “students with a definite, interesting goal progress faster and further” (p. 7).

Two categories of dramatic activity encompass most of the drama seen in classrooms: simulation and role-playing. While they are very similar and can be defined in relation to each other, they are separate techniques that elicit very different output from students.

Dramatic Activities in the Classroom

It is my belief that while teachers already use drama and dramatic activities in their classrooms, they may not always be aware that that is what they are doing. For some of us, the following dramatic activities may be common place in our teaching, but for others, I would like to give you a few practical examples of how I use drama in my classroom. As for my background, I currently teach EFL writing, communication, and reading to university students in Japan. My particular program requires an English for science purposes curriculum and the students are not segregated by English proficiency. For the most part, this means that my students did not choose to directly study English and that their English levels range from false beginner to high-intermediate. Below, are practical lessons for several types of dramatic activities that have been successful in my own classes from the well-known simulation and role-playing activities to perhaps lesser-known teacher-in-role, role-reversal, and thought-tracking activities.

Simulation

Simulations are dramatic, communicative activities that ask students to solve a problem or perform a task together, i.e., task-based language teaching. The setting and type of problem closely simulate an experience students may face in everyday life or require them to ponder a larger issue as they work together to achieve a consensus or solve the central problem. In simulations, students bring their own opinions to the table and represent their own motivations and attitudes about the problem (Livingstone, 1983; Via, 1987). The following are three simulation activities that I have used in my classroom.

Marshmallow Challenge

The Marshmallow Challenge can be done with language learners of any level. In groups, students have 18 minutes to build the tallest freestanding tower using only four items: 20 pieces of spaghetti, one-meter of tape, one-meter of string, and one marshmallow. Other rules are that the marshmallow must remain in one piece, the height of the tower will be measured from the table to the top of the marshmallow, and when time is up students cannot be holding the tower. Students can be seen building their towers in the Figure 1 below.

Figure 1. Students working on Marshmallow Challenge



Lost

Students form groups and are told that each group is stranded on a deserted island. Each group is given a handout (see Appendix 1) with pictures of possible survival items. Each group must discuss their situation and debate which four items would be best to have on their deserted island. (Note: Not all deserted islands have to be the same.) Groups then separate and defend their choices to members from other groups. In the new dispersed groups, students debate which is the number one survival item.

Zombie Outbreak

Like *Lost* above, groups also debate and choose four survival items from a handout (see Appendix 2) that would best help them survive. However, this time they are not on a deserted island, but rather in the middle of a zombie outbreak. Once the top four items have been chosen, group members choose one survival item each and separate around the room meeting other survivors and discussing which survival item is best.

Build-A-Nation

In groups, students create original countries. Each group has several tasks: a) create maps of their countries including the infrastructure, i.e., roads, facilities, ports, etc., b) create a list of freedoms and laws c) write a credo, and d) decide the main industries and exports of their country. Teams then create a visual aid of their country, present their countries to the class, and discuss the possibilities of trade, forming alliances, and even the prospect of war.

In the simulations above, while each scenario may be manufactured classroom scenarios, students still remain themselves. Other than a new setting and task, students are not given new personas nor asked to portray different characters. Their motivations, however, may change based on each scenario. This is where drama and authentic opportunities for language are created.

Role-playing

On the other hand, while role-playing is closely related to simulation activities, it instead asks students to take on the roles of characters other than themselves with motivations, attitudes, and feelings matching those new characters. In role-playing, “each student would be given particular information about his role” (Livingstone, 1983, p. 1) in the form of a role-playing scenario. Like many teachers, I have used examples of role-playing in many of my communication classes. I recently taught a lesson that involved business and work-related readings and vocabulary. In addition to the standard curriculum, I put students into groups and gave them the following role-playing scenarios where they were asked to take on attitudes and characterizations other than their own. Each scenario also included a given phrase that each group was required to use in their scene.

Business and Work Role-Playing Scenarios:

- 1) You are in a business meeting. One of you is the boss, one of you is giving a presentation, and one of you is causing a problem—maybe several problems. What are the problems and how are they solved? (Required Phrase: What is happening here?)
- 2) You are workers in a factory; one of you is the boss. The boss asks you to work overtime, but you cannot. Do you lie or will you be honest? How do you get out of work? (Required Phrase: I don’t know what to believe.)
- 3) One of you is a customer service representative. The other members are customers with complaints or problems. What are the problems and how do you solve them? Are you rude or polite? Maybe one customer is VERY angry. (Required Phrase: I’m doing the best I can.)

In another class, a university reading class, the topic of the reading and vocabulary was on gender roles and family life. The following are role-play scenarios that I used to reinforce the themes and elicit English language use similar to that in the unit.

Gender Roles and Family Role-Playing Scenarios:

- 1) You and your partner have been together for 3 years. You want to get married. You arrive at your parent’s house and tell them the news. What is their reaction? Also, your parents have some surprising news. What happens?
- 2) You are at an *onsen* OR coffee shop with your best friends. You and your friends are talking about relationships. One of your friends comes out as gay...and reveals that he/she likes you. You have a very strong reaction at first. What do your other friends do? Is it difficult to be honest with each other?
- 3) You and your child are at the park. If your child is a boy, he wants to play with dolls. If your child is a girl, she wants to play with guns and trucks. BUT another parent takes away your child’s toys and tells you that it is wrong. How do you act? What do you say to them? The other parent is very loud. Bystanders decide to enter the conversation.

In addition to acting out these scenarios, groups are instructed to include related vocabulary words in their scenes, practice so that delivery can be more natural, and perform their scenes in front of the class. This progression from in-group improvisation to performance would be an example of moving from dramatic activity to theatre, which is discussed in more detail below.

It should be noted here that the definitions of simulation and role-playing are reversed according to Holden (1981), are upheld by Maley and Duff (1978), and rejected as not having value by Bolton (1992). First of all, Bolton finds the terms simulation and role-play to be synonymous, and second of all, tells us that “[they have] little to do with dramatic art, where children take on roles in order to assimilate facts or develop behavior skills” (p. 111). He goes on to say that this is because the learner’s focus is so involved in the function of language that it cannot be taken seriously as drama. In rejecting the terms under his definition, Bolton (1992) seems to make a case for why they, in fact, should be included as dramatic activities in L2 classrooms where language should be the focus. Other forms of dramatic activities include teacher-in-role, role-reversal, and thought-tracking as seen below.

Teacher-in-Role

In teacher-in-role activities, it is the teacher’s job to adopt a character or role in order to stimulate action. For this activity, instead of giving students a specific situation and motivation, the students are instead encouraged to adopt complimentary roles of their own in relation to the teacher’s example. This technique should be purposeful with the intention of eliciting desired language from the students. It also has the potential to level the playing field between teacher and students while placing power in the hands of the students. Teacher-in-role scenarios include:

- 1) The teacher takes the role of a homeless person, students take the roles of passersby. This scene could explore how society reacts to, or should react to, others.
- 2) The teacher takes the role of a landlord who wants to close an apartment building as it is getting old and some apartments will be too expensive to repair without going broke. The students adopt roles as tenants.
- 3) The teacher takes the role of a tourist who cannot speak the native language of the students and speaks very little English. The teacher wants to do something or go somewhere, while the students try to help by communicating anyway they know how.

Role-Reversal

In role-reversal, the teacher chooses a moment in the scene to pause the action. During this moment, students take on opposite roles perhaps with lower or higher status, a different perspective, or a different job. Role-reversal is effective in examining social interaction, relationships, and character motivations. In my writing classes, teacher-in-role and role-reversal activities have been very helpful as a pre-writing strategy for argumentative and compare/contrast essays where students are required to take on controversial issues. In my higher level communication classes, they have served as good warmups to more formal debates. Scenarios I have used successfully have included:

- 1) In a drama about bullying, half the students take the role of bully and half take the role of victim. During the action, the roles would reverse.
- 2) In a drama about fishing or whaling practices, the students first take the role of whalers or fishermen who need the ocean to survive. Half-way through the action, the scene stops, and they then take on the roles of marine conservationists who will stop at nothing to protect the oceans and its sea life.

- 3) In a drama about a bomb found near a train station, students first take the role of people who must flee the area. They then become either counselors or police officers who must stay calm under pressure.

Thought-Tracking

Thought-tracking involves students expressing a character's unscripted, inner thoughts while in the role of that character. For thought-tracking to work, the teacher pauses the drama and selects one student while he or she is in character. That student then expresses what that character is really thinking. For example, the character may have different intentions beyond what is actually written in the script or text, such as "I feel scared, but I must be strong" or "I love him, but I wish he would stop talking." The teacher may also ask direct questions to elicit desired language or focus the action. This type of activity has proved very useful in my reading classes. One very successful lesson asked students to express the thoughts of Marie Curie as she won her second Nobel prize and of Masatoshi Koshiba as he proved the existence of neutrinos for the first time. It has been my experience that the cold reading of a text is always enhanced by thought-tracking activities. For the students, meaning is contextualized and characters are brought to life.

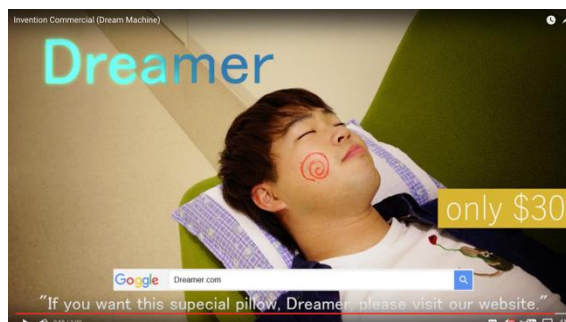
Theatre in the Classroom

As mentioned above, dramatic activities are activities that engage students in drama for their own sake, without an audience, fourth wall intact. On the other hand, theatre is just the opposite, drama for the sake of an audience. In essence, drama that focuses on product over process. However, theatre does not always mean producing a full-scale theatrical event. In my classroom for example, while I have produced fully staged plays and musicals with proper rehearsals and costumes, time for such lessons is hard to come by and they are rare. More often I have students write scripts, rehearse, and memorize dramatic scenes that began as simple improvised dramatic activities. One of the most successful examples of product-based drama that I have used in my university-level English communication classes asks students to first imagine and design original inventions (Appendices 3a & 3b). After brainstorming, planning, and script-writing, each group of students then produces a one-minute commercial for their original invention (Appendices 4a & 4b). In effect, students use descriptive and persuasive language to promote and sell an original product using video-making technology and software (see Figures 2 and 3 below), an example of computer assisted language learning (CALL). Exemplary student-made commercials from this lesson can be seen on my homepage at: <http://www.matthewbarbee.com/student-video-projects.html>.

Figure 2. Student sample ad 1



Figure 3. Student sample ad 2



Perhaps surprisingly, I have also used theatre in my TOEIC preparation classes. A handout for this lesson can be seen in Appendix 5. In this lesson, students already had department-wide TOEIC listening textbooks that were required for the class. While listening tests and quizzes from the textbook were also mandatory, I supplemented that instruction with role-playing activities that used vocabulary and themes from each unit. Beyond role-playing and conversation practice, students were further asked to formalize scripts using the new vocabulary, rehearse scenes, and perform them for the whole class the following week. Because English listening skills were also an objective of this class, each group of students also produced three TOEIC-like comprehension questions after their performance. During the performances, students in the audience were to listen carefully, take notes, and answer questions much like the format of the *short conversations* section, section 3, of current TOEIC listening tests. Exemplary student-made commercials from this lesson can be seen on my homepage at:

<http://www.matthewbarbee.com/role-playing-lessons--videos.html>

Conclusion

Overall, drama works in conjunction with established curriculum, gives students a virtual experience in authentic discourse, and engages students within the language classroom. Bang (2003) writes that drama ultimately gives students “more opportunities to interact directly with the target language—to acquire it by using it rather than to learn it by studying it” (p. 2). It is the multidimensional aspect of the L2 classroom that begs for such a multidimensional approach to teaching; and it is drama that meets those needs. Drama—drama, theatre, dramatic activities—whether confined to the classroom or allowed to flow onto a stage, is ready to be treated as a staple in the L2 classroom.

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[Editor's note: This article is based on the presentation that won Matthew the 2015 Best of JALT award for the Speech, Drama, and Debate SIG.]

Appendices

Appendix 1

**YOU ARE STRANDED ON A DESERTED ISLAND,
YOU CAN CHOOSE 4 OF THE FOLLOWING...**

				
TARP	SUNSCREEN	TOILET PAPER	POT	IPOD
				
HIKING BOOTS	HAND SAW	FLARE GUN	INFLATABLE RAFT	FLASHLIGHT
				
INSECT REPELLENT	HAMMOCK	COMPASS	MIRROR	VITAMINS
				
WATER PURIFIER	FISHING ROD	ROPE	HUNTING RIFLE	BIBLE
				
FIRST AID KIT	TENT	KNIFE	MATCHES	VOLLEYBALL

Appendix 2

**A ZOMBIE OUTBREAK HAS JUST OCCURRED.
YOU CAN PICK 4 OF THE FOLLOWING TO
BEGIN YOUR JOURNEY OF SURVIVAL.**



Body Armour



Crossbow



Flashlight



First Aid Kit



Machete



Chainsaw



Water Purifier



German Shephard



Shotgun



Fire Axe



Two-Man Tent



Video Camera



AK-47



Respirator Mask



Motorcycle



Jeep



CB Radio



Night Vision Goggles



Silenced Hand
Gun



Katana

Appendix 3a

Create Your Own Invention

Group Members: _____

Assignment: In your group, you will work together to design a new invention and create a commercial (CM) to sell your invention. This worksheet will be due at the beginning of class next week. Please complete one worksheet per group with all group member's name on it.

Creativity is a must! Do not create an invention that already exists.

A. Brainstorming

One of the best ways to collect ideas for developing an innovation or invention is to brainstorm with a team. Follow the instructions below to generate some ideas for an original invention in your group.



1. Think of simple products, machines, or devices in your life now. Make a list of everyday inventions that make life more convenient or better than it was in the past. **Simple is best.** (Example: screw-top bottles, zipper, remote control, portable battery for cell phone, etc.)

• _____	• _____
• _____	• _____
• _____	• _____
• _____	• _____

2. Think about your life at home, work, school, etc. What are some problems you would like to solve?

- At home: _____
- At work: _____
- At school: _____
- (): _____

3. Now, brainstorm a list of possible new inventions with your group. List all ideas and make notes about what they do.

• _____	• _____
• _____	• _____
• _____	• _____
• _____	• _____
• _____	• _____
• _____	• _____

Appendix 3b

Group Members:

B. Developing your Invention

As a group, choose one of the inventions from the list above. Draw a picture or make a diagram of your invention!



1. What did your group invent? What is the name of your invention?
2. What does your invention do? Describe your invention and explain how it works.
3. What is the problem you hope to solve with your invention? How does your invention make life better or more convenient than the past?
4. **Marketability:** Who would use or buy this product? How much does it cost? Where can you buy it?
5. What descriptive words would you use to describe this product? Write 3 below.
(Ex: exciting, new, high-tech, cutting-edge, fastest, compact, cheapest, etc.)

Appendix 4a

Make an Invention Commercial

Group Members:

Assignment: Make a one-minute commercial (CM) for your invention and present it to the class. The commercial must be a video or live action commercial. You can either perform it live in class or make a video and play it for the class.

Sample TOEIC Part 4 radio commercial:

Hey guys. Are you having trouble sleeping at night? I was too, until I discovered Snoozers. I'd tried everything – pills, tea, counting sheep – but nothing was working for me. Then a friend introduced me to Snoozers, an amazing, fast-acting medication that worked the first time I tried it, and has kept on working to give me the rest I deserve. Snoozers is an all-natural, herbal remedy that interacts naturally with your body, leaving you relaxed and ready to lay down and sleep. Just one teaspoonful, mixed with warm water, is all you need to ensure a good night's rest. Just \$9.99 a bottle or you can try it today for free! For a limited time, you can get a free sample by calling 1-888-666-5454. That's 1-888-666-5454. Take it from me, Pat O'Donnell, Snoozers works! Don't spend another night thrashing and turning. Call 1-888-666-5454 for your free Snoozers sample now!

Planning the Commercial

Step 1: Decide on whether you will make a video or live commercial. Will you record it or perform it live?

Note: Please make sure that your video formatting will work before class starts.
Problems with technology are no excuse for not completing the assignment in class.
Please download your video file and test it on a classroom computer before class.



Step 2: Write a script for your commercial using advertising language.

1. What is it?
2. What can it do?
3. How does it make life easier and more convenient?
4. Where can you buy it? Who should buy it?
5. How much does it cost?
6. **USE** descriptive words that make people want to buy it:
 - 3 adjectives: new, modern, clean, compact, etc.
 - 1 compound adjective (hyphen): top-quality, high-tech, economy-size, feather-light, longer-lasting, chocolate-flavored, etc.
 - 1 superlative: best, fastest, cheapest, most effective, greatest, etc.

Script:

Appendix 4b

Step 3: Submit your script to the teacher before your presentation for editing.

Presentation Day (Week 4):

Step 1: 20 minutes to practice your commercial with your group or prepare your video.

Step 2: Perform or play your commercial.

Step 3: After your commercial, please shortly explain your answers to the following questions to the class.

1. What did you invent?	
2. Who is your target audience? Old, young, teenagers...?	
3. What kind of language do you use in the commercial to make people want to buy it?	
4. What difficulties did you encounter when designing the commercial?	
5. What skills do you think you have learned from this challenging activity?	

Step 4: Submit a final written copy of your script. Put all the names of the group members on the sheet.

Presentation Grading Criteria

- Each member speaks and participates /5
- The presentation is of an original invention/creative /5
- Group is clearly prepared for the presentation /5
- The commercial is 1 minute in length /5
- The commercial uses advertising language (at least 3 adjectives, 1 compound adjective, and 1 superlative) /5
- Questions after performing the commercial /5
- English fluency: grammar and pronunciation /5
- **Overall effectiveness of Commercial (Do I want to buy?) /5**

Total: /40

Appendix 5*

TOEIC Conversation Practice

ROLE-PLAYING

Name _____

Class _____

Work with your group to create a 4~5 minute role-playing scene. Each group will choose a topic from the box on the right. The 5 topics can also be found in your TOEIC textbooks.

Role-play Guidelines:

- Be original and creative!** Don't be afraid to be unique. Give yourself a new name and create a new identity. You can be a foreign teacher, an angry boss, a crazy scientist, a whining child, a strict store clerk, or even Santa Claus.
- Use 6 phrases or 10 keywords.** Use your imagination and have fun. Just because you must use key words, it doesn't mean your scene is limited. For example, you may set your scene in any location: on the moon, on the edge of a volcano, or at the top of Mount Fuji. There is no limit to what you can create.
- Prepare a script for your scene.** Use the "Script" worksheet to write your script. Each group must submit 1 copy of the full script.
- Prepare 3 listening comprehension questions.** When your group finishes performing your scene, you will ask the audience 3 listening-comprehension questions about your scene. They can be multiple choice, short-answer, or True-False.
- Use good delivery.**
 - Use a loud voice.
 - Speak slowly.
 - Make eye contact with audience.
 - Memorize your scene and don't use your paper.
 - Use gestures, emotion, or body language to make your message clear.
- Practice.** Meet with your group outside of class and practice together. The best role-plays are well rehearsed.

◆ Overall participation scores will be based on the above criteria.

TOPICS:

■ **Holiday Plans:** What are you doing for summer vacation?

Point: 假期计划(旅行)关键词

- Hello, this is Sam speaking. (你好,我是山姆在说话)
- May I speak to Sam? (我可以和山姆说话吗?)
- Please hold the line. (请稍等一下山姆的电话)
- Hold on. (请稍等一下山姆的电话) / hang up (挂断电话)
- put you through to Sam (connect you to Sam) (把山姆的电话接过来)
- Sam's line is busy now. (山姆的电话现在正忙)
- Is it an another line? (这是山姆的另一个电话吗?)
- cell phone / cellular phone / mobile phone (手机)

■ **Resort Area:** Have a nice, relaxing time.

Point: 度假胜地关键词

- Could you check a room? (你能帮我查一下房间吗?)
- May I take a floor of you? (我能和你换一下楼层吗?)
- Could you check in? (我能办理入住吗?)
- It would be great if you could... (如果你能...那将很棒)
- Would it be possible to request...? (我能请求...吗?)
- Do you mind...ing? (你介意...吗?)
- I wonder if I could... (我想知道我是否可能...)

■ **Directions:** Could you please tell me how to get to the store.

Point: 路线指示关键词

go straight down to... (一直走到...), turn left / right (向左/向右转), across the street (穿过街道), in front of (在...前面), between A and B (在A和B之间), around the corner (在拐角处), at the end of the corridor (在走廊的尽头), across the street from A (在A的街道对面), by way of A (经由A)

■ **Job Experience:** Do you have a part-time job?

Point: 兼职工作经验关键词

job interview (面试), applicant (应聘者), job opening (职位), recruit (招聘), part-time (兼职), full-time (全职), work (工作), position (职位), resignation (辞职), candidate (候选人), work shift (轮班), hourly wage (小时工资), occupation (职业), profession (职业), Personnel (人事), Reservations Department (预订部), line (队伍), apply for (申请), be responsible for (负责), be in charge of (负责)

■ **Summer Sale:** Are you a bargain hunter?

Point: 夏季促销关键词

purchase (购买), refund (退款), try on (试穿), change (更换), bargain (便宜货), discount (折扣), buy one get one free (买一送一), string bean / string bean (豆角), consumption tax (消费税), good buy (好买卖), buy one get one free (买一送一), reasonable price (合理的价格), worth doing (值得做), on sale (促销), 50% off (五折), an eighth (八分之一), out of stock (缺货), cash (现金), advertisement (广告)

* Vocabulary was taken from *Practical Situations for the TOEIC Test Listening (2010)*. Content has been blurred due to Copyright restrictions