

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 do 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?