CLASSROOM RESOURCES

PRACTICAL IDEAS FOR TEACHERS

VOL. 2   2022

PHILIP HEAD, SERIES EDITOR

DAVID KLUGE, EDITOR

Performance In Education SIG

CONTENTS

Messages from the Editors

Philip Head (Series Editor, PIE SIG Publications Chair)

Welcome to the second edition of *Classroom Resources: A Publication of the Performance in Education SIG*. Here you will find many useful activities to help you incorporate performance into the language-learning classroom. I would like to thank the authors for their contributions to this issue and I hope that you will enjoy reading their articles as much as I have. I would also like to thank the tireless contributions of David Kluge whose passion for education and performance has been the pillar of not only this current publication but the PIE SIG in general.

David Kluge (Editor, PIE SIG Co-Coordinator)

We are so excited to present the second issue of *Classroom Resources.* The first issue, published in 2015, was subtitled *A Publication of the Speech, Drama, and Debate SIG*, the previous name of the PIE SIG, so this is the first issue with the subtitle *A Publication of the Performance in Education SIG*. It has taken quite a few years to put this together, but with the great articles by the authors and the wonderfully sharp eagle-eyes of the copy editors and proofreaders, this second issue has finally been realized. A great thank you to all who have been involved. If you compare the two volumes of Classroom Resources, you will find in this recent issue that many of the articles are "meatier" than those in the first volume with longer explanations, references, and resources. Please submit your amazing PIE classroom activities. We are looking forward to reading them soon!

Classroom Resources **Staff**

Series Editor	**Copy Editing and Proofreading Team**
Philip Head	Philip Head
	Darren Kinsman
Editor	Chhayankdhar Singh Rathore
David Kluge	Steve McGuire
	David Kluge

WARM-UP

YOU!

Eucharia Donnery

Soka University
eucharia@soka-u.jp

QUICK-START

◆ **Keywords**: *Category lists, warm-up*
◆ **Learner English level**: *CEFR A1 and above, Beginners and above*
◆ **Learner maturity**: *High school and above (perhaps possible with lower levels)*
◆ **Preparation time**: *2-5 minutes*
◆ **Activity time**: *2-5 minutes, determined by teacher*
◆ **Materials**: *None*

Activity Overview_____

This is an ice-breaker activity. Everyone starts with both arms over their heads. The aim for the students (and teacher) is to end up having their arms by their sides. It soon gets tiring holding your arms up, so the game needs to go quickly.

Preparation_____

All students and the teacher stand in a circle where everyone can make eye contact.

Procedure

Step 1: Everyone holds their arms above their heads.

Step 2: The person who is "IT" makes eye contact and points using one arm, shouting "YOU!" to another person in the class, and then puts both arms down.

Step 3: The person indicated by the exclamation YOU continues the game.

Step 4: The game continues until everyone's arms are by their side.

Step 5: Try again, faster.

Variation

- A vocabulary component can be added using normal adjectives and nouns in categories such as colors, seasons, months, cities, non-Japanese food, etc. to be shouted.
- Funnier, more creative nouns such as bad smells, reasons to make a phone call, reasons to lie, etc. could be shouted.
- This could be done on video conferencing apps with the person shouting the screen name of another classmate.
- When done on video conferencing apps, students, once finished, could turn their cameras off to indicate that they have already been called upon.

Extension

Students can choose the category topic.

MUSIC

Integrated Online Voice and Percussion Ensemble Activity

Kim Rockell

Komazawa University
kimusk19@komazawa-u.ac.jp

QUICK-START
- ◆ **Keywords**: *Pronunciation, syllable stress, plosives, ensemble/gestures*
- ◆ **Learner English level**: *CEFR A2 and above, Beginner to lower intermediate*
- ◆ **Learner maturity**: *High school and above*
- ◆ **Preparation time**: *5-10 minutes*
- ◆ **Activity time**: *20-30 minutes (could be more depending on the class)*
- ◆ **Materials**: *Internet access, conferencing software (e.g., Zoom/Meet etc.), word processing software or pen and paper.*

Activity Overview

This group work or "ensemble" activity is part of a toolkit of musical strategies for learning, limited only by the imagination of those instructors who choose to work with music in the language classroom. Research on music in language learning points to its helpful role in improving spoken language production, but also suggests potential benefits

in terms of vocabulary memorization, general fluency, communicative competence, and motivation (Rockell & Ocampo, 2014; Rockell, 2015, 2016a, 2016b, 2017). With these in mind, I will share an activity that I have encouraged Japanese undergraduate university students to try as part of "Performance in English," and "Language and Music" elective classes. Previously carried out in real-time, face-to-face classes, where students could be closely guided and monitored, the activity is presented here in the form adapted for online learning, which was used during the 2020 academic year as a result of COVID-19.

Preparation _____

Step 1: Prepare sample component lists.
Select a list of body percussion sounds (hand clap, finger snap, etc.) and choose acronyms for these (HC = hand clap, etc.). Select a list of voice percussion sounds. These could include unvoiced plosive sounds such as p, b, t, d, k, g. The choice will depend on which sounds the instructor wishes to focus on.

Step 2: Prepare example lyrics.
Have at hand the sample text of at least two verses of a well-known song in English for the purposes of illustration (e.g., "Happy Birthday").

Step 3: Prepare a list of peer-assessment criteria.
Prepare a written list of assessment criteria. These might include clarity of voice, loudness of voice, or any other aspect that the instructor would like to emphasize during the activity.

Step 4: Check your online environment.
Make sure that your Internet connection is active and secure. When using standard conferencing applications, make sure that you adjust the settings to enable the creation of online subgroups such as breakout rooms in Zoom.

Procedure _____

Step 1: Introduce basic components (conducting, body percussion, and voice percussion).

Conducting:

After greeting students and confirming their presence on the conferencing software you use for teaching (Zoom, Meet, etc.), in combination with simple counting, teach a basic conducting gesture for 4/4 time. Start with "3" (down, out from the body, up and in towards the center of the body) and "4" (down, across the body, back across and out from the body, up and in towards the center of the body) beats. Have the whole class practice these gestures with either right, left, or both hands as would a choral conductor.

When the class is familiar with the basic conducting gestures, begin to use them "interactively." That is, using a simple vocabulary set (numbers, letters, days of the week, months, etc.), the teacher "conducts" the students as they produce the vocabulary set. The speed and volume of students' responses should reflect the rapidity and intensity of the instructor's conducting gesture.

Ideally students' mics and cameras would be on during this stage, but if this is difficult, the activity can still go ahead, with students reporting on their performance to the teacher via email or a chat window. This is the first step towards "gestural entrainment" (Gesture Ensemble), the goal of which is to have the ensemble work together as an integrated, coordinated unit. Next, the instructor can create "Breakout Room" groups of 2-6 students and have them take turns conducting and responding to conducting gestures.

Body Percussion:

Introduce a vocabulary set by pointing to relevant body parts and simultaneously performing the body percussion movement while modeling and practicing the language with students. An example set might include hand clap, finger snap, chest slap, thighs slap, and foot stamp.

Teaching foot stamp in face-to-face classes is straightforward. For online teaching, unless a separate external camera is used or the built-in camera in a laptop can be angled appropriately, it may need to be omitted from the body percussion vocabulary

set. In my own case, I modelled 'foot stamp' by holding a boot in one hand and a thick textbook in the other hand and manually striking the boot on the textbook at shoulder height, in view of the computer's camera.

Once the students are familiar with body percussion sounds, words, and movements, have students practice short, repeating sequences such as [hand clap x 3/stamp foot/hand clap x 2/finger snap x 2]. The instructor can model various short sequences and have students try to describe them in English using the pre-taught vocabulary set. Introduce short written forms or acronyms for the percussion set (HC = hand clap, FS = finger snap, etc.). Have students plan their own sequence by writing down the acronyms and trying it out individually. Next, divide students into small groups and have them build up, or co-construct their own body percussion sequences.

Voice Percussion:

Following a similar procedure to Step 1 above, introduce a set of voice percussion sounds. These could include voiced and unvoiced plosive sounds such as p, b, t, d, k, and g. Model the sounds and have students practice them individually and in groups and in original, repeating sequences.

Step 2: Integrate conducting and percussion.

Using the sequences created in Step 1, have students decide if their sequence is in triple or duple meter (requiring a three or four beat conducting gesture). Then, divide the students into small groups and have them take turns at conducting the sequences.

As in the previous stage, the rapidity and intensity of the conducting gesture should be reflected in the speed and loudness of the voice and body percussion. More confident groups can try combining body and voice percussion sounds in new sequences and include any other kinds of sounds such as explanations, exhortations, or nonsense syllables.

Step 3: Model an integrated ensemble including song lyrics.

Addressing the whole class, choose a simple or well-known song in English such as "Happy Birthday" or "Twinkle, Twinkle, Little Star."

Go over the lyrics of one verse together and draw attention to whether it is triple or duple meter. Choosing the appropriate conducting gesture, have the class sing a verse together while responding to the instructor's conducting gesture. Then do the same in smaller groups with students taking turns in the role of conductor. Next, demonstrate how a voice or body percussion sequence can be combined with the song lyrics.

Once more addressing the whole class, and based on the number of students in attendance, assign students into the roles of singer, percussionist, or conductor. Try performing the integrated ensemble together as a class. Following this, divide the class into smaller groups in which students choose, or are assigned roles (conductor, singer, percussionist, or a combination of roles).

In addition, introduce the role of announcer and give an example of typical announcer's introductory language. For example, "Good afternoon, ladies and gentlemen. Today we will perform ["Happy Birthday"] …. We hope you enjoy the performance."

Step 4: Make own choice of song.

Divide the class into groups and set them the task of creating an integrated ensemble based on at least two verses of the English language song of their choice. Where possible, have them use the Internet to search for examples of songs in English and have them write down at least two verses (or verse and chorus) of their chosen song.

Help students to choose roles – conductor, singer(s), percussionist(s), and announcer – and to develop original percussion patterns in their groups. The instructor can move from group to group, or online room to room in order to coach, coax, and monitor, while at the same time striving to give students a sufficient degree of autonomy and individual agency in developing the activity. Encourage students to notice if any of the plosive or other sounds they practiced during Step 1 appear in the lyrics sections they choose. Also, guide their awareness to syllable stress and encourage the creation of percussion patterns that enhance or support the syllable stress in the lyrics.

Final Performance _____

Combining Assessment and Online Performance

Face-to-face classroom environments can be well suited to ensemble performance. Even in the case of classrooms with fixed seating, none of the over 100 Japanese classrooms I have used in over a decade's teaching in Japan lacked enough space for at least one ensemble to perform; that is, at least prior to the introduction of physical distancing requirements. Such classrooms have an audience ready assembled and can resemble atmospheres and acoustics similar to other dedicated performance spaces.

The online context is different altogether. Using standard conferencing tools, both performers and audience are separate in terms of their physical bodies, and unless they use a specific camera setup, only a front view of their upper torsos and faces is visible. Unintended time lags between the different performer's online feeds can also make precise rhythmical cohesion very difficult. On the other hand, the online format makes it easier to create a recording of the event without external equipment set-up, and offers the possibility of virtual backgrounds, which can enhance the performances visual appeal.

This activity works well with peer assessment as part of the final performance (and at certain points during the practice phase if desired). The assessment categories that the instructor makes explicit should be clearly linked to the attainment goals of the activity. In this way, the act of peer assessment helps to focus students' attention on aspects that they themselves can strive towards during performance. A set of criteria like the following are recommended: clarity of voice, loudness of voice, well-produced plosive sounds, good coordination between conductor, percussionist, and singer, and overall originality and audience reaction (a subjective category allowing for flexibility in tallying up marks).

After explaining the grading criterion and suggesting the use of a scale from 1-5, students either individually or in pairs or small groups depending on the class size, can view others online performances, appraise them, and offer a mark for each performance. This can be done in real-time online or prerecorded and viewed asynchronously and securely via a learning management system if available.

Conclusion

While by no means ensuring accuracy, this activity provides an enjoyable and collaborative context for students to produce spoken language in groups. Gradually increasing in complexity, practicing individual components in the earlier stages, and offering students a choice of role within their ensembles makes the activity inclusive and accessible for a wide variety of students.

To date, when working with Japanese university students, a focus on plosive sounds and syllable stress has been maintained. However, the activity could be easily adjusted to focus on any other relevant aspect of speech production. Their inclusion in the ensemble activity helps to draw students' aural attention towards specific aspects of pronunciation and at the same time provides ample opportunities to practice producing the sounds.

Considering speech acts holistically, gesture is an intrinsically important feature (Leroi-Gourhan, 1993). In this activity, conducting gestures and body percussion movements do not replicate the physical movements that might accompany natural speech. However, they do encourage the experience of physically mediated speech acts, which can lead students towards feeling more comfortable using gestures in their conversations.

Also, the pre-planned interactions that occur during planning, practice, and performance of an integrated online voice and percussion ensemble activity bring about a necessary gestural entrainment (or the matching of rhythms in a conscious, coordinated interaction) between the members of an ensemble. This is analogous to the varied interaction that occurs during spontaneous group conversation. As such, it provides a valuable experience as a bridge towards more natural communication in group settings.

Finally, it may be unnecessary to refer to the way musical activity helps to make learning enjoyable, since music's aesthetic dimension, affective power, and positive influence are pointed to frequently in the literature on music in education (e.g., Battello et al, 2020; Leroi-Gourhan, 1993; Rockell, 2015, 2016a, and 2016b; Rockell & Ocampo, 2014, 2017). However, I will finish by restating it anyway. This activity is a

huge amount of fun, has been well loved by my students in Japan for almost a decade, and so I highly recommend that you try it in your own classes.

Resources/References _____

Battello, R., Comanducci, L., Antonacci, F., Sarti, A., Delle Monache, S., Cospito, G., & Berbenni, F. (2020). An adaptive metronome technique for mitigating the impact of latency in networked music performances. In *2020 27th Conference of Open Innovations Association (FRUCT)*, 2020, IX-XII, doi: 10.23919/FRUCT49677.2020.9211051

Leroi-Gourhan, A. (1993). *Gesture and speech*, trans. Anna Bostock Berger. MIT Press.

Rockell, K. (2015). Musical looping of lexical chunks: An exploratory study. *JALT CALL Journal 11*(3), 235–253.

Rockell, K. (2016a). Incorporating music in CALL: An exploratory study establishing a protocol for computer assisted language learning incorporating music (CALLiM). *AsiaCALL Journal 11*, 18–42.

Rockell, K. (2016b) 私の研究 Music as a tool for Language Education 言語教育ツールとしての音楽. 福島の進路 2016.8. 58-60. http://fkeizai.in.arena.ne.jp/wordpress/wp-content/uploads/2016/01/kikou_kenkyu_2016_08_3.pdf

Rockell, K. & Ocampo, M. (2014) Musicians in the language classroom: The transfer of musical skills to teaching a "speech mode of communication." *English Language Teacher Education and Development (ELTED) Vol.16*, 34–47.

Rockell, K. & Ocampo, M. (2017) Music in the Philippine language classroom. *Humanising Language Teaching 19*(7), 1.

DRAMA

Ten Mini Drama Activities Backed by Neuroscience

Yoko Morimoto

Meiji University
yokomorimoto2012@gmail.com

QUICK-START

◆ **Keywords:** *Warm-up, energy break, remembering names, movement, team building, pronunciation, articulation, expressing emotions, drama, theatre games, preparing for presentations, neuroscience*

◆ **Learner English level:** *CEFR A1 and above,* All levels

◆ **Learner maturity:** *All*

◆ **Preparation time:** *N/A*

◆ **Activity time:** *2 to 10 minutes per activity*

◆ **Materials:** *A kitchen timer and a small hand mirror (both can be substituted by a smartphone)*

Activity Overview_____

These ten activities were featured in an award-winning presentation by the author, based on her double interests in neuroscience and drama/theatre, and were taken from and/or inspired by "Le Foyer" drama school classes, Paris, 2015-2019 and French classes at BAAM, Paris, 2019. These activities can be done all together as a set, as smaller sets, or done as separate activities. Also, most of them can serve as a quick energy break – a

break in the class to allow students to energize themselves – as they all require the students to move their body. Movement and emotions are key factors to optimize learning and are included in these activities with added linguistic focus. For an explanation of the theoretical background (Murphy, 2015; Ratey, 2012; Ratey & Manning, 2014) please refer to Morimoto, 2021. As some of these activities may be noisy, you may want to make sure there are no classes in the rooms next to you.

Preparation

For activities 5-9. prepare an open space where students can move around freely, removing obstacles, such as bags and other personal belongings of students. Alternatively, you can use the aisles and other spaces, again after removing all obstacles.

Procedures

Activity 1. Breathing Deeply to Stretch the Diaphragm

It may be good to do this in a darkened classroom with slow baroque music in the background. This exercise not only stretches the diaphragm to enhance breathing and voice, but also helps students get into the mode of acting. (On top of that, it is a wonderful exercise to refresh yourself.)

Step 1: Students stand up and raise their arms over the head while breathing in.

Step 2: Students slowly breath out and gently point their left index finger forward. Looking at the tip of the finger, students turn their upper torso to the right as they open their arms until they are horizontal.

Step 3: While breathing out, then breathing in, students let their arms down and swing them up again while turning their torso to the left looking at their right index finger gently pointing forward.

Step 4: Repeat Steps 2 and 3 several times, making sure students smoothly synchronize their breathing with their actions.

Activity 2. Abdominal Breathing for Optimal Voice

To enhance students' capacity to use their voice, this activity helps students through practicing deep abdominal breathing. It also helps less confident learners to speak more loudly in their L2.

Step 1: With their eyes closed, students pretend that their stomach is a balloon and putting their hands over the imagined balloon, they breathe in to fill the balloon completely. Make sure students move their stomach but not their chest while breathing in.

Step 2: When students have filled their "balloon," they push the balloon with their hands and force the air out explosively.

Step 3: Repeat steps 1 and 2. It's highly recommended to proceed to Activity 3 where students continue to use abdominal breathing to use their voice.

Activity 3. Voice and Articulation

This is an activity that trains students to speak loudly and clearly with confidence. As this activity is a voice exercise, students who are less confident linguistically can tackle this exercise as a physical activity rather than as an English activity. Teachers may want to line the students along a wall, with the teacher facing the students on the opposite side of the room.

Step 1: After students are lined up on opposite wall of the classroom, the teacher has students do abdominal breathing as described in Activity 2.

Step 2: The teacher demonstrates saying, "Ah" with an explosive force pushing the imaginary balloon in the stomach.

Step 3: Students practice this following the teacher's example. The teacher may want to call on each student or a few of the students to do the activity to make sure that they are using abdominal breathing and making use of the explosive out breath to say "Ah" very loudly.

Step 4: Then following the teacher's lead, the students say distinctly in a loud voice, Ah-Ee-Oo-A-Oh pushing their imaginary balloon with their hands with each syllable. (Can say Ah-A-Ee-Oh-Oo. Either order is fine.) Continue for a length of time using the kitchen timer.

Step 5: Do the same thing for "Ka": Ka-Ki-Koo-Kay-Ko.

Step 6: Do the same thing for the sounds created by other consonants and the vowels.

Variation: The teacher can present a challenge to students by adding English consonants such as "th" as in "theme", "th" as in "the", "r", "l", "b", and "v". Teachers may want to call on individual students to check if they are saying them right. But again, put enough emphasis still on their voice so as to not intimidate students.

Some useful words for this practice are *theme, third, thousand, thread, thing, think, teeth, fourth, these, that, those, they, red, rain, read, right, train, light, lots, laugh, like, learn, clean, bee, black, ball, bad, bet, victory, vaccine, vitamins, vacation.*

It is good to break up this activity into several parts over several lessons and review what students practiced previously.

Activity 4. Timed Short Tongue-Twisting Pronunciation Pairs

This activity (Maeda, 2021) trains the muscles surrounding and inside the mouth. A kitchen timer/stopwatch and a hand mirror or the same functions on a smartphone will be

useful.

Step 1: The teacher says "Ah" with mouth wide open.

Step 2: Students do the same checking with a hand mirror (or smartphone).

Step 3: Do the same with the sound "Oh."

Step 4: Have students repeat "Ah-Oh, Ah-Oh, Ah-Oh" after the teacher.

Step 5: The teacher uses the timer and has students keep saying the above as fast as possible for 30 seconds.

Step 6: Practice with pair of words like "you-me" (you-me, you-me, you-me, you-me, you-me) in the same manner described in Steps 1 to 4.

Variation: Tongue twisters can also be used.

Activity 5. Throwing Imaginary Balls
This activity, requiring students to use their imagination, starts out fairly easy but quickly gets more complicated when using the variations. This is a great way to get the learners to comfortably learn some fundamental pronunciation skills as well as vocabulary. It can also work as a group-forming activity by adding calling out each other's names.

Preparation: All participants start by standing in a circle facing each other.

Step 1: The first person mimes holding a ball in hand, tells everyone the color of the imaginary ball, and then mimes throwing it to another student in the circle.

Step 2: The other student mimes catching the ball, calls out the color of the ball, and then mimes tossing the ball to a different student.

Step 3: The teacher can call out a different color at any time.

The game continues until the teacher ends it.

Variation 1: Instead of calling out colors, the teacher can call out a different category, such as animals, and the activity continues as above.

Variation 2: Instead of calling out colors, students call out the name of the person they throw the ball to.

Variation 3: While the first imaginary ball is in play, the teacher starts another going. Teachers can start as many balls in play as they want.

Activity 6. Walking Randomly

This is an activity that involves all students walking randomly around the room at the speed called out by the teacher. This activity helps promote class cohesion.

Preparation: Students stand far from each other. (If possible, this is best done in a room without desks, so it is easy for all students to walk without bumping into each other.)

Step 1: After the students are situated around the room, give the activity instructions to the students: "Walk randomly around the room at the same speed. The speeds are announced by me by calling a number from 1 to 5, 1 is slow motion and 5 is almost running."

Step 2: The teacher calls out 3. Students walk randomly around the room at a normal pace.

Step 3: After about ten or fifteen seconds, the teacher calls a different number.

Step 4: Periodically, the teacher calls an action, such as freeze, clap, or jump, which the students do until the teacher calls another number. Continue until students are warmed up.

Activity 7. Walking and Counting

This is another walking randomly activity that can promote class cohesiveness and can be done by itself or immediately after Activity 6. The goal of this activity is to have students pay attention to each other to allow them to count with each number only being said by a single student, until they reach a decided-upon number,.

Preparation: Students are arranged around the room as in Activity 6.

Step 1: The teacher explains the activity to students, for example, "Walk randomly and one student will say 1, another will say 2, and so on until you reach the number 10. If two or more students say the same number at the same time, the next student starts again at 1."

Step 2: The teacher asks students to start walking around the room randomly.

Step 3: The teacher asks one student to start by saying 1.

Step 4: Any student can say the next number. However, if two or more students say the next number at the same time, The game resets back to 1.

The activity ends when students successfully reach the previously announced number that is the goal. This number can be set by teacher according to the students' ability and the time available for the activity.

Variation: The students could count by multiples of 2, 3, etc. or start with any number such as 100, 1,000, etc.

Activity 8. Walking and Counting with Varied Emotions

This is another walking activity that can promote class cohesiveness. (This activity can be done by itself or immediately after Activities 6 or 7.)

Preparation: Students are arranged around the room as in Activity 6. The teacher draws a line on the floor of the classroom and names the side of the classroom to the right of the line an emotion (anger, fear, hope, happy, sad, love, etc.) and the part of the classroom to the left of the line a different emotion. (This could be indicated on the blackboard.)

Step 1: The teacher explains the activity to students, "Walking randomly around the room, students have to walk as if they were feeling the emotion of that part of the classroom. Whenever they cross the line, they have to walk as if they are feeling the emotion of that part of the classroom.

Step 2: The teacher asks students to start walking randomly around the room. After the students get comfortable expressing those emotions with their body language, the teacher asks them to start counting numbers such as in Activity 7, this time with their voices loaded with the emotions.

Step 3: The teacher indicates when the activity is finished.

Variation: The teacher can choose different emotions and indicate to the students which emotion is on which side of the line or indicate on the blackboard. The activity then continues with the new emotions.

Activity 9. "Anybody in? I've Got Some News . . ."
This is an improvisation activity that is done individually.

Preparation: Create a simple one-line monologue, such as "Anybody in? I've got some news . . ." or "Hi, I'm home!" It can be written on the blackboard. (After students practice the line, it can be written on the blackboard, but to encourage the students to learn by ear and not to keep relying on reading the text, erase it after checking that students remember it.)

Step 1: The teacher explains the activity to the students, for example "This is a scene where a student has some good news to announce to friends. One student starts the scene by acting out what happens before the line, says the line, and then what happens after the line, for example, [student takes out key from pocket and unlocks the door], says "Hi, I'm home!" [student puts key back in pocket and looks at a person in the room], says "I got a raise at work!" The audience will applaud. Then the next student acts out the same simple scene in a different way from the first student."

Step 2: The teacher calls on a student or asks for a different student to volunteer to act out the scene, saying the one line.

Step 3: Each student acts out the scene, saying the one line.

Step 4: The teacher can change the situation when all students have acted out the scene, or anytime during the activity, and students act the scene with the same line but with the new situation.

Variation: A short dialogue can be written on the blackboard and the activity can be acted by two students with the situation changed to fit the dialogue.

Activity 10. Mimicking Body Language

This activity encourages and trains students to use body language such as gestures and facial expressions to communicate.

Preparation: Find a video clip of someone speaking with many gestures and other body language. One good example is the TED Talk by Ernest Siroli.

Step 1: Show students a video with the English subtitles on and audio turned off that features a person who uses a lot of body language.

Step 2: Have students imitate the body language of the speaker while watching the video for as long as desired.

Variation: Students can be assigned as homework to practice the body language of the entire presentation or a set part of the video

Conclusion_____

These activities prepare the students to be creative and active in any classroom – not just drama classes. Most of them also serve very well as energy breaks that energize students.

References_____

BAAM. (n.d.). French lessons. https://baamasso.org/en/learning-french/

Le Foyer. (n.d.). Notre école. https://www.courslefoyer.com/

Maeda, M. "Kokando Appu! Hanashikata Koza" [Increase your likability! A speech workshop], an online workshop at Liberty Academy, Meiji University, Tokyo, Japan. 12 November 2021. Lecture.

Morimoto, Y. (2021). Drama and the brain. *Drama as a Brain-Based Tool of Language*

Learning. MindBrainEd Think Tanks 7(12), 14-19.
https://www.mindbrained.org/december-2021-drama/

Murphy, R. S. (2015). The 50 proposed maxims for ELT. FAB Conferences:
International NeuroELT Conferences.
http://fabefl.com/page11/page15/index.html

Ratey, J. J. (2012, November 19). *Run, jump, learn! How exercise can transform our
schools: John J. Ratey, MD at TEDxManhattanBeach* [Video].
YouTube. https://www.youtube.com/watch?v=hBSVZdTQmDs

Ratey, J. J., & Manning, R. (2014). *Go wild: Free your body and mind from the
afflictions of civilization*. Little, Brown.

Sirolli, E. (2012, September). Want to help someone? Shut up and listen! [Video].
YouTube.
https://www.ted.com/talks/ernesto_sirolli_want_to_help_someone_shut_up_and
_listen

READERS THEATRE

NOTE: *Readers Theatre is a dramatic form of group performance where participants hold the script from published material and read from it while facing the audience. It often uses little or no set, costume, lighting, or props.*

Live Music Video: Readers Theatre Using Song Lyrics

David Kluge

Nanzan University
klugenanzan@gmail.com

Quick-Start

◆ **Keywords**: *Readers theatre, music, song*
◆ **Learner English level**: *CEFR A2 and above, Intermediate to advanced*
◆ **Learner maturity**: *Junior high school and above*
◆ **Preparation time**: *2-3 hours*
◆ **Activity time**: *5-10 minutes (performance), variable amount of time (rehearsal)*
◆ **Materials**: *A colored clear holder, highlighting marker pen, pen*

Activity Overview_____

Benefits of Using Music Videos

This activity uses the lyrics of songs as the script for a group of students to read from as a Readers Theatre activity and uses official music videos from the Internet to introduce the material. These are some of the benefits of using music videos as sources for

Readers Theatre scripts in classrooms:

1. *It is music.*

Not only is music popular with students in general, and therefore a factor in motivating students, but research shows that it has positive effects on the mood of a class (Murphey, 1992).

2. *Repetition of music videos does not annoy students.*

Because of music's popularity, students don't mind listening to it multiple times. They also do not mind repeating the lyrics several times because they do not seem to feel it is an onerous task.

3. *Songs are the right length.*

Songs are short, usually between three to five minutes in length, so the entire lyrics, beginning, middle, and end, can be done in a relatively short period of time.

4. *Songs are good for checking pronunciation and rhythm.*

Students can access the music video and check for correct pronunciation and rhythm.

5. *Music on the Internet is accessible to students at almost any time.*

Groups often play the featured song on their smartphones many times during the rehearsal of the lyrics to check language and the images.

This activity is an expanded and revised version of a previous one in the first *Classroom Resources* (Kluge, 2015).

Preparation _____

Select the song to be performed. This can be done either by the teacher or by the students.

Procedure_____

Step 1: Show students the music video of the song.

It always helps to show a version of the official music video with lyrics appearing on the screen so students can listen to the music, view the story, and connect the story to the lyrics.

Step 2: In groups, discuss the music video.

This could be an informal discussion or there could be handout with questions the individuals or the group must answer. The questions could be the typical comprehension questions or could be the more valuable ones called the 3 Big Questions (Beers & Probst, 2016) or the Book-Head-Heart – BHH method (Beers & Probst, 2017).

Step 3: Distribute the song lyrics.

This can be done in the typical way with the teacher printing out enough copies for the class or can be done digitally as email attachment sent to students asking them to print out their own copy.

Step 4: Read and repeat.

The teacher reads each line and the students repeat. The teacher can ask students to then read the entire song together.

Step 5: In groups, students read lines.

After creating the small groups, the students count off, and the first person reads the first line, the second person reads the second line, and so on until the complete lyrics is read aloud.

Step 6: Students decide how many people will read a line.

The students decide whether a line is read individually, in smaller groups of two or three, half the group, etc. This is done for each line.

Step 7: Students volunteer for lines.

The group decides who will say each line. Note that in Figure 1 each line is numbered with a space to write student names in front of the line to make this step easy to do

Figure 1

Each Line of the Song "Sometimes I Feel Like a Motherless Child" is Numbered (See the Appendix for the Complete Handout)

1_____ Sometimes I feel like a motherless child,

2_____ Sometimes I feel like a motherless child,

3_____ Sometimes I feel like a motherless child,

4_____ A long ways from home,

5_____ A long ways from home.

Step 8: Teach the rubric.

The particular rubric that is used to help guide the students through the rehearsal practice can depend on what the teacher thinks is important and necessary for the students to do in this project. Here is a sample rubric with three categories:

I. Mechanics
    A. Voice Variety
        Volume (quiet-loud)
        Speed (slow-fast)
        Tone (low-high)
        Style (smooth-choppy)
    B. Visual Variety
        Facial Expressions
        Gestures
        Blocking (where students stand and where they move to)
        Groups (using a variety of groupings)
        Movement (how students move)
    C. Other
        Pace (a good speed without unnecessary pauses)
        Ensemble (good group work)
        Eye Contact

II. Interesting?

III. Creative?

Step 9: Students choose important words.

Time should be given for students to decide which word or words are most important in the lines they say so that they can be emphasized by saying the word or phrase differently as in the Voice Variety section of the rubric above.

Step 10: Group reads through the lyrics.

From the beginning to end of the lyrics, the group reads it in the way they decided. After this read-through, the group can discuss how to improve the reading.

Step 11: Students decide where/how they stand.

Students decide where they should be on stage and how they should stand, for example, facing the front or back, or sitting or standing

Step 12: Students decide where/when/how they move.

Students decide where they should move to, when they should move, and how they should move.

Step 13: The group practices.

The group practices what they have decided from Steps 9 to 11 several times, keeping the rubric in mind. One of the last practices can be recorded using a video camera or smartphone. The group watches the video and discusses what should be improved.

Step 14: The group performs.

The group performs for the other groups. This, too, can be recorded using a video camera or smartphone and the video can be uploaded to a class vlog (video blog) or they could use an app such as Flip (formerly known as Flipgrid) so the teacher and students can view the video and comment on it.

Step 15: Students and teacher evaluate.

The students and teacher view the videos, easily done on Flip, and the teacher and students can comment on the video and can evaluate the performance.

Somewhere in the Process: Add the emotional aspect.

The hundreds of comments on the YouTube official music video often include personal experiences. Selected comments can be projected on a screen or included in a handout for students to read and discuss. Use these comments to appeal to the emotional side of the issue if there is one. This will help make the topic memorable.

Variations _____

1. Add audio and visuals: During the rehearsal stage, you can add multimedia (sounds, photos, videos) on a PowerPoint slideshow that can be projected on a large screen behind the students performing the piece. Hand props and simple costumes can also be added.

2. One individual can perform the piece.

3. The whole class can perform the piece together.

Extension _____

If there are several groups performing different song lyrics, these can be woven together to create a program of song lyric RT performances.

Conclusion _____

Based on previous experience, these are some things to avoid, allow, and encourage.

Things to Watch Out For

1. *Inappropriate lyrics*

Sometimes the situation or the words in the lyrics are inappropriate for the particular group of students. Teachers must use their own discretion or ask a program administrator if they have a doubt. In most cases, if there is a doubt, don't use the song.

2. *Boring songs*

Sometimes students are not interested in the particular song chosen. If the song is

important to the lesson, use it even if you think it may not be popular. Sometimes it is difficult to judge the popularity of the song before you use it. In 2021, first year students, 19-year-olds, really enjoyed the chosen song, both the melody and the lyrics, to my great surprise. The song was Frank Sinatra singing "I've Got to Be Me"!

3. *Unnatural rhythm and intonation*
Sometimes the rhythm and intonation of the English in songs are not the same as in spoken English because the English is chosen to fit the rhythm and strong beats of the song. Students should be cautioned that this is often the case, and the teacher may have to model the correct rhythms and intonations.

Things to Allow
 1. *Editing* of *songs I*
Songs often contain parts that are just a series of nonsence sounds, uh-uh-na-na-na. These parts can be deleted from the script by the students.

2. *Editing* of *songs II*
In the chorus and outros of songs, often lines are repeated. Some repetition is effective, but students should be allowed to cut some of the repeated lines. Sometimes the whole chorus is repeated and this repeated chorus can be cut.

3. *Changing gender words*
When performing the song "Man in the Mirror," female students changed the words to "I'm looking at the ~~man~~ one in the mirror. I'm asking ~~him~~ her to change ~~his~~ her ways." This helped the performance to make more sense.

Things to Encourage
In many songs, the first line is the first half of the sentence, and the second line is the second half. Students should be encouraged to find examples of this and change the reading of the lines so they sound more natural spoken as a complete sentence. In many cases, listening to the text spoken by AI voice-to-text function of word processors or voice-to-text websites or apps can give a natural reading of the lines, but sometimes they do not, and students should also be cautioned about this.

When compared to typical classroom activities, teachers quickly notice the dramatic change in energy and excitement when doing this activity because it deals with the magic of music.

Resources/References _____

Resources

Barbee, M. (2022). Page to stage: An empirical study of foreign language learning (FLL) and motivation through playwriting, readers theatre, and stage production. *Mask & Gavel, (10)*1-1, 7-33. DOI: https://doi.org/10.37546/JALTSIG.PIE10.1-1

Capati, M. W. (2022). Incorporating reader's theater in Japanese university EFL classrooms. *Mask & Gavel, (10)*1, 34-47.
DOI: https://doi.org/10.37546/JALTSIG.PIE10.1-2

Rees, G. (2018).What is reader's theatre and can it be used effectively in large EFL classes? *Mask & Gavel, (6)* 1, 38-52.
DOI: https://doi.org/10.37546/JALTSIG.PIE6.1-3

Ng, P. (2014). The pedagogical relevance of readers theatre in the Japanese EFL classroom. *Mask & Gavel, (3)*1, 5-14.
DOI: https://doi.org/10.37546/JALTSIG.PIE3.1-1

References

Beers, K., & Probst, R. (2016). *Reading nonfiction: Notice & note stances, signposts, and strategies*. Heinemann.

Beers, K., & Probst, R. (2017). *Why how we read matters.* Scholastic.

Kluge, D. (2021). Multimodality and drama: Performance in education. *Drama as a Brain-Based Tool of Language Learning. MindBrainEd Think Tanks 7*(12), 35-40. https://www.mindbrained.org/december-2021-drama/

Kluge, D. (2015). Live music video. *Classroom Resources (1).* JALT Performance in Education SIG, 12-13.

Murphey, T. (1992). Music and song (Resource books for teachers). Oxford University Press.

Appendix

Sample Live Music Video Lyrics Handout

Sometimes I Feel Like a Motherless Child

Traditional Negro Spiritual *Sung by male, Brant Porter*

https://www.youtube.com/watch?v=5h8KGl5JSzU

With lyrics

https://www.youtube.com/watch?v=a1NfPIFlZzM

*Sung by female, Mahalia Jackso*n

https://www.youtube.com/watch?v=J80rdIjGR3k

NOTES

1_____ Sometimes I feel like a motherless child,

2_____ Sometimes I feel like a motherless child,

3_____ Sometimes I feel like a motherless child,

4_____ A long ways from home,

5_____ A long ways from home.

6_____ Sometimes I feel like I'm almost gone,

7_____ Sometimes I feel like I'm almost gone,

8_____ Sometimes I feel like I'm almost gone,

9_____ A long ways from home,

10_____ A long ways from home.

NOTES: 1. All lines are numbered. 2. Alternate lines are in bold. 3. Space is provided for students to write the name of the person(s) who will speak the line. 4. At the end all the sources for the LNRT are cited. 5. A Notes column is included to encourage students to make necessary notes for the performance.

A Multi-Skill Performance Activity:

Living Newspaper Readers Theatre

David Kluge

Nanzan University
klugenanzan@gmail.com

Quick-Start

◆ **Keywords**: *Readers theatre, news, current topics, critical thinking, creative writing*

◆ **Learner English level**: *CEFR A2 and above, Intermediate to advanced*

◆ **Learner maturity**: *Junior high school and above*

◆ **Preparation time**: *2-3 hours*

◆ **Activity time**: *10-15 minutes (performance), variable amount of time (rehearsal)*

◆ **Materials**: *A color clear folder, highlighting marker pen, pen, pencil*

Activity Overview_____

Living Newspaper Readers Theatre (LNRT) is a portmanteau term from mashing together "Living Newspaper Theatre" (LNT) and "Readers Theatre" (RT) that I created (Kluge, 2019, 2021) to describe what I had been doing for ten years in his classes. It is not a pure example of RT as it can include non-published creative writing by students.

LNT (without the "Reading" part) started in the Soviet Union in the 1920s with "performances of the news [that] were given in public places to make news accessible to

the masses and pass on revolutionary propaganda" (Parham, 2018). It was also performed in the United States from 1935 to 1939 during the Great Depression, the Works Progress Administration Employment Program. Living Newspaper theatre was part of the Federal Theatre Project (FTP) to employ unemployed media workers – but it was considered by many to be communist propaganda and was halted (Library of Congress, n.d.). It was revived in the 1970s by theatre practitioner Augustus Boal's *Theatre of the Oppressed*. (Boal, 1979, in Parham 2018). Now Living Newspaper exists in university theatre departments and regional theaters, such as the one at Actors Theatre of Louisville, which is focused on playmaking based on current events and human rights.

Readers Theatre (without "Living Newspaper") is a common oral interpretation activity where performers must hold their scripts and sit or stand facing the audience on a usually bare stage. The performers usually do not wear costumes.

Living Newspaper Readers Theatre (LNRT), is Living Newspaper Theatre (LNT) combined with Readers Theatre (RT) and has the following characteristics (Kluge, 2019):

1. It takes contemporary news and information (sometimes with student creative writing) and performs it for an audience.
2. It is usually performed on a bare stage (no set).
3. The performers hold the script in hand as in Readers Theatre.
4. Usually, the performers face the audience and do not face each other.
5. Multimedia (music, photos, video, props) is often used in the performance to create mood.
6. The original scripts can be written by the teacher or by students.

The activity is a multi-skilled activity or project that includes reading, using critical thinking to select relevant articles and sections of articles, creativity to put the selections into an interesting script, student creative writing, and speaking and listening when going through rehearsals and the performance. It is an excellent activity for both language and content classes.

Preparation _____

Putting Together the Script

1. Read several articles from the Internet on a topic that involves human drama.

2. Put together a script that follows a dramatic form, e.g., a narrative arc (exposition, rising action, crisis, climax, denouement, falling action/conclusion) or the structure of a play, TV drama, or filmscript. (See the Appendix.)

3. Print out copies for all participants. (Copies can be distributed digitally.)

Procedure_____

Step 1: Read through the script with each person reading a line in turn.

This is for everyone to get a sense of what the piece is about before lines are assigned.

Step 2: Assign parts to students (to individuals, pairs, small groups, half the group, whole group, all males/all females, etc.).

As an alternative to assigning lines to students, they could instead be asked to volunteer for parts or lines, or students could collaborate on the assigning of lines.

Step 3: Read through the script with everyone reading their own lines dramatically.

How do students read their lines dramatically? Vocal variety adds to the dramatic interest in the performance. Vocal variety means students can vary their voices in these ways:

1. Volume (from loud volume to quiet volume) for emphasis

2. Speed (from slow speed for serious or sad things to fast speed for exciting, happy things)

3. Tone (from high-pitched voice for good, happy, or future things to low-pitched voice for bad, sad, or serious or past things)

4. Smoothness (from smooth for normal things to clipped delivery for emphasis)

Combinations of these ways to vary the voice can be used. For example, a fast, high-pitched voice can indicate happy things.

Step 4: Read through the script while going through blocking.

Blocking is where each person should start on the stage and where they should end while saying their lines, or where they should be standing when saying their lines. (Movement, so common in oral interpretation, is not so common in Readers Theatre.) While planning the blocking, teachers and students need to know the value of "photos" and "movies": photos are creating a good "shutter chance" where if someone took a photo at a moment where action ends on stage, it would make a great-looking photo, and movies means that action should look as smooth and interesting as the action in a film.

Students should also learn that people standing in a line across the stage is boring to the audience. People standing in a semi-circle is more visually pleasing because there is depth of field in the arrangement. Students should also learn that different levels of height also is more visually interesting. Students on stage can do a variety of stances: they can sit on the floor, kneel on the floor, sit on a chair, bend at the waist while standing, stand on stage, or stand on a chair, all together providing a pleasing "photo."

If students go through the lines while doing the blocking, experience shows that it is easier to remember what to do when saying a particular line as the brain "remembers" the words and actions together as one memory. It also helps students to remember if they write notes on their script in colored ink. (See an example in the Appendix.)

Step 5: Practice the piece several times until smooth.

It is interesting to note that although students do not particularly enjoy repetition drills, they do not seem to mind going through a performance many times, perhaps because they realize that this repetition will make their performance look better. How smooth is acceptable? It depends on the teacher's judgment and the amount of time available for the performance. In the last rehearsal, students should put their scripts in a colored clear folder so that all students on stage look like a team with all having the same color folder.

Step 6: Perform the piece.

The students will be satisfied performing a piece they worked hard on and felt they were ready to perform. This satisfaction can be enhanced by performing in front of another group. The "other" group could be another group of students in the class, or the teacher

could make an arrangement with another teacher to perform for that teacher's students. A much greater satisfaction can be had by performing for the entire school. Or the students could perform for a large group of people at a conference that features a student showcase, which is the case at all Performance in Education SIG's conferences. In any case, students should record their performance with their smartphone so as to be able to evaluate it and enjoy it at leisure on their smartphone or on a video-sharing site like Flipgrid.

Variation _____

Add audio and visuals: During the rehearsal stage, you can add multimedia (sounds, photos, videos) on a presentation software slideshow that can be projected on a large screen behind the students performing the piece. Hand props and simple costumes can also be added.

During the Writing the Script Stage: Have students write and perform their own creative writing:

- Students could write part of the script.
- Students could write the entire script.
- Students could write the script from sources that the teacher selects.
- Students could write the script from scratch.

Use the Performance as a Summative Evaluation: Newmann and Wehlage (1995, p. 7) suggest that performance shows that students have mastered the topic or skill that has been studied. The performance of LNRT can serve as one part of evaluation of students.

Extension _____

Complexity can be added to the writing and performance of the basic script as suggested in Meir (2017):

1. *Simple reading* – The news is read without commentary or comment.

2. *Complementary reading* – The news is read and additional information is sourced from other news to find out more information.

3. *Crossed reading* – Two contradictory or linked stories are read to shed new light on and dimension to the story.

4. *Rhythmical reading* – The news item is read (or sung) with a rhythm as a musical commentary.

5. *Parallel action* – The news is read and parallel actions are mimed by the readers or others to show the reported event.

6. *Improvisation* – The news is improvised on stage and the audience can participate by making suggestions or replaying the action.

7. *Historical reading* – The news is read along with facts showing a similar event in history.

8. *Reinforcement* – The news is read or sung with the aid of reinforcing material, such as audio-visuals, jingles, advertising, or publicity materials.

9. *Concretion of the abstract* – As the news is read, terms showing the concepts that encompass the work are shown, such as torture, hunger, or unemployment, and real or symbolic imagery is shown for emotional impact.

10. *Text out of context* – The news item is presented out of the context, for example, someone portraying the Prime Minister delivers a speech about austerity while devouring a huge dinner.

11. *Insertion into the actual context* – The news is read in the real context in which the problem happens, for example, a story about war is presented in a battlefield.

12. *Integration or field interview (the "lost technique")* – This news is presented as an interview with the subject being interviewed by a host or cross-examiner. This allows for a dynamic investigation with the audience.

Conclusion _____

LNRT is both relatively easy for the students to perform as they are expected to hold their script in their hands while performing and is good for the students to learn the vocal variations that show emotion and emphasis of words in an effective and interesting form.

Teachers using LNRT will see student motivation and satisfaction levels increasing.
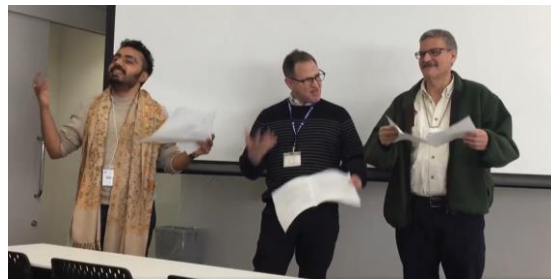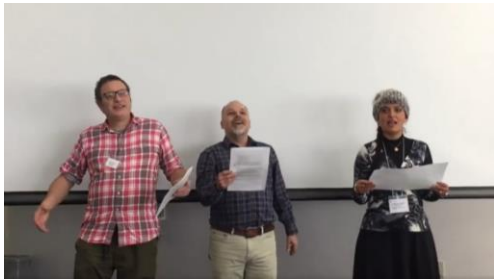
Resources/References _____

Resources

Videos of LNRT on the topic of Love and Valentine's Day *(Kluge, 2020)*

    https://www.facebook.com/JALTPIESIG/videos/1421565048024912

    https://www.facebook.com/JALTPIESIG/videos/222133688922627

    https://www.facebook.com/JALTPIESIG/videos/225262158515439

References

Boal, A. (1979). *Theatre of the oppressed*. Urizen Books.

Kluge, D. (2021). Multimodality and drama: Performance in education. *Drama as a Brain-Based Tool of Language Learning. MindBrainEd Think Tanks 7*(12), 35-40. https://www.mindbrained.org/december-2021-drama/

Kluge, D. (2019). An introduction to Living Newspaper readers theatre. Presentation at the Speech, Drama, & Debate SIG Early Spring Conference, February 4-6, 2019, Sapporo, Japan.

Library of Congress. (n.d.). Coast to coast: The Federal Theatre project, 1935-1939 Living Newspaper. https://www.loc.gov/exhibits/federal-theatre-project/living-newspaper.html

Meir, U. N. (2017). The 12 techniques of newspaper theatre [Web log post]. http://imaginaction.org/12-techniques-newspaper-theatre

Newmann, F. M. & Wehlage, G. G. (1995). *Successful School Restructuring: A Report to the Public and Educators by the Center on Organization and Restructuring of Schools*. Center on Organization and Restructuring of Schools, University of Wisconsin, Madison.

Parham, C. (2018). Living Newspaper in the English discussion classroom. *Mask & Gavel (7)*, 27-37. DOI: https://doi.org/10.37546/JALTSIG.PIE7.1-2

Appendix

Sample Script Format

Excerpts from of an original Living Newspaper Readers Theatre Script for a Chapter on Friends

1**ALL: Friends!**

2GROUP 1: A friend is someone you love and who loves you.

3**GROUP 2: A friend is someone you respect and who respects you.**

4GROUP 3: A friend is someone you trust and who trusts you.

5**GROUP 4: A friend is honest and inspires you to be honest, too.**

6ALL: A friend is loyal.

7 *[EACH STUDENT STEPS FORWARD AND READS THEIR BEST "A FRIEND IS SOMEONE . . ." CREATIVE WRITING]*

8_____**: The most effective way of becoming someone's best friend is by spending time with them, according to new research.**

9_____**:** This is common knowledge, but it is interesting that scientific research comes to the same conclusion.

10_____**: It takes roughly 200 hours to become "best friends forever" (BFF) with someone, according to recent scientific study.** .

21_____**: What does it mean to be a "close friend"?** ----------✂

22FEMALES: For women, more important than the time we spend with the close friend were the things we talked about when we did meet and the strong bond that the conversations helped to cement.

23**MALES: What about us?**

45M OF M-F PAIRS: I'm glad you're my friend. ----------✂

46**F OF** M-F **PAIRS: Me, too.**

[ALL HOLD HANDS, RAISE HANDS ABOVE HEADS AT THE SAME TIME, THEN BOW]

Adapted from tangles, 10 April 28, 2010, Urban Dictionary "Friend", https://www.urbandictionary.com/define.php?term=friend; *"How long it takes to be best friends with someone,"* Lindsay Dodgson*, Apr. 7, 2018*, https://www.businessinsider.com/how-long-it-takes-to-be-best-friends-with-someone-2018-4; "A Linguist Breaks Down What We Really Mean When We Call Our Friends 'Close'", Deborah Tannen, https://www.thecut.com/2017/05/a-linguist-explains-what-close-friend-really-means.html; "Old Friends"Guy Clark, Susanna Clark, Richard Dobson; "That's What Friends Are For*," Burt F Bacharach and Carole Bayer Sager ;*original student work

NOTES: 1. All lines are numbered. 2. Alternate lines are in bold. 3. Underlined space is provided for students to write the name of the person(s) who will speak the line. 4. At the end all the sources for the LNRT are cited. 5. A Notes column is included to encourage students to make necessary notes for the performance.

DISCUSSION

Agreeing to Disagree: Scaffolded Group Discussion

Chhayankdhar Singh Rathore

Konan Women's University
cdrathore.kwu@gmail.com

QUICK-START

◆ **Keywords:** Opinions, discussion, speaking
◆ **Learner English Level:** *CEFR A2 and above,* Lower intermediate and above
◆ **Learner maturity:** High school and above
◆ **Preparation time:** 30-40 minutes
◆ **Activity time:** 20-45 minutes
◆ **Materials:** Group discussion topic slips (Appendix A), opinion cards (Appendix B), and group discussion skills handout (Appendix C).

Activity Overview_____

This activity is a scaffolded group discussion where students practice target language regarding five acts of conversation – giving their opinion, supporting their opinion, asking for other people's opinion, agreeing, and disagreeing. This activity relieves the students from the pressure of voluntarily engaging in what is perceived as a face-threatening act by assigning them their role (state opinion, agree, or disagree) and

having them use language from the handout to do so.

Preparation_____

Step 1: Prepare several group discussion topics (Appendix A). These topics should be opinion statements and should ideally elicit an agreement or a disagreement from the students. Alternatively, the teacher can provide some topics and ask the students to work in groups and develop opinion statements of their own.

Step 2: Prepare opinion cards (Appendix B). These will determine the point of view that the student will need to explain. Divide the total number of students by three and make the corresponding number of copies of three cards with the words *Opinion*, *Agree*, and *Disagree* written on them.

Step 3: Make one copy per student of the *Group Discussion Skills* handout (Appendix C). This handout has language to support the students in expressing their opinion and conducting the group discussion.

Procedure_____

Step 1: Divide the students into groups of three. If the total number of students is not an exact multiple of three, there can be four students in some groups.

Step 2: Distribute the *Group Discussion Skills* handout and focus on the sections titled *Giving your opinion* and *Supporting your opinion*.

Step 3: Give a discussion topic to each group and have the students come up with supporting arguments for the topic. Each student can provide one reason. They do not need to write down the reason and can express it orally to their group members. Have them practice this with two or three topics.

Step 4: Distribute the opinion cards such that a group of three students will get one of each of the opinion cards – *Opinion*, *Agree*, and *Disagree*. A group having four students should get two *Disagree* cards.

Step 5: Each group gets a topic to use in a group discussion. However, their opinions will be determined by their opinion cards. The student with the *Opinion* card has to state the topic as if it were their own opinion and give a supporting reason.

Step 6: Then, the student with the *Opinion* card will ask one of the members for their opinion using language from the *Asking for other people's opinions* section of the handout.

Step 7: The second student will either agree or disagree with the first student, based on whether their opinion card reads *Agree* or *Disagree*. They will begin by using the language provided in the *Group Discussion Skills* handout under the headings *Agreeing* and *Disagreeing* and will provide one supporting reason for their opinion.

Step 8: The second student will then ask the third student for their opinion using language from the *Asking for other people's opinions* section of the handout.

Step 9: The third student will either agree or disagree with the second student, based on whether their opinion card reads *Agree* or *Disagree*. They will begin by using the language provided in the *Group Discussion Skills* handout under the headings *Agreeing* and *Disagreeing* and will provide one supporting reason for their opinion.

Step 10: If a group has four students, this cycle of asking for their opinion and their reason should be repeated. The teacher should have the students perform this activity with as many topics as possible in the allotted time. It is recommended that this activity be repeated for three or four class meetings so that the students can naturally incorporate the target language in their speech while engaging in group discussions. Depending on

students' level, the number of reasons that each student has to provide can be gradually increased from one up to three.

Conclusion

This activity provides EFL learners with exposure to English expressions to state their opinion, ask for the other person's opinion, and express agreement or disagreement. Moreover, the scaffolded nature of the group discussion helps these learners in using these expressions while overcoming the cultural inhibitions that discourage vocalizing of disagreements. The informal discussion style, the rotational nature of the task of disagreeing, and the small group size reduce the pressure felt by the students.

Appendix A
Topics for Group Discussion

Beginner-level: For beginners, the topics can be easy such as, *cats make better pets than dogs*, *winter is the best season of the year*, *Disneyland is better than Universal Studios*, and *breakfast is the most important meal of the day*.

Intermediate-level: For intermediate-level students, the topics can be related to their lives such as *video games are a waste of time*, *high schools should not have uniforms*, *schools should ban student dating*, *smoking should be permitted on the university campus*, *cellphones should be banned in classrooms, everyone in the world must learn English,* and *all classes must become online*.

Advanced-level: For advanced-level students, the topics can be related to more abstract concepts such as, *Video games encourage violence and should be banned*, *University education should be free, Mandatory community service should be a part of university education*, *Students should be allowed to choose between skirts and trousers regardless of their gender,* and *Animals should not be kept in zoos, aquariums, or wildlife parks*.

Appendix B

Opinion Cards

Opinion	Agree	Disagree
Opinion	Agree	Disagree
Opinion	Agree	Disagree
Opinion	Agree	Disagree
Opinion	Agree	Disagree
Opinion	Agree	Disagree
Opinion	Agree	Disagree
Opinion	Agree	Disagree
Opinion	Agree	Disagree
Opinion	Agree	Disagree
Opinion	Agree	Disagree
Opinion	Agree	Disagree

Appendix C
Group Discussion Skills (adapted from eslbuzz.com)

Giving your opinion	Supporting your opinion.
I think/ believe/ feel that… In my opinion… If you ask me, According to me… As I see it, Personally speaking, I think that It seems to me that… How I look at/ see it is this… It's a fact that… Nobody can deny that…	…because/ since… The reason why I think so is that… The reason for this is… Well, the thing is… Another reason is… I have another reason for my opinion. If you're wondering why I think so, that is because… …due to…
Asking for other people's opinions What do you think about/of…? What's your opinion…? How do you feel about…? What are your views on this matter? Could you tell me…? Do you feel/ think that…?	
Mildly Agreeing Yes, I suppose so. I see what you mean but… I agree with you up to a point but… Although with some reservations, I do agree with you. Perhaps you are right but…	**Mildly Disagreeing** Well, I don't think so… I'm not quite so sure. That's not really how I see it. I'm sorry, but I have to disagree… Sorry to disagree but… That's one way of looking at it but…
Strongly Agreeing Exactly! I couldn't agree more. I agree completely. I'm of the same opinion. You've got a point. That's just what I was thinking. Yes, indeed. Precisely!	**Strongly Disagreeing** I don't agree with you at all! I strongly disagree! No way/ Absolutely not! Really? That's silly! Oh, come on, you must be joking! I can't see your point… That doesn't make any sense! It is not as simple as that…

DEBATE

From Silver Screen to Debate Stage

Ashley Ford

Nagoya City University
ashley@ade.nagoya-cu.ac.jp

QUICK-START

◆ **Keywords:** *Film, debate, role-play, discussion, social issues*
◆ **Learner English level:** *CEFR B1, Intermediate and above*
◆ **Learner maturity:** *University and adult*
◆ **Preparation time:** *Time for selecting films, making homework sheets, etc.*
◆ **Activity time:** *Two 90-minute lessons with homework (also adaptable to hybrid/online classrooms with one asynchronous/one synchronous lesson).*
◆ **Materials:** *A short film of your choice, 1-2 supplementary digital media resources connected to the topic. Recommended remote teaching tools for this lesson: EDPuzzle, Microsoft Forms, presentation software, online meeting app (See Appendix A).*

Activity Overview＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿

Film and digital media are engaging and effective materials for helping students learn about global issues remotely. Combined with a Performance-Assisted Learning (PAL) approach, students can be encouraged to synthesize and use these materials to think critically about issues and to demonstrate what they have learned using their own voices. In this example unit, students learned about climate refugees online by watching

a short documentary film titled *Vanishing Island* and reading online resources about the topic, and then, through PAL, students took on the roles of characters from the film and online resources and participated in a town hall style debate on Zoom to discuss their opinions on the issue. This activity was originally developed for a traditional classroom environment, but successfully adapted for an online-only environment, and then to a hybrid classroom with both online/face-to-face lessons.

Preparation_____

Step 1: Choose a film, topic, and compile any additional resources.

For the climate refugees unit, the short documentary *Vanishing Island* (Vaughan-Lee, 2014) was chosen. The film depicts the causes and impacts of climate change on residents in a small community in the United States, Isle de Jean Charles in Louisiana. In addition to the film, two supplemental online news articles were included in the unit. These articles provided up-to-date information about the proposed resettlement plan for Isle de Jean Charles residents. (See Appendix B for the list of resources used for the climate refugees unit and free educational film resources available.)

Step 2: Prepare the pre-debate online learning activities.

Instead of asking students to simply watch the film for homework, the website *EdPuzzle* was used to create an interactive film-viewing activity. Students read the teacher notes that accompanied the video and answered multiple choice and open-ended questions while they watched the video. Guiding questions on *Microsoft Forms* were used to help students recognize and organize the important information from the online articles they read. (See Appendix A for links to these useful tools.)

Step 3: Identify the structure and roles for the debate.

In a town hall debate, community members and officials come together for a meeting to exchange ideas and ask questions about an issue. The roles for the debate should be based on the actual names of characters and people who appeared in the film and resources. In the climate refugees unit, all of the roles are either residents of the Isle de

Jean Charles or people involved in planning the resettlement plan. Students are in groups of six which includes three roles from the film and three from the online articles. (See Appendix C for the list of roles.)

Step 4: Prepare the questions for the debate.

The general topic of the debate was the proposed resettlement plan which they read about in the online article. In the town hall debate, students are expected to "introduce themselves" and discuss four debate questions in their groups. The teacher prepares the instructions and the four debate questions in a PowerPoint slideshow to present to students before the debate. (see Appendix D for the list of debate questions.)

Procedure_____

Lesson 1: Pre-Debate:

These steps may be performed in a face-to-face classroom, as asynchronous activities, or a mix of both.

Step 1: Ask students to complete the pre-debate online learning activities such as watching the film on *EdPuzzle* or reading an online article and completing a *Microsoft Forms* quiz. These assignments should be completed by students and reviewed by the teacher before the debate.

Step 2: Introduce the town hall debate activity to students. The teacher could deliver this through a video or PowerPoint slideshow synchronously or asynchronously. Clearly explain that:

1. In the next lesson, you will meet on Zoom and participate in a "town hall debate" to discuss various opinions about the proposed resettlement plan.
2. You will be assigned the role as one of the residents of Isle de Jean Charles or as a Louisiana government official to play during the town hall meeting.
3. In preparation for the debate, you must prepare a self-introduction for your character, consider the issue from their point of view, and be ready to talk about

their questions, concerns, and opinions about four debate questions during the town hall debate.

4. You should attend to the town hall meeting as your assigned role and be ready to participate using English.

Step 3: Assign students their roles, their groups, and give them the debate questions.

Step 4: Give students time to prepare for the debate and to ask the teacher questions.

Lesson 2

Live Debate: These steps may be performed in a face-to-face classroom or online in a synchronous environment using a tool such as Zoom.

Step 1: Greet each attendee as their role, not as the students and welcome them to the town hall meeting.

Step 2: Remind everyone about the procedure or any other rules of the debate, such as raising your hand before speaking or the amount of time each person may speak.

Step 3: Put them into their discussion groups and give them at least 30 minutes for everyone to speak and share their ideas on the four discussion questions. The teacher might also ask students to record this part of the meeting.

Step 4: Bring the whole class back together, as students, and debrief by asking: What seemed to be most important aspects of the issue? What did they agreed or disagreed on? Or what new or different ideas did they hear? And what are the implications for the future? This step could also be assigned as a self-reflection assignment if time is limited.

Variations_____

Depending on the role, topics, or situations presented in the film, you can easily change the structure of the debate and add additional roles:

1. Accuse one of the characters from the film of a crime. Then, students can present their ideas and evidence in a mock trial. The character is put on trial for a crime, and students can work in teams as prosecutors, defense attorneys, experts, eyewitnesses, judges, and jury members.

2. In a simple moderated debate or panel discussion forum, each person or a panel of roles could be presented with a question from an audience member or moderator and discuss their different views on it during the debate.

Conclusion_____

Although debate is a challenging task, it allows students to practice critical thinking and discussion and gives them the opportunity to bring what they have learned to life. Through a PAL approach, illustrated by the example in this article, debate roles can be adapted from actual characters appearing in films and other media sources used in flipped or asynchronous learning environments. This kind of performance activity helps students understand and apply what they learned from these materials and engage more deeply when they come together for face-to-face or synchronous lessons.

References_____

Baurick, T. (2020). 'Deadline Set for residents of vanishing Isle de Jean Charles to apply for relocation', *The Times-Picayune-The New Orleans Advocate,* 17 Jan. https://www.nola.com/news/environment/article_bcad8766-3897-11ea-aa1a-afd169d0be02.html

The New York Times (2016) 'Resettling the First American 'Climate Refugees,'' May. https://www.nytimes.com/2016/05/03/us/resettling-the-first-american-climate-refugees.html

Vaughan-Lee, E. (Producer). (2014) *Vanishing Island* [Film, Online]. The New York
Times. https://www.nytimes.com/video/opinion/100000002916180/vanishing-
island.html

Appendix A

List of Recommended Online Tools

Edpuzzle. (2013). https://edpuzzle.com

Zoom (2011). https://zoom.us

Microsoft Forms. https://forms.office.com

Microsoft PowerPoint. https://www.microsoft.com/en-ww/microsoft-365/powerpoint

Appendix B

**Recommended Resources for Films and Digital Media Resources for Free
Educational Use**

Global Oneness Project: https://www.globalonenessproject.org/

TEDEd: https://ed.ted.com/

The New York Times Op-Docs: https://www.nytimes.com/video/op-docs

Appendix C

List of Roles

Appearing in the film:

1. Edison Dardar (current resident)

2. Chris Brunet (current resident)

3. Juliette Brunet (current resident)

Appearing in the online articles:

1. Pat Forbes (Louisiana government official/Director of the project planning committee)
2. Joann Bourgg (current resident)
3. Albert Naquin (former resident, Chief of the Biloxi-Chitimacha-Choctaw Indian tribe)

Appendix D
Debate Questions

1. Consider a variety of factors, such as safety, time, cost/economic sustainability, environment, preserving heritage and culture, happiness, and equality and fairness. What are the most important factors **for you** in this proposed plan?
2. What do **you** see as the good points or possible positive outcomes of the proposed plan?
3. What are the potential problems or negatives **for you**?
4. Would **you** like the community to approve and accept this plan? Why or why not?

Attempting to Disagree: Conventional Debate

Chhayankdhar Singh Rathore

Konan Women's University
cdrathore.kwu@gmail.com

QUICK-START

- ◆ **Keywords:** *Debate, speaking, pair work*
- ◆ **Learner English level:** *CEFR A2 and above, Lower intermediate and above*
- ◆ **Learner maturity:** *High school and above*
- ◆ **Preparation time:** *30 minutes*
- ◆ **Activity time:** *6-10 minutes*
- ◆ **Materials:** *Group discussion topic slips, group discussion skills handout, coin*

Activity Overview_____

This activity is a conventional debate. In a conventional debate, two speakers speak on a topic. One speaker agrees with the topic, which is referred to as speaking for the motion. The other speaker disagrees with the topic, which is referred to as speaking against the motion. This activity builds upon the previous activity (Agreeing to Disagree: Scaffolded Group Discussion, henceforth referred to as Activity 1.) by having the students use the same language which was used in the group discussion. However, in comparison to the group discussion, the degree of confrontation, which is viewed as face-threatening, is increased. This is due to the competitive nature of a debate.

Preparation_____

Step 1: Divide the class into pairs.

Step 2: Have the students choose a topic (same as group discussion topics in Activity 1). However, for a smooth transition into the next activity, it is recommended that at least three pairs choose the same topic.

Step 3: Who will speak for the motion and who will speak against the motion is decided by a coin toss. There can be two patterns to the coin toss - either the winner gets to choose, or the person who gets heads upon the coin toss speaks for the motion.

Step 4: Ask the students to come up with three reasons for their opinion in about 10-20 minutes. They should be advised to use the language from the *Group Discussion Skills* handout (Appendix C of Activity 1). If required, the students can be allowed to research about their topics in Japanese on their internet-capable devices.

Step 5: As homework, encourage the students to include a supporting example for each of their reasons. Their goal is to be able to speak for two minutes.

Procedure_____

Step 1: Divide the class into groups of three to four pairs of students. Preferably, include a variety of topics in each group.

Step 2: These groups are seated as far apart from each other as possible. So, when a student from each group speaks, the remaining members can listen to their debate without getting disturbed by the speakers from the other groups.

Step 3: The students in each group decide upon a speaking order.

Step 4: The first pair from each group steps forward. The person speaking for the motion goes first and is followed by the person speaking against the motion. One of the students from the group functions as the timekeeper.

Step 5: Repeat Step 4 until all the students have presented their arguments.

Conclusion

The conventional debate allows the students to state their opinion concretely with clear reasoning while building upon the skills and language learned in the scaffolded group discussion. This redresses the issue of indirectness and transferred ambiguity while giving them time to prepare their arguments. Compared to Activity 1, the addition of a small audience and competitive style of speaking provide the learners with some performance pressure and a prepared introduction to a verbal confrontation or disagreement. A follow-up activity can be to have a class-level debate where the entire class is divided into teams of two speakers. Two teams chose the same topic and debate on it such that a team of two students speaks for the motion and another team of two students speaks against the motion. In this case, the audience comprises of the entire class. It is recommended that due to the time-consuming and high stakes nature of a class-level debate, it should be attempted as a mid-term or end-of-term presentation.

INTRODUCING

THE JALT PERFORMANCE IN EDUCATION

SPECIAL INTEREST GROUP

The Performance in Education SIG

The mission of the Performance in Education SIG (PIE SIG) is to provide a forum for teachers and academics to discuss, research, and implement oral interpretation, speech, debate, drama, and other forms of performance in language education. The main activities are the publication of a newsletter and the *Mask & Gavel* journal, as well as sponsoring conferences and workshops. including annual conferences in Okinawa and Sapporo. Other activities have included supporting chapter events and running local, regional, and national speech contests.

2022 Official Officers
Coordinator: David Kluge
Membership Chair: Samuel Nfor
Program Chair: Vivian Bussinguer-Khavari
Publications Chair: Philip Head
Publicity Chair: Ashley Ford
Treasurer: James Higa

Find out more at:

https://jaltpiesig.org/

SOCIAL MEDIA:

Google/E-mail: jaltpiesig@gmail.com

Twitter: @JALT_PIE

Facebook Page: @JALTPIESIG

Facebook Group: Performance in Education SIG (JALT)

YouTube Channel: JALTPIESIG

Description of the PIE SIG

David Kluge

(Published on the JALT website PIE SIG's page
https://jalt.org/groups/sigs/performance-education) and https://jaltpiesig.org/

"INTRODUCING, for Your Enlightenment and Entertainment, The Performance in Education SIG!"
(Drumroll and trumpet fanfare)
A little too dramatic? Yes, well, that's who we are. Who ARE we, you ask?

We are Orators. We teach speech and presentation, and we are unusually good orators.

*We are Dramatic. Y*es, we do put on plays, radio dramas, and readers theatre productions, but we also incorporate into our classes, roleplays, simulations, theatre games, improv activities, and process drama techniques. Never heard of process drama? Ask one of our members to explain it to you personally. Students are not bored in our classes!

We are Argumentative. Debate is another focus of the SIG and it is interesting how many of the flamboyant, dramatic people are also the debate people. Formal debate teaches important critical thinking and public speaking skills, but it is also exciting and fun, and the way we teach it is fun, yet challenging. Students are not bored in these classes, either.

We are Creative. It is amazing how many creative, artistic people we meet whenever we gather together.

We are Flamboyant. Not all of us, but a great many of us dress in flamboyant colors (guilty as charged) and talk and gesture dramatically. That is also how we teach.

We are Serious Professionals. We write articles, textbooks, and performance pieces, we conduct research, we go to great lengths to mentor the younger members.

However, we are also a very active SIG. Our main activities are:

1. *Publication Producer:* *Mask & Gavel* is our official peer-reviewed journal that comes out once a year. *The Classroom Resource Journal,* a collection of My Share-type articles.

2. *News Station*: We announce news about events relevant to our SIG to members and interested people on our Facebook and Facebook Group pages.

3. *Event Producer*: We produce 2-3 events a year, usually at JALT's two main conferences.

4. *Presentation Agent*: We provide presenters at several JALT chapter events. Please contact us if you are interested in presenting.
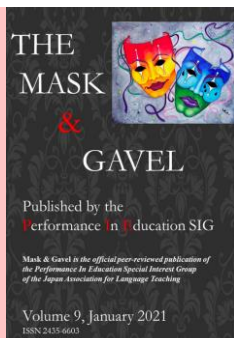
5. *Conference Sponsor*
Every year we sponsor 3-5 student/family friendly conferences in the Kansai, Tokai, Kanto areas with annual conferences in Okinawa, Sapporo, and Nagoya.

Everyone loves PIE. Come join us for a slice of the PIE. Mmmm-mmmm GOOD!

PUBLICATIONS

Mask & Gavel

ISSN 2435-6603

The peer-reviewed academic journal of the JALT Performance in Education (PIE) SIG

The PIE SIG publishes its online academic journal annually. We welcome research-based, comment & opinion, interview, and review-based articles. Practical lesson resource article should be submitted to the resource journal. For submission guidelines please refer to the specifications outlined in JALT's *The Language Teacher.*

Send submissions to: Philip Head at head.philip@gmail.com
The deadline for submissions to the *Classroom Resources* journal is December 30, 2022
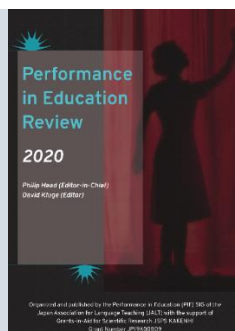
Performance in Education Review 2020

This is the new journal that features articles based on selected presentations at the Performance in Education conferences over the academic year.

Send submissions to: David Kluge at jaltpiesig@gmail.com
The first volume will be published soon.
The deadline for submissions to the second Performance in Education Review 2021 publication is December 30, 2022.

Classroom Resources
ISSN 2435-676X

The classroom resource journal of the Performance in Education SIG

The PIE SIG has put together a lesson resource publication, and it available online. This is the publication for the sharing of practical lesson resources. Publish by the Performance in Education Special Interest Group, The Japan Association for Language Teachin JALT Central Office, Urban Edge Bldg 5F, 1-37-9 Taito, Taito-ku, Tokyo. For the classroom resource journal submission style, use JALT My Share column guidelines.
Send submissions to: Philip Head at head.philip@gmail.com.
The deadline for submissions to the *Classroom Resources* journal is December 30, 2022.