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Zásady pro vypracování

Studentka se ve své práci bude zabývat využitím dramatických technik ve výuce anglického jazyka realizované jako volnočasová aktivita dětí mladšího školního věku. V teoretické části diplomantka nejprve zasadí zkoumanou problematiku do širšího kontextu, tedy stručně představí paradigma celoživotního učení s akcentem na neformální kontext a uvede současný obecně přijímaný cíl cizojazyčné výuky. Dále bude diskutovat specifika žáků mladšího školního věku s ohledem na procesy osvojování cizího jazyka. Stěžejní kapitolou teoretické části bude představení konceptu dramatu, dramatických technik a kritické zhodnocení jejich potenciálu pro výuku angličtiny u uvedené věkové skupiny. V praktické části práce studentka realizuje vlastní výzkumné šetření formou kvalitativně orientované případové studie ve specificky vybraném jazykovém kurzu. Cílem šetření bude ověřit implementaci dramatických technik a proces kriticky hodnotit. Diplomantka využije různé výzkumné techniky, zejména obsahovou analýzu plánů vyučovacích hodin, reflektivní deník a skupinový rozhovor.

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ANNOTATION

This diploma thesis is concerned with the use of drama techniques in ELT of young learners. The first chapter of the theoretical part depicts lifelong learning with a special focus on non-formal education. The second chapter defines young learners, their second language acquisition, and describes communicative competence and language skills related to the target group of learners. The third chapter of the theoretical part deals with the concept of drama, drama techniques and their potential for the application in ELT. The last chapter summarises the theoretical outcomes for the purposes of the research. The practical part is based on the qualitatively oriented case study which aims at a detailed description of implemented drama techniques within the non-formal context of ELT, and it further aims at a critical evaluation of the implementation process with regards to providing opportunities for communicative competence development of young learners.

KEYWORDS

drama, drama techniques, young learners, language skills, communicative competence, case study

ANOTACE

Tato diplomová práce se zabývá použitím dramatických technik ve výuce anglického jazyka žáků mladšího školního věku. První kapitola teoretické části popisuje zasazení kontextu práce do širšího pojetí z hlediska celoživotního učení s důrazem na neformální výuku. Druhá kapitola se zabývá definicí žáku mladšího školního věku, pojednává o jejich osvojování cizího jazyka, navrhuje možnosti, jak přistupovat k jejich výuce a definuje komunikační kompetenci a řečové dovednosti s ohledem na věkovou skupinu žáků. Třetí kapitola teoretické části se zabývá konceptem dramatu, dramatických technik a jejich potenciálem při využití ve výuce anglického jazyka. Poslední kapitola teoretické části shrnuje teoretický rámec pro část praktickou, a tedy výuku anglického jazyka u žáků mladšího školního věku prostřednictvím dramatu a dramatických technik. Praktická část si prostřednictvím kvalitativně orientované případové studie klade za cíl podrobně zdokumentovat proces implementace dramatických technik v neformální výuce angličtiny žáků mladšího školního věku a zmíněný proces kriticky zhodnotit vzhledem k nabízeným možnostem rozvoje komunikační kompetence.

KLÍČOVÁ SLOVA

drama, dramatické techniky, žáci mladšího školního věku, řečové dovednosti, komunikační kompetence, případová studie

TABLE OF CONTENTS

INTRODUCTION	11
THEORETICAL PART	13
1 LIFELONG LEARNING	13
1.1 Non-formal Education	14
2 YOUNG LEARNERS	16
2.1 Age	16
2.2 Developmental Psychology and Learning	17
2.2.1 Cognitive Development	18
2.2.2 Social Development	20
2.3 Second Language Acquisition Theory	22
2.3.1 Input and Output Hypotheses	24
2.3.2 Affective-filter Hypothesis.....	25
2.4 Environment for Language Learning	26
2.4.1 Defining Task for Young Learner Classroom.....	28
2.4.1.1 Classroom Applications	30
2.5 Language Demands in Young Learners' ELT	31
2.5.1 Communicative Competence	31
2.5.2 Language Skills	34
2.5.2.1 Spoken Language.....	35
2.5.2.2 Literacy Skills	37
2.5.3 Vocabulary and Grammar.....	38
2.5.4 Stories and Storytelling: Language Skills Integration	39
3 THE CONCEPT OF DRAMA	42
3.1 Drama and Theatre	42
3.2 Drama (in) Education	43
3.2.1 Process and Product	44
3.2.2 Role-play as a Central Method of Drama Education	46
3.3 Drama in ELT	47
3.4 Drama Techniques in ELT	50
4 TEACHING ENGLISH TO YOUNG LEARNERS THROUGH DRAMA	55
PRACTICAL PART	59
5 RESEARCH DESIGN	59
6 RESEARCH BACKGROUND	61

7	RESEARCH AIM.....	64
8	RESEARCH METHODOLOGY	65
8.1	Case Study	65
8.2	Content Analysis	66
8.3	Reflective Writing	67
8.4	Group Interview.....	69
9	COLLECTION OF DATA: THE TEACHER’S POINT OF VIEW	70
9.1	Lesson Plan Administration	70
10	ANALYSIS AND INTERPRETATION OF DATA: THE RESEARCHER’S POINT OF VIEW	73
10.1	Drama Techniques.....	73
10.1.1	Demands on Learners and Support for Learning	78
10.1.2	Language Demands on Learners and Support for Learning.....	82
10.2	Group Interview.....	86
11	SUMMARY OF THE RESEARCH OUTCOMES	88
	CONCLUSION.....	90
	RESUMÉ	94
	BIBLIOGRAPHY.....	101
	APPENDICES	109

LIST OF ABBREVIATIONS

ELT – English Language Teaching

SLL – The Strategy of Lifelong Learning

SLA – Second Language Acquisition

YL(s) – Young Learner(s)

CC – Communicative Competence

DT(s) – Drama Technique(s)

INTRODUCTION

Drama is seen as something we all engage in daily. This thesis aims at discovering how drama can encompass a direct experience of language into a language classroom environment. The concept of drama is not a new theory of language teaching. However, it can serve as an efficient way to ensure a joyful and natural way towards learners' development by offering opportunities for explanatory expression and language. Thus, the thesis endeavours to investigate the potential of using drama techniques during English language teaching to young learners within the specifically chosen non-formal context of education.

The paper is divided into the theoretical and practical part. In the theoretical part, the first chapter depicts the paradigm of lifelong learning as the continuous process of every individual's life. Subsequently, the non-formal component of lifelong learning is described as being represented by organised leisure time activities in private schools, institutes and organisations lead by professional trainers or teachers.

The second theoretical and quite an extensive chapter is interested in the concept of young learners. At first, it is described what age the young learners are and what may be the terminological equivalents according to different authors. Furthermore, the subchapter about developmental psychology and learning follows. It consists of cognitive and social development of learners based on the assumption that young learners are active participants of the process of development through the interaction with manipulated objects, or other people. The chapter further proceeds with the second language acquisition theory adopting the acquisition-language distinction, input and affective-filter hypotheses by Krashen which are approached critically. The further chapter emerges from the discussed hypotheses and deals with an environment for language learning represented by tasks and thus, together with its subchapter elaborates on task demands on learners and support for learning for young learner classroom and classroom applications.

Regarding the focus of the thesis, the next chapter narrows down the language demands when teaching English to young learners. Thus, it depicts the model of communicative competence adopted from CEFR as the broadly accepted aim of language learning and elaborate on language skills in further division into spoken language and literacy skills. Consequently, vocabulary and grammar are conferred on and followed by discussing stories as the source of language skills

integration. All the components of the second chapter are dealt with, considering the target group of learners.

The chapter devoted to the complexity of drama is the third in the theoretical part. This chapter aims at structuring the issue into a meaningful concept. At first, the roots of drama are explained. Then, drama in education is in focus with subsequent chapters about process and product of learning and role-play perceived as the primary method of drama. The next chapter within the concept is concerned with the potential of using drama in English lessons and defends the reasons why that implementation can be beneficial. Lastly, the chapter about drama techniques draws upon the inconsistency in classification, and thus, the specific classifications of drama techniques for the purposes of the practical part are introduced.

The fourth and last chapter of the theoretical part summarises the outcomes for the research. Therefore, it implicates the findings from the theory and combines teaching English to young learners through drama.

The empirical part of the thesis is dedicated to the qualitatively-oriented case study aiming at the implementation of drama techniques into the non-formal course of English with young learners.

THEORETICAL PART

1 LIFELONG LEARNING

This chapter will briefly depict the paradigm of lifelong learning with a particular focus on non-formal education since the aim of the thesis examines the involvement of drama and drama techniques in ELT within the specifically chosen non-formal context of education.

According to The Strategy of Lifelong Learning (SLL) (MEYS 2007), the concept of lifelong learning is, in the ideal case, the continuous process which surrounds every individual during the whole life, not only at school but also during for instance leisure time, after finishing school, or becoming parents. European Commission defines lifelong learning as “all learning activity undertaken throughout life, with the aim of improving knowledge, skills and competences within a personal, civic, social and/or employment-related perspective”. (2001, 9) Therefore, “lifelong learning should comprise all phases and forms of learning from pre-school to post-retirement.” (European Commission 2001, 9)

As being discussed in the whole SLL document (MEYS 2007), lifelong learning is the process which can be divided into two stages. The first one, called as *initial education*, includes basic, secondary and tertiary education and occurs mainly at a young age of learners. The second stage, referred as *further education*, occurs after accomplishing a certain level of education and helps to emphasise the variety of knowledge, competencies and skills vital for participation in the civic, personal and working life of individuals. (MEYS 2007, 8–9) However, there is a tendency to speak about lifelong learning instead of lifelong education due to the focus on the significance of the individual’s learning activities which may not be somehow organised, for instance, speaking about independent learning. Based on that, lifelong learning is consisting of *formal education*, *non-formal education* and *informal learning* (MEYS 2007, 8–9), which differ in terms of conditions and environment for the learning process. These three constituents of lifelong learning are interchangeably occurring throughout the entire life of every individual.

Formal education is described as performed at formal educational institutions, usually represented by schools. The functions, contents, expected outcomes and methods of assessment are defined in legal documents. (MEYS 2007, 8–9) In the Czech Republic, such documents are

represented by FEP PE, FEP EE, FEP EE MMR, FEP SGE, FEP STVT and the other FEPs.¹ This type of education is usually obtaining the fulfilment of a certain level of education; for instance, a school-leaving examination, or the completion is confirmed by the certificate or diploma. (MEYS 2007, 8–9) Informal learning is defined as the individual’s process of knowledge, skills and competences achievement based on the everyday experience at work, in the family and leisure time. Moreover, informal learning consists of self-education with no subsequent testing of the acquired knowledge. When comparing informal education to formal and non-formal education, it is not somehow organised and systematic. (MEYS 2007, 8–9)

Due to the purposes of the empirical part, the non-formal education component of lifelong learning is in the main focus and therefore, it is going to be dealt in the separated subchapter.

1.1 Non-formal Education

According to MŠMT (MEYS), non-formal education is composed of leisure time activities for children, adolescents and adults which are organised, for instance, language courses, computer courses, lectures and short-term training. This component of lifelong learning accentuates obtaining knowledge, skills and competences in order to develop social and working positions of the individuals. In that respect, non-formal education may be arranged by private educational institutes, employers, schools and other organisations. In all cases, the course should be organised by a professional instructor, a trained person, or a teacher. Moreover, it is claimed that non-formal education “does not lead to obtaining a level of education.” (MEYS 2007, 9) *Recreational learning* may be mentioned since the organisation of leisure time activities is almost same to non-formal education. However, since recreational learning is enshrined in the ACT No. 561/2004 Coll. Of 24 September 2004 on Pre-school, Basic, Secondary, Tertiary Professional and other Education (MEYS 2004), it cannot be considered as identical to non-formal education.

Although the emphasis on language learning is currently preferably during formal education, according to the Czech Statistical Office (2020), the language skills are also addressed within

¹ The used abbreviations stand for: FEP PE – Preschool Education; FEP EE – Elementary Education; FEP EE MMR – Appendix to the Framework Education Programme for Elementary Education Regulating the Education of Pupils with Mild Mental Retardation Education; FEP SGE – Framework for Secondary General Education, FEP STVT – Framework Education Programmes for Secondary Technical and Vocational Training; the other FEPs – other framework education programmes – Framework Education Programme for Elementary Art Education, Framework Education Programme for Language Education, or others. (MŠMT 2017, 5)

non-formal education. Language skills are believed to be one of the critical competencies of both work and non-work life. The importance of the extended and high-quality language skills of the population is reflected in many international, national documents and strategic frameworks. As elaborated on by the Czech Statistical Office (2020), foreign language education, with a clear predominance of English language learning, is the most commonly chosen activity within the non-formal education in the Czech Republic.

The specific English language course chosen for the practical part of the paper correlates with the definition of the non-formal constituent of lifelong learning. Moreover, the participants of the course were children at the age of nine to ten years old. Therefore, the following chapter deals with the issue of young learners, their developmental psychology and learning, second language acquisition and language demands in terms of developing communicative competence as the currently accepted aim of language learning with regards to the target group of learners.

2 YOUNG LEARNERS

The field of teaching children and especially, teaching English to young learners, expanded throughout the last decades and therefore, there is a need to draw the attention beyond language classrooms. Thus, before discussing children as learners of a foreign language, this chapter will firstly focus on the concept of young learners. It will introduce young learners as a specific group of learners, considering their specifications within this age. It will further discuss developmental psychology in connection with learning. Besides, it will depict characteristics and natural abilities which help young learners to acquire a foreign language and finally, it will present the possible classroom applications when teaching the target group. Implications for the creation of a theoretical framework and guiding principles to teach young learners will be thus developed for the rest of the thesis.

2.1 Age

One of the most vital competencies of teachers is to know our learners, what do they feel, what are their needs and what can help them on their way to be successful learners. Having that notion in mind helps teachers to be professionals and enable the learning process of the target learners as that may be a matter of the utmost importance. The major factor which should be taken into consideration when preparing lessons and deciding how to teach is the age of learners. It is proven that people of different ages have different competencies, needs and skills, not only cognitive but also social, emotional and physical. (Harmer 2015, 81) As Harmer (2015, 81) reminds, every single learner is original with different needs and different background concerning the life in and outside of the classroom.

Considering the term *young learner* (YL), it is used by many authors and may include learners of age between five and twelve years old. Even though it may seem to be a challenging task to precisely define the term *young learner* and that the terminology differs in the realm of literature, the central idea is always the same. Young learners are those who start attending primary school. In different countries, children start to attend primary schools at different ages. For instance, Harmer (2015, 82) works with a terminological distinction between young children (5-10 years old) and older children (10-12 years old). Moreover, Scott and Ytreberg suggest a further distinction of young children between “five to seven-year-olds” and “eight to ten-year-olds” (1991, 1–3) since working with the concept of teaching English to children in greater detail and with a special focus. In the Czech Republic, the term *young learner* includes children of age between approximately seven and eleven years old. Vágnerová calls that

specific period of children's life as "a school-age" (2005, 237) since they undergo the significant milestone of their lives by the official entering of the society, represented by an educational organisation – school. Čáp and Mareš (2001, 228) use the term "an early school age" as the only denomination for all the learners attending the first five years of primary school. Whereas, Vágnerová (2005) further divides two stages of attending primary school into "an early school age" (between 6-7 and 8-9 years old) and "a middle school age" (between 8-9 and 11-12 years old).

For the further purposes of the thesis, the author decided to use the term *young learners* as denominating learners at the age between 9 to 10 years old, as the participants of the empirical part are going to be in that age.²

2.2 Developmental Psychology and Learning

This chapter deals with the characteristics of YLs from the point of view of psychological development with a special focus on learning through the interaction with the environment. According to Thorová (2015, 245), there is a broadly accepted fact that the ability of thinking and learning is influenced by the interaction of two main factors: the biological maturity and socio-cultural environment. Thus, the chapter deals with the cognitive and social development of children. On that account, this chapter adopts the constructivist theory of learning to underline the author's understanding of the development of children's thinking and understanding to real-world which further leads to the elaboration on their language acquisition.

Young learners entering school want to understand the world as is it and thus, this period of life can be called as *austere realism* (Langmeier and Krejčířová 1998) Pre-school learners are rather focused on their fantasy and adolescents are already evaluating on what is right and what is wrong. Young learners are more interested in books, children encyclopaedias and sources which enable them to discover the truthful information about the world around us in detail and objectively. (Čáp and Mareš 2001, 231; Erikson 1968, 127; Langmeier and Krejčířová 1998, 115) That can be supported by the claim that young learners keep asking questions all the time. (Scott and Ytreberg 1991) Čáp and Mareš (2001) explain that at the target age, children start to

² For the rest of the thesis, the author is going to use the following terms as synonyms: *young children, young learners, YLs, children of middle school age, learners, children*

have interests in new things to learn and examine their abilities. This characteristic is occurring also during the child's play. Even though the young learners start the new period of their lives of schooling and now, they are expected to learn, it does not mean they do not play anymore. Langmeier and Krejčířová (1998, 137) even claim that the child's play is vital, mainly from the perspective of the healthy development of children's personalities.

2.2.1 Cognitive Development

Cognitive development is mainly understood by the individual development of thinking from early childhood represented by the ability to learn, remember, process and organise information, and the ability of symbolic or abstract thinking. (Thorová 2015, 245) On that account, cognitive psychologists are concerned with the mental processes that are involved in learning. (Williams and Burden 1997, 13) As the learners are getting older, they develop in the mentioned aspects of thinking and intelligence. Therefore, this chapter focuses on the cognitive development of mentioned skills and abilities which are considered to be significant within the period of young learners. In the cognitive approach, the learner is perceived as an active participant in the learning process. (Williams and Burden 1997, 13)

Vágnerová (2005) claims that, according to developmental psychology, young learners develop their perceptive strategies, visual synthesis, analysis and the sense of order. According to the Piaget's (2001), who carried out extensive research on the patterns and mechanisms of cognitive development and the author of the theory of psychological development of children, we can differentiate between the sensorimotor stage, preoperational stage, concrete operational stage and stage of formal operations. Piaget's theories were concerned with the notion of how children operate in the world that surrounds them and how does it influence their mental development. (Cameron 2001) It is worth mentioning that Piaget emphasises the constructive nature of the learning process during which the individual constructs the personal meaning from his/her experience and thus, makes the own sense of the world. (Williams and Burden 1997, 21) The period of young learner correlates with the Piaget's stage of *concrete operations*.

Concrete operational stage, occurring between an approximately seventh and eleventh year of children, is the concept attached to concrete situations and logical thinking. During this period, the notion about time, space and quantity is understood and thus, can be applied in connection with real concrete objects and situations/operations. Therefore, young learners at the stage of actual operation develop their abilities of understanding to a subject permanence, the stability

of quantities regardless of changes in their appearance and logical inferencing of material, size, or weight. (Ligtbown and Sada 2006, 20) It is said that young learners are already able to classify, order and do other logical operations, but still on the concrete basis of real objects which have a clear representation, or which are possible to manipulate. (Langmeier and Krejčířová 1998, 122) “Language can be used to represent knowledge that children have acquired through physical interaction with the environment.” (Piaget quoted in Ligtbown and Sada 2006, 20) The knowledge that results from concrete actions is not in-born, but actively constructed by a child and the way the child’s thinking developed from an early manipulation with objects, through internal operationalisation in mind in order to solve the potential problem mentally in the imagination. (Cameron 2001, 3)

Thinking of young learners is tied to reality. (Vágnerová 2005, 242) However, logical thinking in this period tends to be inductive in a way that learners can realise the real experience and apply it for more general rules. (Thorová 2015, 258) Still, they do not work with abstract objects and hypothetical situations. (Thorová 2015, 258) They try to find the rules on which the real-life is based. (Vágnerová 2005, 242)

There are individual differences of each learner and Langmeier and Krejčířová claim (1998) that the individual development of logical thinking can be fastened by the practice, motivation and approach of parents. Even Cameron (2001, 3) states that in several experiments, Margret Donaldson and her colleagues shown “that when appropriate language, objects and tasks are used, very young children are capable of many of the ways thinking that Piaget held too advanced for them, including formal, logical thought” (Donaldson 1978; quoted in Cameron 2001, 3). Either way, children of middle school age should be able to classify, understand relations, sequences, order objects according to the given criteria, infer transitively to combine information and create new conclusions. (Thorová 2015, 258; Vágnerová 2005, 246)

Pursuing that further, Blatný (2016, 86) claims that in the cognitive operational stage of development, children increase their ability to pay attention. Children also improve their memory due to fostering their ability to deal with information at school and focus on strategies which help them to remember. Moreover, Langmeier, Langmeier and Krejčířová (1998) stress a higher degree of autonomy in connection with the cognitive development of child attending school.

Furthermore, the attention of young learners can be perceived as one of the aspects of school maturity. The length of attention is said to be always determined by the learner's interests. At the beginning of schooling (6/7 y.o.), the attention span lasts between seven and ten minutes, and it develops every year by one, or two more minutes. Therefore, at the age of ten, learners may be able to pay attention between ten and fifteen minutes. (Vágnerová 2005, 256) The different inputs can also determine attention span. It is believed (Vágnerová 2005) that visual inputs are more natural to pay attention to for young learners at the age of seven rather than the aural, but as they are growing older, the ability keeps getting stronger.

The memory functions are fostering intensively during the whole period of young learners mainly in connection with the increasing capacity of memory and speed of dealing with/remembering information. Concerning the capacity of memory, Vágnerová (2005, 257) claims that from four to five items remembered at the age of six, and it flourishes into seven possibly remembered items at the age of 11. When speaking about the speed of remembering and processing information, the time is halved during the early school-age of learners. (Vágnerová 2005, 257) Langmeier, Langmeier and Krejčířová (1998, 83) further argue that as the memory gets better while attending the first years of school, learners can remember more from the school content and in future, they can recall memories from this life period.

2.2.2 Social Development

Čáp, Mareš (2001), Langmeier and Krejčířová (1998) claim that thanks to the attending school learners have a chance to learn the forms of interaction and communication with other people. The range of social relations of young learners is expanding. (Thorová 2015, 413) Suddenly, the primary sources of the behaviour model and authority are not only the parents but also teachers. However, the support of family is still crucial and vital to young learners in terms of representing the underlying social and emotional background of children. (Vágnerová 1998, 267)

Other essential participants of young children socialisation are peers who influence the further development of abilities and skills of children. Young learners generally establish the relationships with peers very quickly and naturally (Thorová 2015, 413) As Langmeier and Krejčířová (1998, 133) insist on, young learners build up and adapt their social roles within group of peers. According to Vágnerová (2005, 267) and Scott and Ytreberg (1991), the child is increasingly identifying with the peer group, develops the proportional relationships, work

with peers and learn from them. However, peers also represent the models of behaviour and performance, and thus, the child may compare himself/herself with others and try to reach the same level. (Thorová 2015, 413; Vágnerová 2005, 267) Erikson (1963 quoted in William and Burden 1997, 31–32) states that children who start attending school are instantly being compared with each other, and that may cause their feelings of inferiority. However, as he follows, it is believed to be vital to draw upon the situations that teach YLs to foster their understanding of cooperation rather than competition. (Erikson 1963 quoted in William and Burden 1997, 31–32) That may lead to the developing skills of understanding their own emotions and regulating them, self-evaluation, motivation (Erikson 2015) and evaluation of others (Vágnerová 2005, 264)

Lev Vygotsky (1978, quoted in Lightbown and Sada 2006, 20; Cameron 2001, 7) concluded that learners' development, mainly in terms of language, occurs primarily from social interaction. Whereas Piaget views a child as an active learner and sense-maker alone in the world full of objects, Vygotsky describes the child as being “an active learner in a world full of other people” (Cameron 2001, 6) supported by the idea that children can achieve much more when accompanied by adults, or children more than they can do on their own. Vygotsky further argued that in a supportive, interactive environment, children should be able to reach a higher level of knowledge and performance and thus, he established the term *Zone of Proximal Development* (ZPD). In other words, he assumed the significance of conversations between a child and adults, or peers towards developing language and thought which should lead to creating the space for growth. (Lightbown and Sada 2006, 20).

Moreover, children's learning to do things and to think are both supported by the help of adults gradually shifts from the reliance of children on others to independent acting and thinking (Cameron 2001, 7). Cameron states (2001, 35) that such process of shift from thinking aloud and talking while something is being done to thinking inside the head can be labelled as internalisation, adopted from Vygotskian theory. Furthermore, the internalisation can be done interpersonally when joining the activity with other people, but later becoming an intrapersonal mental process of one individual. (Cameron 2001, 7)

Pursuing that further and already entering the implications of theories for language learning, for Bruner, language is the most useful tool for cognitive growth. (Bruner 1983) His investigation focused on the issue of how adults help to mediate the world by using language

and objects and thus, help children to solve problems. Therefore, he works with terms language acquisition device (LAD) and language acquisition support system (LASS) together with ideas of *scaffolding* and *routines* which are going to be approached in chapter 2.3 discussing the environment for language learning of young learners. Besides, he and his theories cannot be purely considered as a representation of cognitive psychology, but as a representation of social constructivism as well. (Williams and Burden 1997, 27)

2.3 Second Language Acquisition Theory

Researchers dealing with second language acquisition (SLA) often refer to mother tongue as the language which has been learned as the first one (L1) from family during the first years of child's life called as the critical development period. (Ortega 2013) Then, when it comes to the discussion of the additional, second language learned after the first one, L2 is used for the distinction. Furthermore, English can be taught and learned as a second language (ESL), or as a foreign language (EFL) depending on the context of the process. ESL contexts are those where English is the primary language, whereas EFL contexts are the ones where the primary language is other than English. (Shin 2014) Based on that, teaching EFL differs from ESL mainly in terms of lacking English-speaking environment outside the classroom. In order to add the accuracy of expression for this thesis, the term English as a foreign language (EFL) will be used since the context for the target learners is the Czech Republic, where English is not the primary language. Moreover, EFL will be used as a subordinate to the SLA.³

This chapter discusses the second language acquisition theory. In that respect, the text will be concerned with chosen hypotheses out of the five initial hypotheses about second language acquisition introduced by Krashen (1981). Therefore, the acquisition-language distinction, the input hypothesis and affective-filter hypothesis by Krashen are going to be dealt due to the focus of the paper and also due to the fact that, as the author of the theory states, the causative variables towards the success in SLA derive from them. (Krashen 1982) However, these hypotheses are approached critically. Therefore, they are going to be discussed in that matter.

To start with the acquisition-learning distinction hypothesis, as said to be the most fundamental (Krashen 1982), the author suggests that *language acquisition* is the natural and unconscious

³ Therefore, from now, the abbreviations: L1 (mother tongue); L2 and EFL (English as a foreign language); L2 acquisition; SLA (second language acquisition) are going to be used.

process of developing language skills. Hence, the main purpose of language use is defined as conveying the meaning throughout meaningful interaction in the target language. In comparison, *language learning* is understood as a more formal and structured approach to conscious developing of language skills and therefore, rather focusing on the forms and structures of language.

However, when it comes to the reality of language classrooms, the focus is not necessarily the either-or way. Ortega (2013, 5) comments that nowadays terminology no longer uses the distinction between acquisition and learning and rather suggests using them as synonyms under the denomination of L2 acquisition with a possible discussion of naturalistic and formal variety. Moreover, the sharp distinction in terms of consciousness is criticised due to the inability to set the borderline between conscious learning and unconscious acquisition (McLaughlin 1978, 1990a; quoted in Brown 2014, 289) supported by the claim that explicit and implicit learning complement each other. (Gregg 1984; quoted in Brown 2014, 289)

Thorová (2015, 245) claims that the child's SLA is much more natural than for adult or adolescents. The author assumes the fact, according to experts, mainly in terms of fluency and the accent. Moreover, it is said (Thorová 2015, 245) that acquiring L2 enables learners to understand better their L1, its overall comprehension and reading as well. (Thorová 2015, 245) *The Critical Period Hypothesis* (CPH) is the term which is given to the idea that children can learn L2 much more effectively before the period of puberty due to the mental ability of their brains to use same mechanisms as when they were acquiring L1. According to CPH, older learners can never achieve a similar level of proficiency. (Cameron 2001, 13) While some studies are offering the support of CPH, other empirical studies provide the evidence that there is no such milestone for language learning (Lightbown and Spada 2013) The authors Lightbown and Spada (2013) insist on the fact that there is a need to take into account different needs and contexts of different groups of learners. Cameron, who also works with the concept of CPH and the evidence summarised by Lightbown and Spada, reminds that "They suggest that where native-like proficiency in a second language is the goal, then learning benefits from an early start, but when the goal is communicative ability in a foreign language, the benefits of an early start are much less clear." (2001, 14)

2.3.1 Input and Output Hypotheses

It is said that learners should be exposed to $i+1$ language for the acquisition of language to occur. The 'i' represents language level which is already acquired and '+1' represents words, grammatical forms and pronunciation, which is slightly above that level. This idea is defined by the term *input hypothesis* introduced by Krashen. (1982; Lightbown and Spada 2006) It means, that language used in lessons should be a bit beyond the learners' level but still understandable enough and therefore, that also adjust the teachers' talk to be modified into "a child-directed speech" version (Lightbown and Spada 2006, 32; Shin 2014, 554). "The child-directed speech may be characterised by a slower rate of delivery, higher pitch, more varied intonation, shorter, simpler sentence patterns, stress on keywords, frequent repetition, and paraphrase" (Lightbown and Spada 2006, 21) Fredicheva calls this aspect as *the principle of accessibility*. (2011, 20) Linse and Nunan (2005, 13) stated that *comprehensible input* by Krashen should be considered in that respect. Therefore, on the one hand, the activities should be simple enough to let the young learners understand what they are expected to do, on the other hand, the activities should be still challenging for them.

However, not only the considerable input should be stressed during the process of SLA, but the output as well. More recently, it has been found that learners benefit from talking to other learners and notice how their processing of output functions and together with other learners' and teacher's feedback. (Harmer 2007, 266). In the reaction on Krashen's theory about the comprehensible input as the only causative variable of SLA, there were reactions of experts claiming that the theory ignores the difference between input and intake, the importance of social interaction and most importantly, as Merrill Swain (1993; quoted in Brown 2014, 290) called it, the Output Hypothesis. Goh and Burns (2012, 16) even state that output is crucial for learners to build up their language proficiency.

The main source of input might be the context (Linse and Nunan 2005) the teachers provide with the learners. At this point, it is possible to support the idea by Long's interaction hypothesis, which redefines the comprehensible input together with scaffolding as mediated interaction. (1985, 1996, 2007; quoted in Brown 2014, 296) Therefore, we get to the socio-cultural aspect of languages, which plays a major role in learners' SLA. Scaffolding during learning L2, similarly to learning L1, is a two-way collaborative effort of an adult and a child and it is the same process of simplifying tasks and guiding a child towards the aspects of language and its meaning. Philp, Oliver and Mackey claim that during SLA of children, teachers

should “take account of the proclivity of young children to play with the forms and meaning of language.” (2008, 46) In other words, it is the creation of the ZPD, already mentioned in chapter 2.2.2, and it means that learners acquire the new language through socially mediated interaction. Metaphorically said, ZPD is “distance between a learner’s existing developmental state and his or her potential development.” (Brown 2014, 295)

There are many sources, which can make the input of language comprehensible and thus, provide opportunities for learners’ output. According to Moon, the ideal learning situation may expose young learners “to a wide variety of uses of English, e.g. spoken and written, English for thinking, for interacting, for getting things done, for imagining.” (2005, 1) The author also stated that the ideal situation within the second language classes of children should provide the meaningful input supporting the idea that “They will receive plenty of meaningful language input through the experience of English not as a subject to be learned, but as a means of communication, where the focus is on the meaning not the form of the language.” (2005, 2), which can be concluded by the Ur’s statement “In short, students need a reason to speak more than they need something to speak about.” (Ur 1981, 6) Therefore, either comprehensible input or output has a vital role within the SLA of learners.

2.3.2 Affective-filter Hypothesis

Based on the information above, the following paragraphs deal with the ways the teachers can provide comprehensible input and enhance learners’ output while teaching young learners in order to prompt the young learner’s SLA. Therefore, this chapter discusses the potentially ideal approach towards teaching English to young learners suggested by considering affective-filter hypothesis by Krashen as significant.

Teachers may not forget to lead their learners towards cooperation and not competition. It is believed that young learners should develop their feelings of belonging, togetherness and involvement rather than competing to others or experiencing repeated failure. (Scott and Ytreberg 1991; Maley and Duff 1991) It may also be supported by the fact that “Children are extremely sensitive, especially to peers.” (Brown and Lee 2015, 113) Taking into account the notion that children of the same age may have different levels of cognitive development, the same applies to relationships with peers. (Philp, Oliver and Mackey 2008) Based on that, the role of teachers, apart from other important roles, is to help learners to overcome potential barriers to the process of learning. If learners feel secure and happy, they are more likely to focus on learning and enjoying lessons. In other words, teachers should not underestimate the

learners' feelings. (Moon 2005, 10) Therefore, the task of the teachers may demand to be: patient and supportive since every learner is working on his or her self-esteem; work together with learners on their mistakes; teach learners that the mistakes lead to our progress and active learning. That may be concluded by the Krashen's *affective filter hypothesis* (1982, 30–32; quoted in Lightbown and Spada 2006, 37) suggesting that even though the learners are exposed to a large amount of comprehensible input it does not mean they necessarily acquire language successfully. Since 'affect' stands for needs, feelings, motives, emotions and attitudes and 'filter' represents the metaphorical barrier for language acquisitions, it may be summarised that learners who feel anxious and bored might block themselves and make themselves unavailable for language acquisition and the further process of language internalisation. Therefore, teachers should try to prevent such situations.

The learning process should be fun and enjoyable for young learners to keep their focus on the material. Most of the times, when learners enjoy themselves during language activities, they even do not realise the process of learning. (Moon 2005, 6) It is said that children are focused on the immediate environment of here and now (Brown and Lee 2015, Lightbown and Spada 2006) and therefore, teachers should address their immediate interests. (Brown and Lee 2015, 111) Moreover, Cameron (2001), Halliwell (1992) and Phillips (1993) claim that young learners are prepared: to enjoy the activities; have the advantage of being great mimics; and therefore, using humour and curiosity is valuable for them. Thus, for instance, teachers' ability to exaggerate can bring much energy to the learning and ease the understanding of the target language. (Brown and Lee 2015, 111) Therefore, it can be assumed that it is easy to maintain a high degree of young learners' motivation and to make English classes enjoyable; however, it should not be underestimated.

In conclusion, English teachers should try their best to make the classroom a positive learning environment. (Moon 2005, 3) When already mentioning the environment for learning, the following chapters are focused on that issue in greater detail.

2.4 Environment for Language Learning

This chapter intends to set up a framework for analysing tasks from the perspective of young learners' learning a foreign language, and therefore, it takes into a consideration children's cognitive and social development. In that respect, classroom tasks and activities are approached as the *environment* within which the individual growth of foreign language skills takes place.

Consequently, this chapter adopts the current ‘task-based’ approach as “one of the most prominent perspectives within the CLT framework”⁴ (Brown and Lee 2015, 46) issued in alignment with the previous theories of developmental psychology and learning with regards to young learners and elaboration on language demands when teaching English to children in the following chapters.

Before having a look at defining the task for young learner classrooms, the attention is going to be focused on analysing the learning environment from the perspective of *demands on learners* and *support for learning* adopted from Cameron (2001) in order to adjust the importance of goals and a definition of the task for children’s ELT.

According to Cameron (2001, 24), there are two main demands on pupils during the language tasks: *cognitive* and *language*. Cognitive demands are those which are related to the understanding of the world and people around us, whereas language demands on learners are related to the knowledge and use of foreign language. Additionally, they are related to using the mother tongue in order to learn the target foreign language. Furthermore, there are demands which go beyond the cognitive and language level. *Interactional demands* require learners to cooperate in pairs or groups, pay attention and listen to each other. *Metalinguistic demands* which require learners to understand and use a foreign language in order to talk about it. *Involvement demands* are keeping children engaged in the task until it is completed. As far as the thesis is concerned with young learners, tasks should also require *physical demands* standing for motor skills which are necessary for manipulation with objects, or the movement itself.

In order to access the suitability of tasks for young learners and offer the potential for learning, the individual demands on learners should be profoundly considered. However, as Cameron (2001, 25) helps to realise, demands are just half of the necessary analysis. In that respect, it is also vital to consider the way the process of learning is supported to achieve the set aim of tasks.

Consequently, Cameron (2001) further elaborates on the individual types of support for learning in the same way as types of demands: *cognitive*, *language*, *interactional*, *metalinguistic*, *involvement* and *physical*. Furthermore, Cameron claims that there are two main sources of support for learning: pictures for contextualisation and graphics in order to understand and

⁴ The abbreviation CLT stands for *Communicative Language Teaching*.

concretise abstract ideas and, e.g. days of the week, stages of the day. However, there might be more sources of input and support for learning provided within the task, dealt in the following chapter (2.4.1).

All the task demands on learners and support for learning mentioned above, are accessible in Appendix 1, Figure 1, where the examples of individual types of demands and support are given.

To conclude, whether the learners are provided with enough opportunities to learn depends on the relationship between demands on learners and support for learning that the individual tasks provide. That relation seems to be parallel with Bruner's (1983) elaborations on the relationship between *language acquisition device* and *language acquisition support system*. In that respect, the idea of ZPD may be recalled in the sense of offering a space for growth and therefore, the language development. On the one hand, if the demands are too high, learners may find it too difficult to try at least to finish the task. On the other hand, if the task provides too much support, the learning of children is not "stretched" (Cameron 2001, 26) and the learners may easily lose the motivation to focus on the task as well. Thus, appropriate tasks should be balanced in terms of demands on learners and support for learning in order to provide opportunities for learning. That principle can be called as "the Goldilocks principle." (Cameron 2001, 27)

2.4.1 Defining Task for Young Learner Classroom

Following the previous chapter, this one deals with the definition of the task as approached to be equivalent to the learning environment within foreign language classes when teaching children.

Generally, the task should be an activity requiring learners to use forms of language with a significant emphasis on meaning in order to achieve set objectives which are applicable in a real-life. (Brown and Lee 2015, 47; Council of Europe 2003; Nunan 2004, 2; Lightbown and Spada 2013, 212; Richards and Rodgers 2001, 224) Furthermore, Brown and Lee suggest that the task may include several individual activities and techniques and that tasks are "usually bigger in their ultimate ends than techniques." (2015, 47) In other words, the target task maybe consisting of individual pedagogical tasks distinguished by their specific objectives, which are intended to teach learners to perform the ultimate task. (Brown and Lee 2015, 47–48; Nunan

2004, 3) That matches with the idea of *scaffolding* the task into smaller pieces in order to enable learners to accomplish the overall goal.

On that basis, the individual stages of tasks may be issued. Jane Willis (2012; quoted in Harmer 2015) suggest stages: the pre-task stage, the task cycle stage, the language focus stage; Cameron (2001) works with stages: preparation, core activity and follow-up stage; Nunan (2004) elaborates on sequencing tasks into a pre-task phase, a proper-task phase and a follow-up phase. If choosing one, or another terminology, the central idea of the stages of sequencing within the task is the same. Adopting the Nunan's distinction, a pre-task phase serves as a preparatory phase introducing and rehearsing the essential language for a proper-task phase. A follow-up phase then debriefs the proper-task content, provide space for feedback and may also act as a pre-task phase of the next task cycle. (Nunan 2004, 128)

As has been mentioned, tasks from the point of the task-based approach view should be aimed at the usefulness of language outside the language classroom. Therefore, there may arise a question in that matter: What is the authentic and real language for children? Cameron states that even though the real language use for children is limited, we should follow so-called "dynamic congruence" (Cameron 2001, 30) standing for choosing activities and content which is appropriate for the young learners' age and their socio-cultural experience. In that respect, when the tasks are effectively planned, implemented and evaluated, they can be considered as tasks appropriate for the discussed target group of learners.

"For a child, a classroom task should have a clear purpose and meaning; for the teacher, the task should have clear language learning goals". (Cameron 2001, 31) Further, key features of tasks intended for young learners could be summarised as:

- Having coherence and unity for learners;
- Having meaning and purpose for learners;
- Having clear language goals;
- Having a beginning and the end;
- Involving learners actively.

(Cameron 2001, 31)

Having discussed the significance of balance between demands on learners and support for learning and the essence of key features which should be followed when creating tasks for L2

acquisition of children, the importance of setting language learning goals should be now addressed. Language learning goals are an inevitable part of lesson preparation, (discussed more in the chapter 3.1.1) the answer to a question of how to ensure the mentioned balance between the constituent of the learning environment and how to set the appropriate task for ELT of children being dealt so far. (Cameron 2001, 28)

2.4.1.1 Classroom Applications

Scott and Ytreberg (1991) believe that when teaching children using just words is not enough and thus, as Brown and Lee (2015) and Harmer (2015) also agree on, during the lessons and tasks there should be stress on the inclusion of sensory input of smell, taste and touch. Further, the lessons and activities should include movements, physical activities, total physical response activities, manipulation with objects, pictures and videos. Ur (1999, 30) calls that sources of input as the primary once. Furthermore, activities should prompt the play with the language. In that respect, Phillips (1993), Brown and Lee (2015), Moon (2005) and Scott and Ytreberg (1991) suggest using songs (with actions), creative phrases, rhymes, poems and stories which might be short and repetitive. Another significant issue is to handle language as a means of communication; hence, using non-verbal language such as gestures, facial expressions and movements should be considered when teaching young learners. (Halliwell 1992; Scott and Ytreberg 1991) According to Moon, and as has been already discussed throughout the chapter about young learners' development, "children are naturally curious and active." (2005, 7) They want to discover and explore the environment around them and construct their understanding of the world. Therefore, experiencing and examining reality through physical activity may be beneficial. (Moon 2005, 7) Apart from what has been already mentioned, Brown and Lee (2015, 111) further suggest colouring, cutting and sticking. To conclude this paragraph, tasks within the language lessons should be planned to support learners of different learning styles. (Shin 2014, 558)

Another essential aspect of English language lessons worth to think ahead is the variety of the individual steps leading to the target tasks. Not only the choice of activities but also the pace of the activities into dynamic or calming and organisation within the classroom space should be considered. (Scott and Ytreberg 1991; Linse and Nunan 2005) Thus, the target task constituting out of individual activities, or in other words, pedagogical tasks, should be based on changing organisational forms such as pair-work, group-work and simply, there should be space for

shared work of learners in the classroom, but also the chance to work alone, or within the whole group of learners in the class. (Scott and Ytreberg 1991) Bruner (1983) works with the term *scaffolding* (also in Shin 2014, 554), standing for the breaking the activities into smaller steps to provide as much success as possible and more importantly, space for the growth of learners which also matches with the idea of ZPD by Vygotsky, already discussed several times. Harmer (2007, 83; 2015, 83) further reminds the sufficient conditions for young learners' learning by providing them with a bright and colourful classroom ideally with windows to see out of and enough room for movement.

To conclude the topic of YLs acquiring SLA, although there are age specifications of young learners, their needs for cognitive and social development and conditions supporting SLA, it is needed to keep in mind that no child may perfectly fit the descriptors which have been discussed. Therefore, the individual work with children is more than necessary. Most importantly, the learning process should be enjoyable with a sense of achievement and motivation and thus, to create a positive attitude towards further learning of EFL may be the key. On that basis, there is a need for teachers to spend some time on understanding their learners and provide them with enough contexts from which they can learn, the time they need to achieve certain goals, focus on their interests and serve them with tasks which would keep them motivated in order to sustain the process of learning and thus, development.

2.5 Language Demands in Young Learners' ELT

Following the previous chapter which was elaborating on the environment for language learning in the form of tasks and dealing with demands on learners and support for learning, this chapter approaches communicative competence (CC) as the broadly accepted aim of language learning-teaching processes with regards to young learners. Therefore, the chapter is going to depict communicative language competence and language skills as the language demands during the ELT processes.

2.5.1 Communicative Competence

In the last decades, the main and broadly accepted aim of language learning is the development of communicative competence (CC). It is consisting of knowledge and use of individual aspects of language performed through four skills of speaking, listening, reading and writing in order to be able to communicate appropriately and accurately in specific socio-cultural contexts. (Council of Europe 2003; Goh and Burns 2012; Šebestová 2011)

As already Hymes, who coined the term *communicative competence*, stated, CC is a combination of knowledge of and skills in the use of language (in Goh and Burns 2012, 51; Richards and Rodgers 2001, 159). Further researchers expanded on and dealt with the individual components of CC, and several models of CC were examined in that respect, for instance by Bachman (1987); Canal and Swain (1980); Usó-Juan and Martínéz-Flor (2006) (quoted in Usó-Juan and Martínéz-Flor 2006, 146); Council of Europe (2003); Goh and Burns (2012).

For the purposes of the practical part of this diploma thesis, the model of communicative competence elaborated on in the *Common European Framework of Reference for Languages* (Council of Europe 2003) has been chosen in order to define the individual constituents of CC.

The model of CC consists of three components: linguistic, sociolinguistic and pragmatic. (Council of Europe 2003, 13) Each of these components is assumed to comprise knowledge, skills and use of language.

Linguistic competences include dimensions of language as a system. Therefore, this category consists of six further components. The first component is called lexical competence, which is defined as the knowledge and ability to use lexical (fixed expressions and single word forms) and grammatical elements (close word classes). (Council of Europe 2003, 111) Grammatical competence, as the second component of linguistic competence, includes the grammatical resources of language, the knowledge of them and the ability to use them (Council of Europe 2001, 112). It is said that grammar of language may be perceived as the set of principles which governs the combination of individual elements into meaningful sentences. In that respect, “grammatical competence is the ability to understand and express meaning by producing and recognising well-formed phrases and sentences in accordance with these principles.” (Council of Europe 2003, 113)

The other components of linguistic competence are:

- semantic competence – the lexical awareness, control and organisation of meaning (e.g. connotations, synonymy, antonymy, reference);
- phonological competence – the knowledge of and skill in perception and production of, e.g. phonemes, the sequence of phonemes, word stress, sentence stress, intonation;
- orthographic competence - the knowledge of and skill in perception and production of e. g. the form of letters, the spelling of words;

- orthoepic competence – the ability to produce a written form of language with the correct pronunciation.

(Council of Europe 2001, 115-118)

The linguistic aspect of CC does not relate only to the range and quality of knowledge (e.g. accuracy of vocabulary items), “but also to cognitive organisation, the way this knowledge is stored and to its accessibility” (Council of Europe 2003, 13). In other words, the associative network of lexical and grammatical items, the ability to recall and activate the acquired knowledge.

Sociolinguistic competence includes the knowledge and skills which demand a user of language to “deal with social dimensions of language use.” (Council of Europe 2003, 118) Therefore, it may be perceived as appropriate use of language with regards to the particular social context. In that respect, sociolinguistic competence is concerned with:

- linguistic markers of social relations – the use and choice of greetings, address forms, expletives and conventions of turn-taking;
- politeness conventions – the ability to use, e.g. positive and negative politeness, appropriate use of ‘please’;
- expressions of folk-wisdom – the ability to use, e.g. proverbs, idioms and familiar quotations;
- register differences – the ability to differentiate between varieties of language in different contexts (e.g. frozen, formal, neutral, intimate);
- dialect and accent – the ability to recognise the linguistic markers of, e.g. social class, region, nationality.

(Council of Europe 2003, 118-121)

Pragmatic competence is concerned with the principles under which the uttered messages are organised and structured; communicating language functions and sequences according to either interactional or transactional schemata. Therefore, pragmatic competence includes discourse, functional and design competences, respectively. (Council of Europe 2003, 123)

Linguistic, sociolinguistic and pragmatic competences along with all their components, create an interconnected and complex concept of language communicative competence. Therefore, in order to be a proficient user of the target language, all of the language aspects should be addressed and practised.

2.5.2 Language Skills

Listening, speaking, reading and writing are labelled as language skills within the realm of literature. They are often divided into two types under the terms *receptive* and *productive* skills of language represented by reading, listening “where meaning is extracted from the discourse” (Harmer 2007, 265) and writing, speaking respectively, where learners themselves should produce the language. (Harmer 2007, 265) According to the Council of Europe (2003, 14), the language skills may be practised by performing various language activities called as well as reception, production; and interaction and mediation.

There is some concern about separating skills in the way mentioned above, mainly in terms of a seldom separation when using language skills in real-life. (Harmer 2007) When using one or another language skill, it is commonly accompanied by the presence of other skills. For instance, when making a conversation, there is a need to employ both listening and speaking skills, or when writing a letter, the writer tends to read the letter on which he/she is responding to, or read through the text before sending it. (Harmer 2007, 265)

During the language lessons, Harmer claims that “skill integration is a major factor in lesson planning.” (2007, 267) Language skills rarely figure on their own. For instance, speaking is often used as stimuli for further classroom activities and demands the other participants to listen. Texts are often used as models, for preparation and also stimuli for following task procedures. (2007, 267)

As long as the four language skills should play the main role in the process of effective communication either in written or spoken form (Šebestová 2011, 29), acquiring and developing these skills is supposed to be both, the long-term aim in ELT as well as the means for the development of CC. (Šebestová 2011, 29)

Taking into account the idea of integrating language skills when teaching English to children, it is said that *spoken language* (speaking and listening skills) is the main medium for young learners through which the foreign language is accessed, encountered, learnt and practised (Cameron 2001, 18) and thus, the primary focus should be on that site of language learning. (Linse and Nunan 2005; Phillips 1993; Surkamp and Vierbrock 2018; Harmer 2007). Cameron further helps to realise that for children “new language is largely introduced orally, understood orally and aurally, practised and automatised orally.” (2001, 18) That notion implicates out of

the Vygotskian theory of how children seek out the meanings in language and label concepts through words and interaction.

Pursuing that further, YLs may be assumed as holistic learners. (Phillips 1993, 5; Surkamp and Vierbrock 2018, 26) In other words, “younger learners respond to language according to what it does or what they can do with it, rather than treating it as an intellectual game or abstract system.” (Phillips, 1993, 5) Therefore, on the one hand, they are still not able to do the analytical links towards the specific parts of the speech and abstract rules. On the other hand, as they do not worry about structures or individual words in the sentences, they can respond to the meaning of language. According to Cameron’s keys principles of language learning (2001, 35) and theories dealing with children’s cognitive development, children even actively try to construct the meaning of the utterances used and try to make sense of it.

Due to the focus of this diploma thesis on the application of drama techniques within English language teaching of YLs in the specifically chosen non-formal context of education, the division of language into individual four language skills seems less appropriate. Therefore, the further text is going to attempt the language division more suitable for the target group. In that respect, the rest of the chapter is divided into sub-chapters about Spoken Language and Literacy skills, followed by the chapter about Vocabulary and Grammar.

2.5.2.1 Spoken Language

This chapter is concerned with skills included in the spoken language, adopted from Cameron (2001) – listening and speaking, sometimes referred as oral skills (Linse and Nunan 2005), spoken communication skills (Wessels 1987), or spoken interaction⁵ (Council of Europe 2003). Linse and Nunan (2005) believe that listening and speaking skills are equally important for children’s overall second language development and that it is inevitable to focus on these skills from the very beginning of L2 acquisition.

Listening and speaking are perceived as active uses of language even though, both demand a different mental activity, mainly in terms of finding, or searching for the meaning. (Cameron 2001, 40) Speaking is meant to be an active use of language in terms of the ability to express the intended meaning so that the interlocutors can make sense of an utterance. Listening, not

⁵ Thus, when the terms spoken language, spoken interaction, spoken communication skills and oral skills are going to be used, the meaning will be perceived as synonymous for the purposes of the paper.

less important, is primarily an active use of language in terms of accessing the meaning uttered by somebody else. (Cameron 2001, 40) The meaning while listening can be supported by pictures, miming and body language in order to make the meaning clearer. (Phillips 1993, 17) In that respect, *productive* and *receptive* use of language can be applied to label speaking and listening respectively. As has been said, both skills of spoken language are important. However, it is believed that speaking is much more demanding on the learners' language resources than listening. (Cameron 2001, 41) Therefore, during speaking activities, there is also a greater need for support of learning and make the activities meaningful in order to give learners reasons to produce language. (Cameron 2001, 41; Phillips 1993, 38)

It is said that YL's learning spoken language is built around the two key guiding principles:

- Meaning must come first: if children do not understand the spoken language, they cannot learn it.
- To learn discourse skills, children need both to participate in discourse and to build up knowledge and skills for participation.

(Cameron 2001, 36)

Accordingly, it was mentioned several times that children's learning is based on constructing meaning. Furthermore, Cameron (2001, 36) works with the term *discourse* as the central essence of the spoken language of children. According to Cameron (2001, 37), discourse is contrasted in literature either with a text or with the piece of language longer than a sentence. When speaking about spoken language, discourse thus refers to conversations or longer units and texts to talk about, for instance, songs and stories. (Cameron 2007, 37) Therefore, the author claims that for the development of discourse skills in childhood there are two major types of discourse: *conversational interaction*, sometimes referred as spoken interaction, inter-personal dialogue and conversation (Council of Europe 2003) and *extended talk*, referred by some authors as extended monologic discourse (Goh and Burns 2012) or spoken/oral production (Council of Europe 2003). The main differences between them are in the length of turns and degree of interaction. Thus, Cameron's view suggests the development of sociolinguistic and pragmatic competence.

Even though the social and cognitive maturation might constrain children in order to understand, act and communicate, there might be an effective training applied above about eight

years old. (Cameron 2001, 53) The teachers should not expect learners to be sensitive to someone else's thoughts and beliefs during conversational interaction. However, the learner's communication training can be supported by the familiarity of content and context, which will help learners as speakers and listeners. In that respect, "discourses in young learner classrooms should follow pattern children find familiar, from their home and family, and from their school experience." (Cameron 2001, 53) Therefore, language training may help children to be able to formulate basic questions in order to ask whenever they do not understand. Concerning the extended talk, the most available types for children should be narrations and descriptions. (Cameron 2001, 54)

Support for developing discourse skills should come from motivating topics, task structures, language practice and also written language in the form of dialogues, stories and songs which may suggest genuine and contextualised samples of spoken language. (Cameron 2001) Furthermore, general principles of language learning show that children, as well as all learners, but maybe not so frequently, need:

- plentiful opportunities for repeated listening;
- plentiful opportunities to say the words and phrases;
- feedback on production to improve fluency and accuracy;
- preparation time;
- support for remembering the information to be included while talking;
- rehearsals of large chunks of talk as well as words and phrases.

(Cameron 2001, 60)

Lastly, there are plenty of activities for the practice of spoken language such as various types of drills following the principles of Audio-lingual Method; Total Physical Response activities in combination with stories, songs, chants, minimal pairs, listen and do (Linse and Nunan 2005); various guessing games, tongue twisters (Cameron 2001, Phillips 1993). In conclusion, all the mentioned aspects of spoken language should make sense to a child either as a meaningful language or as an activity for the practice.

2.5.2.2 Literacy Skills

Literacy skills include skills of reading and writing in order to be able to understand and produce various types of texts (Cameron 2001, 124; Linse and Nunan 2005). It is claimed that these skills are not automatically acquired when being exposed to English, and therefore, learners need to be navigated and instructed to learn to read and write. (Ediger 2014, 156) However,

Linse and Nunan (2005, 60) and Ediger (2014, 155) state that learners who developed their literacy skills in L1 will easily transfer those skills into English.

Cameron (2001, 125) and Ediger (2014, 159) claim that knowledge of vocabulary is vital for the development of literacy skills. Moreover, the pronunciation skills are important as well since, as Cameron (2001, 125) explains, wrong pronunciation may cause the problem of referring the spoken form of the word to its written representation and vice versa. On that account, Linse and Nunan (2005) recommend addressing phonological awareness from the very beginning of young learners' learning of English. Furthermore, it is believed that matching letters with sounds is much easier for learners who were trained to listen to sounds in English. (Linse and Nunan 2005, 29) Linse and Nunan (2005, 77) thus emphasise the learners' ability to pronounce the words even before being expected to read and write them. Consequently, according to Cameron (2001, 139) and Ediger (2014), at the beginning of teaching literacy skills, learners should know the meaning of vocabulary and grammar which have been encountered through spoken language and then, learners can start with the written form.

It is usual to process literacy skills firstly from the association of sounds and meaning of written symbols, to copying words and short phrases which are always linked to familiar children's contexts, pictures, or postcards. (Phillips 1993, 51, 63)

2.5.3 Vocabulary and Grammar

It is believed (Phillips 1993, 74) that children are quick in learning words and slower when it comes to the learning of structures. Keeping on mind that children of age up to eleven years old are, according to Piaget (2001), still at the intellectual stage of *concrete operations*, the rules, instructions and talking about abstract language should be considered in advance. Learners in that age are "centred on the here and now, on the functional purposes of language." (Brown and Lee 2015, 110) Therefore, we as teachers should reduce using terms such as present simple, or progressive, or instruct learners like: "Make a statement". Young learners seem to learn rather holistically, for instance, "I've got" is rather learned as one item than in separated sentence elements. (Phillips 1993, 74) Learning of grammatical concepts may require more repetitions and using drills in different meaningful contexts more frequently than, for example, when teaching adults. (Brown and Lee 2015, 111; Phillips 1993, 74)

Batstone (1999; quoted in Cameron 2001, 108) suggests sequencing of grammar learning activities around particular patterns, or structures into (re)noticing, (re)structuring,

proceduralising. It is said that “classroom discourse and routines can serve to introduce new grammar, with access to meaning supported by action and objects, or to give further practise in language that has already been introduced in other ways.” (Cameron 2001, 112) Thus, it may be assumed that routines may provide valuable contexts for language expansion. On that account, while teaching grammar to YLs, teachers may use variable activities such as listen and notice for noticing grammar, quizzes, drill, chants and information gaps for structuring grammar and various descriptions and dictations for proceduralising grammar. (Cameron 2001)

To pursue further, Cameron (2001, 72) claims that building up a range of vocabulary is central to language learning at the beginning level. Vocabulary is learned when the meaning of the words is somehow illustrated, for instance, by pictures, real objects, or actions. (Phillips 1993, 74) Accordingly, learners should meet and use the words in different relevant contexts, again and again, to reinforce them in mind and thus, better establish the networks with other lexical items. (Cameron 2001, 81; Phillips 1993, 74) Content words (lexical elements in the CC model) can be taught directly, while function words (grammar elements in the CC model) should be used in various contexts to be acquired. (Cameron 2001, 83)

According to Cameron (2001, 87-92) vocabulary can be brought into the lessons based on the thematic organisation of vocabulary (e.g. people, objects, processes, actions, places, typical events), further, by the organisation of words through relations of wholes to parts (e.g. body/arms, legs/fingers), general to specific hierarchies, sense relations (e.g. antonyms, synonyms), ‘ad-hoc’ categories, from the textbook, learners’ choice, incidental learning of vocabulary through stories.

Both grammar and vocabulary should be used and taught in context. (Phillips 1993, 74) Furthermore, learners should be provided with plenty of opportunities to use the language in order to put it into the practice leading to communication.

2.5.4 Stories and Storytelling: Language Skills Integration

Due to the overall aim of the practical part background, which was based on the story about *The Little Mermaid*, this chapter deals with the relevant topic of storytelling within ELT of young learners. Thus, this chapter explains why adapted stories may be used in English classrooms, what are the benefits and possible ways of implementing stories within the language lessons as a valuable source of language.

In general, stories in SLA may be considered as a source for integrated language acquisition activities and thus, reflecting the idea of skill integration discussed in chapter 2.5.2. Cameron (2001, 159) states that stories are perceived as a holistic approach to language teaching and learning. Using stories within language lessons is believed to have a great effect. (Phillips 1993, Scott and Ytreberg 1991) The stories can provide the space for developing listening when the learners listen to a tape, or the teacher reading them; speaking and reading when they are supposed to read the story aloud, retell the stories, or even act the stories out. Morgan and Rinvoluceri (1983) insist on using stories and retelling them is unique and natural in the matter of providing listening comprehension, which is radically different from the conventional listening tapes. Wagner (1998, 179) uses the term *story comprehension* for the same claim. The experts support their idea by reasoning in the immediate chance to react to the stories. Furthermore, for more experienced learners, stories may provide the guideline on how to write a story and how to organize it. (Dunn 1984) Further, Dunn (1984) claims that stories written in the form of dialogues are useful since they provide the pattern of communication.

Phillips (1993) believe, similarly as Cameron (2001), that “one way into reading with very young children is to read them stories aloud from a picture book. Show them the words and pictures as you read, and they will begin to associate sounds and meaning with written symbols.” (Phillips 1993, 51) Predictable stories and pattern books (Linse and Nunan 2005, Cameron 2001) which contain repetitive phrases and predictable language with illustrations can help to clarify the meaning of words. Further, the sentences might expose children with the meaning, and therefore, the vital comprehensible input and context also discussed in chapter 2.3. Whole sentence reading is, according to Scott and Ytreberg, one of the ways “to approach the introduction of reading in a foreign language.” (1991, 50) Stories may provide great chance to imply techniques for developing recognition of vocabulary within the text and reading skills with comprehension by asking for the meaning of the words and then, guessing, or predicting the meaning within the text. (Linse and Nunan 2005, 83) Therefore, developing literacy skills can be prompted by using stories in language classrooms. (Cameron 2001; Ediger 2014)

Harmer (2015, 393) even states that storytelling is vital in terms of any language user’s abilities, and there are several reasons for that. Firstly, it is believed to be a highly motivating activity since it is mirroring the human nature of telling stories. Secondly, exercises following the story could be various. Learners can focus on the questions about the plot, think ahead of the stories and come up with other characteristics of the story agents. Furthermore, learners may express

their feelings and attitudes towards the story and characters. (Morgan and Rinvoluceri 1983) Thus, the stories provide space for thinking about the content and space for including new language. Authors Morgan and Rinvoluceri (1983) further comment on the shift from the listening comprehension to the oral production of the stories which can be done by preparatory grammar and vocabulary exercises based on the content of the stories and then, let the learners create their own story.

Pursuing that further, Burgerová and Cimermanová (2013, 54) believe that working with the text and stories gives the possibility to work with suprasegmental aspects of language such as pronunciation, rhythm, stress and intonation. Furthermore, the stories give learners a sense of meaningful learning as they are fully contextualized. Lastly, there might arise a discussion on the age of learners, however, Morgan and Rinvoluceri state, and Harmer (2015, 393) also agrees on, that “there are stories hidden inside everyone.” (1983, 3) Thus, even elementary learners can create half-sentenced, or fragmentary stories which may be supported by dramatisation.

3 THE CONCEPT OF DRAMA

The term *drama* is used by specialists from different fields of interests, e.g. theatre people, social workers, teachers and educationalists. (Holden, 1981, 8) Hence, there might be more possibilities to define that term. Therefore, for the purposes of the diploma thesis, the author decided to use the umbrella denomination *the concept of drama*, including the main constituents, which are to be described. Thus, the chapter discusses: drama and theatre from the general point of view as roots for the whole concept, drama (in) education and terminological equivalents, role-play, drama in ELT and drama techniques. The concept will provide the theoretical framework for the practical part of the thesis and therefore, the implications for teaching English to young learners through drama.

3.1 Drama and Theatre

As Valenta (2008), the Czech expert in the field of drama education, insists on, drama education has its roots in drama and theatre, and therefore, the basis of them might precede the further terminology and explanation of what drama education is.

To start with, being scenic and dramatic is said (Valenta, 2008) to be human nature. People create their fictitious acts in order to show them to others. That can be closely related to the lives of individuals, but also to the politicians or media in order to manipulate with people. Theatricality is a specific, artistic, predominantly theatre-related form of that human nature. (Vostry 2005, 2006; quoted in Valenta 2008)

Moreover, the reason why it makes sense to question the relation between drama and theatre is the fact that a spontaneous child game contributed to the very creation of the whole concept of drama. In other words, the child's spontaneous play represents the roots of drama origin. (Valenta, 2008)

Burgerová and Cimermanová (2013, 47) stated that people understand the term drama as to be automatically a theatrical performance and a stage presentation and that it is the first thing which comes to their minds when the term drama is mentioned. Taking into account the original roots of drama education, they are not far from the truth.

According to Valenta (2008, 41), drama can be referred to as mostly written artistic reflection of the world based on the story, which is organized into plot sequences. The centre of the story

is a problem or issue which is needed to be solved. Such a situation demands participants to act and speak about it. As Valenta (2008) follows, the participants have relations between each other, and thus, the communication is done by their dialogues, sometimes monologues and speeches addressed to the audience. Therefore, the nature of drama is primarily meant to be performed and needs a system that would help to convey the message to a recipient – the theatre. The theatre might be referred to as space-time and physical art functioning as a model display through a play which is fictional. (Valenta 2008) The display is represented by actors who use their speaking skills, behaviour, body language, relations to other people and other means to perform that “fictitious reality” to the audience. (Valenta 2008, 42) Owing to the fact that the nature of theatre is to be artistic and aesthetic, the plays include symbolism, gestures and hidden messages to ensure the added value of the play and to enrich the audience. Therefore, the relation between drama and theatre is that drama can be referred to what is performed and theatre as how it is performed.

To conclude the chapter about drama and theatre as the firstly issued constituent of the concept of drama, the text dealt with drama in a broader sense and introduced the roots of it. In the next chapter, where drama education is addressed, is already moving into the narrower context of drama purposed for education.

3.2 Drama (in) Education

This chapter discusses drama in education. It is necessary to note that some authors (Holden 1981, Maley and Duff 1991) use just term drama which may be perceived by its essence and meaning as the equivalent to the Czech term drama education. Wagner further summarises that “in studies of elementary-age children, the most common terms are creative drama, creative dramatics, process drama, role drama, educational drama, or drama in education.” (1998, 5)⁶

To start with and briefly depict the theoretical framework for educational drama, it is believed (Wagner 1998, 15) that the following theories of learning demonstrate the value and explain the efficacy of drama. Piaget (1945, 1962; quoted in Wagner 1998, 15) showed that pretending play with the use of objects parallels cognitive development. Both, Vygotsky (1962, 1986, 1978; quoted in Wagner 1998, 15) and Bruner (1983, 1986, 1990; quoted in Wagner 1998, 15)

² Valenta (2008) further suggests the possible equivalents to the term drama education: educational drama, school drama and creative drama. Those terms are to be used interchangeably and with the same meaning which is going to be explained in this chapter.

“see the cognitive growth as dependent upon interactive play and upon children imagining themselves acting in worlds that are developmentally a bit above their actual physical and intellectual level.” (Wagner 1998, 15) In other words, all the theorists mentioned, and many others (Wagner 1998), elaborated on the foundation for using drama during learning processes in order to deepen and enlarge learners’ understanding and development of thinking. Thus, the theoretical framework for educational drama matches with the constructivist theory of learning adopted for the purposes of this thesis.

To pursue further, Valenta (2008, 40–41) states that drama education is a systematic and controlled artistic, social and anthropological system of teaching children or adults. Hence, on the one hand, it is based on combining the basic drama principles and techniques of creative arts with pedagogical, educational and formative needs. On the other hand, drama education is also respecting biopsychosocial conditions for the development of learners. Wagner adds that the goal of educational drama is “to create an experience through which students may come to understand human interactions, empathise with other people, and internalise alternative points of view.” (1995, 5) Thus, drama leads to personality growth and facilitate the learning of participants. (Wagner 1998, 6)

According to Susan Holden (1981, 1), drama can cover situations during educational processes containing language which could be used in real-life like contexts (1, 1981). In other words, drama can be described as an activity which demands participants to pretend and portray themselves into a position of somebody else and into a situation which is not real. (Holden 1981; Burgerová and Cimermanová 2013) Wessels sees using drama in the classroom as “learning through direct experience” (1987, 8) which can be paralleled with Dewey’s theory of “learning by doing.” (1959; quoted in Wagner 1998, 15) Furthermore, Bruner, in his theory of development, elaborates on the enactive (doing), iconic (images real and in mind, and gestures) and symbolic (language) representation as to the ways of dealing with reality which drama enables to combine. (1966; quoted in Wagner 1998, 21–22) Wagner further points out that the essence of drama education is to learn either through drama itself or through the discussion after drama. (1998, 8)

3.2.1 Process and Product

Every human activity is aimed at achieving a certain goal. Similarly, the work of a teacher and learners in the classroom should have its aim. According to Skalková (2007), the aim plays the

main role in education. According to *Pedagogický slovník* (1995), the aim in education can be defined either as a purpose and intention of learning or as output and result of the learning process. Therefore, the aim of learning is a planned, intended, expected and desired state or a change, while the learning outcome is a real state or a real change that was achieved. On that basis, we can speak about the relation between an intended and realized aim which could help to observe the effectivity of the learning process. (Šikulová 2013)

Czech (Machková 1992, Duchoňová 2014, Valenta 2008) as well as foreign (Holden 1981, Maley and Duff 2005, Wagner 1998) professionals separate two main aims of drama nature: a process and a product.

Firstly, when the aim of drama within education is pedagogical, and the main interest is in the development of learner's knowledge, skills and competencies, we speak about *the process*. Whereas, when drama is used as a method leading to the specific and "polished" (Wagner 1998, 9) performance, the main aim is *the product*. Several theories are claiming (John Seely 1976 quoted in Holden 1981, 9), that this kind of the aim might be destructive for learners when they are given with a certain date of their final performance. On the other hand, Holden (1981) also suggests that a play should be goal-oriented and a specific goal, not the general and abstract one, leads to the greater achievement of learners. Furthermore, according to Via, "presenting a play in English is a success, we all need successes, for these encourage us to strive further success. Even though their production of a play may be less than perfect, the students will feel it successful, for they have done it." (1976; quoted in Holden 1981, 9) When the product is the intended aim of the learning processes, it can be called a *drama project*. (Wessels 1991, 110)

Moreover, Valenta (2008, 40) and Machková (1992, 16) help to realize that using drama for pedagogical needs and as the method for the process of learning can naturally flow into drama presented as the product. Even though the two previously mentioned aims of drama differ, if the aim of the course is the performance, there still should be a great focus on the process of learning in order to provide enough space for the development of the participants. (Machková 1992, 16) Either way, the motivational purpose of every set aim within education should be taken into account, and therefore, teachers should think about the aims in connection with the individual needs of the target group.

Further aspects needed to be taken into consideration when implementing drama within education are to be discussed in greater detail in chapters focusing on drama in ELT and drama techniques. Now, the attention is going to be paid on the term role-play and its perception within the educational drama.

3.2.2 Role-play as a Central Method of Drama Education

Generally speaking, a teaching method can be described as a systematic journey towards the fulfilment of the set aim and therefore, it is an intended organization of activities. At the same time, it is necessary to understand the term teaching method as a dynamic means of educational processes interconnected with other didactic categories. (Skalková 2007) Anthony (1963; quoted in Celce-Murcia 2014) says that method in ELT stands for a procedure, or in other words, step-by-step manner, how to teach a second or foreign language, for instance, Silent Way, Communicative Language Teaching method, Suggestopedia. The method is, therefore, more specific than approach and less specific than techniques. In comparison, Rodgers and Richards (2001) perceive the method as the most general one, which further includes approach, design and procedures.

Valenta (1998, 31) defines and classifies role-play as the basic method and means for drama education.⁷ According to Wagner, “role-playing is central to all dramatic activities”. (1998, 4) It should activate the complex experience of learners much more than any other method, since playing roles demands learners’ communication, movement, opinions, etc. (Valenta 1998) Heathcote and Bolton (1995) add that educational drama involves active participants in role-taking contexts in which the main concern is upon the attitudes and the characters.

There are two possibly separable ways to put the role-play method, either as “a participation in everyday situations in which the learner plays himself in his everyday roles (...) or participation in specific dramatisations in a setting in which the learner plays a definite role and is assigned definite ideas and attitudes.” (Patricia Mugglestone 1977; quoted in Holden 1981, 10) Ladousse (1992) and Burgerová and Cimermanová (2013) describe role-playing as the creation of a playful environment which is safe for learners in a way that the learners assume a role and create their reality and content, mirror their experiences from the real world and develop their

⁷ Based on that, for the further purposes of the thesis role-play will be used with the meaning of drama method and vice versa.

ability to interact with other participants. Wagner (1998, 85) further suggests the significance of role-playing in supporting the development of problem-solving behaviour and cooperation.

As has been already mentioned, some people could perceive the term drama as being a synonym to sketches, or short plays. Such activities might include roles, written text, roles and an indication of movements. (Burgerová and Cimermanová 2013, 53) Therefore, the activities also can be perceived as role-plays. Using some memorised sketches which are ready-made can help learners to play their roles. In other words, if there is an expected image of the role-play, the texts may help the learners as the support for their following creation to change the text and adapt it to their feelings and abilities in order to, make the texts easier or shorter.

3.3 Drama in ELT

Following the previous chapter dealing with drama education from the general point of view, this chapter issues the use of drama within language lessons with a special focus on ELT. Thus, the chapter discusses the complexity of benefits which drama can bring into the process of learning and may defend the reasons why to use drama within language lessons. Besides, the chapter suggests the reasons why use drama as not only the effective tool towards L2 acquisition but, once the paper adopts the constructivist theory of learning, rather “see drama as a highly efficient way to create a powerful pull towards development and as an opportunity for explanatory expression and language at its best.” (Wagner 1998, 33)

To start with, using drama in English language lessons is said to be a very natural way of practising language skills since it combines mainly a development of speaking and listening skills, but writing and reading skills can also be in the focus of improvement depending on the age and language level of participants. (Maley and Duff 2005) Moreover, apart from being a beneficial tool for the development of vocabulary and grammar, drama is also an effective tool for teaching pronunciation because various components of CC (such as discourse, intonation, pragmatic awareness, non-verbal communication) may be practised in a rather integrated way. (Burgerová and Cimermanová 2013) Burgerová and Cimermanová (2013) further suggest that working with and reading a text aloud can help learners to work on their intonation, stress and pronunciation. Pursuing that further, Wagner (1998) presents several studies which may prove that drama is effective towards the development of L2 communicative competence with affecting the improvement of oral production and listening, reading, activating previously

acquired knowledge of language, spontaneity, fluency, vocabulary, articulation, speech patterns, sequential understanding.

Therefore, drama can be perceived as following *the principle of an integrated approach* (Fedicheva 2011, 19–20) which is based on the learners' development of interdependent skills within the language experience.

What is more, drama uses verbal and non-verbal aspects of communication and therefore, providing space for balancing between intellectual and physical aspects of learning. Drama activities should provide joyful experience to learners and focus on feelings and thinking abilities and therefore, draw upon affective and cognitive domains of the learners. (Maley and Duff 2005, 1; Wagner 1998) Wagner further claims that “drama allows students to balance the informational, expressive and, interactional modes of language.” (1998, 35)

The language within drama and drama activities within ELT is fully contextualised. Thus, the learners may have a chance to experience real-life like interactions and may focus on the meaning and forms of language. Based on that, we can speak about the benefit in developing learners' self-esteem and self-confidence and thus, fostering their motivation. (Maley and Duff, 2005, 1) Moreover, drama may help to provide a positive impact on a classroom atmosphere which facilitates and enables the process of learning and may help with preventing affective-filter hypothesis, already dealt in chapter 2.3.2.

Wessels (1991) summarises the potential benefits of using educational drama in language lessons as:

- The acquisition of meaningful, fluent interaction in the target language;
- The assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner;
- The fully contextualized acquisition of new vocabulary and structure;
- An improved sense of confidence in the student in his, or her ability to learn the target language.

(Wessels 1991, 13)

Furthermore, it is believed that drama provides the transfer of responsibility for learning from a teacher to learners and therefore, it can be assumed that drama activities may be classified as learner-centred. (Maley and Duff 2005; Burgerová and Cimermanová 2013) There is an impact

on a whole-person development as well as multi-sensory inputs which may help learners to get better in their strengths. Therefore, it can be claimed that drama enables teachers to work with differentiation towards the target learners. Maley and Duff say that “Every student brings a different life, a different background, a different set of memories and associations into the class.” (2005, 2) Therefore, learners should be provided with opportunities to use their personalities when creating material for the lessons. They may use their creativity and imagination, further their facial expressions, gestures, imitation and mime, which are believed to be natural acting abilities of every individual. (Burgerová and Cimermanová 2013, 47)

Drama seems to be very beneficial during language lessons when considering the number of integrated skills, other language aspects and a personal-growth nature. Still, there are features which might be carefully considered before implementing drama within the language lesson. Professionals speak mainly about the type of activity, usefulness of materials, appropriate level and real language. (Davies 1990) However, there is a need to take into consideration the aim of the lesson/course and age specifications of the target group as well.

Like all activities intended to be part of the lesson, either drama must be thought ahead before the lesson takes place. Teachers ought to decide on the reasons why they choose drama activities in order to teach any target group of learners. Some reasons for using drama might be “its relevance to the syllabus, the chance to increase awareness of paralinguistic features, linguistic accessibility, intrinsic interest, practicability in terms of lesson time, student numbers and space, and the possibility of using dramatic activities in the future, thereby providing continuity.” (Davies 1990, 89) Therefore, teachers should have a clear idea of what they want to manage and consider both overall and specific aims of the lesson and the course. Furthermore, teachers should realise what the learners will need to do in the language to successfully carry out the activity/technique, ensure if the students are ready with vocabulary, grammar or phrases they are likely to need during activities, or if there is a need to focus on some language functions. (Davies 1990, 89) However, Maley and Duff (1991, 16) suggest that drama activities can also be used to practise and reinforce vocabulary and structures of language, which is in alignment with both possible uses of drama either as a process, or product-oriented.

3.4 Drama Techniques in ELT

So far, the paper has worked with the concept of drama and its constituents: drama and theatre, drama education, role-play as the main means for drama and drama in ELT. Within this chapter, drama techniques are of the main interest as tools for implementing the nature of drama into the English language lessons.

Generally, the term *technique*, which is broadly used within the foreign educational literature, is in the context of the Czech educational system perceived as subordinate to the term *method* and represents rather special procedures of work. (Šikulová 2013; Valenta 1998) Specifically, individual drama techniques may be described as the tasks, activities and procedures within the role-play, but also out of the role leading to and functioning as a preparation for playing the role later. (Valenta 2008, 48) Wessels (1987) and Farmer (2007) work rather with the term drama games, Phillips (2003) and Scrivener (2005) with drama activities, Neelands and Goode (2000) with dramatic actions.⁸

Regarding the classification, it is worth mentioning that there are many ways to categorise drama techniques, and therefore, it is not an easy task. Many professionals in the field of drama education and language learning (Burgerová and Cimermanová 2013; Farmer 2007; Valenta 1998; Wright, Betteridge and Buckby 2006; Machková 1993; Maley and Duff 1991; Neelands and Goode 2000, Phillips 2003; Scrivener 2005; Wessels 1987) deal with and discuss drama techniques. However, there is no unique classification on which they would agree. Therefore, the further text is going to depict several classifications of drama techniques leading to the range of techniques used in the practical part.

Valenta (1998, 2008) suggests three basic categories of drama methods and extends them with specific examples of drama techniques. Valenta (1998, 2008) points out that all the methods which are to be mentioned include the process of learning.

The first category is denominated as *Full play method*. (Valenta 2008, 125) Examples of techniques of that category are various and depend on the context and aim of the language class. The method includes and combines all the techniques which will be dealt with in the following

⁸ The terms *drama techniques*, *drama activities*, *drama games* and *dramatic actions* are going to be employed with in the rest of the thesis as synonyms.

categories, and they reflect an ordinary reality and life, for instance, body movements, proximity, relation to object and people, sounds, voice modulations, work with words. Therefore, the content of this category is based on aspects of genuine communication.

The second category consists of two subcategories: *Pantomime-kinaesthetic methods* and *Verbal-acoustic methods*. (Valenta 2008) Pantomime-kinaesthetic methods demand learners to use movement techniques, and in contrast with the techniques from the first category, they do not ask for sounds and speaking of learners. Therefore, all the techniques based on body language and non-verbal communication (e.g. eye contact, facial expressions, space proximity) are to be classified as Pantomime-kinaesthetic. Burgerová and Cimermanová (2013, 49) stated that miming is a significant compensative strategy during communication. Even though, it might be considered as miming has nothing to do with the learning of foreign language, quite contrary, the technique might be very helpful when communicating with foreigners and therefore, the learners should be prompted to practise it as well. (Burgerová and Cimermanová 2013) Based on that, the authors suggest techniques, e.g. guessing words acted out, miming the plot of a heard story and acting them out. Wagner even insists on the fact that “movement and gesture, even before vocalisation, well maybe the seeds of conversation.” (1998, 18) Valenta (1998) provides with many pantomime-kinaesthetic techniques, e.g. partial pantomime, touch game, narrative pantomime and other types of pantomime, movement paraphrasing, movement exercises and rituals, dance drama, mirroring, live puppet, life-not moving pictures. David Farmer (2007) works with the separated group of techniques based on miming and mirroring as well.

Techniques categorised within the verbal-acoustic method are based on words and making sounds. Therefore, it could be suggested that they are crucial in terms of spoken language. Valenta (1998) discusses the potential of verbal-acoustic techniques in terms of not eliminating body language and movement since non-verbal communication is also part of the spoken production. Techniques within this category provide learners with the space to adapt and improve not only their speech but also listening skills, thinking, fluency, the socio-cultural context of situations. Within this category, it could be worth mentioning the terms rhythm, chants and jazz chants.

Jazz chants is the term coined by Carolyn Graham. Jazz chants are used to practise intonation — stress and intonation, grammar, phrases of a foreign language. C. Graham, a jazz chant writer, wrote several books with different jazz chants. She presents shorts

chants, grammar chants, fairy-tale jazz chants. Children love them as they may combine words, melody and movements can be added to present the content and rhythm.

(Burgerová and Cimermanová 2013, 50)

It is said that chants (sometimes referred to as the action chants) use rhythm and rhyme. Using them within the language class can help learners to build up the confidence towards language and the content to be taught, especially in terms of practising fluency. Burgerová and Cimermanová (2013, 50) claim that repetitive rhythm exercises, known as drills, may further help learners to focus on the development of accuracy and lead to memorisation of chosen language aspects either grammar or vocabulary and thus, lead to the automatization of some needed language features. Maley and Duff (1991) and David Farmer (2007) also work in their publications with sounds and rhythm either supported by words, or with miming.

Therefore, it could be stated that the techniques within the second category according to Valenta's (1998) distinction can be combined, however, always based on the intention of the teacher towards the managing the set aims of the lessons, or courses.

The third category includes *Graphical-written methods* and *Material-factual methods*. (Valenta 2008) Graphical-written and material-factual methods can be used as supplementing the techniques for the previous categories. Graphical-written techniques are mainly used to support the development of skills which has been targeted through miming or verbal techniques, and they are based on creating written, drawn, or painted artefacts and therefore, aids for playing and the process of learning. Techniques within the material-factual category of methods as similarly as graphical-written are intended to support the previous techniques from the second category. However, they are not of less importance. These techniques support working with, for instance, objects, costumes, masks, puppets, space.

At this point, there is a need for one significant comment. Since now, the classification of the individual techniques was based on the principle of role-playing as the main method of drama education perceived by Valenta. (1998) There might also be techniques which are not primarily tied to role-play. However, they prepare for role-playing, complement it, and therefore, they are also vital for drama education and should not be omitted from the classification of the drama techniques. (Duchoňová 2014)

Viewing the classification of drama techniques from a different perspective, another classification can be done based on the function of particular drama techniques. Maley and Duff (2006) provide drama techniques' classification, which is based on the functions of the individual techniques. Therefore, the authors elaborate on the following eleven categories of drama techniques:

- *Getting ready*
 - *Non-verbal warming up* – activities using clapping and rhythm, TPR activities;
 - *Non-verbal cooling down* – activities focused on breathing, slow motion and relaxation;
 - *Verbal exercises* – activities involving written or spoken language;
 - *Group formation activities* – activities aiming at forming pairs and groups.
- *Observation* – activities which may help learners to become better observers aware of their surroundings. Maley and Duff (2006, 38) claim that good observation skills may be crucial for predicting what is going to happen during communication. Therefore, awareness through observation may help learners to develop their communicative effectiveness.
- *Working with mime* – techniques that work with constructing a message based on visuals; Maley and Duff (2006, 50) claim that mime can provide a real stimulus for the imagination and that it draws attention upon the complex partnership between verbal and non-verbal communication through movements, gestures and their interpretation.
- *Working with the voice* – activities that: concentrate on work with the human voice, use the voice to express emotions and attitude, build confidence when using a foreign language and expressing ourselves.
- *Working with objects* – techniques that use objects for their description, memory stimulation, association and imagination.
- *Working with visuals* – techniques using pictures/visuals for language stimulation and working with real, or imaginative pictures.
- *Working with the imagination* – techniques stimulating learners' imagination
- *Working from/into words, phrases, sentences* – techniques that use words as an inevitable instrument of human communication and to develop the vocabulary storage for communicative activities and dramatic effect.
- *Working from/into texts* – activities that use texts as a source for dramatizing and as a starting point for characterisation, narrations of a plot and various visualisations.

- *Working from/into scenarios and scripts* – activities using scenarios and scripts which predetermine plot, characters and words to be spoken but still let the learners improvise and individually interpret the situations. These activities are said to offer opportunities to use skills acquired in the previous categories of techniques.
- *Into performance* – activities concentration on making a real performance (e.g. sketches and rehearsals)

Furthermore, Farmer (2007, 4) suggests working with awareness of body, body in space, e.g. a spacewalk, individual imaginative activities, working with partners and in small groups. The author (2007, 4) further recommends working on being a performer and a part of the audience. If being a part of the audience is to be a part of the lesson and “work of someone is being shown, encourage each group to give positive comments about other presentations. That helps to improve attention while groups wait to show their work.” (Farmer 2007, 5) That can be supported by Wagner’s (1998) claim that drama can be perceived as a community-building process. In that respect, learners should listen to each other and cooperate. The mentioned techniques can thus improve not only cooperation and attention but also respect and listening to each other.

For the purposes of the empirical part, the author opted for the Maley and Duff’s (2006) drama techniques’ classification in combination with the Valenta’s (2008) categorisation.

4 TEACHING ENGLISH TO YOUNG LEARNERS THROUGH DRAMA

This chapter is combining the possible potential of using drama and drama techniques when teaching English as a foreign language to young learners. Thus, this chapter serves as the conclusion to the theoretical part and summarises the implications for the thesis research.

To start with, it is believed that “drama is in advance of development.” (Wanger 1998, 33) Since the thesis adopted the constructivist approach towards learning, the learners are perceived as active agents of the learning processes searching for meaning through their cognitive abilities. Thus, drama and drama techniques in ELT should be based on a learner-centred approach. As was discussed in chapter 2.4, the environment for learning is the task, which should be balanced in its demands on learners and support for learning. On that account, the variable sources for comprehensible language input should be in target to enable learners to build their new language experiences on familiar knowledge and use of English. Consequently, YLs should be provided with opportunities for further development. As has been already mentioned within the chapter *Drama in ELT*, and on what Davies (1990) also insist on, the most significant advantage of the use of drama within language learning processes even with young learners is that the learners might become more confident using their English when they experience language in contextual real-like operations. Drama “puts language into context, and by giving learners experience of success in real-life situations, it should aim them with confidence for tackling the world outside the classroom.” (Davies 1990)

The nature of drama and drama techniques is quite similar to a child’s play since it gave the roots for the establishment of the classical drama. Therefore, drama provides the natural way of learning by doing and mainly by playing when used as a pedagogical tool. Acting out scenes and stories based on everyday situations is said (Phillips, 1993, 6) to be natural for children from an early age. During the child’s play, children pretend to be in situations they have heard from adults, or on TV, and it is said to be natural for children to practise scenarios and adapt them for themselves. (Linse and Nunan 2005) Thus, drama techniques may demand and support cognitive processes of children’s learning either in a role or out of the role.

Elaborating on the language demands and support of tasks, drama and drama techniques enable a lot of real and genuine contexts and situations of characters having conversations. It can be claimed that drama offers a space for growth and use of meaningful and purposeful spoken language. (chapter 3.3) Children start with spoken language in SLA. Children process their

learning from words and short phrases to utterances and play with them in imaginary and real plays. (Linse and Nunan 2005) Linse and Nunan (2005, 56) further say that there are many real-life child-focused situations in which young learners can use the second language, e.g. lost things, invite to play, plan a project, or to play a game. Therefore, drama activities with their nature can connect the classroom language learning with the use of language which learners may need in communication outside the classroom. Furthermore, as drama and drama activities may use texts and stories as the source of discourse, literacy skills may also be practised. Implementing drama activities within the language lessons may be beneficial for the practice of vocabulary, grammar and pronunciation. In that respect, it is believed that drama techniques promote “manipulation of form and meaning, imitation, and repetition, and may increase the saliency of form.” (Cekaite & Aronsson 2005; Cook 2000; Sullivan 2000; quoted in Philp, Oliver and Mackey 2008, 8)

As the method of role-play has been described as pretending to be someone else, Scott and Ytreberg (1991, 40) remind the importance of knowing the needed language ahead. However, vocabulary and structures can be practised through drama activities as well. (chapter 3.3) Because the attention span of children should also be a limitation during learning, teachers should consider the way of grammar and vocabulary to be taught. Considering the presentation of a new language, the authors stand for doing it through pupils, puppets, drawings, or other objects which would prompt the learners’ interests. (Scott and Ytreberg 1991)

Dialogues are believed to have great potential since the learners can address the first, second or even the third person. Dialogues also enable learners to ask and answer short bits of language; use parts of speech, tones, voice, stress, intonation, facial expressions; working on pronunciation and intonation which can be practised as the vital language components through spoken language as the means for CC development. (Scott and Ytreberg 1991, Davies 1990) Linse and Nunan (2005) claim that young learners acquiring English as L2 have a clear advantage in terms of pronunciation. The authors say that it may be easy to adjust pronunciation through rhymes and chants, and those may be addressed through verbal-acoustic techniques. (chapter 3.3)

Moreover, Scott and Ytreberg (1991) claim that dialogues and role-play help to organize forms within the lesson into pairs or groups, which is considered to be very beneficial for learners

from the point of view of their social development. Thus, the interactional demands on learners and support for learning can be addressed through various types of interactions.

Referring to the involvement task demands and support, drama should improve learners' motivation. Moon (2005, 3) claims that drama is one of the effective ways to motivate learners of English by using interesting, imaginative, creative, and enjoyable learning activities. Drama may provide teachers and learners with a variety of different techniques which can help to make the language lessons to be fruitful, enjoyable and motivational for young learners. Playing roles encourages children (Burgerová and Cimermanová 2013) and Dunn (1984) further claim that children do not only enjoy playing but watching somebody's acting as well. Moreover, the affective strength of the play may potentially lead to deeper processing of language. (Broner & Tarone 2001; Cekaite & Aronsson 2005; quoted in Philp, Oliver and Mackey 2008, 8) On that account, drama may be the tool for preventing affective-filter hypothesis. Confidence of being someone else and thus, experiencing the contexts as a different person can help even shy learners. The situation to portray depends on the age of children. Young learners of nine years old may still rather pretend to be kings and queens and give commands to their servants, while an older child of eleven may rather be a part of science-fiction make-believe. (Linse and Nunan 2005) Moreover, Burgerová and Cimermanová (2013) insist on the fact that the drama techniques may be variable and can be transferred into the appropriate forms of techniques to fit the particular group of learners. Moreover, drama techniques can address all the learning styles. Therefore, creative and imaginative activities are important to consider when planning ESL activities for young learners in order to foster their English learning. (Linse and Nunan 2005, 46)

Another balanced task demands on learners and support for learning should be the physical ones. Drama draws upon the children's natural ability to express themselves by facial expressions, imitation and miming. (Phillips 2003) Even though there might be limitations when teaching young learners their spoken language due to the lack of actual language, young learners can still have great fun trying out the little language they know with the support of non-verbal means of communication. (Halliwell 1992, Scott and Ytreberg 1991) Many of drama techniques require children to respond non-verbally, with miming, gestures or with minimal language. That allows YLs to get used to English, to what are they listening to, to enable them to demonstrate their understanding and to build up an own idea of how the target language works. (Phillips 1993) On that account, children thus may have a chance to process their

understanding of reality from enactive, iconic and symbolic representation suggested by Bruner. (1966; quoted in Wagner 1998, 21–22)

Scott and Ytreberg (1991, 39) additionally suggest that dialogues with actions and movements are the best suiting for young learners. Ur (1999, 130) summarises the main sources for the development of language for young learners as using visual, aural channels in order to activate language production supported by physical movement. In that respect, all the aspects mentioned above may be presumed as ideal for child's L2 acquisition and correlate with the definition of drama and use of various drama techniques. Furthermore, physical involvement and learning language through directed actions might be perceived as corresponding with the Total Physical Response method.

Based on what has been mentioned, teaching English to young learners, but not exclusively only to them, maybe based on an *eclectic approach* which Fedicheva (2011, 16) describes as a selection of the most appropriate strategies, methods and techniques suiting the best the target group and the specific context of ELT.

In conclusion, it can be assumed that using drama can be perceived as an integrated approach to learning English as L2. Consequently, since children are perceived as holistic learners (chapter 2.5.2.), teaching English through drama may offer a considerable number of benefits for children's SLA and provide multiple opportunities for CC development. Thus, the individual demands on young learners and support for learning performed in drama techniques are going to be approached, analysed, evaluated, and interpreted throughout the empirical part.

PRACTICAL PART

5 RESEARCH DESIGN

In the practical part of this thesis, the findings from the preceding theoretical part will be applied. Consequently, it will be demonstrated how drama and drama techniques can be used during English lessons with young learners within the specifically chosen non-formal context of education.

The practical part is going to be divided into three main parts. In the first part, the research design is introduced. In chapter 6, the background chosen for the purposes of this paper will be elaborated on, and the target group of young learners as the main participants of the empirical part will be specified. Then, in chapter 7, the research aim and research questions profoundly based on research background will be set. The research methodology will be introduced aftermath in chapter 8. The second part of the research will be focused on the process of preparing research tools (lesson plans administration and application of drama techniques, reflective journal, and group interview) and thus, the collection of data will be described in chapter 9. The third part (chapters 10 and 11) will be consisting of the detailed interpretation of collected data through the in-depth content analysis of collected data and thus, it will follow the aim of the thesis and provide answers to the set research questions.

Teachers of English should be able to compose their ideas and lessons towards all the language aspects according to the learners' needs and expected outcomes. As has been discussed in the theoretical part, drama techniques can represent the integrated approach towards the development of CC as the broadly accepted aim of ELT. Apart from the language aspects to be improved, drama techniques may develop many interpersonal relations and abilities such as empathy, developing self-esteem, confidence and cooperation. Therefore, drama techniques can provide space to address also the affective domain of learners.

The overall research aim of the thesis is to present the unique *drama project* (Wessels 1991) and try to prove the possible potential of using drama and drama techniques for the *process* of learning and teaching English to the target young learners within the non-formal context. The outcome of the practical part is to provide readers with a list of drama techniques which may be used in order to provide opportunities for the development of young learners' CC. Consequently, the paper aims to present an original compilation of techniques, activities and

materials leading to the dramatisation of the fairy-tale *The Little Mermaid* in English, originally written by Hans Christian Andersen, as the intended product of the whole project.

Based on the given information, there are many factors to be borne in mind when describing the process of the research since all steps that have been done are vital for the project. Therefore, the upcoming chapter provides the reader with insight into the importance of the research background, influencing the entire process of the investigation.

6 RESEARCH BACKGROUND

This chapter, describing in detail the background of the research, is already part of the research process as the essential source of information for further creation of lesson plans, including drama techniques. The research background influences every single step of further administration of research data collection tools and analysis in order to find out and explain the relationships between individual variables of the research.

The long-term research, or in other words *drama project* (Wessels 1991), was conducted within the second part of one-year English language course, which ran from October 2018 to June 2019, at the private language and dance school in the Pardubice region. The data for the research purposes were collected from February to May 2019, including one 60-minute lesson of English per week. The participants of the research were ten girls at the age from nine to ten (young learners) who had studied English for at least one year prior to this course at primary school and the target non-formal educational institution. In order to collect the necessary data and prepare the play to be taught, the first half of the year was intended to examine the environment and background for the research. The second half of the term provided space for the collection of research data to be subsequently analysed. Learners and their parents agreed with the participation in the research. However, for ethical reasons, the research will remain anonymous, and thus, the name of the private school and learners will not be made public. Since the free-time institution is focused on both languages and dance, the class was not equipped with desks and chairs. The environment for the lessons was a ballet room with mirrors, props, acoustic devices and materials needed for lessons. Therefore, there was enough space for movement and possibilities to work without moving any equipment.

Owing to the fact that the research was realised in the non-formal institution, the author of the thesis directed all the actions within the lessons towards fulfilling the overall aim of the course. Hence, the main focus was on a joyful process of learning vocabulary, structures and interrelated language skills for spoken production of modified discourse in order to prepare for the final performance of *The Little Mermaid* story. On account of the fact that the currently accepted aim of language learning is to provide opportunities for the development of CC, the author considered that situation and composed lessons in order to provide such opportunities through productive, receptive and mainly interactive activities with the added value of drama nature. Therefore, the following paragraph discusses expected outcomes of English proficiency explained in CEFR (Council of Europe 2003) and also reflected in FEP for Elementary

education in the Czech Republic (MŠMT 2017). In the previously mentioned documents, young learners are perceived as so-called “basic users” (Council of Europe 2003) of language, and their overall proficiency of English should reach the A1 level.

Referring to the overall language proficiency elaborated on in CEFR (Council of Europe 2003), basic users should understand and use familiar and everyday expressions, basic phrases in order to demonstrate their needs, introduce themselves and others, ask and answer questions about personal details (e.g. where they live, people they know, things they have). Furthermore, they should accomplish the ability to interact in simple ways with other people talking slowly and clearly.

Regarding the outcomes for individual language skills and starting with listening, basic users may recognise familiar words, basic phrases about themselves, their family and immediate concrete surroundings when people talk slowly and clearly. They should be able to understand names, words and simple sentences when reading. Referring to spoken interaction (discourse), basic language users should accomplish the ability to interact simply, repeat and rephrase things at a slower rate of speech, ask and answer simple questions on familiar topics and in areas of immediate need. Furthermore, A1 language users may be able to use simple phrases and sentences about people they know and places where they live through spoken production skills. Lastly, discussing the expected outcomes for writing skills, basic users can write short, simple postcards, holiday greetings, and fill in forms with personal details (e.g. name, nationality, address). (Council of Europe 2003)

Furthermore, basic language users should achieve a simple repertoire of vocabulary related to personal details, be able to control a limited amount of grammatical structures, present already prepared utterances, articulate the less familiar words and use linear connectors to link words and word phrases. (Council of Europe 2003)

The language content to be implemented within the drama techniques and therefore, the lessons, was, to some extent, predetermined by choosing the fairy-tale *The Little Mermaid*. It is said (Maley and Duff 2005, 230) that the criteria for selecting the play will always be subjective. Thus, the author of this thesis studied the fairy-tale in accordance with necessary modifications of level and amount of language to be suitable for the target group as the first part of drama project preparation. According to general criteria for setting up a drama project by Wessels

(1987, 115-122), the play used for language-learning projects should fulfil the following conditions: should be written in contemporary English; should contain plenty of conversational interaction and a suitable length of monologues; should be divided into parts; the main plot should be simple; the theme must be interesting; should let the learners identify with the characters as well as with the situation; contents should be concrete; should have a specific end. Maley and Duff (2005, 230-232) further add that the play: should include paralinguistic features to provide plenty of scope for movement and body language; should offer the opportunity to develop language-related activities.

When planning the drama project (the product), Holden (1981) suggests that it is inevitable to arise and prepare for several questions from the point of the audience's view.

- Is the storyline clear?
- How can the spectators be introduced to each other?
- How can each character reveal his personality?
- How can the physical setting and the spatial relationship of actors and audience reinforce the content and atmosphere of a scene?

(Holden 1981, 8-9)

When deciding and working on the overall aim of the course and activities to be prepared, it was worth considering all the previously mentioned aspects. Thus, the aforementioned questions might also be perceived as the principles for the preparation of the drama project.

Based on the previously mentioned principles, the preparation of the drama project had been done before the course in the non-formal institution started, and the process resulted in the completion of *The Little Mermaid* scenario with individual scripts, accessible for the reader in Appendix 9. Due to the ethical policy, the attached scenario provides the condensed version of the initial scenario. It depicts the links between plot phases and mainly the script of dialogues and monologues as the source of discourse, and therefore, the language content for the realisation of the practical part.

7 RESEARCH AIM

According to the theoretical framework of the thesis and conditions for the realisation of the research, the aim of the empirical part was formulated as follows:

- To describe the use of specifically chosen drama techniques within the ELT of young learners during the non-formal context of education towards the overall aim/product – the performance of the fairy tale *The Little Mermaid*.
- Critically evaluate the potential of implemented drama techniques for the target group of learners based on the collected data towards providing balanced task demands on learners, support for learning and opportunities for the development of English communicative competence of young learners.

Based on the aforementioned aim of the practical part of this thesis, the following research questions were set as follows:

Q1: What specifically chosen drama techniques were implemented into the particular lessons of English?

Q2: How the specifically chosen drama techniques were implemented into the particular lessons of English?

Q3: Why the specifically chosen drama techniques were implemented into the particular lessons of English?

Q4: Were the demands on learners and support for learning balanced within the specifically chosen drama techniques?

Q5: What is the relationship between used drama techniques and development of English communicative competence of young learners?

Q6: What factors of drama techniques seem to facilitate or impede learners' language development?

8 RESEARCH METHODOLOGY

Due to the combination of procedures towards the research aim and set research questions, this chapter is intended to depict the terms *case study* as the main research method/approach, *content analysis*, *reflective writing* and *group interview* as individual collection data techniques. Thus, the chapter discusses the methodology of the research to be followed during the entire process of the empirical part.

8.1 Case Study

To start with, Mareš (2015, 116), in his cumulative article about a case study for research purposes, claims that to define a case study as a research approach (not a research method) has its legitimacy. In that respect, such a study can be performed by using different research methods (e.g. observations, interviews, content analyses, questionnaires, etc.). (Mareš 2015, 116) Therefore, the case study is viewed as the holistic approach, sometimes referred as an integrated system (Švaříček and Šed'ová 2007, 98), that seeks for understanding the constitutive components of the case and tries to capture the investigated case (or several cases) in the context of real life. (Mareš 2015 116; Nunan 1992, 75) Whereas, Švaříček and Šed'ová (2007, 97) view the case study rather as a strategy of research and Nunan (1992) classifies it as a method of research along with the various types of data collection methods.⁹

Either way, according to Švaříček and Šed'ová (2007, 98), as well as Hendl (2005) and Nunan (1992), the object of research, the case, should always be analysed in its complexity. Each examined aspect is seen as a part of the system and not as an isolated part. By revealing the relationships between individual components, the case is explained. The case can be represented by a person, groups of people, processes, events and institutions. (Švaříček and Šed'ová 2007, 98) In that respect, more informational sources and all available data collection methods/techniques intended for qualitative kind of research are key. However, methods traditionally used in quantitative studies are not excluded. (Švaříček and Šed'ová 2007, 98) For the case study, there are not developed special and unifying analytical procedures. (Hendl 2005) Therefore, the researcher must find his/her style of careful and precise empirical reasoning of why the procedure was chosen. (Yin 2014, 133 in Mareš 2015, 129) The suitability of used

⁹ On account of the inconsistent terminology in the realm of literature (approach, strategy, method), the only term *case study* will be used for the further purposes of the thesis.

methods is always assessed with regards to the research question and the characteristics of the case. (Švaříček and Šedřová 2007, 98) Thus, the process of case study “tries to illuminate a decision or set of decisions why they were taken, how they were implemented and with what result.” (Schramm 1971; quoted in Nunan 1992) In other words, the nature of the phenomenon under investigation always decides on the use of methods for data collection and consequently, their interpretation. Moreover, it is said that properly presented case studies may provide a database of materials which may be reinterpreted by future researchers. (Nunan 1992, 78)

The type of the case study throughout this practical part can be classified as an action case study according to *The Case Study Typology*, since “an investigation is carried by a classroom practitioner in his or her professional context.” (Stenhouse 1983; quoted in Nunan 1992, 78)

Hendl (2005) claims that during the analysis of data itself, the researcher should link the interpretation, use tables and graphs for better orientation in the case. The author (Hendl 2005, 322) also suggests that a standard case study report takes the form of a straightforward report which is narrative in the structure and interspersed with tables, figures and graphs. The style of writing should stick to a smooth narrative without special division. However, if more than one case has been analysed, a separate section should be devoted to each, followed by a section with an overview and comparison of all cases and variables of the study.

8.2 Content Analysis

The next constituent of the chapter is dealing with the concept of lesson plan documentation and its nature from the perspective of a valuable source of data. Furthermore, the chapter depicts a content analysis as the necessary research tool leading to the explanation and interpretation of research variables.

To start with, it is said (Hendl 2005, 132) that document analysis is a standard activity in both qualitative and quantitative research. Documents can be books, newspapers, articles, records of official speeches, diaries, posters, paintings etc. Documents may reflect personal, or group conscious, or unconscious attitudes, values and ideas. (Hendl 2005, 132) Furthermore, Maňák (1996, 63) claims that documentation includes materials presented in a written, or printed form as well as videos, films, or audio-visual records. In other words, all traces of human existence can be generally considered as documents. (Hendl 2005, 132) Therefore, lesson plans’

administration, reflective writings and group interview done by the author of this thesis from the teacher's point of view are perceived as relevant documentation for further analysis.

According to Hendl (2005, 134), document analysis is almost always included in larger research projects. Documents, either written or recorded, can be analysed from different points of view. (Hendl 2005, 132) During the evaluation of documents, it is usual to use some of the quantitative methods of content analysis, where there is a focus on the statistics of the obtained frequencies of individual content elements. In the field of pedagogy, the content analysis is suggested to be one of documentation analysis methods, and teacher's lesson plans can be classified as personal documentation. (Pelikán 2007, 150-151) Moreover, in pedagogy, the content analysis is perceived as an important source of knowledge which can offer valuable information about the frequency of aspects within the chosen issue. (Skalková 1985, 96) For instance, a categorisation system is proposed, and occurrences of representatives of a given category are gradually searched for. (Hendl 2005, 134) Consequently, Skalková (1985, 96) states that the outcomes are usually expressed in a qualitative form, and mathematical processing is expressed in numerals. However, the quantification of results is not only about the expression of analytical categories, but also about their relations. (Skalková 1985, 96) In that respect, Hendl (2005, 134) suggests that it is possible to examine the documents in order to reconstruct some events and thus, work with the qualitative nature of the analysis as well.

The analysis, as other techniques within various qualitative approaches, can be processed through *open coding*. (Švaříček and Šed'ová 2007, 211) This process demands researchers to break the text/documentation into small units: individual words, phrases, and sentences; and nominate them by specific codes (Švaříček and Šed'ová 2007, 212). The codes should describe the words and phrases in order to differentiate them from other codes and thus, categories. (Švaříček and Šed'ová 2007, 212) In other words, open coding may lead to the creation of the categorical system used to perform the reduction of collected data. (Hendl 2005, 211)

8.3 Reflective Writing

For the successful accomplishment of the overall aim, it was necessary to reflect on the process of lesson plans' administration and the implementation of drama techniques during the English sessions. Therefore, another technique for data collection used was the reflective writing after each lesson which helped to realise stronger and weaker aspects of the work with drama techniques and the whole class management towards the aim and learners' abilities and feelings

as well. Regarding the definition of documentation appropriate for the investigation, discussed in chapter 8.2, the reflective journal can be perceived as another source of documentation. Therefore, it provides another view for discussing the individual relationships between the case study variables.

The process of reflection followed the model of the relationship between pedagogical professional vision and reflection; and pedagogical reasoning and acting introduced by Minaříková and Janík. (2012) Based on a considerable amount of Czech and foreign publications on the issue connected with reflections and professional vision, Minaříková and Janík (2012) combine the ALACT model established by Korthagen et al. (2011; quoted in Minaříková and Janík 2012) with their summarisation of the professional vision concept. Thus, the authors suggest that professional vision includes the description, evaluation, prediction and other subcomponents. Consequently, they suggest that professional vision is the complex set of processes dealing with perception and thinking about teaching, which further includes selective attention and knowledge-based thinking. Such individual processes are believed to be intrasubjective. However, the processes take place in the background of what is shared in the profession and thus, they are intersubjective as well. (Minaříková and Janík 2012, 196) By selective attention, the authors mean the identification of relevant signs of a certain situation that are important in order to achieve a given goal of any kind and any level. Moreover, thinking based on knowledge includes in the authors' perception of several sub-processes: representation, interpretation, explanation, prediction, evaluation of teaching processes and designing alternations and alternatives. (Minaříková and Janík 2012, 197) Based on that, the authors relate their concept of professional vision to the reflective ALACT model (consisting of five steps: action, looking back, awareness of essential aspects, creating alternatives and trial), which demonstrates an attempt to express the relationship of professional vision of the teacher-observer and reflection on the action chosen in alignment with the purposes of the thesis. The graphical and translated demonstration of the relationship is possible to access in Appendix 3, Figure 3 referred to as *The Reflection Model*.

During the research, the reflection will not be elaborated on in the separated chapter. However, it will serve as the source for argumentation and evaluation of individual drama techniques and research variables.

8.4 Group Interview

The method of interview used within the practical part can be classified as an in-depth group interview. The group interview is said to be a method of collecting data during which more than three people are engaged (apart from the interviewer) in the format of the question-answer pattern. (Švaříček and Šed'ová 2007, 185) Generally, the group interview is considered to function as a means for deep insights into the subjective world of an individual(s).

The in-depth interview enables the researcher to capture utterances and words in their authentic form, which is one of the qualitative research principles. (Švaříček and Šed'ová 2007, 159) One of the main types of interview, used for the empirical part, is a semi-structured interview which is based on a pre-prepared list of topics and questions to be followed during the interview. (Švaříček and Šed'ová 2007, 160) According to the relationship of the interview towards reality, the in-depth semi-structured group interview is perceived as rather a cooperation of interviewer and respondents than only the source of data. The group interview is a structured conversation to some extent. The introductory questions should be simple and support the respondents' testimony and spontaneous narration. The main issues/questions, which make the core of this research tool, should be transformed from scientific to ordinary language in order to provide respondents with the understandable, supportive and follow-up questions and thus, enable them to express themselves clearly in the subject. (Švaříček and Šed'ová 2007, 163-170)

After the actual and audio-recorded interview, which is said to be essential for subsequent visualisation of the findings, it is recommended to carefully rewrite the interview for the analysis, coding and final interpretation of data. (Švaříček and Šed'ová 2007)

9 COLLECTION OF DATA: THE TEACHER'S POINT OF VIEW

Regarding the assumption that the empirical part is composed as the action case study, which is described as the investigation done by a classroom practitioner, this chapter is approached from the teacher's point of view. Therefore, the chapter consists of the elaboration on the process of data collection tools: preparation of the lesson plans, implementing the drama techniques and reflection of the process. This part of the research serves as the necessary constituent of the case study in order to enable the analysis procedure to be interpreted in chapter 10.

9.1 Lesson Plan Administration

To start with, before the lessons were arranged, the author of the thesis prepared the theoretical framework for the administration of lesson plans including classification of drama techniques into the following categories according to Maley and Duff (2005): Getting ready (Non-verbal warming-up; Non-verbal relaxation/cooling down; Activities involving language; Group formation activities); Observation; Working with mime; Working with the voice; Working with objects; Working with visuals; Working with imagination; Working from/into words, phrases, sentences; Working from/into words; Working from into/scenarios and scripts; Into performance; and whether the drama techniques can be classified as belonging to full-play, pantomime-kinaesthetic, verbal-acoustic, graphical-written or material-factual category defined by Valenta. (1998, 2008)

The techniques were incorporated into the lessons with regards to the overall aim of the lessons reflecting the overall aim of the course. In that respect, the teacher bore in mind the needed modifications of the techniques to be suitable for the age of learners, their needs, interests and abilities.

Based on the nature of the techniques, the next step was to focus on the components of language, which the individual techniques provide to target and develop. Therefore, the classroom practitioner took into consideration the language focus of drama techniques on vocabulary, grammar structure, spoken language (discourse skills of listening and speaking) and literacy skills (reading and writing) and individual components of CC.

LESSON PLAN 2					
Date of the lesson:		27th February			
Length of the lesson:		60 min			
Overall aim of the lesson: By the end of the lesson, the learners will be able to remember and understand magic vocabulary and magic spell. Moreover, they will be able to understand the meaning of the story intended to be retold at the beginning of the performance thanks to the gestures.					
Activity	Objectives <i>By the end of the activity, learners will be able to...</i>	Materials	Time	Organisational Forms	Language Focus
<i>Warm-up:</i> TPR song: Put your right hand in, put your right hand out	Recall the action song which functions as the classroom routine at the beginning of the lessons in order to warm-up, revise body parts, left and right by singing the song aloud.	-	2 min	Whole group	Lexical items: body parts, right and left Skills: spoken language, (listening and singing aloud of the song)
<i>Drama technique:</i> BODY NUMBERS	to recall, produce orally vocabulary of numbers and body parts, to warm up and get in the mood for further lesson activities, to restore the balance between thinking and doing, to develop confidence and cooperation	-	5 min	Individually and then in pairs	Lexical items: numbers 0-9; body parts Skills: oral production of vocabulary

(Appendix 4A Table 2)

While presenting the process of the lesson plan administration, the author of the thesis uses the extracted referential table which has been taken out of the whole lesson plan (possible to access in Appendix 4A, Table 2). There were nine arranged, recorded and reflected lesson plans during the research period between February and May 2019. Each of the lesson plans consisted of the number, date, length and overall aim of the lesson depicted in the first three rows of the table. Furthermore, the next row of the lesson plans was divided into six columns depicting information about the activity/technique: the type, objective, needed materials, time, organisational forms and language focus.

Subsequently, the drama techniques used in the lessons were described in greater detail in order to provide materials necessary for further analysis from the researcher's point of view. After each lesson, reflective writing took place. There was a need to reflect on the process of implementing the specific drama technique(s) within the lesson, their appropriateness and effectivity towards the fulfilment of the overall lesson aim as well as the overall aim of the course. Therefore, the teacher kept detailed written reflections on the chosen aspects of the lesson. For the description of individual drama techniques, see Appendix 4D and for the representative example of written reflections, see Appendix 4B.

All the lessons which are going to be elaborated on and analysed were audio-recorded for the needs of reflection and subsequent analysis of the whole process. The audio recordings thus became an integral part of the research which enabled hindsight for further details which might have been overlooked in case the teacher relied solely on her memory.

At the end of the course, the group interview had been prepared to take place during the last lesson which is not included in the investigated lesson plans since the lesson functioned as one of the final rehearsals before the actual performance. Thus, the interview was set at the beginning of the lesson held on 12th of May 2019. The interview was realised with seven learners who attended the lesson. The aim of the group interview was based on an interactive question-answer pattern with the focus on brainstorming of drama techniques and the learners' attitudes, feelings and opinions towards the language content of the course.

The interview was again, audio-recorded. As was already mentioned, the learners and their parents were informed about the research and audio-recording of the lessons in advance, and all of them agreed with the participation. Even though the interview was not administrated in a written version, the learners were able to answer the questions without showing any timidity or any kind of inconvenience. During the interview, we were speaking in Czech since it enabled learners to express themselves honestly and without language barriers.

The process of collecting data resulted in nine administrated lesson plans, nine reflective entries of each lesson plan, and one group interview at the end of the data-collection period.

10 ANALYSIS AND INTERPRETATION OF DATA: THE RESEARCHER'S POINT OF VIEW

Regarding the aim of the thesis to investigate on the implementation of specifically chosen drama techniques, this part of the analysis focuses on the findings which will elaborate on: the description of chosen drama techniques (DTs)¹⁰; DTs demands on learners and support for learning. Thus, it critically evaluates the potential of the implemented drama techniques in order to provide opportunities for the development of CC of young learners as the broadly accepted aim of language learning. The analysis and its interpretation should enable the answers to the research questions.

10.1 Drama Techniques

In this part of the research, the author of the thesis acts already as a researcher and endeavours provide the reader with the analysed data with an appeal to the theoretical framework. Thus, the researcher starts with the content analysis of detailed descriptions of DTs' aims and procedures.

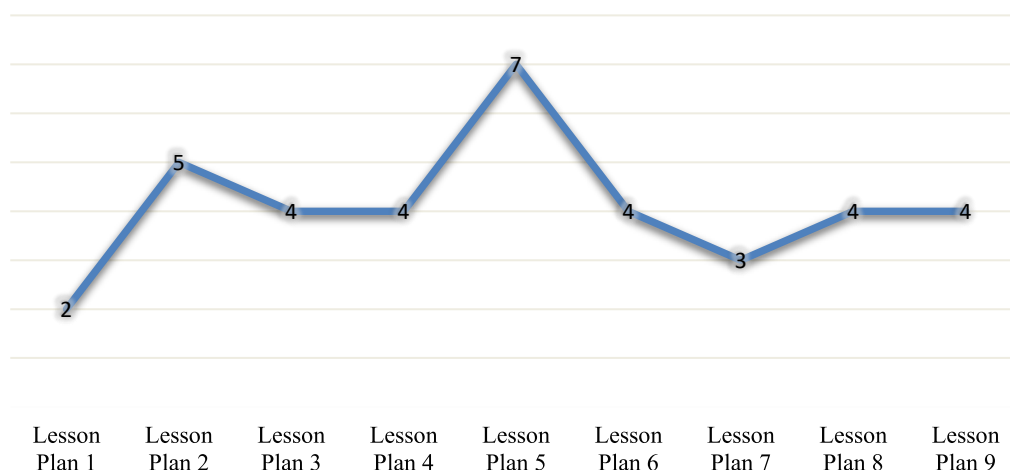
To start with, the summarisation of the DTs was done in the form of a table. (see Appendix 4C, Table 10) Table 10 consists of the names of DTs, their classification and lesson plans in which the DT(s) were incorporated.

The number of used drama techniques during the data collecting period resulted in the overall 21 different techniques. However, as can be recognised from the third column of Table 10, some of the DTs were used more than once. Such techniques are represented by *Let me tell you something* and *A real bargain + Beat out that rhythm* used in two lesson plans; *My words, Just listening*, *Shifting the stress* and *Jumbled stories* were incorporated in three lesson plans; and *Words and movement* and *Dialogue interpretation* were included in four plans out of the nine lessons. Therefore, within nine lesson plans, 37 DTs were used in total.

In order to display the distribution of individual DTs within the nine lesson plans, the graph below was created.

¹⁰ The Abbreviation DTs, referring to *drama techniques*, is going to be used in the remaining text of the thesis.

The Distribution of 37 Drama Techniques within the 9 Lesson Plans



(Appendix 4C, Figure 4)

As can be seen from the graph, in the lesson plans 3, 4, 6, 8 and 9¹¹, there were four DTs incorporated and in the lesson plan 2, there were five DTs used. Whereas in the lesson plan 1, there were only two DTs used. The R1¹² provides the explanation of implementing only two DTs in the matter of the fact that it was the first lesson to be intentionally including DTs, and therefore, the teacher wanted to start the implementation slowly. Quite a different number of DTs was incorporated in the lesson plan 5 in the middle of the research term, resulting in 7 DTs. According to R5: “I prepared seven drama techniques – the main ones – *Dialogue interpretation*, *Words and movement* and *A real bargain + beat out that rhythm*, the other techniques served as the pre-tasks or the follow-up feedback technique and were quite short.”, it was possible to combine the *Normal*, *slow*, *fast*, *Working on words*, *Shifting the stress* and *Find a seat!* with the remaining DTs mentioned in the reflection in accordance with the lesson’s time management and different phases of the task cycle. Lastly, in the lesson plan 7, there were three drama techniques included: *Slow motion (mirroring)*, *Shifting the stress* and *Dialogue interpretation*. This lesson, as the only one, lasted 45 minutes which, according to the R7, the teacher had known even before the lesson took place. Therefore, she decided “to use only three techniques. Two which were already used before and *Slow motion (mirroring)* which was the

¹¹ In order to access lesson plans discussed in this paragraph, see Appendix 4A.

¹² The Abbreviation *R* refers to the reflection and *number* refers to the lesson plan on which the teacher reflected.

first used technique but quite easy to instruct and do since it is based on gestures which the girls like a lot.” (R7)

As was mentioned earlier in this chapter, some of the DTs were used more than once. On that account, it prompts the researcher to investigate what are the reasons, why some of the selected techniques were repeated two, three, or four times and thus, tries to answer to the research question number three.

In case of *Let me tell you something* DT, the R1 tells us that “it was planned to be the task after metronome mime and went very well, learners were a little bit unstoppable when I wanted to move on (...) learners were able to react quickly to the instructions.” Thus, it can be assumed that when the teacher saw the YLs’ immersion into the interactions, it was a sign of an effective technique for spoken language to be practised. That idea may be supported by the extract from R8 “I used the drama technique *Let me tell you something*, which I think is really a favourite one of the learners. (...) This part of the lesson was completely based on English, children cooperated, mixed freely and exchanged the basic interaction pattern.” Moreover, the teacher wrote in the R1 that even though the technique was meant to be without gestures, the learners followed the pattern from *Metronome mime* technique which preceded (pre-task) the *Let me tell you something*. Thus, the teacher concluded her reflection on these two techniques with the idea that the target group of YLs enjoyed learning the language together with gestures.

To continue with another DT used more than once, *A real bargain + beat out that rhythm* was used in the lesson plans 5, 6 to practise and reinforce the *narrator 2* (see Appendix 9). This technique was based on the combination of spoken production of language and clapping the rhythm for intonation. According to R5 “I recognised that to let the learners help their pronunciation by rhythm is a very good way to improve language fluency.” An almost similar idea appears in the R6. Thus, the reason why this technique was used is the language support of learning through clapping hands in order to practise pronunciation, stress and intonation of the *narrator 2* which is in alignment with the set lesson and course aims.

My words DT was used in the lesson plans 2, 4, 8. According to R2, “learners were supposed to mime the words they chose and produce them in a two-line interaction *What is it? It’s a...*

and it was a really fast technique to practise the magic vocabulary¹³ in real-like conversation.” The other two reflections claim the same with no further information to be elaborated on.

It can be said that *Just listening* DT, used in the plans 2 and 8, was repeated due to its effectiveness towards the set aim and thus, met the intended expectations when being selected, which can be proved by the following reflection entries:

- R2: Learners relaxed and just focused on the read text, its pronunciation, stress and intonation. The learners quite enjoyed this technique, and some of them were already telling the story with me.
- R8: I prepared visualisation with music, and me reading the text and just let the learners lie on the floor and inductively adopt the English language. I had already used this activity during one of my lessons, and the learners really liked it, got relaxed and they still, maybe that’s the reason why focused on the story.

In all three cases (lesson plans 5, 7, 9), *Shifting the stress* DT was used as a preparation for *Dialogue interpretation* DT, which is possible to summarise based on all three reflections. After the first attempt at using the technique, R5 shows that “they enjoyed the pre-task and played with emotional performing of the dialogues.” R7 gives us also the information about the amusing nature of the DT “The girls made fun of it, and they were playing with the intonation in a really amusing way. Therefore, I assume that the technique really addresses their attention, interest and playful nature.” The other reasons why this DT was used is, again according to R7, that the teacher believed that “it can prepare for the variability of intonation and stress patterns in the learners’ future studies of language phonological knowledge.” Moreover, R9 “they adopt the intonation quite fast.”

In the R9 extract below, there is explicitly said, why the teacher used the *Jumbled stories*:

- R9: Even though, and maybe just because, the learners already knew the sequenced procedure of the technique, and therefore, they understood what to do and how to proceed. Either way, the learners are always happy when they can create something theirs, their own materials and scenarios. Thus, they can make their own plan of what to do. They like cutting, sticking and cooperation. (...) I think that this drama technique, even though it is out of the role in the first stages of the task, really is effective in the matter of our project.

¹³ To access the materials for practising *magic vocabulary*, see Appendix 10, Figure 7.

Dialogue interpretation, as the last repeatedly used DT, was incorporated in the plans 5, 6, 7, 9 and was used as the in-role dramatisation of previously practised language together with movements, manipulation of objects, feelings and emotions. R5 argues that “they like performing”, R9 further reveals that “learners were really creative when rehearsing their non-verbal language as the support for the verbal production. They still keep me surprised.” Thus, this extensive technique can be evaluated as to be linked to interests of the target YLs and easy for them to engage with.

To sum up, 8 out of 21 DTs were used more than once. Are there any reasons why the remaining 13 DTs were implemented within the lesson plans only once? Reflections 5 and 9 provide us with the following information:

- R5: Aftermath, I wanted to use a cool-down activity. In one of the previously researched lessons I used *breathing*, but for this lesson, I wanted to use something different, and therefore, I implemented *find a seat* technique which is based on (...) The learners kept speaking and were not concentrating so much on the task, and therefore, it was not as useful as I expected. This activity would be maybe more suitable for older learners or even for this target groups of learners, but the practice is necessary after experiencing it within the class. However, finally, they discussed it together and those who wanted to relax asked the others to concentrate as well, which was surprising (in a good way) for me because it tells me how the classroom dynamics works and that they respect each other.
- R9: I decided to use a new technique even though the learners better work and are happy when they already know the procedure of the work, I wanted to try something new. I chose *One-word dialogues*, and I’m really glad because the reaction of the learners was fantastic. They really enjoyed it and understood what to do really quickly. They even used gestures and non-verbal language automatically; they laughed and played with the minimal language (one word) and tried to suggest the meaning.

Therefore, DTs *Find a seat!* and *One-word dialogues* were used because the teacher wanted to endeavour some new techniques and test if they fulfil her expectations. While in the case of *Find a seat!* the technique was not as effective as was probably expected. The *One-word dialogues* DT, based on the reflection, exceeded the teacher’s expectations. Further information about the reasons why the other once-used techniques were not repeatedly incorporated into the lesson plans was not found.

Lastly, the DTs were practised in the role or out of the role. Those techniques which were intended to be in roles demanded learners to express and portray the character of the roles with

the use of facial expressions, gestures, movements, working with objects, emotions, feelings and tone of voice, and thus, they are in alignment with the description of full play category. Based on Table 10, such activities were *Words and movement*, *Jumbled stories* in its final stage, *Dialogue interpretation* and *A real bargain + Beat out that rhythm*. *Going with the flow* was also recognised as being in the role. However, its aim was not primarily demanding for learners to produce language. The teacher portrayed the role, and learners were supposed to listen, relax and unconsciously adopt the language and pronunciation. The remaining DTs were not practised in roles; however, they were intended to prepare learners with language, emotions, materials and confidence for the further role performing, or worked as the follow-up phase of tasks. Thus, the DTs *Drawings* and *Working with imagination* are purely belonging to the graphical-material category and *Jumbled stories* DT is based on the combination of graphical-material and verbal-acoustic categories. Purely pantomime-kinaesthetic techniques were *Just listening* and *Find a seat!*. *Going with the flow* demanded learners to clap the rhythm, and therefore, it is combining aspects of pantomime-kinaesthetic and verbal-acoustic categories with the lack of oral production. However, as we may recognise from the R4 “The learners adapted the tempo quite quickly and already tried to repeat some words and phrases even though, it was not the aim of the activity.” Thus, this DT motivated the learners to produce spoken language. Another DTs, combining features of pantomime-kinaesthetic and verbal-acoustic categories, were *Metronome mime*, *Body numbers*, *My word*, *Normal*, *slow*, *fast*, *What am I doing?* and *Slow motion (mirroring)*. Each of them comprised gestures and movements together with spoken language. As Valenta (1998, 2008) claims, it is quite natural to combine the categories, which always depends on the teacher’s intention towards the goal fulfilment. *Let me tell you something*, *What’s on my head?*, *Working on words*, *Shifting the stress* and *One-word dialogues* were based on practising learners’ speaking and interaction, and therefore, they are verbal-acoustic. *Breathing* was a cooling-down technique working with the intensity of the learners’ voices with no specific articulation of words, and thus, it also belongs to the verbal-acoustic category but focuses only on the sounds.

10.1.1 Demands on Learners and Support for Learning

To elaborate on the findings, the own categorisation system and coding have been created. (see Appendix 5, Table 14) The categorisation follows Cameron’s (2001) theory of providing young learners with balanced demands and support for learning through the task (environment for learning). In that respect, the main categories within the system are demands on learners and

support for learning, specifically: cognitive, language, interactional, involvements, metalanguage and physical. These categories further include the summarisation of individual codes which are representing words and phrases suggesting the nature of the individual categories. The codes were set based on the profound content analysis of all drama techniques' aims and procedures which were implemented within the administrated lesson plans. (see Appendix 4D)

Based on the theoretical part, the researcher reconstructed the categories and prepared evaluative principles for individual categories, listed in the previous paragraph. The elaborated categories with individual principles to be followed when teaching young learners were adopted from the theory and are displayed in Appendix 5, Table 13. The principles helped the researcher to verify the implementation of drama techniques and evaluate the entire process.

To interpret the individual DTs, let us have a look at the example of the content analysis process. For that purposes, the *Words and movement* (see Appendix 4D.7 and Appendix 6, Figure 5) drama technique has been chosen as the representative example. It belongs to the *working from/into words/phrases/sentences* category of DTs, and it was intended to be the proper task in the role of the *narrator 1*, shared by all YLs within the class.

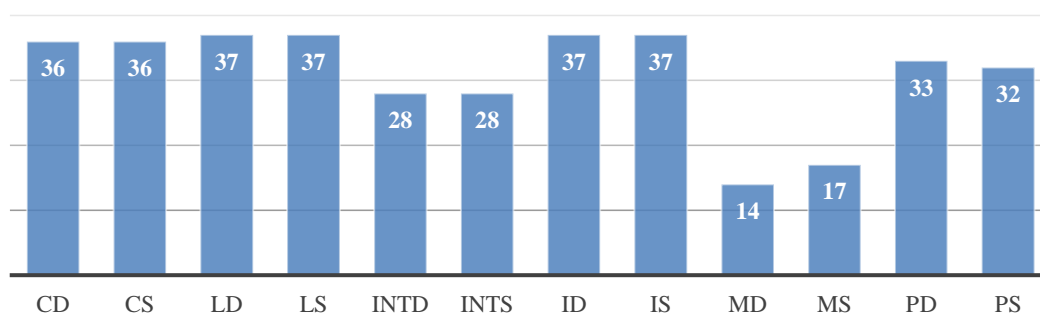
The content analysis showed that the technique demands the learners to combine, brainstorm and understand the meaning based on the support of the familiar text *the narrator 1* (see Appendix 9), furthermore, to produce English words in connection with gestures which are demanded and provide the support for understanding to the meaning as well. Moreover, learners were supposed to work in pairs, cooperate, and thus, the cooperation supports the interactional demands. In terms of involvement, learners were demanded to create and prepare their own movements which were, according to the reflective writing, expected to motivate and to engage YLs with the language content of the activity. Metalinguistic demands and support were addressed before creating the gestures in order to discuss the content, brainstorm, speak about the English words and if necessary, to provide an explanation of language. Considering the physical demands and support, the learners were supposed to sit during the discussion, find a partner, use gestures and show them to the audience aftermath. To sum up, all demands and support seem to be balanced based on the set aim and detailed procedure of the technique. Pursuing that further, the reflections' extracts from lessons 2, 3, 4, 5 provide us with the following information:

- R2: the technique was very successful (...) they were enthusiastic and creative while preparing gestures (...) I was quite surprised, how smoothly the technique went and even though that the technique (Maley and Duff 2005) was designed for more proficient learners of English (lower-intermediate – advanced), our adaptation of the technique proves that it is possible to modify the content for even less proficient learners.
- R3: since the activity was quite successful during the previous lesson, I decided to use it again. As the learners already knew what to do, it worked really well, and learners were ready with gestures almost immediately. I assume that the creation of movements and retelling the story make them really engaged.
- R4: it seems to me that they really appreciate the topic of mermaids and underwater world and pretending to be the characters.
- R5: the learners already remember the narrator without using scripts (...) the learners asked me to keep the gestures even for the performance.

Based on the reflections mentioned above, we can conclude that the DT links the children’s interests, concerns, physical movement and keep them motivated in order to finish the task, understand the meaning, and finally, remember the story. Moreover, in the previous chapter, it was interpreted that some DTs were used repeatedly during the research period. *Words and movement* was also one of them. Therefore, regarding the reflections’ extracts R2–5 above, it can be claimed that the enthusiasm and creativity promoted by the technique and its language content may be the reason.

Let us now have a look at the interpretation of balance between demands on learners and support of learning through the techniques. The graphical representation (see Figure 6 below) was created out of the table depicting individual demands and support occurrences through DTs and its summarisation accessible in Appendix 7, Table 15 and Table 16.

Task Demands on Learners and Task Support for Learning



The graph illustrates the ratio of individual demands and support (for the explanatory notes, see Appendix 5, Table 12) Individual occurrences, their relationship and explanation are going to be presented separately.

As was already said, the total number of used DTs within nine lesson plans was 37. The bottom row of the graph shows the categories and their numerical representation in the total number of DTs, which resulted from the detailed analysis of aims and procedures. As can be seen from the graph, language and involvement demands on learners and support for learning occurred in the balanced ratio in all used techniques. It means that: all DTs demanded and supported the development of language CC through spoken language, literacy skills, or their integration; and all DTs were easy for learners to engage with through linking the content to YLs' interests, affective factors and vary with calming, or dynamic activity.

The cognitive and interactional demands and support were also addressed in the balanced proportion; however, occurred in 36 and 28 DTs. Therefore, according to the analysis, 36 techniques supported learners with the contextualisation of language, concepts of already developed language, familiar formats of graphics or activity and demanded their various degrees. Furthermore, 28 DTs' demands and support varied with the type of interaction (pair work, group work with peers or adult).

Therefore, based on the analysis which showed that all used DTs were comprising language, involvement and interactional demands and support, it can be claimed that they were trying to prevent learners from the affective-filter hypothesis and they endeavour to motivate the learners throughout the process of learning.

To pursue the graph interpretation further, the analysis showed that metalinguistic demands on learners and support for learning were not completely balanced since their representation resulted in 14 and 17 DTs, respectively. Therefore, in two techniques (*A real bargain + beat out that rhythm* – lesson plan 5, 6; and *What am I doing?* – lesson plan 6)¹⁴ the teacher supported

¹⁴ See Appendix 4A, Table 5, and Table 6 to access the lesson plans 5 and 6.

the procedures of DTs with language explanations if needed. However, the DTs did not demand metalanguage from learners.

Physical support for learning was recognised in 32 out of 33 DTs addressing physical demands on learners. The one technique (*Working on words* – lesson plan 5)¹⁵ did not explicitly, regarding the procedure and aim, supported physical demands of warming-up vocal cords and voice. Even though, Cameron's (2001) assumptions about physical demands and support do not include working with voice, due to the comprising her theory with the nature of drama techniques, the author of the thesis count on the importance of working with voice and warming-up vocal cords as an important phase of preparation for further spoken production. Another DTs belonging to the group of working with the voice are *Breathing* in the lesson plan 2 and *Shifting the Stress* in the lesson plans 5, 7, 9.¹⁶ According to the lesson plans in which these three DTs were implemented, the mentioned DTs in this paragraph served as pre-tasks for the following exercises.

10.1.2 Language Demands on Learners and Support for Learning

One of the conditions for the language-learning drama project is the play which offers the opportunity to develop language-related activities. It was found out that out of the total number of used DTs (37), all of DTs were demanding language and provided support for language learning, and thus, language demands and support were addressed in all 21 drama techniques.¹⁷ Consequently, the researcher focused on the content of this category and is going to present what components of CC and through which language skills were addressed during the DTs. The process of analysis was done with the same categorisation system and coding as in the previous stages of the research.

Even though there were DTs which were used in two, three or four lesson plans,¹⁸ their procedure was the same, and thus, the only thing which differed was the content. Therefore, the researcher will not further differentiate between them in the matter of language demands on learning and support for learners.

¹⁵ See the lesson plan 5 in Appendix 4A, Table 5.

¹⁶ See Appendix 4A, Table 2, Table 5, Table 7, and Table 9 to access the lesson plans: 2, 5, 7, 9.

¹⁷ For the summarisation, see Appendix 7, Table 15, and Table 16.

¹⁸ DTs which were used in more than once are discussed in the chapter 11.1.

Firstly, let us have a look at Table 18 below depicting the representation of individual components of CC and language skills in numbers. Firstly, the researcher created the initial recording sheets for each DT, and then, she summarised findings into Table 17. (see Appendix 7) Based on that, the referential summative Table 18 below was created.

Language demands and support through DTs	Linguistic competence						Sociolinguistic competence	Pragmatic competence	Language Skills
	No. Of Drama Techniques:	Lx	Gr	Sm	Ph	Or			
21	19	7	1	18	7	2	6	14	S, L, R, W

(Appendix 7, Table 18)¹⁹

As can be seen from the table above, lexical competence was addressed in 19 DTs because two DTs *Breathing* and *Find a seat!* were not primarily focused on the development of linguistic competence. These techniques were demanding and supporting YLs' understanding through instructions given by the teacher, therefore provided implicit development of pragmatic competence through the receptive skill of listening. Instructions are described to be the part of the functional competence and specifically, the category of macro-functions. (Council of Europe 2003, 126) Within the same DTs and *Drawings*, the phonological competence was not therefore primarily demanded. In the remaining 18 DTs, the skill in the perception or production of phonological competence were intentionally addressed through spoken language and the literacy skill of reading. To exemplify, *One-word dialogue*²⁰ DT was targeted to practise sentence prosody and intonation of question-answer interactional pattern, e.g. A: "Girl.", B: "Girl?" A: "Beach!" B: "Beach?" A: "Yes, beach."²¹ Furthermore, *Shifting the stress*²² also focused on the practice of word and sentence stress, e.g. A: "Let's do some magic. But you must give me your tail."²³

Grammatical competence was recognised in 7 DTs, namely:

¹⁹ The Table 18 uses abbreviations for individual components of linguistic competence which are accessible in the explanatory notes Appendix 5, Table 12.

²⁰ See the description of DT in Appendix 4D.21 and the lesson plan 9 in Appendix 4A, Table 9.

²¹ The language content was taken out of the scene 5 – sea witch, accessible in Appendix 9.

²² See the description of DT in Appendix 4D.14 and the lesson plans 5, 7, 9 in Appendix 4A, Table 5, Table 7 and Table 9.

²³ The language content was taken out of the scene 6 – castle, accessible in Appendix 9.

- *Let me tell you something*, and *My word* endeavoured to provide the practice of structures of simple sentences and questions in present simple tense (e.g. A: “What is it?” B: “It’s a magic cauldron.”);
- *What am I doing* and *Slow motion (mirroring)* enabled learners to reinforce structures of simple sentences in present progressive tense (e.g. “I’m cooking.”, “I’m frying the fish”);
- *Words and movement* incorporated the use of verbs (e.g. to be, live and have; personal pronouns);
- *Dialogue interpretation* and *Jumbled stories* interrelated the language content from the previously mentioned DTs.

All the DTs demanding and supporting grammatical competence of learners were practised through spoken language and *Words and movement*, *Dialogue interpretation*, *A real bargain + beat out that rhythm* and *Jumbled stories* were further, apart from the spoken language, intentionally targeting the literacy skill of reading.

Orthographic competence, involving knowledge and skills in the perception and production of symbols and written texts, was recognised in 7 DTs which used the text as the necessary part of the procedure and accomplishment of the task. Such DTs were *Words and movement* using the text of narrator 1; *Working on words* and *Shifting the stress* using the text from the scene 6 (see Appendix 9); *Dialogue interpretation* and *A real bargain + beat out that rhythm* using the texts of individual scenes to support the performance of dialogues; and *Jumbled stories* DT which was based on the comprehension of the read text to achieve the set task goal. Lastly, the DT *Drawings*, using the list of vocabulary with pictures for the further practice of writing the spelling, was the only task demanding and supporting learners’ writing literacy skills in the manner of copying the spelling of known words.

Consequently, in 2 cases of DTs, the orthoepic component of linguistic competence was targeted. During the technique *Drawings*, the learners were supposed to create their own flashcards by writing the correct spelling of vocabulary and then, present the flashcards by reading them aloud with the correct pronunciation as well. The technique was followed by the proper task *What’s on my head?*²⁴ DT which was demanding to work with the flashcards in the

²⁴ See the description of DT in Appendix 4D.8, 4D.9 and the lesson plan 3 in Appendix 4A, Table 3.

manner of guessing game, and thus, the task was supported by their own written word practised through spoken language and reading.

Semantic competence was recognised in the DT *Working with imagination*²⁵. YLs were supposed to listen to sounds and music which suggested vocabulary about the fairy-tale environment. Thus, they were supposed to think about what the music suggests and draw a picture, including the vocabulary. Consequently, the learners were supposed to practise oral production of vocabulary they imagined and to connect the meaning of music/sounds, pictures and lexical units. Therefore, the technique dealt with the awareness and organisation of lexical semantics.

The sociolinguistic constituent of CC was clearly recognised in 6 DTs. Thus, the techniques demanded and supported learners with linguistic markers of social relations practised through spoken language, e.g. greetings “Hello”, “Good evening”; introductions “How are you?”; leave-takings “Bye”, “Goodbye”; informal address forms of first names. Based on Table 17. (Appendix 7), the linguistic markers were addressed in DTs *Let me tell you something; Just listening; Normal, slow, fast; Dialogue interpretation; A real bargain + beat out that rhythm* and *Jumbled stories*. Other components of sociolinguistic competence: politeness conventions, expressions of folk wisdom, register differences, or dialect and accent were not recognised through the analysis.

Pragmatic competence was addressed in more than half of 21 DTs and thus, in 14 of them. In all 14 cases, functional competence was recognised either in the form of:

- ‘micro-functions’²⁶ (imparting and seeking factual information through asking and answering; expressing likes/dislikes, agreement, disagreement; socialising through sociolinguistic markers mentioned above²⁷)

or

²⁵ See the description of DT in Appendix 4D.10 and the lesson plan 10 in Appendix 4A, Table 10.

²⁶ The terms ‘micro-functions’ and ‘macro-functions’ were adopted from CEFR. (Council of Europe 2003, 124-125)

²⁷ Therefore, all 6 DTs addressing sociolinguistic competence were at the same time addressing micro-functional pragmatic competence and the other techniques were: *My word, What’s on my head, What am I doing?* and *One-word dialogues*.

- ‘macro-functions’ through narration, descriptions in DTs *Dialogue interpretation; A real bargain + beat out that rhythm* and *Jumbled stories, Going with the flow* and *Words and movement*; and instructions in DTs *Breathing*, and *Find a seat!*.

Since the narrations within the course and DTs were based on texts (scripts of the fairy-tale), the learners also had a chance to notice sequencing of the discourse. Therefore, discourse competence and text design are relevant to mention in the matter of provided opportunities for learners’ language development through reading and spoken production of the story monologues and dialogues.

10.2 Group Interview

The group interactive interview took place at the end of the research period, and its function was meant to provide the overall feedback on the language course, brainstorm the drama techniques and elicit the learners’ opinions and feelings towards the contents of the drama project. The moderator intended to find out whether and what DTs the learners would recall, how the techniques helped them, whether they liked the activities, teaching aids and the whole course. Since the participants were YLs, the moderator helped them through a child-directed speech in order not to confuse them with the terms. If there were some interesting comments, the moderator asked for more information and more importantly, if there were some learners who did not actively participate within the interview, the moderator asked them directly to give them space to express their opinions. However, in case they did not want, the learners were not forced to answer.

During the interview²⁸, the learners recalled DTs *Jumbled stories, What’s on my head?* and techniques which demanded gestures and manipulation with pictures and flashcards. They said that *Jumbled stories* DT helped them to understand the continuity of the text and how to narrate it. Furthermore, learners mentioned that rhythm through clapping hands helped them to remember vocabulary and that they better understood the vocabulary when it was related to something, e.g. a red hair. The interviewees also remembered that they were working in pairs and groups during the lessons.

²⁸ The Transcription of the interview and symbols for the transcription are accessible for the reader in Appendix 8, Table 19.

Regarding the feelings and opinions, learner 1 said that at that moment, she better understood English and “what it is” when she compared it with the start of the course. She also said that finally, she belonged to the group of learners. The learner 2 said that she improved on her pronunciation and that spoken English of the teacher together with gestures or prompting her to guess the words by suggesting the first letter supported her understanding to the vocabulary. The learner 3 said that some of the language contents which were dealt during the course helped the better understanding of the contents of English classes at school. The learner 4 said that firstly, the vocabulary was not easy for her. However, she continued with the idea that the situation got better. At that moment, she felt comfortable when telling “our” fairy-tale and that she appreciated cooperating in pairs. The learner 5 stated that she appreciated the gestures and the learner 6 agreed. The learner 7 said, “I like English, and it was fine.”

Concerning the authentic answers elicited through the interview, it can be concluded that the target YLs were satisfied with the comprehensible input of English language provided by gestures, rhythm, pictures and flashcards which helped to improve their pronunciation, understanding to the vocabulary. Furthermore, some of the participants expressed their feelings of self-esteem when producing the story orally, cooperating in pairs and belonging to the group of learners.

11 SUMMARY OF THE RESEARCH OUTCOMES

The aim of the research was to create a list of drama techniques, implement them into the English language-teaching practice and evaluate their implementation towards the appropriateness for children as English language learners within the specific course of non-formal education.

Altogether, twenty-one different drama techniques were modified and used during the English lessons with young learners in order to fulfil the set goals of individual lessons, and thus, the set goal of the whole course. Therefore, the overall aim of the ELT course was to provide opportunities for joyful learning of English language resulting in the performance of the play *The Little Mermaid*. Accordingly, the drama techniques were critically approached through the content analysis of lesson plans and the argumentation given by the reflective writings. Consequently, the positive outcomes were found.

The play *The Little Mermaid* enabled the teacher to develop language learning activities, and in accordance, the used drama techniques were either performed in roles or out of roles to promote the process of learning. It was found that through all DTs used, the participants of the course were provided with variable sources of the comprehensible input in the form of the story about the little mermaid, scripts of dialogues and monologues in order to: to expose learners with real-like English language experience; to support them with the meaningful context of language, and to provide opportunities to develop language skills of listening and reading. Furthermore, the DTs were accompanied by the lists of vocabulary, pictures, picture cards, flashcards, songs, non-verbal language, movements and gestures also to enhance the knowledge of and skills in speaking production. The knowledge of and skill in writing production was addressed through one drama technique focused on the correct spelling of the learnt words. Furthermore, the teacher used a child-directed speech during the instructions, shorter and simpler sentence patterns with the stress on keywords which were frequently repeated in order to provide another source of comprehensible input.

All of the used techniques demanded learners to and supported them with work in pairs, or groups in the interaction with the peer(s) or the adult. Moreover, all DTs within the lessons' tasks were scaffolded into smaller steps or functioned as the pre-tasks to another DTs in order to enable the process of learning. Consequently, it can be claimed that the drama techniques followed the idea that YLs acquire new language through socially mediated interaction.

Based on the feedback provided through the semi-structured group interview, the young learners enjoyed the lessons. They expressed their appreciation towards using gestures, rhythm, pictures and flashcards to improve their spoken language and literacy skills with the further special focus on pronunciation and vocabulary. Moreover, some of the children conveyed feelings of belonging to the group of learners, confidence when speaking and cooperating in pairs.

Regarding the variables of the action case study, their analysis and in their respect, all learners of the target group were actively engaged in the entire process of language learning through the used DTs. Therefore, the condition to make the learners the active participants was fulfilled. Hence, the drama project can be evaluated to be learner-centred. What is more, the learners were exposed to and supported by various opportunities to develop their CC through spoken language and literacy skills in an integrated way together with non-verbal communication, gestures, feelings and emotions.

On account of all the reasons mentioned above, it may be concluded that the drama techniques used in the specific conditions might have helped in promoting spoken language, literacy skills, components of communicative competence and thus, contributed to the development of the young learners' second language acquisition. Moreover, the used drama techniques provided the learners with the space for cooperation, expressing their feelings, strengthening their self-confidence and creativity when learning the language. Therefore, the techniques endeavoured to prevent the learners from the affective-filter hypothesis.

To conclude, as the drama techniques within the specific ELT context were created, implemented into the lessons, analysed, critically evaluated and the outcomes of the research were presented, it can be assumed that the aim of the research was achieved.

CONCLUSION

The diploma thesis was concerned with English language teaching to young learners in the non-formal context of education through drama techniques. The paper was divided into two main parts – theoretical and practical.

The first part of the thesis dealt with the theoretical background in order to create the framework of implications for the process of the research within the empirical section. Therefore, the first chapter was intended to introduce the context of ELT within the paradigm of lifelong learning with the special focus on the non-formal component of education due to the specifically chosen leisure time course as to be the background for the research.

The second theoretical chapter approached the topic of young learners. It has been found that the children of middle school age are at the developmental stage of cognitive operations, and thus, they are actively creating the meaning of the world around them by manipulation with objects. Their memory and attention span increase throughout this period. Moreover, young learners who start attending school are exposed to the interaction with peers and another adult represented by a teacher, which influences their further development of skills and abilities.

The acquisition of young learners EFL, not exclusively, is believed to be enhanced by providing them with the comprehensible input which is slightly above their language level to give them the chance of new language experience and its processing. Therefore, the output of language is most recently perceived as being a vital part of SLA. There are plenty of sources which can ease the combination of comprehensible language input and output, and the child-directed speech of teachers may be one of them. Another vital aspect of the children's SLA is the prevention of the affective filter hypotheses understood as supporting learners to overcome potential barriers of the process of learning. In other words, if the learners feel confident, happy and secure, they are more likely to enjoy the lessons and open up themselves to the process of learning.

Referring to the environment for language learning, the following chapter discussed tasks for young learners' classrooms as the space for growth consisting of demands on learners and support for the learning processes. Such tasks should be balanced in cognitive, language, interactional, involvement, metalinguistic and physical features to enable learners to achieve

the set goals of learning. On that account, the tasks should be scaffolded, coherent, meaningful, purposeful, clearly defined and actively involving the learners.

Taking into account the language demands on learners performed through tasks, the next chapter was devoted to the broadly accepted aim of language learning represented by the development of communicative competence and its components of linguistic, sociolinguistic and pragmatic competences. Consequently, the integration of the four language skills of speaking, listening, reading and writing within the process of language learning was discussed. Since it is believed that young learners firstly encounter language orally and aurally, spoken language was dealt separately followed by the chapter about literacy skills and their dependence on knowledge of and skills in perception and production of vocabulary, grammar and pronunciation. Then, vocabulary and grammar were approached from the practical point of view, and lastly, stories perceived as the source of the language skills integration were elaborated on.

The concept of drama was then issued. Firstly, the author has drawn upon the roots of drama from the general point of view. That enabled the author to follow with the educational drama which facilitates learners to portray and pretend to be someone else and to learn through direct experience of language and thus, to deepen learners' understanding and development of thinking through learning by doing. The practice of drama may be either process or product-oriented, and the role-play is perceived as the central method of it. Incorporating drama within ELT seems to be beneficial for plenty of reasons. Not only it provides with the contextualised scope of language to be practised, but it further empowers learners to practise their non-verbal communication, cooperation, self-esteem and that is perceived as a highly motivating aspect of drama. Consequently, the classification of drama techniques was prompted, and the last chapter of the theoretical part was devoted to the conclusion of the framework for the empirical part combining the principles for teaching English to young learners through drama and drama techniques.

The first chapter of the practical part introduced the research design, the second chapter revealed the research background, the third chapter defined the research aim and research questions, and the fourth chapter elaborated on the research methodology used throughout the process of the investigation. The empirical part aimed at creating the own research investigation in the form of the action case study. Thus, the process of the research was based on the

implementation of drama techniques within the drama project of English language teaching to young learners during the specifically chosen non-formal course; and critical evaluation of the implementation process. The language content was predetermined by the chosen story *The Little Mermaid* as the overall product of the course. The participants of the research were ten girls at the age between nine and ten years old. The fifth chapter, approached from the teacher's point of view, showed that the drama techniques were administrated within nine lesson plans which were reflected in the written form. The lesson plans' administration and reflective writings served as data collection tools together with the group interview at the end of the term. The collected data were analysed aftermath. Consequently, the sixth chapter of the practical part, approached from the researcher's point of view, elaborated on the process of the analysis and interpretation of findings.

Based on the specific conditions of the research, it was found that out-of-role drama techniques functioned as either warming-up pre-tasks preparing learners with language for the in-role techniques or as follow-up feedback phases of the task cycle. All of the used drama techniques, either in-role or out-of-role, provided learners with balanced cognitive, language, interactional and involvement demands and support for learning. Therefore, the content of techniques addressed: meaningful contexts for cognitive processes of the learners; various components of communicative competence and language skills with a clear predominance of spoken language and the literacy skill of reading; various types of interaction; engaging, creative and motivating topics and procedures. The literacy skill of writing was prompted only in one drama technique focused on the correct spelling of learnt words. Not completely were the physical demands and support for learning balanced since in the case of one of the techniques addressing this aspect of the task did not enable the researcher to prove the support. Metalinguistic demands were in three cases of drama techniques less addressed than the support, and therefore, the learners were, according to the analysis, not demanded to discuss the language within those techniques.

The participants of the research expressed their gratitude and appreciation towards the cooperation with each other, the rhythm, pictures, flashcards and using non-verbal communication in the form of gestures and movements as the factors of drama techniques which facilitated the learners' process of learning, strengthened their self-esteem and belonging to the group of peers. None of the learners mentioned any factors which would impede their learning.

To conclude, even though the aim of the course was the product in the form of the public performance, still, the used drama techniques put much effort into the process of learning in order to provide the target group of young learners with enough space for their development. Concerning the suggestions for further research, metalinguistic demands and support for learning through drama techniques may be issued in more detail as it was not in the scope of this thesis.

RESUMÉ

Diplomová práce se zabývá využitím dramatu a dramatických technik ve výuce anglického jazyka. Cíl práce je směřován k výzkumnému šetření formou kvalitativně orientované případové studie zabývající se implementací dramatických technik ve výuce anglického jazyka žáků mladšího školního věku ve zvoleném kontextu neformální výuky.

Celá práce je standardně koncipována do dvou základních částí sestávající se z části teoretické a praktické. Teoretická část se skládá ze čtyř hlavních kapitol. První kapitola představuje paradigma celoživotního učení se zaměřením na neformální výuku vzhledem k zacílení výzkumu práce. Celoživotní učení je chápáno jako propojený celek všech možností učení v průběhu všech stádií života jedince, ať už v tradičních institucích, nebo mimo ně. Celoživotní učení tak lze rozdělovat do dvou etap, označovaných jako počáteční a další vzdělávání. Počáteční vzdělávání zahrnuje základní, střední a terciární vzdělávání, které probíhají zejména v mladém věku. Další vzdělávání probíhá po dosažení určitého stupně vzdělání. Vzhledem k pojetí celoživotního učení jakožto nepřetržitému procesu za účelem připravovat člověka na schopnost učit se, se spíše pracuje s pojmem učení a ne vzdělávání, aby se tak zdůraznil význam i takových učebních aktivit, které nejsou nikterak organizované. V návaznosti na to celoživotní učení zahrnuje formální vzdělávání, neformální vzdělávání a informální učení. Tyto tři složky se od sebe liší organizací a prostředím, ve kterém se odehrávají. Neformální vzdělávání, které zahrnuje organizované volnočasové aktivity dětí, mládeže a dospělých, se zaměřuje na získávání vědomostí, dovedností a kompetencí, a to například v rámci jazykových a počítačových kurzů, přednášek a krátkodobých školení. Tento typ vzdělávání probíhá v soukromých vzdělávacích institucích a organizacích, zařízeních zaměstnavatelů a ve školních zařízeních vždy za přítomnosti profesionálního lektora, vedoucího, či učitele. Kurz anglického jazyka je v České republice nejčastěji volenou aktivitou neformálního vzdělávání.

Druhá kapitola teoretické části je věnována žákům mladšího školního věku, kteří jsou i přes rozmanitost terminologie definováni jako děti, které navštěvují první stupeň základní školy. Vnímající žáky přicházející na první stupeň základní školy jako aktivní při získávání nových poznatků z vlastní zkušenosti na základě manipulování s předměty a sociální interakce, kapitola přejímá konstruktivistický přístup kognitivního a sociálního vývoje u dané skupiny. Tito žáci chtějí porozumět, a tak se zajímají o knihy, dětské encyklopedie a zdroje informací, které jim pomohou objektivně poznat svět kolem nich. I přesto v jejich životech hraje důležitou roli hra, která je nezbytná pro jejich zdravý vývoj. Dle Piagetova vymezení stádií kognitivního vývoje

jsou žáci v období konkrétních operací, a tak se v jejich věku rozvíjí schopnosti a dovednosti vázané na konkrétní situace a logické myšlení. Žáci se tedy v tomto období zlepšují v klasifikaci, řazení a porovnávání předmětů a jejich vlastností. Dále se u nich zlepšuje paměť a jejich schopnost dávat pozor, což je podmíněno děláním činností, které je baví, a jsou jimi tak motivováni. Důležitou složkou je i sociální vývoj žáků. S příchodem do školy mají děti možnost setkávat se i s jinými modely chování, než na které byly do té doby zvyklé z domácího prostředí. Důležitou roli tak hrají učitelé i spolužáci, od kterých se děti učí, ale zároveň se s nimi i porovnávají. Doporučuje se však pracovat s žáky na vzájemné spolupráci. Dle Vygotského je sociální interakce klíčová k individuálnímu vývoji dítěte, proto pojmenoval prostor, ve kterém se žáci v interakci s dospělým a vrstevníky učí novým věcem, jako zónu nejbližšího vývoje.

Dalším tématem je teorie osvojování si druhého jazyka. Nejprve je diskutován rozdíl mezi učením a akvizicí jazyka na základě první Krashenovi hypotézy. Z hlediska osvojování si cizího jazyka je třeba dbát na smysluplný vstup jazyka, původně představen a definován Stephanem Krashenem, který je ale v současné době doplňován teoriemi o smysluplném výstupu, a tak vnímán jako klíčový faktor pro osvojování si cizího jazyka. Motivace je v osvojování si cizího jazyka taktéž velmi důležitým faktorem, který by se neměl podceňovat a učitelé by pro své žáky měli vytvářet pozitivní prostředí, aby u žáků nedocházelo k vytváření pomyslných bariér při učení. Taková myšlenka lze shrnout hypotézou afektivního filtru, původně taktéž přestavenou Stephanem Krashenem.

Prostředí pro učení se cizímu jazyku je vnímáno prostřednictvím úkolu. Úkolově orientovaná výuka vychází z komunikativní metody/přístupu výuky anglického jazyka. V rámci zmíněného úkolu je třeba, dle Cameronové, zohledňovat kognitivní, jazykové, interakční, zapojující, metalingvistické a fyzické požadavky na žáky společně s podporou učení se jazyku. Jednotlivé složky poskytnuté v úkolech by měly být vyvážené tak, aby zajišťovaly prostor pro rozvoj jazyka žáků. Úkoly pro žáky mladšího věku by tak měly být koherentní, smysluplné, s jasnými cíli, měly by mít jasně definovaný začátek a konec a žáci by v nich měli být aktivně zapojeni.

Vzhledem k zaměření práce je, v návaznosti na předchozí text, věnována pozornost jazykovým požadavkům v rámci výuky anglického jazyka žáků mladšího školního věku. Současně přijímaný cíl výuky cizích jazyků je rozvoj komunikační kompetence prostřednictvím, rovněž i jako cílem, čtyř řečových dovedností mluvení, poslechu a čtení s porozuměním a psaní. Jsou tak vydefinovány jednotlivé složky komunikační kompetence dle modelu převzatého z SERR.

Dále je pozornost věnována zmíněným řečovým dovednostem a jejich integraci v rámci výuky s ohledem na věkovou skupinu žáků. Žáci se nejprve učí nový jazyk mluveným jazykem, tedy orálním a aurálním způsobem a až poté se mohou rozvíjet v řečových dovednostech čtení a psaní. Pro žáky je přirozenější nejprve rozvíjet slovní zásobu než gramatické struktury, které jsou navíc, s ohledem na jejich kognitivní stádium, raději procvičovány upevňujícím způsobem a jejich konkrétním použitím, než vysvětlovány odbornými termíny. Vždy však za přítomnosti smysluplného kontextu. V poslední části kapitoly jsou diskutovány příběhy ve výuce anglického jazyka jako velmi cenný způsob poskytnutí příležitostí pro rozvoj čtyř řečových dovedností.

Třetí kapitola teoretické části se věnuje konceptu dramatu vyúsťující v klasifikaci dramatických technik. Pojem drama se používá v různých oblastech lidské činnosti například u divadla, u sociálních pracovníků i ve vzdělávání, proto autorka v úvodu kapitoly uvádí části konceptu dramatu pro účely diplomové práce. Dramatická výuka má svůj původ, východiska i koncepční zázemí v dramatu a divadle přejímající charakteristiku vžívání se do rolí jako je tomu původně v dětské hře. Drama je chápáno jako umělecká reflexe světa, uspořádána do dějových sekvencí a stěžejním jádrem je nějaká situace, problém, či napětí, které nutí jednotlivé postavy jednat. Divadlo slouží jako prostředek k tomu, jak bude drama prezentováno, a tedy reprezentuje umění časoprostorové, fyzické a systém aktivit, které zajišťují modelové zobrazení prostřednictvím osob v prostoru a čase. Dramatická výchova je pojem, který se převážně používá v českém kontextu výchovy a vzdělávání, zahraniční literatura pracuje s pojmem drama ve stejném významovém pojetí.²⁹ Dramatická výchova využívá principů a postupů dramatu a divadla, dále klade důraz na kreativně-umělecké a pedagogické požadavky. Zároveň dramatická výchova respektuje a rozvíjí bio-psycho-sociální složky účastníků. Žáci mají tak díky dramatu možnost rozvíjet a učit se skrze aktivity obsahem velmi podobné reálnému životu, do kterých se vžívají a představují si, že jsou někým jiným. K učení tak dochází prostřednictvím přímé zkušenosti. Jako každá lidská činnost i učení se formou dramatu by mělo mít svůj cíl. V souvislosti s dramatickou výchovou se rozlišují dva typy cílů, a to svým zaměřením na proces, či produkt. První typ se soustředí na proces učení a rozvoj kompetencí, dovedností a znalostí. Druhým typem se rozumí výsledek dramatické výchovy v podobě vystoupení před spolužáky, rodiči, či

²⁹ Dramatická výchova, drama, ale i další pojmy jako je například výchovná dramatika, kreativní dramatika, drama ve výchově apod. vyskytující se v literatuře nejsou v práci více rozlišovány. Pro účely diplomové práce budou používány hlavně termíny drama a dramatická výchova.

veřejností. Odborníci tvrdí, že by se v dramatické výchově měl klást důraz hlavně na proces učení, ale i tak může ze zmíněného procesu přirozeně vyplynout finální produkt ve formě vystoupení. Hra v roli je brána jako hlavní metoda v kontextu dramatické výchovy, která může žákům poskytnout možnosti k rozvíjení kooperace, vyjadřování názorů, emocí apod. skrze fiktivní, hravé a bezpečné prostředí.

Vzhledem k tomu, že je drama vnímáno jako účinný způsob poskytování příležitosti k učení na základě zkušeností podobným reálnému životu, lze hovořit o značném množství výhod, které drama nabízí pro výuku anglického jazyka. Drama je totiž považováno za velmi přirozený způsob procvičování řečových dovedností, slovní zásoby, gramatických struktur, výslovnosti, ale i neverbální komunikace a dalších složek jazykové komunikační kompetence. Využívání dramatu dále umožňuje prostor pro vyjadřování emocí a rozvoj sebevědomí, motivace k učení, kreativity, představivosti a spolupráci, takže cílí i na rozvoj afektivní domény učení. Navíc je drama a hraní založeno na využívání neverbální komunikace například ve formě gest, pohybů celého těla, výrazů tváře a imitace, což je vnímáno jako velmi přirozená schopnost každého z nás. V každém případě je vždy nutné brát ohled na konkrétní skupinu žáků, jejich potřeby a zájmy tak, aby využití dramatu v hodinách anglického jazyka splnilo očekávání a nabídlo tak možnosti k rozvoji.

V současnosti existuje nepřehledné množství dramatických technik a jejich klasifikací. Autorka práce se tedy rozhodla pro Valentovu (1998, 2008) klasifikaci dramatických technik do jednotlivých kategorií: metod plné (úplné) hry, pantomimicko-pohybové, verbálně zvukové, graficko-písemné a materiálově-věcné; v kombinaci s dramatickými technikami dle jejich funkcí, převzaty z publikace Maley and Duff (2006), které se dělí na přípravné neverbální dynamické a zklidňující, verbální cvičení a aktivity k vytvoření skupin, dále pak observační, práce s napodobováním, s hlasem, s předměty, s vizualizací, s představivostí, se slovy/frázemi/věťami, s texty, se scénáři/skripty a techniky zaměřující se na celistvost vystoupení. Zmíněné dramatické techniky se mohou odehrávat buď v roli, nebo je lze využívat jako techniky mimo roli, které svým obsahem pomáhají s přípravou na pozdější hru rolí.

Poslední čtvrtá kapitola teoretické části shrnuje základní východiska pro účely výzkumu praktické části a vyčleňuje jednotlivé principy pro analýzu použitých dramatických technik.

Následuje část praktická, která je rozdělena do sedmi kapitol. Výzkumná část si klade za cíl zjistit a kriticky zhodnotit potenciál implementovaných dramatických technik ve výuce anglického jazyka žáků mladšího školního věku v rámci druhé poloviny celoročního kurzu v neformální soukromé vzdělávací instituci. Obsahem praktické části je vlastní výzkumné šetření formou kvalitativně orientované případové studie s využitím technik výzkumu obsahové analýzy výukových plánů, reflektivního deníku a skupinového rozhovoru k následné interpretaci implementace dramatických technik a kritickému zhodnocení procesu výzkumu.

První kapitola praktické části je koncipována jako úvod do problematiky výzkumu. Následuje druhá kapitola, která seznamuje čtenáře s pozadím výzkumu, které je nedílnou součástí později definované případové studie. Autorka práce tak v kapitole představuje kontext pro vlastní výzkum. Ten byl realizován v rámci druhé poloviny celoročního kurzu taneční a jazykové školy v pardubickém kraji, a to od února do května 2019 v rozsahu jedné šedesátiminutové hodiny anglického jazyka týdně. Kurzu se zúčastnilo deset dívek ve věku od devíti do deseti let. Celý proces kurzu, a tedy i výzkumu, byl nazván jako dramatický projekt, který se soustředil na proces zábavného osvojování si anglické slovní zásoby a gramatických struktur mluveným jazykem v kombinaci s ostatními řečovými dovednostmi, což dále vedlo k realizaci vystoupení modifikované pohádky *Malá mořská víla*, jakožto produktu a cíli celého kurzu. V souladu s celkovým cílem kurzu a současně přijímaným cílem výuky cizích jazyků tak autorka směřovala obsah produktivních, receptivních a hlavně interaktivních aktivit k poskytnutí možností pro rozvoj komunikační kompetence v anglickém jazyce. V návaznosti na to tak autorka brala v úvahu očekávané výstupy pro jazykovou úroveň A1 vydefinovanou v dokumentech SERR a RVP ZV. Vzhledem k tomu, že byl jazykový obsah lekcí, a tedy jednotlivých dramatických technik dán v podobě zvolené pohádky, bylo třeba před začátkem kurzu zhodnotit, zda tento příběh splňuje kritéria nutná pro vytvoření zmíněného dramatického projektu. Na základě těchto kritérií byl vytvořen scénář s dialogy a monology jako průvodní diskurz celého kurzu.

Třetí kapitola praktické části definuje cíl výzkumu a jednotlivé výzkumné otázky v návaznosti na teoretický rámec a podmínky výuky anglického jazyka u specificky vybrané skupiny mladších žáků.

Čtvrtá kapitola empirické části představuje zvolenou metodologii výzkumu, a tak představuje akční případovou studii a jednotlivé nástroje sběru dat v rámci výzkumného šetření, tedy obsahovou analýzu dokumentace, reflektivní psaní a polostrukturovaný skupinový rozhovor.

Vzhledem k charakteru případové studie, která byla vydefinována jako akční, dle Stenhousovi typologie, je každá z následujících dvou kapitol praktické části interpretována z různých pohledů a pozic autorky práce – z pohledu učitele praktika a z pohledu výzkumníka. V páté kapitole praktické části se pozornost přesouvá k procesu sběru dat ve formě plánů lekcí, jejich písemné reflexe a závěrečného skupinového rozhovoru z pozice učitele praktika. V kapitole šesté, jejíž obsahem je podrobná analýza a interpretace zjištěných dat, vystupuje autorka práce již z pozice výzkumníka. Nejprve je pozornost věnována jednotlivým dramatickým technikám, jejich použití a poměru jejich implementace v rámci devíti analyzovaných plánech hodin.

Reflektivní psaní poskytlo materiál pro argumentaci a průběžné zodpovídání výzkumných otázek 1 až 5, a tedy, jaké, jak a proč byly specificky vybrané dramatické techniky zahrnuty do konkrétních hodin, jestli byly dramatické techniky vyváženy ve smyslu úkolových požadavků na žáky a podpory učení a jaké příležitosti k rozvoji anglické komunikační kompetence a jednotlivých komponentů byly adresovány ve zvolených technikách.

Na základě specifických podmínek realizace výzkumu bylo zjištěno, že bylo použito 21 dramatických technik, z nichž některé byly použity opakovaně z důvodu oblíbenosti a naplnění očekávání. Celkově bylo tedy využito 37 dramatických technik v devíti administrovaných plánech hodin pro účely výzkumu. Dramatické techniky mimo roli plnily funkci dynamických cvičení připravující žáky a jejich potřebnou jazykovou výbavu pro následující techniky v roli, nebo byly použity jako prostředek zpětné vazby. Všechny dramatické techniky, které byly využity, ať už v roli nebo mimo ni, poskytly žákům vyvážené množství kognitivních, jazykových, interakčních a zapojujících požadavků a podpory pro učení. Jinak řečeno, obsah všech použitých dramatických technik adresoval smysluplný kontext pro kognitivní procesy žáků; různé složky komunikační kompetence a řečových dovedností s jasnou převahou řečové dovednosti mluvení, poslechu, i čtení; různé druhy interakce; poutavá, kreativní a motivační témata. Řečová dovednost psaní byla nabídnuta k rozvoji pouze v jedné z dramatických technik, která se zaměřovala na správný přepis naučených slov. Fyzické požadavky a podpora učení nebyly zcela vyváženy v případě jedné z technik, která tuto složku zahrnovala. Analýza zmíněné techniky neumožnila výzkumníkovi z cíle a postupu techniky prokázat, že byla žákům nabídnuta podpora učení v případě fyzických požadavků. Metalingvistické požadavky na žáky byly ve třech případech dramatických technik méně adresovány než metalingvistická podpora učení. Tudíž se dle analýzy od žáků neočekávalo diskutovat, vysvětlovat a debatovat používaný jazyk.

Polostrukturovaný rozhovor se zaměřil na výzkumnou otázku číslo šest za účelem zjistit, které faktory obsažené ve zvolených dramatických technikách podpořily, či bránily procesu učení žáků. Účastníci rozhovoru vyjádřili vděčnost a ocenění k využívání kooperace ve dvojicích a skupinách, práci s rytmem, obrázky, kartičkami, využívání neverbální komunikace ve formě gest a různých pohybů, což bylo zhodnoceno jako faktory v rámci dramatických technik usnadňující proces učení žáků, podporující rozvoj jejich sebevědomí a začleňování do skupiny vrstevníků. Nikdo z dotazovaných neuvedl žádné faktory, které by jejich procesu učení a rozvoji bránily.

I přesto, že byl cíl kurzu směřován k přípravě na veřejné vystoupení modifikované pohádky, využití dramatické techniky byly zaměřeny na proces učení, za účelem poskytnout vybrané skupině žáků dostatečný prostor k procesu samotného učení a jejich rozvoje.

Bylo zhodnoceno, že došlo k naplnění stanoveného cíle diplomové práce vzhledem k tomu, že autorka popsala použité dramatické techniky v konkrétním neformálním kontextu výuky anglického jazyka žáků mladšího školního věku a kriticky zhodnotila potenciál použitých technik na základě sebraných dat.

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APPENDICES

TABLE OF CONTENTS

Appendix 1 – Task Demands on Learners and Task Support for Learning	111
Appendix 2 – The Concept of Drama	112
Appendix 3 – The Reflection Model	113
Appendix 4A – The Lesson plans	114
Appendix 4B – The Representative Example of Reflective Writing.....	129
Appendix 4C – The Summarised List of Used Drama Techniques.....	130
Appendix 4D – The Description of Used Drama Techniques	132
4D.1 – Metronome mime	132
4D.2 – Let me tell you something	132
4D.3 – Body numbers	132
4D.4 – My word	133
4D.5 – Breathing	133
4D.6 – Just listening	134
4D.7 – Words and movement.....	134
4D.8 – Drawings	134
4D.9 – What’s on my head?	135
4D.10 – Working with imagination	135
4D.11 – Going with the flow.....	135
4D.12 – Normal, slow, fast	136
4D.13 – Working on words	136
4D.14 – Shifting the stress	136
4D.15 – Dialogue interpretation.....	137
4D.16 – A real bargain + beat out that rhythm	137
4D.17 – Find a seat!	138
4D.18 – Jumbled stories	138
4D.19 – What am I doing?	138
4D.20 – Slow motion (mirroring)	139
4D.21 – One-word dialogues	139
Appendix 5 – The Content Analysis – Explanatory notes, Categories, Codes, Principles.....	140
Appendix 6 – The Representative Example of Analysed Drama Techniques.....	143
Appendix 7 – The Summarisation of Task Demands on Learners and Support for Learning	144
Appendix 8 – The Transcription of Group Interactive Interview	147

Appendix 9 – The Condensed Scenario of the Play The Little Mermaid.....150
Appendix 10 – The Further Materials for the Drama Techniques.....158

Appendix 1 – Task Demands on Learners and Task Support for Learning

Task Demands on Learners and Support for Learning

Task Demands	Task Support
<p>• Cognitive demands vary with the degree of contextualisation of language; difficulty of concepts that are needed to do the task (e.g. use of graphics, colours, telling the time).</p> <p>• Language demands vary with whether the language is spoken or written, understanding or production, extended talk or conversation; with vocabulary and grammar needed; with the genre; with the amount of L1 and L2.</p> <p>• Interactional demands vary with the type of interaction required, e.g. pair work; with the participants in talk – adult / peers; with the nature of the interaction, e.g. question + answer.</p> <p>• Metalinguistic demands may include the use of technical terms about language in production or comprehension e.g. in instructions, in feedback.</p> <p>• Involvement demands vary with the ease or difficulty the learner has in engaging with the task, e.g. length of task stages; links to child's interest and concerns; novelty, humour, suspense.</p> <p>• Physical demands vary with how long the child must sit still for; with actions needed; with fine motor skills needed e.g. to write or draw.</p>	<p>• Cognitive support can come from the contextualisation of language; from the use of concepts already developed; from familiar formats of graphics or activity; from familiar topics and content.</p> <p>• Language support can come from re-use of language already mastered; from moving from easier domain to more difficult, e.g. spoken to written; from using known vocabulary and grammar to help with the new; from use of L1 to support L2 development.</p> <p>• Interactional support can come from the type of interaction, e.g. pair work; from helpful co-participants; from the use of familiar routines.</p> <p>• Metalinguistic support can come from familiar technical terms to talk about new language; clear explanations.</p> <p>• Involvement support can come from content and activity that is easy for the learner to engage with, e.g. links to child's interest and concerns; from mixing physical movement and calm, seated activities.</p> <p>• Physical variation in sitting and moving; use of familiar actions; match to level of fine motor skills development, e.g. to write or draw.</p>

Adopted from Cameron (2001)

Figure 1. Task Demands on Learners and Support for Learning (Cameron 2001, 26 Table 2.1 and 27 Table 2.2)

Appendix 2 – The Concept of Drama

The Concept of Drama (for the purposes of the diploma thesis)

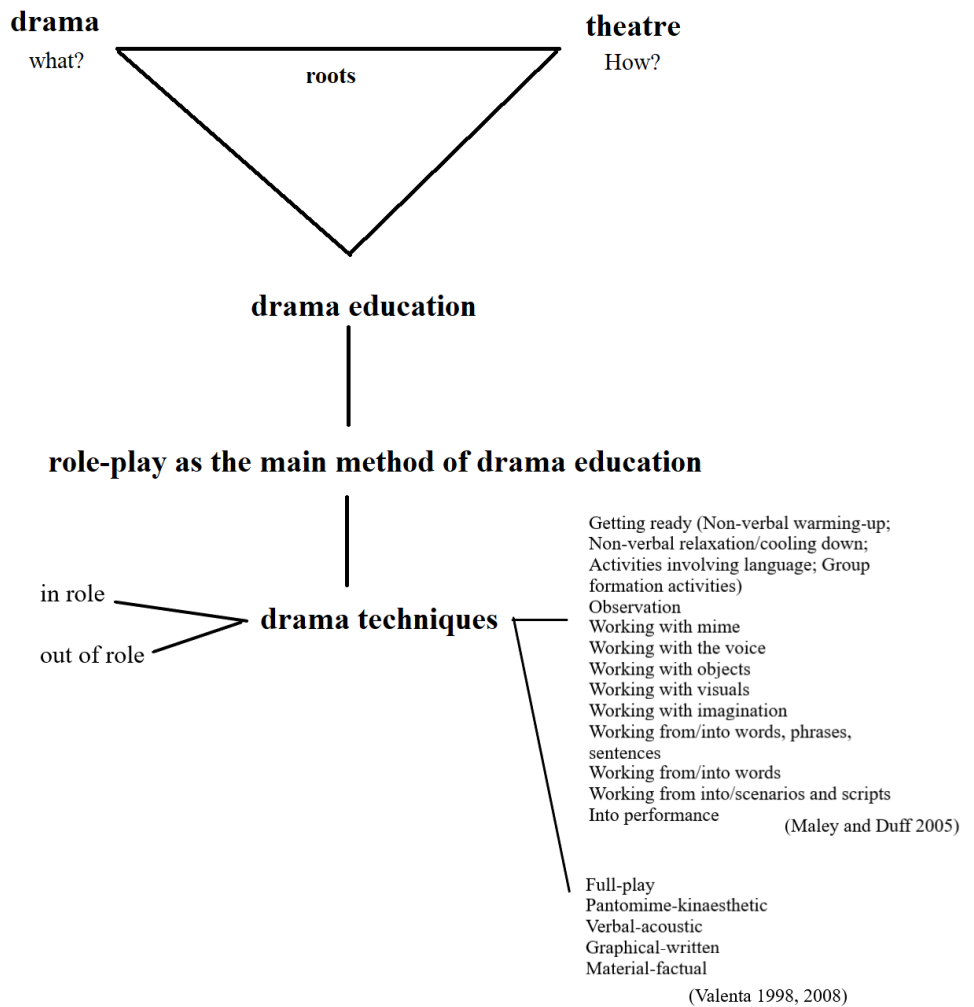


Figure 2. The Concept of Drama

Appendix 3 – The Reflection Model

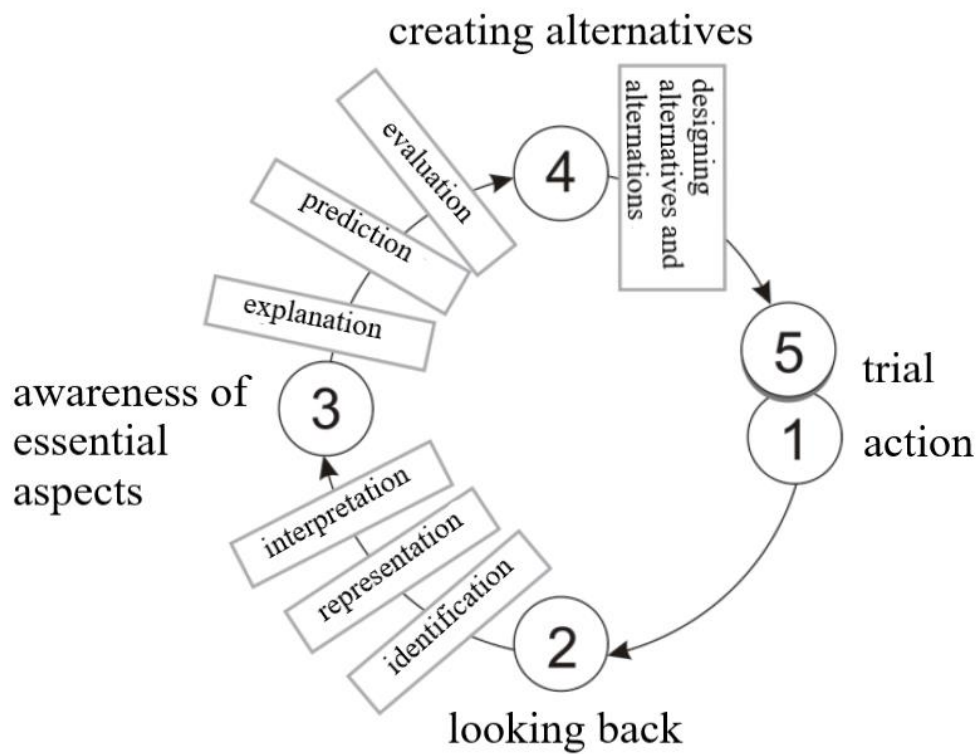


Figure 3. The combination of professional vision of a teacher-observer and reflection on action (Minaříková and Janík 2012, 199, Figure 5)

Appendix 4A – The Lesson plans

LESSON PLAN 1					
Date of the session: 20th February 2019					
Length of the session: 45 min					
Overall aim of the lesson: By the end of the lesson, learners will be able to recognize, practise and remember ‘magic vocabulary’ (<i>Appendix 10, Figure 7</i>), use gestures to express the vocabulary and finally, interact with each other in a guided conversation in order to reinforce, elicit and share information about the pictures with the vocabulary and thus, practise their discourse skills. Finally, they will be able to notice verbs (to be, have and live) and pronouns in the newly introduced text <i>narrator 1</i> (<i>Appendix 9</i>).					
Activity	Objectives <i>By the end of the activity, learners will be able to...</i>	Materials	Time	Organisational Forms	Language Focus
Warm-up Hello song	To sing the song along and get motivated for the lesson with gestures, practise the pronunciation and understand language through movements, vocabulary about emotions	-	3 min	Whole group in the circle	Spoken language The pronunciation – phonetic knowledge – understanding the linguistic lexical competence - vocabulary about the moods
<i>(pre-task 1)</i> New vocabulary presentation	To recognise pictures of ‘magic vocabulary’ thanks to pictures, manipulation with flashcards, match pictures and vocabulary, produce vocabulary and practise the pronunciation	Pictures and paper flashcards ‘magic vocabulary’	10 min	Whole group, two groups	Spoken production of the vocabulary items (comprehensible input) the teacher is asking questions “What is it?”
<i>(pre-task 2)</i> Drama technique: MIMES AND METRONOME MIMING	to recognise vocabulary, to mime vocabulary, to practise pronunciation and reinforce the meaning of the words in cooperation with partners supported by a rhythm	Pictures and paper flashcards ‘magic vocabulary’	10 min	Interaction in pairs	Spoken production of the vocabulary items, the teacher is asking questions “What is it?”, learners repeat and answer just by the vocab item and may try it’s a..., the teacher provides the support of language
<i>(proper task)</i> Drama technique: LET ME TELL YOU SOMETHING	To “walk and talk” and produce, use the familiar vocabulary about ‘magic’ through a short conversation, cooperate in order to find out the information, to practise the pattern of guided interaction using informal greetings, questions and answers.	Pictures and paper flashcards ‘magic vocabulary’	10 min	Interaction in pairs	Spoken language (interaction) practise of a greeting “Hello”, a question “What is it?”, answering the greeting and question: “It’s a...” (comprehensible input) the teacher is asking questions “What is it?” and helps with language

Presentation of Narrator 1 Storytelling	to recognize the meaning of the read text (narrator 1) realise that there is already known vocabulary about the little mermaid. Getting to know the text, discuss the meaning	The script	10 min	Whole class cooperation	Development of literacy skills together with spoken language- Listening to the story (comprehensible input) to understand the vocabulary in the story and transferring the story into mother tongue and discussion about the content, characters. The teacher is reading the story.
<i>Follow-up</i> Grammar noticing	to recall personal pronouns in English (I, you, he, she, it, we, they) recognise some of them in the text; and to recognise three verbs (to be, live, have) in the text and their forms in the present and the past.	The script and flashcards of verbs (to be, have, live) in the present and simple past; and personal pronouns	5 min	Whole class cooperation	Grammar knowledge – noticing of personal pronouns and verbs from the text, discuss the meaning.
<i>Homework</i> Listen to our narrator (1)	To listen and try to repeat, pronounce the narrator just based on the listening			Individually	Comprehensible input of the story

Table 1. Lesson Plan 1

LESSON PLAN 2					
Date of the lesson:		27th February			
Length of the lesson:		60 min			
Overall aim of the lesson: By the end of the lesson, the learners will be able to recognise, pronounce, remember and understand magic vocabulary and magic spell (Appendix 10, Figure 7). Moreover, they will be able to understand the meaning of the story intended to be retold at the beginning of the performance, thanks to the gestures.					
Activity	Objectives <i>By the end of the activity, learners will be able to...</i>	Materials	Time	Organisational Forms	Language Focus
<i>Warm-up</i> TPR song: Put your right hand in, put your right hand out	Recall the action song which functions as the classroom routine at the beginning of the lesson in order to warm-up, revise body parts, left and right by singing the song aloud.	-	2 min	Whole group	Lexical items: body parts, right and left Skills: spoken language, listening and singing aloud of the song
<i>Drama technique:</i> BODY NUMBERS	to recall, produce orally vocabulary of numbers and body parts, to warm up and get in the mood for further lesson	-	5 min	Individually and then in pairs	Lexical items: numbers 0-9; body part Skills: oral production of vocabulary

	activities, to restore the balance between thinking and doing, to develop confidence and cooperation				
<i>(task)</i> <i>Drama technique:</i> MY WORDS	to find a partner by asking: <i>What it is? It's a ...</i> , make pairs and mime (create own gestures) and produce orally to recall, produce and reinforce the meaning of vocabulary items about magic by body language, the interconnection of verbal and non-verbal language.	Pictures of vocabulary items (magic vocabulary)	10 min	In pairs	Lexical items: magic vocabulary Skills: spoken language – an interactional pattern of question-answer supported by non-verbal communication
<i>Beluga Sevruga hunters</i>	To recall and drill the magic spell <i>Beluga Sevruga</i> from the fairy-tale	Written magic spell if needed	5 min	The whole group	Reinforcement of language items: come, wind, sea, to me and intonation through spoken production, dynamic activity
<i>(pre-task 1)</i> <i>Drama technique:</i> BREATHING	to cool-down after the productive and quite dynamic activity, to relax, to develop concentration, to control breathing, to warm-up vocal cords for the purposes of the next task.		3 min	Individually	Listen to the teacher's English instructions, comprehend and adapt voice (strength of the voice), the teacher uses expressions: whispering, shouting
<i>(pre-task2)</i> <i>Drama technique:</i> JUST LISTENING	to listen to the read text, relax, calm down and focus on familiar words within the text and recognize them	The scrip (narrator 1)	5 min	individually	Listening to the read text (narrator 1) and recognising familiar language.
<i>(pre-task 3)</i> <i>Description of the picture</i>	To visually imagine the environment of the story about The Little Mermaid through the picture, recall and produce phrases <i>There is, there are</i> and vocabulary items, which are used in the narrator 1	The colourful picture of the Underwater World	5 min	individually	Lexical items: sea animals, characters from the fairy-tale, mermaid, name, very, beautiful, red, hair, heart, gold, happy Grammar: the existential phrase <i>There is, There are</i> Spoken production of vocabulary and grammar connected to the picture
<i>(proper task)</i> <i>Drama technique:</i> WORDS AND MOVEMENT	to combine the already familiar text of the narrator 1 with own gestures in order to better understand the meaning of the text and reinforce the language in it, pronounce it well	The script (narrator 1)	10-15 min	In pairs	Lexical items: mermaid, name, very, beautiful, red, hair, heart, gold, happy Practise of discourse skills (spoken language): extended talk

	and practise the stress of the sentences inductively and narrate the storylines				– narration <i>Once upon the time</i> Focus on pronunciation
<i>Discussion and drill – verbs and pronouns</i>	To recall and recognise the meaning of verbs <i>to be, have and live</i> , pronouns <i>I, you, he, she, it</i> and practise/pronounce the short sentences.	Colourful cards of verbs and pronouns.	5 min	The whole group	Grammar: verbs and pronouns and drilling short sentences

Table 2. Lesson Plan 2

LESSON PLAN 3 – POSTPONED TO 13TH March					
Date of the session: 6th March 2019					
Length of the session: 60 min					
Overall aim of the session: By the end of the lesson, girls will be able to retell the first narrator of the story in pairs and with the help of gestures. Moreover, the girls will be able to cooperate in order to collect new words connected with the story about The Little Mermaid, understand the meaning, write its correct spelling, pronounce them and present them to others.					
Activity	Objectives <i>By the end of the activity, learners will be able to ...</i>	Materials	Time	Organisational Forms	Language Focus
<i>(task)</i> <i>Drama technique (in-role)</i> WORDS AND MOVEMENT	to combine the already familiar text of the narrator with own gestures in order to better understand the meaning of the text and reinforce the language in it, pronounce it well and practise the stress of the sentences inductively and narrate the storylines	The script narrator1	5 min	Cooperation in pairs	Spoken production of the text narrator 1 with accurate pronunciation. Refresh the vocabulary and movements created during the previous lesson
<i>(pre-task)</i> Introduction and drill of the vocabulary	To recognise the words through pictures and practise vocabulary and its pronunciation (a ship, legs, storm, waves, a bird, a beach, a sky, a tail, rocks, wind) <i>Appendix 10, Figure 9</i>	The vocabulary list with pictures	5 min	Whole group together	Drilling the production of words, some words are already known, some of them are new, practising pronunciation
<i>(pre-task)</i> <i>Drama technique:</i> DRAWINGS	to write the correct spelling (form) of the vocabulary in order to create their own study graphical-material cards, to realise the meaning thanks to the pictures.	The vocabulary list pictures and blanked cards	10 min	Individually	To read the spelling of the word, rewrite it in the correct form

<i>(proper task)</i> <i>Drama technique:</i> WHAT'S ON MY HEAD?	to guess/find out the word on the own created word cards which the partner has on her forehead, practise short questions <i>Is it...?</i> And answers <i>Yes, it is. No, it isn't.</i>	The own flashcards	10 min	In pairs	Spoken interaction, questions, answers, pronunciation
<i>(task)</i> <i>Drama technique:</i> JUST LISTENING	to listen to the read text, relax, calm down and focus on familiar words within the text, recognise them and practise their pronunciation	The fairy-tale which includes the vocabulary	10 min	Whole group	Listen and notice, recognise, repeat the words
<i>Presentation of the new monologues and dialogues</i> Listen and repeat	Recognise new dialogues, their pronunciation and intonation, try to repeat	The dialogues		together	Listening to the text, discussion of the content in mother tongue and English

Table 3. Lesson Plan 3

LESSON PLAN 4					
Date of the session: 20th March 2019					
Length of the session: 60min					
Overall aim of the lesson: By the end of the lesson, the learners will be able to recognise, understand and pronounce the vocabulary (a ship, legs, storm, waves, a bird, a beach, a sky, a tail, rocks, wind <i>Appendix 10 Figure 9</i>). Moreover, the girls will be able to recognise, be aware of the difference between verbs live, have and to be in the text either in the present tense or past tense. Further, learners will listen and understand the content and meaning of new parts of the story – Narrator 2 and SEA WITCH <i>Appendix 9</i> .					
Activity	Objectives <i>By the end of the activity, learners will be able to...</i>	Materials	Time	Organisational Forms	Language Focus
<i>Visualisation</i>	To listen and relax	Text for the teacher	3 min	The whole group	Just listen and think about the story
<i>(pre-task)</i> <i>Drama technique:</i> WORKING WITH IMAGINATION	to let the imagination work through listening to music and sounds, draw a picture corresponding with the vocabulary from the second part of the play	Music Blank papers, pencils	10 min	Individually	Thinking about the vocabulary, discussion about the words in English and mother tongue, pronunciation during the discussion
<i>Task</i> <i>Drama technique:</i> MY WORDS	to find a partner by asking: What it is? It's a ... make pairs and to mime (create own gestures) and produce orally to recall, produce and reinforce the meaning of vocabulary items	The own flashcards	5 min	In pairs	Spoken interaction, what is it? It's s, question and answers, lexical items, pronunciation supported meaning by own

	about <i>The little Mermaid – the second part of the play</i> by body language, the interconnection of verbal and non-verbal language.				gestures, simple structures
Grammar	To realise and recognise the use of verbs in the story, to manipulate with flashcards in order to make a correct sentence	Colourful flashcards	10 min	Together, discussion	Grammatical knowledge and structuring of the sentence (I'm happy, I live, I have a dog) supported by manipulation of the cards
<i>Task (reinforcement)</i> <i>Drama technique:</i> WORDS WITH MOVEMENT	to combine the already familiar text of the narrator with own gestures in order to better understand the meaning of the text and reinforce the language in it, pronounce it well and practise the stress of the sentences inductively and narrate the storylines	The script of the narrator 1	3 min	In the line and pairs	To produce the narration orally with support of gestures
<i>Getting into the text</i> narrator 2	To understand the content and meaning of the narrator 2 and the vocabulary in it, recognise familiar words and circle them	The script of the narrator 2, pencils	5 min	The whole group	Discussion about the content, words known in English, realise the meaning of the text
<i>Drama technique:</i> GOING WITH THE FLOW	to let the text flow, listen and unconsciously adapt language supported by clapped rhythm, relax, calm down and get used to the pronunciation of the sentences.	The script of the narrator 2	10 min	The whole group	Listen and clap with the intonation, manifestation of the rhythm and sentence stress
<i>Getting into the text</i> SEA WITCH	To understand the content and meaning of the scene SEA WITCH and the vocabulary in it, recognise familiar words and circle them	The script SEA WITCH, pencils	5 min	The whole group	Discussion about the content, words known in English, realise the meaning of the text

Table 4. Lesson Plan 4

LESSON PLAN 5					
Date of the session: 27th March 2019					
Length of the session: 60 min					
Overall aim of the lesson: Apart from the revision of chosen aspects (role-play performing the narrators and dialogues from the second part of the play), learners will be able to recognise the familiar words from the fairy tale and pronounce them angrily, sadly, happily, loudly, softly, fast, slowly and then realise how the stress can change the utterance and try to put stress on particular words in the sentences.					
Activity	Objectives <i>By the end of the activity, learners will be able to...</i>	Materials	Time	Organisational Forms	Language Focus
<p><i>Warm-up</i></p> <p><i>Drama technique:</i></p> <p>NORMAL SLOW FAST</p> <p>(hello song, put your..., head-shoulders..)</p>	Learners are supposed to make a circle and sing the songs along together with gestures and movements to connect the words and the meaning of the songs in order to warm-up, relax, get motivated and prepare for production throughout the whole lesson of English. The activity is joyful and full of energy, and the teacher sings the songs as well to motivate learners and provide the model of language.	-	3 min	The whole class	Vocabulary of body parts, emotions, hello, how are you, oral production, singing
<p><i>(pre-task 1)</i></p> <p><i>Drama technique:</i></p> <p>WORKING ON WORDS (out of role)</p>	to encourage different ways of speaking the same word (familiar already presented vocabulary) and thus, prepare voice and pronunciation for the proper task (SEA WITCH)	The script - SEA WITCH	10 min	pairs	Reading of the script, vocabulary reinforcement, oral production and pronunciation (phonological knowledge)
<p><i>(pre-task 2)</i></p> <p><i>Drama technique:</i></p> <p>SHIFTING THE STRESS (out of role)</p>	to practise sentence stress patterns in an interesting way to prepare for the dialogue interpretation in roles.	The script – SEA WITCH	5 min	Pairs/whole group	Spoken production-reading aloud, Pronunciation, production, phonological use of stress and intonation.
<p><i>Task</i></p> <p><i>Drama technique:</i></p> <p>DIALOGUE INTERPRETATION</p>	to perform the scene of SEA WITCH in order to practise dialogues from the script in	The script (SEA WITCH)	20 min	Interaction of roles	Spoken language, interaction/discourse skills, turn-takes

(in the role)	the space, walking, emotions, implementing vocabulary, practised stress and thus, to reinforce speaking production and discourse skills of already rehearsed the lines in already set roles of the sea witch, Ariel, sea worms.				
<i>Task</i> <i>Drama technique:</i> WORDS AND MOVEMENT (in the role)	to combine the already familiar text of the narrator with already made own gestures in order to better understand the meaning of the text and reinforce the language in it, pronounce it well and practise the stress of the sentences inductively and narrate the storylines	If the needed-the script of the narrator1	5 min	In pairs together	Spoken production, the narration of the role
<i>Task</i> <i>Drama technique:</i> A REAL BARGAIN + BREAT OUT THAT RHYTHM (in the role)	To act out a short playscript as the reinforcement and rehearsal of already (several times) practised part of the play narrator 2, use appropriate pronunciation, stress, intonation and emotions, supported with clapping.	The script of the narrator2	10 min	Two groups	Spoken production of the second part of the narrator (in the role), intonation suggested by clapping
<i>Follow-up</i> <i>Drama technique:</i> FIND A SEAT! (out of role)	to cool-down after the performance, realise the space again, concentrate, work on classroom dynamics and reflect on the process of the whole lesson.	--	5 min	Whole group	

Table 5. Lesson plan 5

LESSON PLAN 6
Date of the session: 3rd April 2019
Length of the session: 60 min

Overall aim of the lesson: By the end of the lesson, learners will be able to understand the lines of the script thanks to the dramatizing learned scripts. They will be able to remember the magical spell <i>beluga-zevruga</i> . They will be able to recognise, understand and produce and verbs (<i>Appendix 10 Figure 8, 9</i>).					
Activity	Objectives <i>By the end of the activity, learners will be able to...</i>	Materials	Time	Organisational Forms	Language Focus
<p><i>(Task)</i> <i>Drama technique:</i></p> <p>DIALOGUE INTERPRETATION (in the role)</p>	<p>to perform the scene of SEA WITCH in order to practise dialogues from the script in the space, walking, emotions, implementing vocabulary, practised stress and thus, to reinforce speaking production and discourse skills of already rehearsed the lines in already set roles of the sea witch, Ariel, sea worms from the previous lesson and the others already known and rehearsed parts of the play manipulating also needed objects.</p>	<p>The scripts of SEA WITCH scene if needed</p>	<p>10 min</p>	<p>Interaction of roles</p>	<p>Spoken language, interaction/discourse skills, turn-takes, conversation, gestures, emotions, manipulation with objects</p>
<p><i>Drama technique:</i></p> <p>A REAL BARGAIN + BEAT OUT THAT RHYTHM (in the role)</p>	<p>To repeat the acting out of a short playscript as the reinforcement and rehearsal of already (several times) practised part of the play narrator 2, use, appropriate pronunciation, stress, intonation and emotions, supported with clapping.</p>	<p>The script of narrator 2 if needed</p>	<p>5 min</p>	<p>Two groups</p>	<p>Spoken production of the second part of the narrator (in the role), intonation suggested by clapping</p>

<p><i>Dynamic activity</i></p> <p>Beluga-Zevruga Hunter</p>	<p>To release a little after focusing on the speaking production of the dialogues in the first part of the lesson and at the same to recall the magic spell which is also part of the script content</p>	<p>The script if needed BELUGA ZEVUGA</p>	<p>5 min</p>		<p>Reacting on the magic spell, spoken production, Reinforcement of language items: come, wind, sea, to me and intonation through spoken production, dynamic activity</p>
<p><i>Drama technique:</i></p> <p>JUMBLED STORIES</p>	<p>to realise the cohesion of the text and the procedure of the story (The first part) in order to order the individual dialogues from the script and thus, make the own script to be posted on our noticeboard, then read, produce aloud the story in the roles and develop an understanding of the story.</p>	<p>The cut script of the first part of the fairy-tale</p>	<p>20-25 min sequenced</p>	<p>Pairs or groups of three</p>	<p>To notice and orientate in the continuation of the story, narration and text design, cohesion of the text Listening in order to order the storylines Reading aloud, spoken production</p>
<p><i>(pre-task)</i></p> <p>Grammar substitution drill</p>	<p>To present, discuss the use and practise the form of present continuous (I'm fishing, I'm swimming. I'm smiling. I'm frying the fish. I'm cooking. I'm cleaning the floor.)</p>	<p>Pictures with the activities</p>	<p>5 min</p>	<p>The whole group</p>	<p>Grammatical knowledge, noticing and drill of structures supported by pictures</p>
<p><i>(task)</i></p> <p><i>Drama technique:</i></p> <p>WHAT AM I DOING?</p> <p>(out of role)</p>	<p>to practise the form of present continuous using dynamic verbs, miming and thus reinforce that piece of grammar (from the previous phase)</p>	<p>Pictures with the activities</p>	<p>5 min, 5 min</p>	<p>Sequenced 1. Whole group 2. In pairs</p>	<p>Practise of grammar, drill of several activities in present continuous, spoken interaction in basic q-a pattern (gestures)</p>

<i>Getting into the text</i> Ariel's monologues Narrator 3	To discuss the content of the new Ariel's monologue and familiar words in the text	The script THE BEACH, narrator 3	5 min	Whole group	Recall known vocabulary in the form of the discourse read by the teacher, discussion about the content in English and mother tongue
<i>Homework</i> <i>Ariel's monologue</i> Narrator 3		Audio-recordings		individually	Listening comprehension of the fairy-tale

Table 6. Lesson Plan 6

LESSON PLAN 7					
Date of the session: 10th April					
Length of the session: 45 min					
Overall aim of the lesson: By the end of this lesson, learners will be able to recall phrases for a description of the picture <i>Appendix 10, Figure 10</i> (there is, isn't, are, aren't), verbs in present continuous, work on stress in ON THE BOARD text and thus, partly perform the learnt parts of the fairy-tale The Little Mermaid through a dialogue interpretation drama technique in roles.					
Activity	Objectives <i>By the end of the activity, learners will be able to...</i>	Materials	Time	Organisational Forms	Language Focus
<i>Warm-up</i> Hello song routine	To get motivated for English lesson, to recall the language content of the song	-	2 min	Whole group	Vocabulary of emotions, hello, how are you, oral production, singing
<i>Task</i> Description of Picture	To revise and practise the form and use of existential phrase there is/isn't, there are/aren't	The picture of Underwater World	10 min	Whole class	Grammatical knowledge and use, spoken guided production of structures there is/isn't, there are/aren't, extensive talk
<i>(Pre-task)</i> <i>Drama technique:</i> SLOW MOTION (MIRRORING)	To promote muscular control and awareness together with cooperation and reacting to each other and revise the grammar of present progressive, its form.	The pictures of the activities if needed	5 min	Pairs	Grammatical knowledge and use, spoken guided production of present continuous structures of known activities + gestures

<i>(Pre-task 2)</i> <i>Drama Technique:</i> SHIFTING THE STRESS	to practise sentence stress patterns in an interesting way to prepare for the dialogue interpretation in roles.	The script of the ON THE BOARD scene	5 min	Pairs	Spoken production-reading aloud Pronunciation, production, phonological use of stress and intonation.
<i>Task</i> <i>Drama technique:</i> DIALOGUE INTERPRETATION	to perform the scene of ON THE BOARD in order to practise dialogues from the script in the space, walking, emotions, implementing vocabulary, practised stress and thus, to reinforce speaking production and discourse skills of already rehearsed the lines in already set roles of the ON THE BOARD scene.	The Script of the ON THE BOARD scene	20 min	Pairs	Spoken language, interaction/discourse skills, turn-takes, conversation, gestures, emotions, manipulation with objects
<i>Getting into the text</i> Scene 6 - CASTLE	To discuss the content, characters, the environment of the new dialogues from THE CASTLE scene and familiar words in the text	The script with pictures – THE CASTLE scene	5 min	Whole group	Recall known vocabulary in the form of the discourse read by the teacher, discussion about the content in English and mother tongue
Homework: Listen to scene 6 - CASTLE		Audio-recordings		Individually	Listening comprehension of the fairy-tale

Table 7. Lesson Plan 7

LESSON PLAN 8					
Date of the session: 17th April 2019					
Length of the session: 60min					
Overall aim of the lesson: By the end of the lesson the learners will be able to interact with other learners and make a conversation about emotion and place of living in the greeting-question-answer pattern, reinforce the form of present continuous and activities, recall, revise and understand the story content about SEA WITCH and CASTLE.					
Activity	Objectives <i>By the end of the activity, learners will be able to...</i>	Materials	Time	Organisational Forms	Language Focus

<p><i>Warm-up (pre-task)</i></p> <p>Hello song routine</p>	<p>To get motivated for English lesson, to recall the language content of the song</p>		2 min	Whole group	<p>Vocabulary of emotions, hello, how are you, oral production, singing</p>
<p><i>Drama technique</i></p> <p>LET ME TELL YOU SOMETHING</p> <p><i>(out of role)</i></p>	<p>to “walk and talk”, use the familiar phrases and questions (greetings, saying goodbye, how are you, where do you live) through a short conversation, cooperate in order to find out the information, to practise the pattern of guided interaction using informal greetings, questions and answers.</p>	Flashcards if needed	10 min	Interaction in pairs	<p>Spoken language (interaction) practise of a greeting, questions and answers Hello! Hello! How are you? I’m fine. Where do you live? I live in...and you? Okay, goodbye, bye. conversation</p>
<p><i>(Task)</i></p> <p><i>Drama technique</i></p> <p>MY WORDS</p> <p><i>(out of role)</i></p>	<p>to find a partner by asking: What it is? It’s a ... make pairs and to mime (create own gestures) and produce orally to recall, produce and reinforce the meaning of grammar (<i>fishing cooking, ...</i>)Appendix 10 Figure 9 body language, the interconnection of verbal and non-verbal language.</p>	Picture cards of the activities	5 min	Interaction in pairs	<p>Spoken interaction in order to practise phrases What is it? It’s ...I’m fishing. Grammatical use + vocabulary of action verbs supported by gestures</p>
<p><i>Drama technique:</i></p> <p>JUMBLED STORIED</p> <p><i>(out of role)</i></p>	<p>to realise the cohesion of the text and the procedure of the story (the scene SEA WITCH) in order to order the individual dialogues from the script and thus, make the own script to be posted on our noticeboard, then try to read, produce aloud the story with comprehension</p>	The cut script the SEA WITCH SCENE	15 min sequenced	Pairs, group of three	<p>To notice and orientate in the continuation of the story, narration and text design, cohesion of the text Listening in order to order the storylines Reading aloud, spoken production – reinforcement of the familiar language items</p>
<p><i>Drama technique:</i></p> <p>JUST LISTENING</p> <p><i>(out of role)</i></p>	<p>to listen to the read text, relax, calm down and focus on familiar words within the text (scene CASTLE) and recognize them.</p>	THE SCRIPT – Scene CASTLE	5 min	The whole group	<p>Listening to the read text (narrator 1) and recognising familiar language.</p>

<i>Getting into the text</i> Discussion about vocabulary	To realise the meaning of the text content and connect it with the vocabulary, they already know event from different situations.	The script the CASTLE and the rest of the texts	10 min	The whole group	Recognising vocabulary and interconnecting meanings
<i>Preparation for rehearsal</i>	To prepare their scripts, objects and other things needed for the whole play interpretation planned for the next lesson	-	5 min	individually	-
<i>Dynamic activity</i> Beluga-zevruga hunters	To release a little after the discussions and to recall the magic spell which is also part of the fairy-tale	-	5 min	Whole group	Reacting on the magic spell, spoken production, Reinforcement of language items: come, wind, sea, to me and intonation through spoken production, dynamic activity
<i>Homework</i> <i>Listening to the fairy-tale</i>		Audio-records		individually	Listening comprehension

Table 8. Lesson Plan 8

LESSON PLAN 9					
Date of the session: 24th April					
Length of the session: 60 min					
Overall aim of the lesson: By the end of the lesson, learners will be able to follow the whole story of The Little Mermaid, perform the dialogues, interact with each other, realise used vocabulary through gestures, objects, environment, emotions and thus, understand the continuity of individual scenes. <i>Appendix 9</i>					
Activity	Objectives <i>By the end of the activity, learners will be able to...</i>	Materials	Time	Organisational Forms	Language Focus
<i>Warm-up</i> Put your right hand in	To warm up, get motivated and revise production of some of the body parts in English	-	2 min	Whole group	Singing aloud – spoken production and revision of body parts, right and left.
<i>Drama technique (task)</i> JUMBLED STORIES	to realise the cohesion of the text and the procedure of the story (the scene SEA WITCH) in order to order the individual dialogues from the script and thus, make the own script to be posted on our noticeboard, then	The script CASTLE	10 min	Pairs, group of three	To notice and orientate in the continuation of the story, narration and text design, cohesion of the text Listening in order to order the storylines

	try to read, produce aloud the story with comprehension.				Reading aloud, spoken production – reinforcement of the familiar language items
<i>(pre-task 1)</i> <i>Drama technique</i> ONE-WORD DIALOGUES	to practise vocabulary from the CASTLE scene and the intonation of question-answer interaction pattern with minimal language in order to make the meaning of the word.	The script CASTLE	5-10 min	pairs	Spoken interaction - practise the exchange of information – a conversation with minimal language (one word) practise intonation of question-answer pattern, vocabulary items and pronunciation
<i>(pre-task 2)</i> <i>Drama technique</i> SHIFTING THE STRESS	To practise sentence stress patterns in an interesting way to prepare for the dialogue interpretation in roles.	The script CASTLE focus on ladies in waiting	10 min	Pairs, other pairs	Spoken production-reading aloud Pronunciation, production, phonological use of stress and intonation.
<i>(task)</i> <i>Drama technique</i> DIALOGUE INTERPRETATION	to perform the scene of CASTLE in order to practise dialogues from the script in the space, walking, manipulation with objects, emotions, implementing vocabulary, practised stress and thus, to reinforce speaking production and discourse skills of already rehearsed the lines in already set roles of the CASTLE scene.	The script CASTLE	30 min	Whole group, roles, interaction	Spoken language, interaction/discourse skills, turn-takes

Table 9. Lesson Plan 9

Appendix 4B – The Representative Example of Reflective Writing

R2: To reflect on the process of organizational forms, I prepared the activities in pairs, groups and the whole group. During this lesson, I worked with dynamic and cool-down techniques. I realised how enthusiastic the girls are when they work in pairs or groups and that the movement really helps them to understand and recognise the language.

Learners were able to react to the instructions given by me quickly. Still, there are moments during which the learners use the mother tongue, and it would be possible for them to speak English. It is the aspect on which I would like to focus more during the next lessons. Another aspect I would like to comment on is the moment when I spread the texts – narrator 1 – to learners, and then I told them the instructions. Before I did that, I might have prepared them for listening to the instructions as the learners were a little bit distracted. It did not last for long, but still, there was no full attention of the learners. Then, the activity with the text was interesting for girls as they seemed to be very enthusiastic to know the story. However, I felt that they were tired a bit. Therefore, if I choose a similar activity in the following lessons, I will put it in the earlier stages of the lesson. On the other hand, when we came to the next activity when the girls were supposed to create their own gestures for the text they were supposed to retell, they focused a lot, and they were really enthusiastic. Lastly, there was no time for speaking about verbs. It was due to some activities such as *beluga zevruga-catching-hunters* which last longer than it had been intended.

The first drama technique used in this lesson was *Body numbers* which was intended to warm up a little and to recall numbers but also using the body. It like the purpose of this activity because it is very quick and easy to organise. The second drama technique used in this lesson was *My word*. The purpose of the activity is not primary to speak since the learners are supposed to mime the word they choose. The learners were supposed to mime the words they chose and produce them in a two-line interaction "What is it? It's a ...and it was really fast technique to practise the magic vocabulary in real-like conversations." As the third drama technique, we did *Breathing* which was intended to calm-down learners after quite dynamic activity called catching-hunters. The reason I had chosen this technique was to focus on something a little bit different than was the English production of learners, but the work with their vocals as the drama itself is about performing and working with vocals. Another used technique was *Listening* which was intended as a pre-task to *Words and movement* being meant to be the proper task of this lesson. During the listening technique, learners relaxed and just focused on the read text, its pronunciation, stress and intonation. The learners quite enjoyed this technique, and some of them were already telling the story with me as they were supposed to listen to the recorded version of the narrator 1 at home. *Words and movement* technique was very successful. The learners had a chance to create their own gestures for the meaning of the lines (intended for them), and they were enthusiastic and creative while doing their creative part. I was quite surprised, how smoothly the technique went and even though that the technique (in the publication by Maley and Duff 2005) was designed for more proficient learners of English (lower-intermediate – advanced), our adaptation of the technique proves that it is possible to modify the content for even less proficient learners.

Appendix 4C – The Summarised List of Used Drama Techniques

Drama Techniques:	Classification:		Used in Lesson Plans:
1) Metronome mime	Working with mime (pantomime-kinaesthetic+verbal-acoustic)	Out of role	1
2) Let me tell you something	Getting ready: verbal exercise (verbal-acoustic)	Out of role	1, 8
3) Body numbers	Getting ready: non-verbal/verbal warming-up (pantomime-kinaesthetic+verbal-acoustic)	Out of role	2
4) My word	Working with mime, verbal exercise (pantomime-kinaesthetic+verbal-acoustic)	Out of role	2, 4, 8
5) Breathing	Getting ready, non-verbal cooling down exercise, working with the voice (verbal-acoustic)	Out of role	2
6) Just listening	Getting ready, non-verbal cooling down exercise (pantomime-kinaesthetic)	Out of role	2, 8
7) Words and movement	Working form words/phrases/sentences (full-play)	In role	2, 3, 4, 5
8) Drawings	(Graphical-material)	Out of role	3
9) What's on my head?	Getting ready, verbal exercise (verbal-acoustic)	Out of role	3
10) Working with imagination	Working with imagination, out of role (graphical-material)	Out of role	4
11) Going with the flow	Non-verbal cooling-down exercise (pantomime-kinaesthetic+verbal acoustic)	In role	4
12) Normal, slow, fast	Working with mime (pantomime-kinaesthetic+verbal-acoustic)	Out of role	5
13) Working on words	Working with the voice (verbal-acoustic)	Out of role	5
14) Shifting the stress	Working with the voice (verbal-acoustic)	Out of role	5, 7, 9
15) Dialogue interpretation	Working from/into scenarios (full-play)	In role	5, 6, 7, 9
16) A real bargain + beat out that rhythm	Working from/into scenarios, (full-play)	In role	5, 6
17) Find a seat!	Non-verbal cooling-down (pantomime-kinaesthetic)	Out of role	5
18) Jumbled stories	initially a pair-forming activity, but then working from the text (graphical-material and verbal-acoustic)	In role	6, 8, 9
19) What am I doing?	Working with mime (pantomime-kinaesthetic+verbal-acoustic)	Out of role	6
20) Slow motion (mirroring)	Getting ready: verbal cooling down (pantomime-kinaesthetic+verbal-acoustic)	Out of role	7
21) One-word dialogues	Work from/into scenarios (verbal-acoustic)	Out of role	9

Table 10. The Summarised List of Used Drama Techniques

Lesson Plan	Number of DTs
1	2
2	5
3	4
4	4
5	7
6	4
7	3
8	4
9	4
In Total	37

Table 11. The Summarised Table of Drama Techniques Number within the Individual Lesson Plans

The Distribution of 37 Drama Techniques within the 9 Lesson Plans

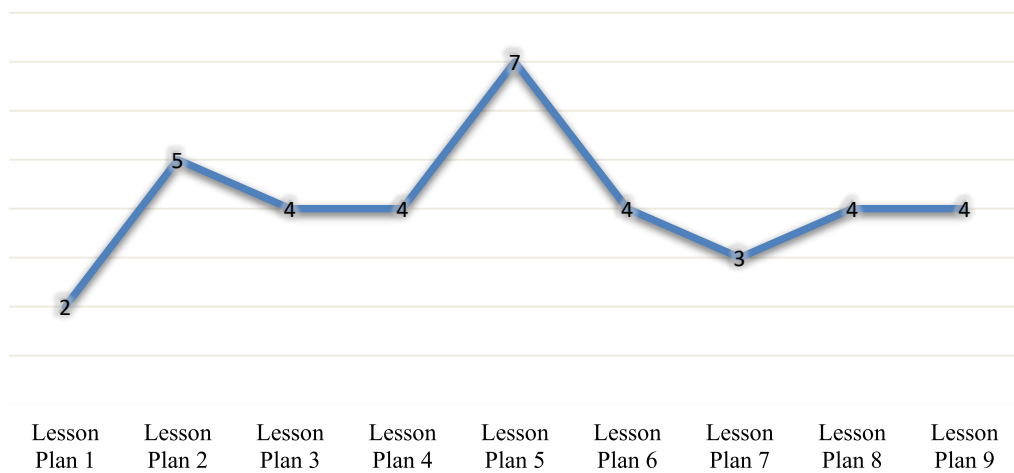


Figure 4. The Number of Drama Techniques within the 9 Lesson Plans

Appendix 4D – The Description of Used Drama Techniques

Each drama technique description consists of its type, aim and procedure.

4D.1 – Metronome mime

Type: working with mime, pre-task, out of the role, pantomime-kinaesthetic + verbal-acoustic

Aim: to recognise vocabulary, to mime vocabulary, to practise pronunciation and reinforce the meaning of the words in cooperation with partners.

Procedure: Students are supposed to make pairs. They decide on who starts miming (creation of own gestures), choose one vocabulary item to start with and demonstrate it to the partner who tries to guess the word and pronounce it. If the learner guesses correctly, he/she takes the next turn to mime. Then, the process repeats until each pair finishes miming of all the vocabulary list. The items of vocabulary are depicted in the picture cards, which are moved after every turn to another pair of learners.

The next step is to change partners and follow the same procedure.

The further step follows the previous procedure, but now, the ‘metronome’ rhythm is given to support the flow of the miming and pacing of the activity. Learners try to adapt to the rhythm, use more dynamic miming and again reinforce their understanding of the meaning of the vocabulary to be practised.

4D.2 – Let me tell you something

Type: Getting ready: verbal exercise, out of the role, proper task, verbal-acoustic

Aim: To use the familiar vocabulary about ‘magic’ through a short conversation, cooperate in order to find out the information, to practise the pattern of guided interaction using informal greetings, questions and answers.

Procedure: Learners are given with a picture card. Learners are supposed to walk around the class and mix freely, find a partner to speak with and have a conversation with the aim to find out the information about their picture (familiar words about magic from the previous exercise) from others. After 2-3 minutes, the teacher instructs the learners to find another partner to speak with.

Before the activity, the teacher instructs learners, how the activity should look like (Hello! Hello! How are you? I’m fine. What is it? It’s a... Okay, goodbye, bye) Therefore, the learners should practise their conversation (discourse/interaction) skills in the suggested pattern.

4D.3 – Body numbers

Type: Getting ready: non-verbal/verbal warming-up, pantomime-kinaesthetic + verbal acoustic

Aim: to recall vocabulary of numbers and body parts, to warm up and get in the mood for further lesson activities, to restore the balance between thinking and doing, to develop confidence and cooperation

Procedure: Firstly, the teacher calls numbers between 0 and 9 and as the number is called, the learners are supposed to listen, comprehend and form a shape of it by using their whole bodies. The shape should be held until the next number is called. Then, the learners make pairs and try to do the same procedure, but now, they create one number in cooperation with the partner. The activity demands minimal language of vocabulary for numbers and body parts within the instructions. Even though it is classified as non-verbal exercise, the learners were producing the numbers and therefore, practise their understanding of the meaning of this linguistic knowledge.

4D.4 – My word

Type: Working with mime, verbal exercise, proper sequenced task, out of the role, pantomime-kinaesthetic + verbal acoustic

Aim: to find a partner by asking: *What it is? It's a ...* make pairs and to mime (create own gestures) and produce orally, to recall, produce and reinforce the meaning of vocabulary items about magic by body language, the interconnection of verbal and non-verbal language.

Procedure:

- 1) Learners are supposed to choose a card with a picture, recognise the object known from the previous lesson.
- 2) Go through the class, meet other learners and ask about the object of the other learners by the question: *What is it?*, the partner answers: *It's a ...* and the second person repeats the same process. If their objects match, they create a pair, and if not, they try to ask somebody else.
- 3) After setting the pairs with matching objects, learners are supposed to cooperate and to create a gesture for the vocabulary item.
- 4) After the learners are ready with their own gestures, they perform one pair by one in front of the 'audience' and let them guess by again asking *What is it?*
- 5) The audience tries to guess the meaning of the word and practise the answer *It's a ...*

4D.5 – Breathing

Type: Getting ready, non-verbal cooling down exercise, pre-task, out of the role, verbal-acoustic

Aim: to cool-down after the productive and quite dynamic activity, to relax, to develop concentration, to control breathing, to warm-up vocal cords for the purposes of the next task.

Procedure: The learners are supposed to stop doing everything and close their eyes, stand on their own and just breathe deeply, then release the breath slowly, open their eyes and make a circle. The teacher gives all the instructions in an almost whispered voice.

In the circle, the learners are instructed just to produce silent monotonous voice with again closed eyes. Learners just listen and with the variation of teacher's voice, they understand and follow the instructions. Then, the teacher suggests the raising of the voice, learners repeat, and then, it is falling again, and learners repeat. The process is repeated several times and get relaxed and confident.

4D.6 – Just listening

Type: Getting ready, non-verbal cooling down exercise, out of the role

Aim: to listen to the read text, relax, calm down and focus on familiar words within the text and recognize them

Procedure: Students are asked to sit down or lie down on the floor just as they find it comfortable with their eyes closed. The teacher reads a story about The Little Mermaid with the slow, smooth and relaxing pattern. Learners should relax their body and get used to the read text. Learners are asked to raise their hand every time they hear a familiar word.

4D.7 – Words and movement

Type: Working form words/phrases/sentences, in role (narrator), proper task

Aim: to combine the already familiar text of the narrator with own gestures in order to better understand the meaning of the text and reinforce the language in it, pronounce it well and practise the stress of the sentences inductively and narrate the storylines

Procedure:

Before learners bring their own scripts with marked lines to produce, we sit in a circle and speak about the story, brainstorm, and discuss the familiar words in English and mother tongue. As the learners remind the content of the narrator and vocabulary, they are supposed to make pairs and prepare/create their own gestures which will support the meaning of their parts. Learners cooperate and agree on the gesture standing for the content of the text. Finally, they show their gestures by producing the story in front of the 'audience'.

4D.8 – Drawings

Type: Graphical-material technique, out of the role

Aim: to write the correct spelling (form) of the vocabulary in order to create an own study graphical-material cards, to realize the meaning thanks to the pictures.

Procedure: After the previous drilling exercise of new vocabulary (theme: The Little Mermaid), the learners are supposed to practise their knowledge and work on the accuracy of the vocabulary. Therefore, learners are provided with blanket cards, chose two words out of the vocabulary list with pictures, write (psychomotor skills) the words with correct spelling and thus, prepare study material for further exercise and following lessons as well.

4D.9 – What’s on my head?

(a modified version of What’s in my hand?)

Type: Getting ready, verbal exercise, out of the role, verbal-acoustic

Aim: to guess/find out the word on the own created word cards which the partner has on her forehead, practise short questions *Is it...?* And answers *Yes, it is. No, it isn't.*

Procedure:

The students sit face to face in pairs. Each one has a card on her forehead. They are told to simply talk about anything which helps them to guess their own word on the forehead word. They are supposed to practise vocabulary and produce simple questions *Is it blue? Is the first letter...?* and answers during the interaction: *Yes, it is. No, it isn't.* The learners make little conversations about the words on cards through finding the information.

4D.10 – Working with imagination

Type: working with imagination, out of the role, graphical-material

Aim: to let the imagination work through listening to music and sounds, draw a picture corresponding with the vocabulary from the second part of the play

Procedure: Learners are given with their own blanket paper. The music is played for about 1 minute and learners are supposed to draw a picture about what the music reminds them, suggests them. The music motives are connected with the environment of the Little Mermaid play. Then, another motive is played, and the procedure repeats the same pattern. The task should help the learners’ imagination, relaxation and focus on internal pictures of the vocabulary represented by the sounds. The music includes sounds of the water (sea, ocean), birds (beach), falling rocks (rock) and heavy storm (clouds, sky, storm) After the exercise, the pictures drawn by learners are discussed partly in English and mother tongue to express the feelings and language connected with the music and pictures.

4D.11 – Going with the flow

Type: Non-verbal cooling-down exercise, in role (narrator 2), pantomime-kinaesthetic+ verbal acoustic

Aim: to let the text flow, listen and unconsciously adapt language supported by clapped rhythm, relax, calm-down and get used to the pronunciation of the sentences.

Procedure: Learners sit with their eyes closed. The only thing they have to do is to listen to the story and let the words flow. The narrator is read by the teacher who supports the flow and intonation by clapping.

After the listening part is done, the teacher invites learners to repeat the lines as the teacher reads them with the clapping pattern.

Firstly, they can just clap the rhythm, and then if they feel ready, they can accompany the teacher and repeat the phrases still with clapping. The voice and reading/speaking is slow, smooth. Learners are not supposed to understand everything that they hear but let the words flow over them and absorb, adopt the language unconsciously.

4D.12 – Normal, slow, fast

Type: Working with mime, out of the role, proper task, pantomime-kinaesthetic+verbal-acoustic

Aim: to reinforce the familiar action (TPR) songs (Hello song, Put your right hand in, Head-shoulders-knees and toes).

Procedure: Learners are supposed to make a circle and sing the songs along together with gestures and movements to connect the words and the meaning of the songs in order to warm-up, relax, get motivated and prepare for production throughout the whole lesson of English. The activity is joyful and full of energy, and the teacher sings the songs as well to motivate learners and provide the model of language.

4D.13 – Working on words

Type: Working with the voice, out of the role, pre-task 1, verbal-acoustic

Aim: to encourage different ways of speaking the same word (familiar already presented vocabulary) and thus, prepare voice and pronunciation for the proper task (SEA WITCH)

Procedure: Learners are instructed to make pairs and take the introduced script from the previous lesson about the sea witch and choose very three very important words (according to them) from the dialogues. They are explained to take the chosen words and interpret them in three different ways (1 - happily, angrily, sadly; 2 – loudly, softly; 3 – fast, slowly) in order to practise and reinforce the vocabulary as much as possible have fun and prepare for another step of the task. Therefore, they are going to combine the meaning of the language and warm-up their vocal cords and voice for further steps of the lesson.

4D.14 – Shifting the stress

Type: Working with the voice, out of role, pre-task, verbal-acoustic

Aim: to practise sentence stress patterns in an interesting way to prepare for the dialogue interpretation in roles.

Procedure:

Before the task started, there should be a discussion with learners (in Czech and English) about the stress, what is it and how it works in English but not in greater detail since the learners are

young. Suggest the function of the stress on the sentences: Let's do some MAGIC. But you must give me your TAIL.

Then, the learners take their script and make pairs. They try to choose one word of each sentence, and try to put the stress on one word in it, choose one word and put the stress there. They take turns in order to have a chance to try the functioning. After approximately 5 minutes of pair-work, the whole class work together with the whole dialogue from the intended part of the play to reinforce the wanted stress.

4D.15 – Dialogue interpretation

Type: Working from/into scenarios, in the role, proper task (full-play)

Aim: To perform the scene of SEA WITCH in order to practise dialogues from the script in the space, walking, emotions, implementing vocabulary, practised stress and thus, to reinforce speaking production and discourse skills of already rehearsed the lines in already set roles of the sea witch, Ariel, sea worms.

Procedure:

With the notion that learners already know the vocabulary and dialogues several times revise, discussed practised and reinforced, the learners now try their abilities of spoken production in space. They have the support of their own printed scripts to follow the text in case they do not remember their part. Before, the procedure of interpretation starts, the learners are given with time to go through the script and remind themselves with their lines within the situation. The teacher supports them, answer the questions and give advice if needed. The procedure is slow to ensure the understanding of links between individual utterances and to play it as a game, and all learners with the teacher work together. Learners produce their parts orally with movements, body language (non-verbal communication) and emotions, feelings, attitudes which was practised ahead. The teacher directs the procedure on the spot. Thus the process of performing takes place.

4D.16 – A real bargain + beat out that rhythm

Type: Working from/into scenarios, in role (narrator 2), proper task, full play

Aim To act out a short playscript as the reinforcement and rehearsal of already (several times) practised part of the play narrator 2, use appropriate pronunciation, stress, intonation and emotions, supported with clapping.

Procedure:

Before the technique starts, learners look into their script and refresh the language which they are followingly supposed to produce orally. Then, learners are supposed to make a line in which they are used to perform this part of narrator together with clapping. The learners had a chance to perform this part of the play several times, and therefore, this attempt is rather functioning as the rehearsal of already gained language and therefore, it is expected to be fast and without

further language explanation. Through performance, learners rehearse the knowledge of vocabulary, pronunciation, stress, intonation, narration skills (extended talk) supported by physical clapping.

4D.17 – Find a seat!

Type: Non-verbal cooling-down, out of the role, feedback, pantomime-kinaesthetic

Aim: to cool-down after the performance, realise the space again, concentrate, work on classroom dynamics and reflect on the process of the whole lesson.

Procedure: Learners are instructed to cool down and stand at the edges of the classroom and close their eyes. With instructions, they are supposed to move forward and slowly walk into the centre of the classroom and meet other participants, as they meet somebody, they sit down and relax. Then, the discussion about the lesson should follow, there should be space for opinions, feelings, feedback on the activities wishes for further lessons etc.

4D.18 – Jumbled stories

Type: initially a pair-forming activity, but then working from the text, in roles (verbal-acoustic and graphical-material)

Aim: to realise the cohesion of the text and the procedure of the story (The first part) in order to order the individual dialogues from the script and thus, make the own script to be posted on our noticeboard, then read, produce aloud the story in the roles and develop an understanding of the story

Procedure: First of all, the learners make pairs, then the pairs are given the cut pieces of the script. Each pair has got a different scene and part of the story. They are supposed to read the strips for themselves and decide on which scene it is. They are given with a blanket paper to create and write their own title for the particular scene they have. Then, they are supposed to try to order and reconstruct the strips into the correct order.

After they are ready, the teacher reads the story (two or three times if needed) and learners just listen and read through and try to work with stripes, sort them out and order them in order to match the read version. When all of the pairs finish ordering, there should be space for feedback and correction if needed and discussion about the coherent text and language in it.

Then, the learners take glue and stick the stripes on another blanked paper and thus, make their own ordered script as graphical-material.

The next step is reading the scenes in roles, and now we should work together in the whole group.

4D.19 – What am I doing?

Type: Working with mime, out of the role, proper task, pantomime-kinaesthetic+verbal-acoustic

Aim: to practise the form of present continuous using dynamic verbs, miming and thus reinforce that piece of grammar. (I'm fishing, I'm swimming. I'm smiling. I'm frying the fish. I'm cooking. I'm cleaning the floor.)

Procedure: Learners choose a picture with the activity and prepare gestures for it. Then, after they are ready with gestures, they perform the gesture in front of the audience and ask What am I doing? The other learners guess (fishing, swimming, smiling, frying the fish, cooking, cleaning the floor) If the answer is no, the learners continue guessing if the answer is yes – the performing learner says: Yes, I'm fishing...

The next step is that learners make pairs and repeat the same procedure, the teacher goes through the class and helps with using the language – questions, answers and present progressive tense.

4D.20 – Slow motion (mirroring)

Type: Getting ready: verbal cooling down, out of roles, pantomime-kinaesthetic+verbal-acoustic

Aim To promote muscular control and awareness together with cooperation and reacting to each other and revise the grammar of present progressive, its form.

Procedure: The music is turned on in order to suggest a tempo of slow motion. The learners firstly try to coordinate the movements, then they are supposed to make pairs slowly without speaking so they need to make eye contact and find a place where they want to work in pairs. It is said that this activity is excellent for developing students' ability to share space harmoniously. (Maley and Duff (2005) Then, the learners make gestures for present progressive but still in slow motion and alignment with the music tempo. They try to control muscles in order to mirror the partner's movements and thus they should do the same activity. After they guess the one's gestures the one of the pair produces present continuous and still in the slow motion. The activity is intended to let the learners relax but also revise language and enjoy the peace.

4D.21 – One-word dialogues

Type: work from/into scenarios, out of the role, pre-task, verbal-acoustic

Aim: to practise vocabulary from the CASTLE scene and the intonation of question-answer interaction pattern with minimal language in order to make the meaning of the word.

Procedure: Learners are supposed to make pairs. Then, they are given with the text (they have their own) and each partner is supposed to choose the most important word from the dialogue' lines (according to them). Next, the pairs try to make a conversation with the one word in a question-answer pattern, then they find another word and thus, try to make 'a chain' of words in order to follow in the conversation (girl. – girl? – beach! – beach? – Yes, beach. – dress? – dress!) Then, they find another partner and the procedure repeat.

Appendix 5 – The Content Analysis – Explanatory notes, Categories, Codes, Principles

Explanatory notes:
Ms – Materials
ID – Involvement demands
IS – Involvement support
IntD – Interactional demands
IntS – Interactional support
LD – Language demands
LS – Language support
PhD – Physical demands
PhS – Physical support
DTs – Drama techniques
S – Speaking
L – Listening
R – Reading
W – Writing
Lx – Lexical competence
Gr – Grammatical competence
Sm – Semantic competence
Ph – phonological competence
Or – Orthographic competence
Oe – Orthoepic Competence

Table 12. Explanatory Notes

TASK DEMANDS	Task Support
<ul style="list-style-type: none"> Cognitive demands vary with the degree of contextualisation of language; difficulty of concepts that are needed to do the task (e.g. use of graphics, colours, telling the time). Meaningful context; Cognitive processes (e.g. match, order, recall, remember, choose, find, ...) 	<ul style="list-style-type: none"> Cognitive support can come from the contextualisation of language; from the use of concepts already developed; from familiar formats of graphics or activity; from familiar topics and content. Materials used to support meaningful language; cognitive processes (from familiar content, topics, format of graphics, audio-visual aids etc.)
<ul style="list-style-type: none"> Language demands vary with whether the language is spoken or written, understanding or production, extended talk or conversation; with vocabulary and grammar needed; with the genre; with the amount of L1 and L2. spoken language; literacy skills vocabulary and structure; components of CC; Meaning or form; using songs, creative phrases, rhymes, poems and stories which might be short and repetitive; language routines 	<ul style="list-style-type: none"> Language support can come from re-use of language already mastered; from moving from easier domain to more difficult, e.g. spoken to written; from using known vocabulary and grammar to help with the new; from use of L1 to support L2 development. Materials used to support demands on: spoken language, literacy skills, vocabulary and structure, components of CC; comprehensible input to support language; Instructions – a child-directed speech; using songs (with actions), creative phrases, rhymes, poems and stories which might be short and repetitive; language routines
<ul style="list-style-type: none"> Interaccional demands vary with the type of interaction required, e.g. pair work; with the participants in talk – adult / peers; with the nature of the interaction, e.g. question + answer. 	<ul style="list-style-type: none"> Interaccional support can come from the type of interaction, e.g. pair work; from helpful co-participants; from the use of familiar routines.
<ul style="list-style-type: none"> Metalinguistic demands may include the use of technical terms about language in production or comprehension e.g. in instructions, in feedback. Use of technical terms about language; Instructions and feedback, Discussion about language 	<ul style="list-style-type: none"> Metalinguistic support can come from familiar technical terms to talk about new language; clear explanations. Use of technical terms about language; Instructions and feedback Discussion about language, Explanation
<ul style="list-style-type: none"> Involvement demands vary with the ease or difficulty the learner has in engaging with the task, e.g. length of task stages; links to child's interest and concerns; novelty, humour, suspense. Ease or difficulty to engage; Length of the task stages; Active involvement of learners; Affective domain – emotions, feelings, humour; Creativity, own creations 	<ul style="list-style-type: none"> Involvement support can come from content and activity that is easy for the learner to engage with, e.g. links to child's interest and concerns; from mixing physical movement and calm, seated activities. From the content and task stage; also the pace of the activities; warm-up, dynamic or calming task
<ul style="list-style-type: none"> Physical demands vary with how long the child must sit still for; with actions needed; with fine motor skills needed e.g. to write or draw. Movements; Facial expressions; Body language; Manipulation with objects, pictures; include movements, physical activities, total physical response activities, colouring, cutting and sticking; working with voice, vocal cords 	<ul style="list-style-type: none"> Physical variation in sitting and moving; use of familiar actions; match to level of fine motor skills development. e.g. to write or draw. Variation of physical demands, Variety of activities: cool-down, dynamic

Table 13. Principles for Teaching English to Young Learners within the Categories

Category:	Codes:
CD – cognitive demands	realise, order, reconstruct, sort out, match, choose, practised ahead, already, several times, rehearsed, reinforced, set, reinforce, meaning, decide, guess, follow, try to adapt, understanding, cards with familiar pictures, familiar, find out, find, information, previous, recall, repeated, instructions given by the teacher, recognise, The Little Mermaid, combine, recall, reinforce, unconsciously adapt, get used to, let the flow, absorb, already made, gained, remind
CS – cognitive support	The script, cards with known pictures, teachers instructs, how, suggested pattern, familiar words, familiar, inductively, after previous, their knowledge
LD – language demands	cohesion, text, story, read, produce, aloud, understanding, language, vocabulary, vocabulary list, pronunciation, pronounce, word, words, vocabulary item, correctly, the stress, sentence, narrate, produce, production, spoken production, produce orally, English, practise sentence stress, word, take turns, dialogue(s), practise, discourse skills, interpretation, conversation, interaction, using informal greetings, questions, answers, to speak, words, discourse, ask and answer, basic interactional pattern, form, present continuous, dynamic verbs, grammar, picture, language, comprehend the instructions, listen to the text, spelling, graphical-material cards, accuracy, sing songs, speaking, happily, angrily, sadly, loudly, softly, fast, slowly

LS – language support	dialogues, script, the teacher reads, teacher’s support, vocabulary list, picture card, picture cards, cards, flashcards, the pattern, guided, the teacher instructs, partners’ asking, the read text, the text, narrator, the storyline, scripts, short questions, answers, talks, interaction, make a conversation, ask and answer the questions, basic interactional pattern, model, study material, graphical-material
IntD – interactional demands	make pairs, pairs, together, group, interaction, partner partners, cooperate, agree, participants, somebody, meet
IntS – interactional support	make pairs cooperate, a partner, with to meet, partners, pairs, cooperation, pairs, audience
ID – involvement demands	make own, own, create, creativity, creation, two or three times, own, dynamic, flow, try to, have a chance, 2 or 3 minutes, 5 minutes, short, confidence, relax, calm down, comfortable, slow, smooth, relaxing, imagination, music, sounds, relaxation, express feelings, warm-up, relax, get motivated, emotions, chance, discussion about opinions, feelings, feedback, wishes, concentrate, music, suggested tempo, relax, enjoy, where they want, slowly, have fun
IS – involvement support	slow, ensure, game, support flow, relaxing, smooth voice, short, suggested, support from the audience, joyful, energy, audience, cool-down, classroom dynamics, dynamic, calming, 2 or 3 minutes, 5 minutes, two or three times if needed
MD – metalanguage demands	discussion, feedback discussion, in Czech, in English, about, discuss the content, speak about, about
MS – metalanguage support	discussion, in Czech, In English, feedback, advice, explain
PD – physical demands	movements, show movements, body language, non-verbal communication, walking, manipulation with objects to mime, miming, start miming, demonstrate mix freely, to walk go through the class, gestures, eyes closed, close eyes, open eyes, control breathing and vocal cords, make a circle sit down, lie down, body, raise a hand, sit, to write, spelling, psychomotor skills, sit face to face, action, make a circle, go through the class, gestures, to draw a picture, clap, rhythm, clapping, clapping pattern, vocal cords, voice, make a line, stand at the edges, move forward, meet, slowly walk, perform, take a glue, slowly, gestures, slow motion, coordination, muscles, muscular control
PS – Physical support	Space, metronome rhythm, rhythm, the teacher shows how, gestures, familiar action, blanket cards, sit face to face, clapping, clapping pattern, rhythm

Table 14. The Categorisation and Coding

Appendix 6 – The Representative Example of Analysed Drama Techniques

Words and movement (lesson plans: 2, 3, 4, 5)

Type: Working form words/phrases/sentences, in role (narrator), proper task

Aim: to combine already familiar text of the narrator with own gestures in order to better understand the meaning of the text and reinforce the language in it, pronounce it well and practise inductively the stress of the sentences and narrate the storylines

Procedure:

Before learners bring their own scripts with marked lines to produce, we sit in a circle and speak about the story, brainstorm, and discuss, explain if needed, the familiar words in English and mother tongue. As the learners remind the content of the narrator and vocabulary, they are supposed to make pairs and prepare/create their own gestures which will support the meaning of their parts. Learners cooperate and agree on the gesture standing for the content of the text. Finally, they show their gestures with producing the story in front of the audience

- Cognitive demands – combine, brainstorm, understand, the meaning
- Cognitive support – familiar, inductively
- Language demands – reinforce, language, pronounce, practice, the stress, sentence, narrate, produce, words, English
- Language support – the text, narrator, the storyline, scripts
- Interactional demands – make pairs, cooperate, agree
- Interactional support – pairs, audience
- Involvement demands – own, prepare/create,
- Involvement support – the audience
- Metalinguage demand – discuss the content, words, speak about
- Metalinguage support – discuss, explain
- Physical demands – gestures, sit, show
- Physical support – show, gestures, sit

Spoken language	Literacy skills	Linguistic competence	Sociolinguistic competence	Pragmatic competence
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Figure 5. The Analysed *Words and Movement* technique

Appendix 7 – The Summarisation of Task Demands on Learners and Support for Learning

Lesson Plan	Number of Drama Techniques	Task Demands on Learners and Task Support for Learning											
	Drama Technique	CD	CS	LD	LS	IntD	IntS	ID	IS	MD	MS	PD	PS
1	2	2	2	2	2	2	2	2	2	0	0	2	2
	Metronome mime	1	1	1	1	1	1	1	1	0	0	1	1
	Let me tell you something	1	1	1	1	1	1	1	1	0	0	1	1
2	5	5	5	5	5	3	3	5	5	1	1	5	5
	Body numbers	1	1	1	1	1	1	1	1	0	0	1	1
	My word	1	1	1	1	1	1	1	1	0	0	1	1
	Breathing	1	1	1	1	0	0	1	1	0	0	1	1
	Just listening	1	1	1	1	0	0	1	1	0	0	1	1
	Words and movement	1	1	1	1	1	1	1	1	1	1	1	1
3	4	4	4	4	4	2	2	4	4	1	1	4	4
	Words and movement	1	1	1	1	1	1	1	1	1	1	1	1
	Drawings	1	1	1	1	0	0	1	1	0	0	1	1
	What's on my head?	1	1	1	1	1	1	1	1	0	0	1	1
	Listening	1	1	1	1	0	0	1	1	0	0	1	1
4	4	4	4	4	4	2	2	4	4	1	1	4	4
	My word	1	1	1	1	1	1	1	1	0	0	1	1
	Working with imagination	1	1	1	1	0	0	1	1	0	0	1	1
	Words and movement	1	1	1	1	1	1	1	1	1	1	1	1
	Going with the flow	1	1	1	1	0	0	1	1	0	0	1	1
5	7	6	6	7	7	6	6	7	7	3	4	6	5
	Normal, slow, fast	1	1	1	1	1	1	1	1	0	0	1	1
	Working on words	1	1	1	1	1	1	1	1	0	0	1	0
	Shifting the stress	1	1	1	1	1	1	1	1	1	1	0	0
	Dialogue interpretation	1	1	1	1	1	1	1	1	1	1	1	1
	Words and movement	1	1	1	1	1	1	1	1	1	1	1	0
	A real bargain + beat out that rhythm	1	1	1	1	0	0	1	1	0	1	1	1
	Find a seat!	0	0	1	1	1	1	1	1	0	0	1	1
6	4	4	4	4	4	3	3	4	4	2	4	4	4
	Dialogue interpretation	1	1	1	1	1	1	1	1	1	1	1	1
	Jumbled stories	1	1	1	1	1	1	1	1	1	1	1	1
	A real bargain + beat out that rhythm	1	1	1	1	0	0	1	1	0	1	1	1
	What am I doing?	1	1	1	1	1	1	1	1	0	1	1	1
7	3	3	3	3	3	3	3	3	3	2	2	2	2
	Slow motion (mirroring)	1	1	1	1	1	1	1	1	0	0	1	1
	Shifting the stress	1	1	1	1	1	1	1	1	1	1	0	0
	Dialogue interpretation	1	1	1	1	1	1	1	1	1	1	1	1
8	4	4	4	4	4	3	3	4	4	1	1	4	4
	Let me tell you something	1	1	1	1	1	1	1	1	0	0	1	1
	My word	1	1	1	1	1	1	1	1	0	0	1	1
	Just listening	1	1	1	1	0	0	1	1	0	0	1	1
	Jumbled stories	1	1	1	1	1	1	1	1	1	1	1	1
9	4	4	4	4	4	4	4	4	4	3	3	2	2
	Jumbled stories	1	1	1	1	1	1	1	1	1	1	1	1
	One-word dialogues	1	1	1	1	1	1	1	1	0	0	0	0
	Shifting the stress	1	1	1	1	1	1	1	1	1	1	0	0
	Dialogue interpretation	1	1	1	1	1	1	1	1	1	1	1	1

Table 15. The Table of Task Demands on Learners and Support for Learning through DTs

16. A real bargain + beat out that rhythm	1			1	1			1	1	L, R, S
17. Find a seat!									1	L
18. Jumbled stories	1	1		1	1			1	1	L, R, S
19. What am I doing	1	1		1					1	S, L
20. Slow motion (mirroring)	1	1		1						S, L
21. One-word dialogues	1			1					1	R, S, L

Table 17. Language Demands and Support

Language demands and support through DTs	Linguistic competence						Sociolinguistic competence	Pragmatic competence	Language Skills
	Lx	Gr	Sm	Ph	Or	Oe			
No. Of Drama Techniques:									
21	19	7	1	18	7	2	6	14	S, L, R, W

Table 18. The Summarisation of Language Demands and Support

Appendix 8 – The Transcription of Group Interactive Interview

(- - -)	Used instead of the names of participants
letter	Used for expressions in English (otherwise the interview is in Czech)
(.)	Very short pause when speaking
..	Short pause
...	Medium pause
(pause)	Long pause
ehm	Pause filler, the signal for the expected answer
(.)	Drop of voice
(-)	The indecisive tone of voice
()	Raise of voice
(?)	Interrogative intonation
(b)	Barrier when answering
(m)	Marked correction
<u>Of course</u>	Emphasis
<u>Of course</u>	Prolonged emphasis
(laughter)	Characterization of non-verbal expression standing immediately (laughter) before the particular utterance
&	Noticeable continuation
(..),(...)	Incomprehensible
(Well I think)	Not fully understood
L1, L2	Two people speaking at the same time
/4D.9/	Reference to the research appendices

Table 19. Symbols for the Transcription (Hendl 2005, 209)

Date: 12th May 2019

Number of respondents: 7

Introductory part: brainstorming and reflection on activities

Main issues: demands on learning and support for learners; affective domain

Tea: Podívejte co jsme to všechno udělali za práci v letošním roce(.)

L4: Tak málo.

L3: Tak málo(?) Podívej tady jsou všichni ty vypravěči&ty dialogy... nebylo toho málo

Tea: Chtěla bych se Vás na pár věcí zeptat.. Pamatujete si(,)co jsme dělali za aktivity, jaké typy aktivit(?) a pomůcky(.) co jsme používaly(.)

L5: Měli jsme tu dané lístečky a hledali jsme slovíčka

L3: Myslím si(,) že jako první jsme dělali ty kartičky s obrázky a měli jsme říct co to je skládali jsme i potom věty(.) ty jsi nám ukázala(,)jak to máme dělat a jak to najít a my jsme to dělali

Tea: Ehm... ano (- - -) (?)

L4: my jsme měly příběh (,) rozmístila jsi z věty a dialogy a měli jsme je přiřadit k dějství

L5: Pak jsme taky měli lístečky(.) ty jsme si nalepili na čelo a museli jsme hádat /4D.9/

Tea: Ano(,)super(.)To bylo na procvičení slovní zásoby(,)otázek a odpovědí(.)Potom jsme i pracovali v kroužku různé techniky s rytmem pamatujete si(?)Jak jsme to dělali(?)

L1: Ty jsi udělala nějaký rytmus a my jsme to taky zkoušely (started clapping) do toho (') kterého jsme vkládali slova

L7: Ano ty jsi ukázala rytmus (clapping) vedle mě seděla (- - -) a ona přidala jiný rytmus

Tea: A pomáhalo Vám to v něčem ten rytmus(?)Bylo to lepší s tím, nebo bez toho(.)

- L1: No já už nevím (,) ale třeba *beluga zevruga* mě bavila s rytmem(,) pak jsem si to hned pamatovala
- Tea: Dobře (,) pak jsme pracovali s obrázky (,) co je pro Vás lepší (?) Pracovat s obrázky(,) nebo bez obrázků (?)
- L2: s nima
- Tea: Co třeba kartičky (,) které jste zmínili (,) ty co jsme používali (,) vybavíte si jak jsme s nimi pracovali a jak se Vám to líbilo (?)
- L6: Jo, to jsme předváděli... (laughter)
- L3: Ano, gesta&gesta jsme dělali, to bylo supr
- L6: Nebo jsme byly ještě ve dvojicích (.) nebo takhle víc nás třeba bylo (.) a měli jsme třeba Ariel (,) vodu a tak a předváděly jsme a oni hádali(,)proto *Ariel is swimming* (laughter) ve vodě
- L1: Já taky vím (,) to teda nevím jestli byla nějaká hra (,) ale dostali jsme nějaký papír a lepili jsme tam věty z pohádky /4D.18/
- L3: Jo to si taky pamatuju (,) lepili jsme si za sebou věty z pohádky a pak jsme věděli (,) no to byl ten vypravěč...věděli jsme jak se to vypráví
- Tea: ano to tady máme vystavené
- Tea: vidíte (,) to jsme si toho vybavily docela dost (,) udělali jsme dost práce (.) Jak se Vám pracovalo a jak se Vám to líbilo (.) Řekněte mi každá (,) co Vám předtím nešlo a teď už je to lepší (,) nebo cokoli co Vás k tomu napadne (.)
- L1: mě nešla angličtina&všude mi nešla angličtina a potom(,) jak jsme spolu dělali nějaký ty věci tak já jsem vlastně začala chápat&vlastně co to ta angličtina je a pomalu jsem začínala vědět třeba co to je(,) jak se to vysvětluje a tak
- Tea: děkuju super (,) a jak to vidíš ty (- - -) (?)
- L2: já to mám podobný, mě moc nešly ty těžší slovíčka&mě to moc nešlo vyslovovat (,) ale jak jsme tady spolu byly dýl (,) tak jsem tomu začala rozumět a chápat to (pause) šlo mi i dobře vyslovovat (,) krásně jsem to vyslovovala
- L3: já myslím že jsem vždycky uměla angličtinu (,) ale třeba tady jsme brali nějaký zajímavý věci a stalo se mi že třeba ve škole(,) když jsme něco takového probírali&tak jsem to věděla hned jako první
- Tea: paráda super (.)
- Tea: co ty (- - -) jak to vidíš ty?
- L4: no mě nešly slovíčka a teďka se cejtím dobře a jsem si jistá když mluvím naši pohádku
- L1: &já mám ještě něco jinýho a netýká se to teda moc angličtiny no (...) ale je to takový, já jsem tady ráda, když jsem sem přišla do tady toho tak jsem myslela, že jako.. že sem nikdy nezapadnu že budu jen tak... ale já jsem nejdřív chodila jen na balet s holkama nějakýma a potom jsem přišla sem kde jsme měli angličtinu ještě s (- - -) jenže mě připadalo prostě že s tou se nenaučíme moc protože...
- L2: třeba protože to byl první rok
- L3: to byl první rok (no)
- L1: no a teď když jsi tu byla ty tak jsem si už myslela, že se něco naučíme, ale že to bude těžší a pořád jsem si myslela že sem pořád nezapadnu a pořád jsem neuměla tu angličtinu a ostatní holky mě připadalo že ji uměli nejlíp a já jako jediná jsem ji neuměla ehm... tak jsem teda pozorně dávala pozor a i ve škole třeba a potom se mi začalo zdát, že zapadám a zlepšovala jsem se
- L4: já jsem se na začátku malinko bála .. protože některý slovíčka ty těžší jsem neuměla a mě pomohlo ty hry, ty s tleskáním a obrázkama a když jsme spolu s holkama ve dvojici
- L5: jo to mě taky, když se bavíme o obrázcích a ty gesta tak je to supr
- L1: mě třeba hodně pomáhá, kdybys mi ty dala teď před sebe dala třeba tohle (vzala obrázek) třeba já teď hned nevím ale tys dělala ty gesta nebo to *letter* a pak jsem to uhádla a vím

- že jsi řekla to *What is it?* jako vždycky když chodíme po třídě a ostatní mi pomohli to uhádnout
- L5: no to jsme mluvily furt anglicky a ty když jsme fakt to nemohli uhádnout tak jsi nám to napověděla česky třeba až po potom, po několikátý
- Tea: co je tedy pro vás lepší když se mluví jen anglicky a u toho předvádí a ukazuje nebo si to řeknete spolu (,) nebo když vám to řeknu já (.) co si myslíte (?)
- L2: ty nám to vysvětluješ anglicky, myslím že někdy i třeba třikrát a ukazuješ a tak mě se to teda líp učí když se mi to řekne anglicky (,) já si to pochopím sama
- L6: já asi úplně to samý jako (- - -)
- Tea: jaké ty máš pocity (- - -)?
- L7: baví mě angličtina
- L1: já mám ještě teda něco tady k tomu
- Tea: necháme ještě prostor (- - -) aby nám řekla, jak se cítila
- L7: bylo to fajn
- Tea: řekněte mi (,) je lepší když vám řeknu *red* a nebo když vám řeknu *she had a red hair*(?) (,) samotný slovíčko nebo ve spojitosti (?)
- L1,L6: spojitosti
- L5: no jako žejo, když mi řekneš jen *red*, tak si představím tu červenou jen ale když tu větu tak to hned vim, co je červený
- Tea: a co si třeba teď vybavujete (,) že je *red* (?) třeba to *red hair*
- L4: &red car!
- L3: &red apple
- L2: &red candle
- L6: &red dress
- L7: &red shoes
- L1: &red dress (,) skirt... tu mám
- L5: &red flower (,) (laughter) red snow white
- Tea: no vidíte kolik jsme červených věcí dali dohromady
- Tea: takže já Vám holky moc děkuji (,) teď si uklidíme ty obrázky a karty (.)
- L5: já mám ještě něco na *red* (-) *red crab*, *red Sebastian*, *Hello...!*
- L1: *red earrings*, *this is a red cake for you ...*(laughter)

Appendix 9 – The Condensed Scenario of the Play The Little Mermaid

This version of the scenario is modified for the purposes of the thesis in order not to violate the ethical policy. The original scenario also included the notes in Czech, with particular notes about (title, time) music played between dialogues, choreographies between dialogues. Therefore, this modified version of the scenario includes the important notes for the plot understanding and discourse for the final language spoken language of learners and content for language learning within the course.

Characters: Ariel, Ariel sisters/mermaids (Attina, Aquatta, Adella, Arista, Adriana), Sebastian, Sea animals, Filip the seagull, sailors, Prince Eric, the sea witch, Ursula, sea worms, narrators

1st PART OF THE PLAY

OPENING SCENE

Narrator

Learners are coming to the stage and sit in one line. Then, they start telling the story in the role of narrator. The narrator 1 is told in pairs supported by movements which were created by learners to understand the meaning of the story better. The narrator 2 is told in two groups of 5 learners and without movements.

Narrator 1

“Once upon a time, there was a little mermaid.
She lived in a wonderful underwater world with her father, sisters, and sea animals.
Her name was Ariel.
She was very beautiful.
She had red hair
and she had a heart of gold.
But she wasn’t happy,
no, she wasn’t happy.”

Narrator 2

“Ariel wants to see the world above the sea. But she still isn’t fifteen.
Only after her fifteenth birthday,
She can finally swim up, they say.
One day, there was a heavy storm
And from the shipboard, Prince fell down.
But it wasn’t the Ariel’s plan,
to fall in love with the handsome man.”

1. Scene: UNDERWATER WORLD

Everybody goes to a changing room, and just two learners stay at the scene, take the long blue cloth. (music, manipulation with objects and dance of sea animals)

The mermaids are sitting on a coral reef, pointing to the sea animals (the second group of learners pretending to be sea animals by their gestures) and talking about them.

TEXT:

Aquata: Look! There are dolphins over there!
All mermaids: Oh!
Attina: Oh, and there is a green turtle!
Arista: There is a cute seahorse!
All mermaids: We see red crabs and pink jellyfish!
Adella: Yes, and there is an oyster with a pearl!
All mermaids: The underwater world is wonderful!
Adriana: and there is Sebastian, hello!
All mermaids: Hello, Sebastian!
Sebastian: Hello!

The sea animals go away to the changing room, and Sebastian and Ariel stays on the stage and have a conversation

Ariel: I really want to see the world above the sea
Sebastian: Don't worry Ariel. Your time is yet to come.
Ariel: Yes, but when. I don't want to wait anymore.
Sebastian: Soon, Ariel, very soon.

Dance of mermaids in the ocean waves. At the end of the dance, Ariel goes to the right corner of the stage, sits in the floor and is said.

Ariel wants to see the world above the sea but she still is not fifteen. Therefore, her sisters-mermaids go to the world above the sea and bring her some information to make her happy. The sisters make a 'pyramid' and report the world above the sea by gestures and dialogues.

Arista: People read books. Reading.
Attina: There is evil in the world! Be afraid!
Adella: People pray.
Adriana: I can't see anything else... why?

Ariel gestures that she is tired, and then she goes to sleep. Mermaids dance and then also create gestures of sleeping.

2. Scene – THE BIRTHDAY PARTY

Mermaids swim to the left party of the stage and have a conversation.

Aquatta: Sisters! It's Ariel's 15th birthday tomorrow!
Attina: That's true! It's her big day!
Adella: Let's find some gifts for her!

Mermaids: Sea animals, help up!

The sea animals represented by some of the other learners from this group come to the stage and bring balloons and a birthday cake with candles.

One of the learners counts the candles. Behind the coral reef, there are prepared birthday gifts for Ariel. The learners come to Ariel and bring her birthday gifts and start singing the birthday song. Ariel wakes up and is pleased by congratulations and singing,

Ariel: Today is my 15th birthday.
I'm so happy.
I love celebrations.
Look at the beautiful things here.
This is a birthday cake.
Everybody repeats: A birthday cake!
Ariel: These are balloons!
Everybody: Balloons!
Ariel: These are candles!
Everybody: Candles!
Ariel: These are beautiful bows!
Everybody: Beautiful bows!

One by one, the learners give the found gifts to Ariel.

Adriana: Happy birthday Ariel. This is a birthday cake for you.
Attina: This is s new dress for you.
Arista: This is a pearl necklace for you Ariel.
Adella and Sebastian: This is a flower wreath for you Ariel.
Turtle: Ariel, these are things from a shipwreck. This is a skull
Sea animals: This is a pipe.

After giving the gifts, the learners make a line and do waves by gestures, and Ariel is swimming around them and says:

Ariel: Thank you, sisters and sea animals!

Then, everybody swims to a coral reef and then to the changing room. The music is turned on, and Ariel comes back and dances. Then she swims to the coral reef, and her sisters come as well and sit around her.

Adriana: I will brush your hair Ariel (Stands behind Ariel)
Ariel: But I have this for brushing my hair. (Takes out a fork and shows it to her sisters)
Sisters: (Look at the fork and say in amusement) What is it?
Ariel: I'm not sure. I found it in the shipwreck. I brush my hair with it.
Attina: But it's not a brush, not.
Aquatta: It's a fork. People eat with it
Sisters: Ha ha ha (Giggling)

Sisters swim like mermaids away, and Ariel has a solo with gifts and a fork. Sisters take kerchiefs and dance together with Ariel. She goes to the underwater world together with Sebastian. Sebastian finally swims back to the sea and leva Ariel alone. She sings a song: Look at this stuff isn't it neat?

The rest of children prepares for the next scene in the changing room.

3. Scene – ON THE BOARD OF THE SHIP

The music suggests the change of atmosphere. Ariel swims to the rock and sits in it. The sailors are working and singing on the board of the ship.

On the board, there is Prince who is also the captain of the ship and instructs the sailors what to do.

Prince starts beat a drum and sailors make a line. Then, the music starts, and they dance. Ariel observes.

After the sailors' dance, they start working on the board again. A seagull is flying around them and comments on what they are doing.

Sailor 1: I am cleaning the floor.
Filip (the seagull): Hm, it's not clean.
Sailor 2: I'm cooking.
Sailor 3: I'm frying fish.
Filip (the seagull): Hm, Is it good?
Sailor 3: Yes, of course.
Sailor 4: I'm fishing.
Filip (the seagull): For us?
Sailor 5, 6: Not for you, for us!
Sailor 7: I'm sheering the ship!

Now the storm is coming, and there is chaos on the shipboard.

Prince: Hey! Everyone, everyone! Get on the board! Get on the board! The storm is coming!

The sailors and prince pretend with gestures that there is a storm, and they have troubles to balance on the shipboard. The music and sound suggest the atmosphere. Suddenly, the ship breaks and Eric falls into the water.

4. Scene – AT THE SHORE – THE BEACH

Ariel: Is he dead?

Filip: (Checks Eric's eye) It's hard to say. (checks also his foot, put Eric's foot to his ear, listens, and frightened says) I don't hear the heartbeat!

Ariel: (Looking at Prince) Oh look, he is breathing. He is so beautiful.

After a while, Prince wakes up. Ariel and Filip run away because they are scared.

Ariel goes home and counts the leaves on the flower. She falls in love with Eric and wants to see him again.

Ariel: I want to be a girl.
I want to have legs and dance with the handsome Prince.
I fell in love with him.
I want to marry him.
Who can help me?
What about a sea witch?

Ariel decides to visit the sea witch (Ursula) in the dark blue sea.

2nd PART OF THE PLAY

Narrator (3) comes to the stage and tells the story.

Ariel wants to be a human girl.
Ariel wants to marry Prince.
But only the sea witch can help
With her magic spell
How will the story end?
That nobody can tell
Let's be surprised
And enjoy it well.

5. Scene – SEA WITCH

The music is played to suggest a change in the environment. It is the sound motive taken out of the film. Ursula comes and is accompanied by underwater worms.

Ariel comes to the dark underwater kingdom of the sea witch. She does not like it here, she is scared, but she needs the sea witch's help.

Sea Witch Ursula: I know what you want
I know what you need.
To be a girl.
Yes, indeed.
(pause)

Worms: Let's do some magic.
 But you must give me your tail.
 Ariel: TAIL!
 Ursula: Yes, okay.
 And every step will cause you pain.
 Worms: PAIN!
 (pause)
 Ariel: Yes, Okay.
 Ursula: And you will never speak again!
 Worms: NEVER SPEAK AGAIN!
 (pause)
 Ariel: Well, okay...

THE MAGIC SPELL BELUGA ZEVRUGA!

Beluga Sevruga
Come winds of the Caspian Sea
Larengix Glaucitis
EAT MAX Laryngitis
La Voce to me

Now, there is a dance of Sea Witch and worms suggesting the process of magic and dancing around Ariel. They carry her to the shore.

6. Scene – CASTLE

Ariel wakes up and notices that she is no longer a mermaid, she has human legs, and she wants to scream and speak but she cannot. The sea witch helped Ariel to be a human girl, but she took her voice instead. Moreover, every step on human legs will cause pain to Ariel. She must learn how to walk.

Sound of the water after another dance suggests that Ariel is still on the beach. Prince Eric comes and notices a girl lying on the beach who cannot stand up. He helps her to stand up. Ariel has got a kerchief around her neck to suggest that she cannot speak. She tries to explain the situation by gestures.

Prince: Who are you?
 What's your name? Elizabeth? Katherine? Anne?
 You can't speak...(recognises from Ariel's gestures)
 Where are you from?
 You are really cute. What happened to you?
 Go with me to my castle.
 Ladies in waiting help me!

Ladies in waiting run to help Prince with Ariel, they bow and carry her to the castle.

Now, they are in the changing room of the castle and help Ariel to change her clothes and prepare her for the planned ball.

Lady 1: This is the new girl.
Lady 2: Yes, the prince found her at the beach.
Lady 3: I like her.
Lady 4: She is very beautiful.
Lady 5: Let's give her a dress.
Everybody: It's a good idea.
Lady4: Let's prepare her for the ball.

One lady claps her hands, and Ariel is ready for the ball. The ladies carry Ariel towards Prince. He gestures where Ariel should go and sit. Ladies-in-waiting start dancing as the music starts and the ball begins.

Ursula observes the whole story through her magic mirror. She is really angry that the story has a happy ending and she wants Prince for herself. She does another magic and creates the magic necklace which makes her beautiful princess and will force Prince to marry her instead of Ariel.

Suddenly, Ursula (now as a beautiful princess) comes to the ball and proceeds to Prince. The power of the magic necklace makes Prince fall in love with Ursula. Firstly, Prince is a little bit confused, and then as he sees Ursula, he falls in love with her due to the magic necklace. They have a conversation.

Prince: Good evening, pretty princess.
Ursula: Good evening, handsome prince.
(bow to each other)
Prince: You are the beautiful girl who saved me at the beach?
Ursula: Yes, I am. Dear Prince, that was me.

Ariel still dances with ladies, and then, she notices what is happening. She is really sad and runs to the beach to call her sisters and explain them the situation. She cries.

Prince goes with Ursula to the boat and shows her the nice landscape and views.

Sisters of Ariel come to Ariel. Ariel wants to explain to them what happened, but she cannot speak and still cries. This scene is performed with gestures only.

The two situations are now happening on the stage.

Sisters think how to help Ariel. They call sea animals. They do a magic ritual by gesturing and dance. They make the imaginary stairs by their bodies; one of the girls runs up and pulls down the magic necklace from Ursula's neck. The magic of the necklace is destroyed. Ursula escapes and disappears in the sea.

The situation is supported by sounds appropriate to the atmosphere.

Prince does not understand what happened, but suddenly he sees Ariel. Ariel and Prince come to each other. They fall in love with each other again, and they will marry.

Mermaids are swimming around them and gesture the waves.

Narrator: The magic spell was broken. Ariel and Prince lived happily ever after.

-THE END-

Appendix 10 – The Further Materials for the Drama Techniques

Match vocabulary with pictures

- a magic spell
- a magical cauldron
- a magic
- a bad witch
- a magic spell book

Beluga sevruga
Come winds of the
Caspian Sea
Larengix glaucitis
Et max laryngitis
La voce to me




Figure 7. Magic Vocabulary

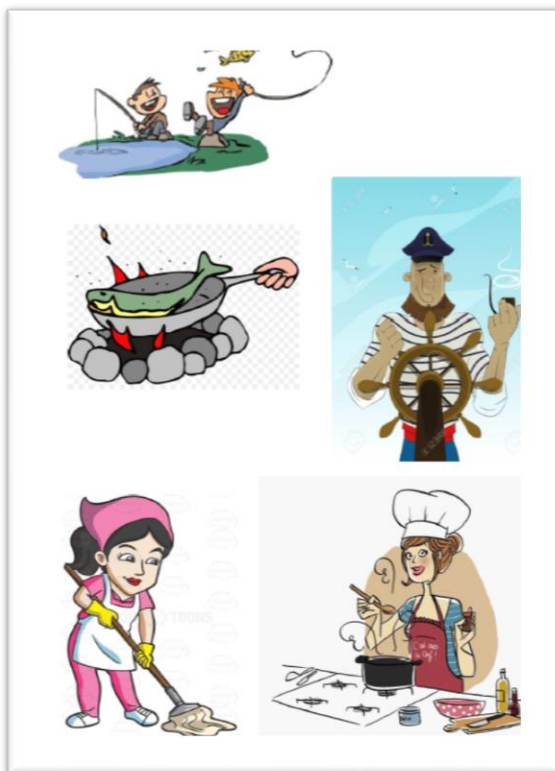


Figure 8. Verbs and Present Continuous

Picture Dictionary



30



Figure 9. Picture Dictionary (Percival, Manna and Hill 2008, 29–31)



Figure 10. The Little Mermaid – Describing the Picture

(Source: <https://wallpapercave.com/w/wp1844476>)