

UECA PD Fest 2012

at the Centre for English Teaching

Session 1

Advanced Drama Techniques in Language Learning

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- › What is Drama?
- › Drama and TESOL
- › Role-play and Improvisation
- › Process Drama
- › Drama Conventions
- › Feedback and discussion



- › What kind of activities could be classified as drama?
- › Why use drama in the classroom?
- › Have you used drama in your classroom? How was it used?
- › When can you use it?
- › Who can use it? (what kind of learners and what kind of teachers would be suited to drama activities?)
- › Can you foresee any problems with using drama in the classroom?

- › New contexts
- › Different roles, attitudes and perspectives
- › Democratic classroom relationships
- › Range of learning opportunities
- › Access to current cultural aspects

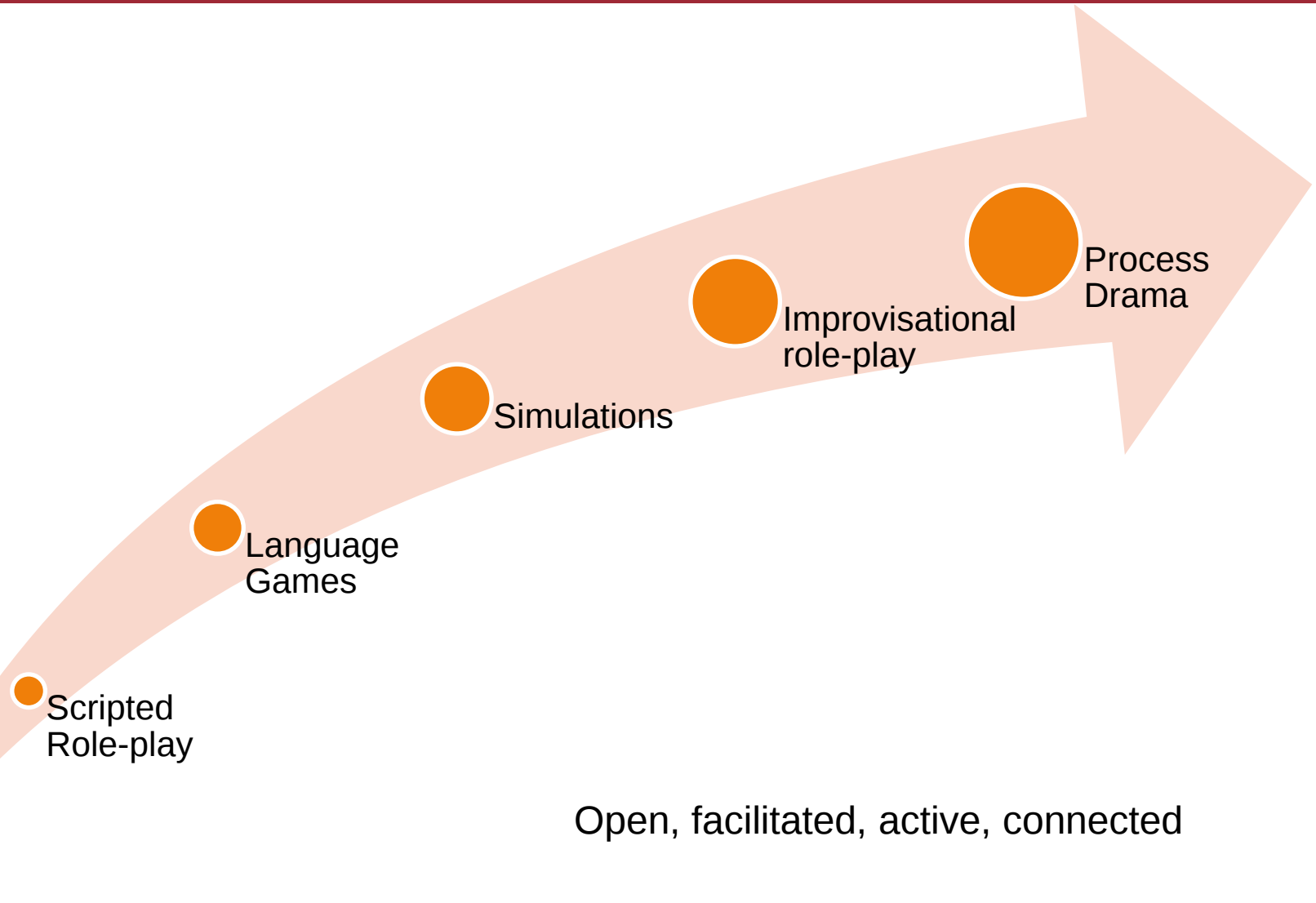


- › What is the nature of student aesthetic engagement in TESOL with process drama?
 - What happens to the **quantity and quality of interaction** during aesthetic engagement in process drama?
 - What happens to the **proxemics** between students during aesthetic engagement in process drama?
 - What **teaching and learning strategies** occur before, during and after aesthetic engagement during process drama?
 - What are the benefits of using **phenomenography** as a method to explore aesthetic engagement in process drama?

- › Builds upon previous research in Tokyo, Singapore and Taiwan
- › Attempts to create maximum engagement to discover key teaching and learning strategies
 - Ten **adult international students** studying ESL programs at university
 - Three full day workshops with **experienced facilitator** in August 2012
 - **Phenomenographic case studies**
 - Use of 360 degree audio and video, in-role reflective writing, reflective journals and surveys during workshop
 - In-depth interviews and video recall of key experiences post-workshop
 - **Physical, verbal, cognitive and emotional aspects**
 - Crystallisation of audio and video, interactional language analysis, proxemics, group dynamics, subjective experiences of participant and facilitator journals to identify key aesthetic experiences
 - Case study of key experiences through video recall and in-depth interviews



What is Drama in TESOL?





Role-play and Improvisation – Extended Technique

1. Warm Up – Physical and Language
2. Vocabulary Games
3. Dialogue Dynamics
4. Scenario 1 + Direction
5. Scenario 2
6. Performance
7. Extension Activity

- › A dramatic “elsewhere”
- › Theme, situation or pre-text challenges and interests participants
- › Series of episodes, improvised, composed and rehearsed
- › Time span that allows elaboration
- › Whole group in same enterprise
- › No external audience – participants as audience



Components of Process Drama

- › Contexts
- › Roles
- › Teacher in Role
- › Negotiation
- › Non-verbal activities
- › Questioning
- › Reflection



Kao, S.M., & O'Neill, C. (1998). *Words into worlds*. Stamford, Conn: Ablex.

- › Teacher in Role
- › Freeze Frames / Tableau
- › Hotseat
- › Soundscape
- › Mantle of the Expert
- › Improvisation

Adapted from “Drama Process Conventions”
EVO 2011 Susan Hillyard, Fernanda Molla



- › TESOL Drama
 - www.tesoldrama.wordpress.com
 - › The Centre for English Teaching
 - www.sydney.edu.au/cet
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Thank you

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