

## EDB Professional Development for Teachers

### British Council Hong Kong

## Teaching English through Drama



## **1 Teaching Drama**

In part 2 of the workshops we experienced two demonstrations. In this section we review the two teaching sequences and consider the stages, aims and range of activities available for developing English skills through drama.

### **1.1 A Structured Approach to Teaching Drama**

Teaching Drama to large groups places a number of demands on the teacher. When teaching drama we can expect:

- a fairly high level of conversational noise
- different groupings, with students standing, moving, sitting, and using space to express themselves
- different groups working at different paces towards different goals

In the workshop we addressed the fact that learners may not be confident about their English, or may think that drama is just fun and games.

As teachers we are aware that the main aim of this module is to develop students' language skills – not produce actors or actresses. For this reason we need to carefully structure our lessons so that they have clear linguistic and skills-development aims, and to communicate these aims clearly to students so that are clear on what is expected of them.

In Demonstration 1 we saw that it was important to have clear language aims for lessons. We also saw that a generic structure for a lesson should contain a focus on aims and expectations, warm up activities which target language as well as performance aims, a context – such as a story – within which to develop the drama, a range of drama conventions which focus on skills such as character building, expressing emotion through voice and movement and, of course, creativity and confidence with language. Lessons, or series of lessons, should provide opportunities for students to reflect on their progress and to identify areas for further development.

Demonstration 2 illustrated the process of moving from story to script and we saw how a number of different performance-based activities could be incorporated into lessons. The EDB scheme of work offers many options for teachers in terms of the type of performance-based work they do within the drama module. Schools could, for example, adapt their class reader or use a prepared script that students can then personalise by editing and adding. Key drama skills developed in this process involve characterisation and staging conventions. In the workshop, we worked through a series of tasks which focussed on these skills, while still being focussed on language skills development.

Part two of the scheme of work allows students to develop, amongst others, their writing skills. Script writing has a number of conventions which students need to be aware of. But the fact that writing dialogue is often easier than, for example, writing a story, even lower level students will be able to achieve something they can feel proud of, given the right support from the teacher.

## 1.2 Demonstration 1 – Lesson Plan and Resources

### *Lesson plan: A Structured Drama Class*

1	<p><b>Establishing the focus</b></p> <p><b>Aims: To ensure students are clear on the learning objectives and what is expected in terms of behaviour and participation.</b></p> <p>T organises starting circle and agrees on the aims of the lesson. Elicit words beginning with C, e.g. communication, co-operation, creativity, content, collaboration.. Check spelling and write on the board.</p>									
2	<p><b>Fixing space</b></p> <p><b>Aims: To encourage learner autonomy and responsibility. To ensure students have a defined work area.</b></p> <p>Set up groups and assign performance space.</p>									
3	<p><b>Warm-Up</b> <b>Materials:</b> 1 set of word cards / 4 or 5 students</p> <p><b>Aims: To introduce and provide practice with key vocabulary. To develop range of expression through movement and encourage collaboration / co-operation</b></p> <p>Introduce the vocabulary by showing the word cards and checking students understand the words.</p> <p><b>Human Sculptures</b> Introduce by demonstrating with a student. You are a sculptor; the student is the sculpting materials. Move the student to make the object (chair) written on the card. Check students understand what to do: if necessary, get a pair of students to demonstrate for the group.</p> <p>Students work in groups of 5 or 6, the word cards are face down. One student selects a card and sculpts their partner to form the object. They could use sound effects and movement as well. The rest of the group watch and try to guess the correct word on the card.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;"><b>Teacher</b></td> <td style="text-align: center;"><b>Lift</b></td> <td style="text-align: center;"><b>Door</b></td> </tr> <tr> <td style="text-align: center;"><b>Bottle of water</b></td> <td style="text-align: center;"><b>Chair</b></td> <td style="text-align: center;"><b>Mobile phone</b></td> </tr> <tr> <td style="text-align: center;"><b>Scissors</b></td> <td style="text-align: center;"><b>Train</b></td> <td style="text-align: center;"><b>Firefighter</b></td> </tr> </table> <p style="text-align: center;"><b>Example A: Word Cards for Human Sculptures</b></p>	<b>Teacher</b>	<b>Lift</b>	<b>Door</b>	<b>Bottle of water</b>	<b>Chair</b>	<b>Mobile phone</b>	<b>Scissors</b>	<b>Train</b>	<b>Firefighter</b>
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4	<p><b>Using Stimuli</b> <b>Materials:</b> 1 set of picture cards / 4 or 5 students</p> <p><b>Aims: To further develop language skills in the context of a narrative. To encourage creativity and confidence with English through developing a group narrative.</b></p> <p>Explain that all the words in the last activity relate to a true story about a teacher. Show big pictures on the board.</p> <p>Students work in groups to match words to pictures. T checks answers, sticking the word cards next to the correct picture</p> <p>In groups, students orally create a basic story in groups, using the pictures. They tell the class. Check ideas by re-ordering the pictures and words on the board. Ask other groups to say if their story is the same or different – if time allows, ask another group to tell their story.</p>
5	<p><b>Voice work</b> <b>Materials:</b> Sentence word cards (jumbled order on the board)</p> <p><b>Aims: To develop range and control of pronunciation. To learn about the effect of voice on creating a character. To introduce a system of notation to learners for further voice work.</b></p> <p>T clarifies the story for students: 'This story is about a young teacher, Kate. It is Saturday morning and she doesn't have to go to work. She is going to a hairdresser on Lantau. When she is there, she gets a phone call which changes her day – for the worse!'</p> <p>T sticks the jumbled word cards on the board. Explain that this is what Kate said when she received the phone call. Give students time to try and reorder the words to make the correct sentence. Elicit suggestions from students and rearrange the cards on the board. Check meaning and students copy the sentence.</p> <p style="text-align: center;"><b>'Well, I'm really not sure that that is going to be possible!'</b></p> <p>T works with the students on pronunciation (show students how to annotate using symbols). Make a note of the decisions made about the character's voice in relation to:</p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <ul style="list-style-type: none"> <li>• word / sentence stress (<i>draw dots over words to indicate stress</i>)</li> <li>• pausing (<i>use // to indicate any pauses</i>)</li> <li>• accent (British? American? Hong Kong?)</li> <li>• speed (fast? Slow?) (<i>Use an arrow under phrases that are spoken quickly and a dotted line under slow sections</i>)</li> <li>• volume (loudly? softly? whispered?) (<i>write the words on the text</i>)</li> <li>• intonation (<i>use arrows to indicate direction</i>)</li> <li>• pitch (high? low?) (<i>underline high pitch, draw a line over low pitch</i>)</li> </ul> </div> <p><i>Additional practice</i> Dictate a different, longer piece of speech – possibly a short dialogue between Kate and the hairdresser Students work in pairs to decide how to say the sentence. They annotate their script, using the conventions above. In open class, students deliver their lines. Talk to the class about how each one sounds, e.g. high or low pitch, stressed words, speed, etc.</p>

	With more advanced groups, ask students about how the voice can help create a character, e.g. does the character sound young or old, what is her background, did she go to university, what kind of a person is she?										
6	<p><b>Sound collage</b></p> <p><b>Aims: To provide opportunities for creativity, suitable to mixed level groups. To emphasise the importance of sound and sound effects in creating drama.</b></p> <p>T works with the class. Give students time to brainstorm the different things you can hear at a hairdresser's.</p> <p>Elicit a range of sounds that we can hear in the location (a hairdresser's) T. writes up ideas on the board. Ask students for how the students can make the different sounds. Students copy the list of sounds, for example:</p> <table border="1" data-bbox="418 723 1272 969"> <tr> <td>Scissors</td> <td>People talking</td> </tr> <tr> <td>Hairdryer</td> <td>Door opening and closing</td> </tr> <tr> <td>Water</td> <td>Traffic</td> </tr> <tr> <td>Radio / music</td> <td>Receptionist answering the phone / making appointments</td> </tr> <tr> <td>People reading / browsing newspapers and magazines</td> <td>Cash register / Video games</td> </tr> </table> <p style="text-align: center;"><b>Example B: Sounds We Hear at the Hairdresser's</b></p> <p>Students work in groups. They create a sound collage for the scene (finishing with line of dialogue they practised before). They use their voices and any other object in the room to help them. Work with the groups to encourage and support.</p> <p>Groups perform their sound collage. Other students listen and identify the sounds they hear. They tick the sounds they hear on their lists.</p> <p><i>Additional practice</i>                  If you have the equipment, have students practice and then record their 'sound tracks', as if they were making a film. Play the sound tracks to the whole class, and identify the different sounds. Discuss how things could be improved or altered.</p>	Scissors	People talking	Hairdryer	Door opening and closing	Water	Traffic	Radio / music	Receptionist answering the phone / making appointments	People reading / browsing newspapers and magazines	Cash register / Video games
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7	<p><b>Bodyscaping (Preparation for freeze/unfreeze and thought tracking)</b></p> <p><b>Materials:</b> Developing your character – questions (1 per student)</p> <p><b>Aims: To practice forming and responding to a range of questions in writing. To focus students on characterisation and prepare them for performance.</b></p> <p>T prepares students to create a short performance of the scene. Individually, students think about the character they are playing, writing answers to the questions. Ask students to write 2 or 3 other questions and to answer them about their character. Tell students that we will ask them questions about their character during the performance</p> <p>Students work in groups to create their bodyscape scenes. T monitors and helps. The bodyscape finishes when Kate answers the phone and delivers her line.</p>										

	<ol style="list-style-type: none"> <li>1 What is your character's name? _____</li> <li>2 How old are you? _____</li> <li>3 What do you do? _____</li> <li>4 Where do you live? _____</li> <li>5 Who do you live with? _____</li> <li>6 Why are you at the hairdresser's? Is there a special party or is this a regular visit? _____</li> <li>7 Do you always come to this hairdresser's? _____</li> <li>8 Do you know the people at the hairdresser's? _____</li> <li>9 What did you do before you arrived? _____</li> <li>10 What will you do after? _____</li> </ol> <p style="text-align: center;"><b>Example C: Sample Questions for Characterisation</b></p>																
8	<p><b>Freeze / Unfreeze and thought tracking</b>  <b>Materials:</b> Question on the board (as a prompt for students during the thought tracking task)</p> <p><b>Aims: To develop a short, group performance that enables students to freely practice the concepts and techniques covered in the lesson. To provide practice in self-direction and develop confidence</b></p> <p>Groups perform their short scenes. Teacher and students freeze and unfreeze the action as necessary.</p> <p>Performers are questioned on their character and motivation (relating to the questions set in the previous stage). If time, other groups also perform.</p>																
9	<p><b>Evaluating achievements and learning and closing the session (drama log)</b>  <b>Materials:</b> drama log (1 per student)</p> <p><b>Aims:</b> To encourage reflection on progress in relation to the aims of the lesson / series of lessons. Develop capacity to critically reflect on learning.</p> <p>Teacher works with students to reflect on the lesson and complete the drama log.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="2" style="text-align: left; padding: 5px;"><b>Date</b></th> </tr> </thead> <tbody> <tr> <td style="width: 50%; padding: 5px;">1 Today we ... <i>What did you do? Why did you do it?</i></td> <td style="width: 50%;"></td> </tr> <tr> <td style="padding: 5px;">2 Today, I didn't understand ... <i>What language was difficult?</i></td> <td></td> </tr> <tr> <td style="padding: 5px;">3 Next time, I want to ... <i>How will you improve in the next lesson?</i></td> <td></td> </tr> <tr> <td style="padding: 5px;">4 How well did you do? <i>Circle a number</i></td> <td style="padding: 5px;"> <table style="width: 100%; border: none;"> <tr> <td style="border: none;">Communication</td> <td style="border: none; text-align: center;">☺ ☺ ☺ ☺ ☺</td> </tr> <tr> <td style="border: none;">Co-operation</td> <td style="border: none; text-align: center;">☺ ☺ ☺ ☺ ☺</td> </tr> <tr> <td style="border: none;">Collaboration</td> <td style="border: none; text-align: center;">☺ ☺ ☺ ☺ ☺</td> </tr> </table> </td> </tr> </tbody> </table> <p style="text-align: center;"><b>Example D: Example of a Self-Reflection Journal</b></p>	<b>Date</b>		1 Today we ... <i>What did you do? Why did you do it?</i>		2 Today, I didn't understand ... <i>What language was difficult?</i>		3 Next time, I want to ... <i>How will you improve in the next lesson?</i>		4 How well did you do? <i>Circle a number</i>	<table style="width: 100%; border: none;"> <tr> <td style="border: none;">Communication</td> <td style="border: none; text-align: center;">☺ ☺ ☺ ☺ ☺</td> </tr> <tr> <td style="border: none;">Co-operation</td> <td style="border: none; text-align: center;">☺ ☺ ☺ ☺ ☺</td> </tr> <tr> <td style="border: none;">Collaboration</td> <td style="border: none; text-align: center;">☺ ☺ ☺ ☺ ☺</td> </tr> </table>	Communication	☺ ☺ ☺ ☺ ☺	Co-operation	☺ ☺ ☺ ☺ ☺	Collaboration	☺ ☺ ☺ ☺ ☺
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### 1.2.1 Developing Autonomy

A key part of the new curriculum is the development of learner autonomy and in the session we stated that this implies a change of attitude in, first, teachers and then students. We see autonomy as the ability and willingness of the learner to take responsibility for the direction of their learning. In class we need to provide students with opportunities to exercise autonomy and work independently of the teacher.

Lessons, therefore, should include aims and stages which allow students to develop their autonomy. To do this we may choose to incorporate the following techniques

Self-monitoring (e.g. a progress record)	Group work
Self-correction (also peer-correction)	Project work
Variable pacing (groups, rather than lockstep)	Trouble-shooting sessions (i.e. discussing learning problems)
Extensive reading and listening	Choice of activities, or contexts
Use of pupil teachers, either formally or informally	Sharing objectives (i.e. involving students in some way with the planning of their course)

Figure 1: Techniques for developing autonomy

If we reflect back on these techniques, we can see that the demonstration lesson incorporated many opportunities to develop learner independence. We accept that real independence of the teacher is something most learners need to achieve by the time they go to university. We also see that many learners are unwilling to take on more responsibility.

Developing autonomy is a process and if we permit ourselves to pass some of the control of the learning back onto the student, we can be sure that over time the effect will be beneficial.

### 1.2.2 The Importance of Warm up Activities

The warm-up is a key feature of a performance-based class and should always be used even if there is only time for 5 minutes. The warm-up works on a number of levels focusing on (a) warming up the body to enable students to use a good range of movement and (b) warming up the voice so students are ready to use the full range of pitch, intonation and volume levels. For our purposes, warm ups should have a clear language focus as well.

In terms of the group, this is the teacher's key moment to bring about a sense of cohesion and collaboration in the group. Each activity in the table opposite has a different focus and can be used alone. Think about the basic level of behaviour in your class as each activity requires increased focus and greater physical or vocal output.

Warmer	Procedures	Outcomes
<b>1 Change places</b>	Students stand in a circle facing one another and swap places depending on the instruction, eg, <i>change places if you're wearing black socks.</i>	Ss get a sense of who's in the group; they think, respond and think quickly and so get a physical warm-up; they have to work using eye contact and so this form of communication increases in the group.
<b>2 Magnets</b>	The circle disperses as students walk around the room; the teacher calls out grouping numbers and features, eg, <i>groups of three – wearing trousers;</i> those who are not wearing trousers stand alone or form other groups, eg, skirts	Another physical warmer which also requires quick thinking and collaboration especially when students are not in a group and have to form another group using something they have in common.
<b>3 Raising the flag</b>	Students form a circle again and this time the teacher explains that the flag for the class has fallen – 'we have to raise the flag again'. Ss work together to raise the flag against a storm.	This is less physical, but requires group work, purpose and focus. Some people should stand at one end of the imaginary pole lifting it with 'ropes' while most stand at the other side pushing it up. An opportunity exists here for using a vocal warmer with 'heave; heave' or a working chant. Make sure everyone shows how much effort they are putting in and drops after they've lifted the flagpole with handshakes, slaps on the back and big smiles.
<b>4 Orchestra</b>	Use an orchestra layout on the PowerPoint, or on the board, and have students stand in certain sections. Use the melody you have devised earlier and orchestrate the group in the following way: (1) Percussion (claps, stamps) (2) Double bass (long, low notes) (3) Wind & brass section (high notes) (4) Strings (high, quick notes, main melody) Bring in each section one at a time, have the group 'playing' together for about 40 seconds, then spotlight one group and finally fade the piece out.	This is a good way to organise the group to work together and complement one another; the use of spotlighting one group while the others play in the background mirrors the spotlighting technique we will use in Part 3. The technique requires that students take up a rhythm and listen to one other for pitch. As such, it is a good vocal warmer.

Figure 2: Examples of Warm up Activities



### 1.2.3 Using Stimuli

In language teaching, we generally refer to tasks, activities and exercises. This language can be used in drama, but there are also other terms used to refer to materials.

The word 'stimulus' (singular) or 'stimuli' (plural) is used to refer to material the teacher uses to generate a focus or create a story.

Stimuli can come from a range of sources as is listed below, and can be used alone or in combination:-

Stimuli	Examples
1 Visual	Photographs, paintings, pictures, cartoons
2 Aural	A soundtrack, sound effects in a sequence, a song
3 Realia or props	A bag containing a character's possessions
4 Literature	A diary entry from a character, a letter, an e-mail, a phone book A poem, an excerpt from the news, a passage from a story
5 Personal events	An anecdote from someone's experience, for example, the teacher could tell a story from her personal experience

**Figure 3: Types of Stimuli**

One way to use stimuli is to build up an event or a character through the piecing together of a range of stimuli, for example, the following could be used to create a story:

- a newspaper clipping about a dramatic event
- a song/soundtrack to indicate (a) tragedy; (b) comedy; (c) excitement
- an (invented or real) report from someone who was involved in the event

The use of stimuli is one way to provide opportunities for the students to collaborate communicate and think creatively (three of the nine generic skills). Students use all the language they have at their disposal to negotiate what kind of story is being introduced and what opportunities exist for developing it.

In our session, we used photographs of distinctly different scenes. The language work involved focused on:-

- describing what was in the picture (mainly vocabulary, eg, truck, crowd, dust)
- describing where it might be (language of speculation)
- describing what people might be doing (language of speculation)

### 1.2.4 Developing Freeze Frame Activities

Creating a still image (also known as 'tableau' (singular), 'tableaux' (plural)) is a particularly useful for lower level students, or learners at the beginning of the course. Part of the appeal of mime work, in general, is that it helps to develop the key skills of concentration and physical expression.

Groups can take photographs of their still images and using one person as a 'sculptor', they create a still image to best represent the image. Once the

learners have developed confidence with the task, you can begin to introduce some of the devices drama that offers us.

Aspect of the drama	Visual effect
Relative status	<b>Levels</b> You can use high levels and low levels (someone who is standing high; someone who is crouching).
Relationships	<b>Distance</b> Physical distance between characters can show the closeness in their relationships. Characters can be lined up behind one another to show support or for protection.
Emotion	<b>Stance and gesture</b> The gesture and stance a character takes can symbolise his/her emotional attitude and involvement in the scene. Lack of focused gesture also indicates one's involvement.
Focus of attention	<b>Gaze</b> The gaze can be used to show relationships, emotions, focus of attention and, along with the way the head is positioned, can indicate the likely action a character would take.

Figure 4: Techniques for Developing Tableaux

### 1.2.5 Reflecting on Learning

The session should contain some attempt to evaluate what has been done, what achievements students have made and what they have learnt. There are different ways to do this from simple to complex and the table below sets out some suggestions.

	Materials needed	Procedure and purpose
1	Traffic light cards: small 3cm X 3cm cards of red, amber and green (can be laminated)	Ss given cards of red, amber and green. T asks specific questions, and students show the card that most reflects how they assess this themselves.
2	Minute papers	Ss are given a 'minute paper' – often boxes with (a) what did I learn? (b) what didn't I understand? (c) what do I still need to work on next time? Ss have 2-3 minutes to fill them out with points. They can share them with a partner or with the teacher. The minute paper could be part of a log-book or the portfolio and occur after every session.
3	Self-Rating	Ss are given a list of statements about (a) their performance, and (b) what they learnt, which they respond to with a number between 1 and 4, 1 meaning – I didn't do very well/didn't understand X, and 4 meaning, I did very well/I understood X. There is a worked example of this in Part 4 of the day.
4	Competency badges	The teacher has a collection of competency badges, for example, 'good grasp of levels'; 'good grasp of gaze'; 'good use of space'; 'good unfreeze', and students nominate who should get them for that session. If they are stickers, these could be mounted on an on-going wall-chart.

5	Goals to work on	This is another technique that can be used with a wall-chart. Make a list of competencies, such as (a) working collaboratively; (b) working in English; (c) using the space purposefully; (d) using levels meaningfully; (e) using gaze meaningfully, and so on, and have students put their name next to two targets to work on for the coming session. In this way, they can use this as an aim at the beginning of the session and come back to it in order to assess their focus and progress at the end.
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Figure 5: Examples of Reflective Tasks

## 1.3 Demonstration 2 – Lesson Plans and Resources

### *Lesson plans: Developing Stories and Writing Short Scenes*

This following lesson outlines focus particularly on parts 2 and 3 of the EDB Scheme of Work. The aim of the demonstrating was to show the main stages of the progression from introducing a story, or inventing one, to writing and rehearsing the script.

1	<p><b>Introducing the story</b> <b>Materials:</b> Cassette (story), Paper and pens (for note taking)</p> <p>Introduce the story using the pictures from the previous lesson. Put the pictures on the board.</p> <p>Working in pairs, students listen to the story and make a note of the main action. Play again if necessary.</p> <p>Check their understanding by briefly eliciting the main action – referring to the pictures to help clarify. Write up the names of the main characters in the story (Kate, Henry)</p>
2	<p><b>Developing awareness of character</b> Students do a variety of tasks to develop awareness of different aspects of the main characters in the story.</p> <p><b>1) Role on the wall (Character Kate)</b> <b>Materials:</b> Question handout (1 per pair), A3 paper for role-on-the-wall.</p> <ul style="list-style-type: none"> <li>• Students work in pairs. They answer a series of questions on their handouts about the character, Kate.</li> <li>• Read through the instructions for the task.</li> <li>• Groups create an outline for their character and write in the information using colour, etc.</li> <li>• Characters are published – groups look at each other’s characters and answer some questions (e.g. Which version of Kate would you most like to have as a teacher? Which one do you think is funniest? Most strict or serious?)</li> </ul>

## Role on the wall - Kate

Think about the character, Kate. Write answer the following questions.

- What's her job?
- How old do you think she is?
- Is she at work today? Where is she? Why is she there?
- Can you describe what she looks like? How tall/heavy/slim is she?
- Which words best describe her personality?

Reliable	Unreliable
Funny	Serious
Lazy	Hard-working
Practical	Flaky
Clever	Silly
Confident	Nervous

- Decide on three more words to describe her personality.
  - How does she feel when she receives the phone call in the hairdressers? Write three feelings she has at the same time. For example: angry, happy, sad, surprised, etc.
- 3 Draw a body template for Kate. Think about the clothes she is wearing.
- 4 Decide where you will write the words that describe:
- her physical appearance
  - her personality
  - her feelings after she gets the phone call

*Tip!*

*Remember that you can write outside the outline and inside the outline; close to the body and far from the body. You can use colour for different reasons, and you can add words to this character at any point.*

**Figure 6: Sample Task Sheet for Role on the Wall**

**2) Good angel / Bad angel (Character Henry)**

**Materials:** Handout (1 per student) – Good angel / Bad angel

- Students explore another character and do some simple performance / vocal warm ups. T introduces the activity and guides students with language.
- In groups of three, students role play good angel / bad angel. T monitors and helps with language.
- If time allows, students perform for other groups.

## Good angel / Bad angel

1) Read about Henry, the local resource assistant.

### Henry the resource assistant

Henry is in his early 60's, is a widower, and has adult children and grandchildren. He has been working at this school for 25 years; knows everyone; knows all the routines, and is very organised. He is friendly man, who likes to chat. When things do not go to plan, Henry feels responsible for finding solutions, and will sometimes try to do or talk about doing heroic things that are beyond his physical ability.

Cover up the text. What can you remember about Henry?

2) Work in two groups.

*Group 1* – think of all the positive things about the situation. Write sentences giving advice or suggestions for Henry.

Example: **'Why don't you relax, Henry. Everything is OK!'**

*Group 2* – think of all the negative things about the situation. Write sentences giving advice and suggestions for Henry

Example: **'It's your fault. You should say sorry to Kate.'**

3) Work standing in groups of three. One of you is Henry, one is the good angel and the other is the bad angel.

Good angel: make suggestions to Henry about the best way he can react in the situation, and all the good opportunities that exist at this moment.

Bad angel: tell Henry about all the bad things about this situation; frighten him with fears about the worst possible things that can happen both now and when he eventually gets out of the lift.

Henry: listen to what the good and bad angel each say to you and see how you feel about each comment and suggestion. Which has the best advice and suggestions? Is it the good angel or the bad angel

Figure 7: Sample Task Sheet for Good Angel / Bad Angel

	<p><b>3) Thought tunnel</b></p> <ul style="list-style-type: none"> <li>• T introduces the task. Students listen and decide on their ideas. They plan short lines of dialogue for the character's thoughts.</li> <li>• Students work in two groups. They take it in turns to speak the character's thoughts and walk through the tunnel listening to them.</li> </ul> <p style="text-align: center;"><b>(See section 1.3.1 for more conventions)</b></p>
3	<p><b>Developing awareness of plot structures</b></p> <p><b>Materials:</b> Matching cards (1 set / group or 3 or 4), answer cards, A3 paper and pens</p> <ul style="list-style-type: none"> <li>• In pairs, students match different plots types to their definitions. T checks answers using the large cards and clarifies as necessary.</li> <li>• Students make a 'poster' with examples of each of the plot types and decide the type of plot of the story (introduced in stage 1)</li> </ul>

<p><b>The 'W' plot</b></p>	<p>This plot begins with background information.</p> <p>There is a small 1<sup>st</sup> problem, and a solution. Then, a much bigger problem happens. After some difficult moments, this problem is solved and life returns to normal.</p> <p>Used in TV soaps, Hollywood films Simple &amp; recognisable for audience</p>
<p><b>The Episodic plot</b></p>	<p>This plot is really series of events which may or may not be connected to one another.</p> <p>This was very common in 18<sup>th</sup> century, for example Charles Dickens.</p> <p>This plot type is like real life because the dramatic sequences are not so extreme</p>
<p><b>The Hero's journey</b></p>	<p>This is the story of a hero who is called to adventure. The hero is tested in a minor situation &amp; wins</p> <p>The hero is then tested in a major situation &amp; although it looks like s/he will lose, finally wins. Finally, the hero returns to society.</p> <p>This plot type is used in myths, legends, fairy-tales, fables, folk tales</p>
<p><b>The Mountain plot</b></p>	<p>The characters face a series of increasingly dramatic incidents, responses, and solutions or complications – each one worse than the last.</p> <p>This plot type is usually exciting because it develops dramatic tension.</p> <p>There are often subplots, which keep the audience interested.</p>

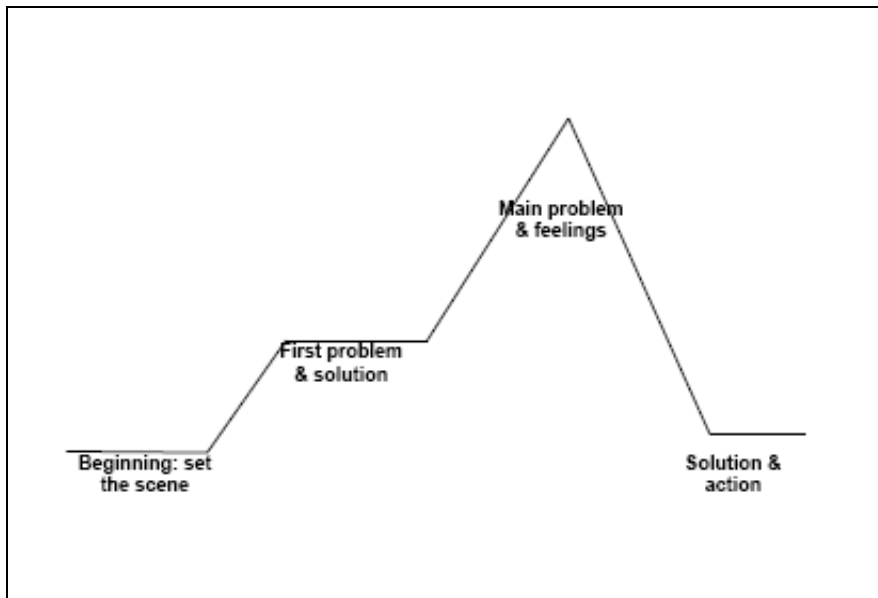
**Figure 8: Samples of Plot Type Matching Cards**

4 **Planning and writing the script**  
Students learn about the basic conventions of script writing and begin to develop their own scripts.

**Materials:** Handout – Focus on plot structures

- T introduces the plot graph. Students divide the story up into scenes and write these on their graphs. They note the main action in each scene. T checks in open class.
- Students make a list of the main characters in each scene. They write these on their handout.
- T introduces the next activity by eliciting language for how the characters feel during each scene. Students continue making a list of adjectives to describe the feelings of the characters at different points in the story.

a) Name the 3 main **scenes** in the story. What action happens in each scene? Complete the graph with your ideas.



b) Who are the characters in each scene? What are they feeling? Complete the table with your ideas. Use the words in the box to help you.

1	2	3

happy relaxed angry scared tired sad excited surprised relieved

**Figure 9: Sample Plot Graph worksheet (a)**



	<p><b>Materials:</b> Handout – Writing scripts</p> <ul style="list-style-type: none"> <li>T introduces the main features of a playscript. T writes up the information on the board.</li> </ul> <p><b>Setting, props, new characters, costume, what happened before, stage directions, lighting, sound effects</b></p> <ul style="list-style-type: none"> <li>Students look at the example scene and label the different features of the introduction. T checks in open class.</li> <li>T begins working with dialogue. Some of the dialogue is written in, students work in pairs to complete the missing parts.</li> <li>Introduce some adverbs for the manner of delivery (e.g. hurriedly, calmly, happily, sadly, angrily, etc.)</li> <li>Students practice reading the dialogues. They decide which adverbs (or adjectives) describe the manner of delivery, writing the adverb/adjective at the beginning of each line (e.g. happily. sadly, calmly, tired, angrily, etc.)</li> </ul> <p>In open class, students practise reading their dialogues. Other students listen and decide on the emotion in the voice.</p>
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Read the example introduction for Scene 3. Match the words to the information in the text

**Setting, props, new characters, costume,  
what happened before, stage directions, lighting, sound effects**

### **The Sub and the Lift**

#### **Scene 3**

Kate has finally arrived at Kwai Hing school after a long and difficult journey where she nearly gets lost.

*She is met in a messy staffroom by Henry, the Resource assistant.  
There are desks, chairs, papers and a hamster in a cage.*

*(Kate enters stage left, Henry appears stage right)*

- 2) Work with a partner. Write your own introduction for a different scene.



### 1.3.2 Discussion factors affecting plot and script development

#### *Developing stories*

A number of human situations can be worked out through drama. Each of the following situations involves either a critical moment that the drama hinges on, a process of being in one state and becoming another, or making connections between people, events or things:

- self-discovery or the discovery of knowledge
- achieving a goal through hard work, luck or influence
- being tested (truth, temptation)
- getting to know someone or something – encountering the unfamiliar
- experiencing a connection with the world around us: animals, nature
- facing a dilemma and choosing a course of action
- being caught in the act of doing something wrong
- keeping or breaking promises/trust
- escaping from difficult circumstances
- persuading someone to do something
- taking revenge or resisting taking revenge
- facing the same problem and tackling it in different ways
- maturing as a result of going through a difficult experience

#### *Theme*

A second area to consider when deciding what stories to work with is the theme. Many teachers find that a problem that is familiar can be worked out well in a drama class. Themes that might resonate with your class include the following:

- family relationships and pressure
- leaving home
- competing demands at school
- cheating, bullying
- the pressure to smoke
- the pressure to conform – fashion, language, possessions
- the need for a boyfriend/girlfriend
- the origins or effects of guilt, pride, greed

Alternatively, teachers might want to focus on social issues with wider themes, such as:

- poverty vs. wealth
- racism / ageism / sexism
- crime
- mental health and illness
- teenage pregnancy

- divorce
- the effects of war
- the effects of mass media messages/perspectives
- the extent of the portrayal of violence in society and its effects
- the treatment of animals

### ***Plot structure***

Plot structure is the term we use to refer to what action takes place in the story which hooks and keeps the audience interested. Many stories we see as drama on TV, read or listen as plays follow familiar structures.

The most common and easily accessible plot structure is Freytag's, which when written as a diagram, is like an upside down 'V'. In the simplest terms, it contains some or all of the following sequence:

- setting and context
- an event that starts the action (called 'dramatic hook' or 'complicating action')
- pursuit of action, development of character (see processes above)
- crisis
- resolution

### ***Creating Dialogue***

Dialogue has four key functions. It creates the context of the play; establishes and maintains the theme; reveals and shows development in character, and is used to advance the component parts of plot.

Key guidelines to bear in mind when helping students to write dialogue are:

- the motivation and aims of the characters (based on processes – see above)
- the relationships that are formed and developed
- the conflicts and struggles that are created and resolved
- the relationship with the audience (builds & maintains or breaks the fourth wall)

To achieve this relationship to best effect, the following techniques can be used:

- Establish and find synonyms for important words and themes and make them appear in the dialogue of different characters, for example, one character may refer to his grandmother with a negative word, and another with a positive word, but the character of the grandmother is present and maintained between them.
- Simplify speeches by restricting each speech to one key idea
- Develop ideas by using more than one character, e.g., use the main character (the protagonist) and his opponent (the antagonist), or the main character and a support character with different but not opposing traits (a foil).
- There is a traditional rule of three in drama writing. This is interpreted in different ways, but can be used as a rule to state and re-state

important information in the play. For example, a character may be warned in three different ways not to pursue a course of action.

- For the purposes of emphasis, when stating names, put them at the beginning or the end of the line. When introducing new information, especially references to key events or objects in a play, place it at the end of line.
- Ensure that the last line before a character leaves the stage in each scene (the exit line) is memorable. Ways to do this are to (a) summarise an overall feeling about what has happened in the scene; (b) make a hint about what is to happen in the forthcoming scene; (c) make reference to someone’s response to events.

**Blocking**

Blocking is the word we give to the stage directions; where the actors must stand/sit; which direction they should face; how they should move across the stage or set. Blocking is an important consideration as the audience needs to maintain its sight of events and action. We refer to the audience’s ‘sightlines’. Blocking is a feature of the play that is worked out in performance, but script writing should always include reference to the stage set, and give some idea of where the actors enter and exit.

Up stage right (UR)	Up stage centre (UC)	Up stage left (UL)
Stage right (R)	Centre stage (C)	Stage left (L)
Down stage right (DR)	Down stage centre (DC)	Down stage left (DL)
AUDIENCE		

**Figure 12: Stage areas and shorthand names**

**Play script conventions**

The following contains a basic description of the organisation and writing conventions used in play scripts. As an example, we will take the story we worked with in the workshop, ‘The Sub and the Lift’.

**1 Acts and scenes**

‘The Sub and the Lift’ divides best into a one-act play divided into three scenes. The act deals with an event that happened to a teacher; and each scene follows the plot structure we discussed in section c above.

Scene 1                      Sets the scene (in the hairdresser, having haircut)  
Complicating action/narrative hook (call to substitute a class)

- |         |                                                                                                              |
|---------|--------------------------------------------------------------------------------------------------------------|
| Scene 2 | Build up of action (rushing out of hairdresser's/awful sandwich)                                             |
| Scene 3 | Crisis and resolution (arriving at the school, getting stuck in the lift, being rescued by the fire brigade) |

In this way, each scene takes a part of the plot structure and develops and conveys it in the following ways:

- through use of space and visual image
- through action
- through symbol and props
- through lighting, (colours, darkness) and sounds (music, sound effects)
- through dialogue

The convention is to write Act 1, Scene 1; Act 1, Scene 2, and so on.

## 2 Setting, background

Each scene starts with a short, perhaps 3-line, description of the setting of the scene. It might also give a little background to the scene. This is especially important if the play incorporates the use of (a) flashbacks to an earlier time in the history of the characters (not the main focus of the play, but perhaps the reason leading to some action), or (b) cross-cutting, which is when the focus of a play moves to a very different scene (this is a technique commonly used in film; first we see what character A is doing; then we see what character B is doing at the same moment). Background might also be important if a dramatic incident has not been included in the play.

## 3 Setting tone, dialogue conventions and props

Students can further enhance their scripts by adding in details about how the character is feeling or how s/he will approach the scene. For students learning English, the most accessible way to do this is to use adverbs.

Kate: (hurriedly) I'm so glad to see you.  
Henry: (calmly) We thought you got trapped on the MTR or something, but here you are!

*Note that the name of the character appears followed by a colon (:), then the description of the emotions/approach of the character and finally the line of dialogue.*

Finally, there needs to be clear reference made to props used on stage. These need to be included in all rehearsals so that the actors can get used to bringing them on stage at the right time and holding and using them for effect.

#### 4 Adding in sound and lighting cues to create atmosphere

This may come at a much later stage in the script-writing process, but students will almost certainly want the adventure of adding some of the following to help create atmosphere:

- lighting, use of darkness, use of colours, use of shadow, spotlights
- sound in the form of sound effects (e.g., footsteps, a glass smashing)
- music

Make sure that students add lighting and sound cues into the script so that actors are aware of the effects that accompany and augment the action. As well as placing the cues in the script, there should be a separate cue sheet for students who are responsible for making sure the effect takes place at the right time. Here is an example:

Cue	Lighting effect
Act 1, Scene 1	
Kate: Oh, that must be my phone.	Scene goes dark, spotlight on Kate as she takes the call.
Kate: Okay, then. I'll do my best to not get stuck in the traffic. Bye.	Floodlight/normal light resumes.

Figure 13: Sample lighting cue sheet

There would be a similar sheet for 'Sound effects' and cues.

#### **Sound effects**

Here's a list of commonly-used sound effects. Sometimes the sound effect is used to show the result of an action, sometimes it is used to show the inner state and feelings of a person. Examples are given.

Sound effect	External action	Internal state
Sound of applause	To show a crowd clapping	To show that a character feels that s/he has done well and the world approves.
A glass breaking	To show a minor accident	To show that someone has made a mistake
Footsteps on gravel (crunchy noise)	To show that someone is coming	To show that someone is expecting something (bad) to happen – comic
Phone ringing	(same)	To show some example of communication that has taken place or needs to take place
Alarm bell	For an emergency	To show a character is panicking about something
A thunder storm or strong wind	To show weather conditions outside	To show that a situation or character brings trouble with them

Someone humming a tune	(same)	To create an atmosphere of happiness and sense of being carefree
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**Figure 14: Common sound effects and what they can represent**



### **1.3.2 Activity Bank: Theatre Conventions**

Just as in English classes we use activity types such as gap-fills or sentence completion, in Drama there are many established activities, which are known as conventions.

In this section we list some of the most widely used drama conventions, in the order that you may do them in class. These should be integrated into a lesson structure similar to demonstration lesson 1.

Still Image - also a component of 'freeze-framing'	
	<p>Working definition</p> <p>(a) A student, or students in groups form the static image of a scene</p> <p>(b) Can be used as a means of focusing the audience on a moment in the drama when the performers 'freeze' in position while action either continues on a different part of the stage (called 'split staging'), or one character continues acting/moving in the spotlight (called 'spotlighting') while the others freeze around him/her.</p>
Stimulus	<p>Visual: painting, photo, advert</p> <p>Aural: music, sound effects</p> <p>Verbal/written: poem, story, advert, report, headline, a named feeling</p>
Grouping	Most often small groups
Procedure	<p>After using steps to access the meaning of the stimulus, learners physically form a replica of it, but may also change one part or interpret it differently.</p> <p>Other members can 'sculpt' the still image participants into the right form.</p>
Used for	<p>1 Group dynamics: co-operation, quietening, concentration</p> <p>2 Improvisation: the first 'entering in' to a mood, idea, concept; the first collaborative piece; it can be the starting or end point of a scene</p> <p>3 Live performance: can help the audience understand the key moments in a scene and heighten tension. Used with effective (spot) lighting and the use of sound or music, it can greatly enhance a piece. It can be used at the beginning (to create focus), in the middle (to mark a moment for attention), or at the end (to give the audience time to assimilate what they have just witnessed).</p>
Problems	<p>Human It can lead to 'corpsing' (one meaning of this is that students start to giggle as they realise that they may look silly).</p> <p>Technical It's important the audience's sightlines are considered when freeze-framing. Can each character be seen? Are students using the three basic horizontal levels (near the floor; crouching; standing tall)?</p>

Thought-tracking	
	<p><b>Working definition</b></p> <p>Using freeze-framing or still image, the teacher taps a character on a shoulder and asks her/him to give 60 seconds of thought from that character's perspective. This can be repeated with other characters.</p>
Stimulus	The stimulus comes from the importance of the moment in the drama to each character.
Grouping	Done while in small groups
Procedure	The freeze-framing or still image should be well established before going into thought-tracking by tapping someone on the shoulder. There should also be an audience to hear what the character says so that s/he feels that s/he's speaking aloud for a reason, and not simply for the teacher.
Used for	<p>1 Accessing a character's interior thoughts, emotions, responses, motivations</p> <p>2 Useful when different characters may be experiencing different reactions to the course of events, e.g., if someone wins a prize, character A may be delighted, character B may be disappointed, C may be proud, and D may be jealous. This will be in response to the dramatic moment of the prize-winning.</p> <p>3 (TEFL) Useful to encourage spontaneous speaking, fluency and confidence-building</p> <p>4 Could be used in a live performance accompanied by specific coloured spotlights for effect, e.g., Character C speaks proudly and is lit by a bright white light, Character D has jealous words and is lit by a moving green light.</p>
Adaptations	An adaptation for in-class improvisation is to freeze the character being focused on, and have the people around him/her say the character's thoughts for him/her. For example, Character A wins the prize, and characters around him reveal different aspects of his thoughts and feelings through speaking while Character A stays frozen and quiet. Helps others to build up an understanding of the interior of a character. This technique is called, 'his thoughts, her thoughts' by Brian McGuire.

Writing in Role	
	<p>Working definition</p> <p>Students are given the opportunity to write something whilst in character and therefore express themselves in writing from this perspective.</p>
Stimulus	This can take place after some improvisation work has taken place with still image, freeze-framing, or role-play.
Grouping	This is an individual activity.
Procedure	After having had some time to be in role, and perhaps after experiencing an event or an exchange with another character, students are given a choice of written tasks, e.g., to write a postcard, a diary entry, a letter, an e-mail, a text message, to update a blog, to write on 'parchment', to graffiti on a prepared wall. If taking part in a thriller or history, students may wish to recount what they witnessed in a police report or for a historian's document.
Used for	<ol style="list-style-type: none"> <li>1 To develop the feelings and thoughts of a character</li> <li>2 To help a student (a) understand and (b) create the perspective a character has towards a set of events or towards another character</li> <li>3 (TEFL) To create a balance between the oral skills using in role-play and written skills. Ensure that students have a clear model of the format they might be using.</li> <li>4 Add the writing to the portfolio build-up for that character, e.g., it could accompany role-on-the-wall diagrams.</li> </ol>
Problems	<ol style="list-style-type: none"> <li>1 Students may draw a blank so it is important that the writing is in response to something that has been experienced or witnessed.</li> <li>2 (TEFL) Some support with key words and spelling will be needed. Keep the writing short at first and encourage students to add to it.</li> </ol>

Role-on-the-Wall	
	<p>Working definition</p> <p>A way to explore a character creatively</p>
Stimulus	A character from a play or still image such as a painting
Grouping	Small groups encourage collaborative thinking; individual work can promote concentration and depth.
Procedure	<p>An outline of a character is created on a piece of paper. This can either be life-size, or small so that it can fit into a folder. If it is large, it allows access to many, and can be a focal point for the group facilitating collaborative group work and opportunities to develop each other's ideas.</p> <p>Students think about the character and start to write things they know about him/her outside the outline of the body such as his/her mannerisms, appearance, gestures. They may also consider the forces that other characters exert on him physically, emotionally or mentally. Students then think about the character's inner states possibly in response to others, motivations, emotions, needs and wants. Often, the inner states can only be worked on as the improvisation progresses so it is useful to start a session with the role on the wall, keep it up on the wall, and add to it over a number of sessions as students' appreciation and understanding of the character develops and deepens.</p> <p>One adaptation is to have three A4 size role-on-the-wall templates for students and give them a few minutes in an early session, a mid-way session and a later session to show the additions they made to the role and why, reflecting the experience that triggered it.</p>
Used for:	<ol style="list-style-type: none"> <li>1 Developing a character – especially if used over a few sessions</li> <li>2 Can show clear the pressure one character exerts on another</li> <li>3 Helps students link inner states to outer gestures and actions</li> <li>4 (TEFL) Prepare to demonstrate and expose students to lexical items to describe dress, posture, eye/hair colour, and characteristics. Remember to show language that collocates, (<i>keeps his eyes lowered</i>), and word stress, (unKEMPT).</li> </ol>
Problems	<ol style="list-style-type: none"> <li>1 Can lead to stereotyping and shallow, exterior characters if used once only and not developed over time</li> <li>2 If the students don't consider the relationships between characters in a piece, the role will remain basic and undeveloped</li> <li>3 Ensure that you have sufficient materials (paper, coloured markers) for everyone to contribute to avoid one person's view dominating.</li> </ol>

Hotseating	
	<p>Working definition</p> <p>A character is interviewed in depth by a group</p>
	<p>Stimulus</p>
Grouping	<p>One character sits in the hotseat while other sit around him/her ready to interview. This is generally not done in character by the rest of the group, who are themselves.</p>
Procedure	<p>Choose a character which needs developing. Place her/him in the hotseat and give some preparation to the others to develop questions about the character's role and his/her relations to other characters including:-</p> <p>Why did you do ...?</p> <p>Who's closest to you? Who do you dislike and why?</p> <p>How did you feel when? How does it feel when s/he does...?</p> <p>Why are you tired/happy/noisy all the time?</p> <p>If I gave you \$1,000, what would you do with it?</p> <p>Have you ever done (something bad/adventurous/kind)?</p> <p>How do you eat noodles? (mime)</p>
Used for	<p>This technique is used in improvisation to help a student develop his/her understanding and connection with his/her character. The speed with which the questions are asked can sometimes help a student move into character more deeply. It also helps other characters understand the hotseating character.</p>
Problems	<p>Corpsing and stage fright – it may be too much for the student. If you sense anxiety, agree to limit the questions to 2-3 and check before going on.</p> <p>Lack of empathy with the character. In this case, you might want to resort to a quick session of pair-work where every other student takes on character A and is interviewed by another student on 1-3 key questions and take the most perceptive answers.</p>

Thought Tunnel	
	<p><b>Working definition</b></p> <p>A means of helping students to articulate the thoughts of a character especially when s/he faces a dilemma in the role-play or improvisation</p>
<b>Stimulus</b>	A character's dilemma or problem
<b>Grouping</b>	Whole class group of 20
<b>Procedure</b>	Students are divided into two equal lines facing each other and join hands to form a bridge. The character focused on slowly and deliberately walks down the human tunnel. As s/he passes, each student makes a statement about (a) what s/he is thinking; (b) what s/he needs to consider; (c) action and decisions that need to be made in response to a dilemma or problem that the character has.
<b>Used for</b>	To develop a character and highlight considerations that need to be taken into account.
<b>Problems</b>	Depending on the class profile, this activity may need to be run with fewer participants to ensure students stay on-task.

Good Angel / Bad Angel	
	<p>Working definition</p> <p>A means of helping students consider two sides of a problem the character is dealing with</p>
Stimulus	A character's dilemma or problem encountered in improvisation
Grouping	Groups of 3 with one main character being focused on
Procedure	<p>Students encounter or decide on a problem one character has, for example, whether to lie or not. On one side stands the 'good angel' – the voice of reason, morality and goodness; and on the other side stands the 'bad angel' – the one who has no moral code, tries to take advantage of any situation for short-term material or status gains, and will use any means to advance him/herself.</p> <p>The central character asks a question, eg, 'Should I lie to my father (about something that has taken place)?' The good angel should come up with reasons and ways of avoiding lying; the bad angel would come up with reasons for lying and of gaining advantage through the process.</p> <p>TEFL teachers may want to use this as an opportunity to feed in language forms for hypothesizing, suggesting, or for the bad angel, ways of masking the immorality of what s/he's suggesting:-</p> <ul style="list-style-type: none"> <li>• If you lie, you're likely to...</li> <li>• Why don't you...?</li> <li>• You could always...</li> <li>• Have you ever thought about ...?</li> <li>• Would it be such a big deal if you...?</li> <li>• It's only the once, and he wouldn't even notice...</li> <li>• What you don't know can't hurt you.</li> </ul>
Used for	To help a character consider courses of action, and decide how to mould the character.
Problems	<p>Can lead to superficial or inflated suggestions. Give students time to think, or brainstorm before they try this out.</p> <p>Alternatively, let them try it out twice in different groups so they can refine some of their suggestions.</p>



Fixing Space	
	<p><b>Working definition</b></p> <p>The way in which actors mark out the area they are to work within either for improvisation or role-play.</p>
<b>Materials</b>	Student may do this with available materials such as tables and chairs, shoes, or even chalk on the floor.
<b>Grouping</b>	In improvisation or role-play groups.
<b>Procedure</b>	Students divide the space they have available for role-play, and proceed to choose their way of marking out their performance space. It may include deciding where rooms or parts of a street/village are.
<b>Used for</b>	The most practical use of this is to help establish relative movement of one character to another, lines of sight and direction of sight to different parts of the landscape of the play, and clear sight lines for the audience.
<b>Problems</b>	Students may find it difficult to conceptualise what the audience sees, therefore, it is important to give class time to working in the area to be performed so that students can work through the way they look, the way they move their arms in particular (so as not to block their face, or to block others) and how to use the space to best effect.

Facing Out	
	<p>Working definition</p> <p>A means of maximising the play space.</p>
Procedure	<p>If a stage is not available, students may make use of this technique to show that characters are not currently acting in a scene. Here, certain characters take the active part of the scene acting in front of the audience, and the rest of the characters stand with their backs to the audience furthest away from the audience and not performing.</p>
Used for	<p>For practical purposes, this minimises the on- and off-stage traffic.</p> <p>For the purposes of drama, it shows that even though certain characters are not focused on in terms of the action, they are still present in the background, and perhaps exerting force on the action.</p> <p>Students can hold a freeze-frame to symbolise an aspect of their character while facing-out and creative use of levels (low, mid and high) can also be used.</p>

Concentric Circles	
	<p>Working definition</p> <p>A means by which characters can express and work out their closeness or distance from other characters in a role-play.</p>
Stimulus	Students will already have read or designed a role-play to work with which involves relationships between characters.
Grouping	The number involved in the role-play, but this can be reduced to focus on the central characters.
Procedure	<p>Once some warmer activities and a little work on the role-play has been done, show students a diagram of the relationship distances between someone (could be yourself) and other people drawn roughly along the lines of concentric circles with each circle out representing a person who is less close to the central character. Keep the number to six or less in total. Talk through the relationship map with reference to why someone is where they are placed. This may involve reference to an incident that took place between the characters which meant they are now closer or more distant. Once this model has been done, ask students to form a standing human map with the character being focused on in the middle, and other characters standing closer or more distant depending on their relationship. If this works, take it one step further, and have students do two maps: one BEFORE a dramatic event in the role-play, and one AFTER in order for students to think through and show the impact the decisions, events and emotions have on human relationships. One technique that can be used is to have a character that has been distanced face the opposite direction from the central character to show lack of connection.</p>
Used for	Understanding and showing relationships between characters at different points in the play.
Problems	<p>Without a good model and reasons being given, it may be difficult for some students to conceptualise this. You could start off with a map of the characters in a well-known fairy tale, or a star that students know a lot about and elicit closeness and distance in relationships.</p> <p>The difference between physical closeness (ie, Ada lives with her mother) and emotional closeness (ie, Ada dislikes her mother) needs to be made clear for the purposes of dramatic conflict.</p>

Marking the Moment	
	<p><b>Working definition</b></p> <p>A way to make a moment in a play significant by acting, mime, use of gesture, words, lights or sounds.</p>
<b>Stimulus</b>	Students will already be familiar with a role-play and have chosen a significant moment when, for example, a choice has been made that leads to a sequence of events.
<b>Grouping</b>	As the role-play group.
<b>Procedure</b>	<p>Decide on a small number of significant moments in the role-play and give students options for 'marking' them. This could be through the use of:-</p> <ul style="list-style-type: none"> <li>Freeze-framing</li> <li>Slow motion</li> <li>Coloured spotlight</li> <li>Sound effects; music</li> <li>A visual symbol or prop</li> <li>A key phrase</li> <li>A look at the audience</li> </ul> <p>Have students try out 2-3 different techniques and decide on one or a combination of, eg, slow motion + red light.</p>
<b>Used for</b>	Highlighting to the audience that a moment is significant and will have an impact on the course of the rest of the drama and the characters involved.
<b>Problems</b>	Students may overload their moment with effects. Alternatively, they may create the wrong effect, making a tragic moment look funny unintentionally. Make sure that feedback from other groups is an agreed part of the procedure to get some perspective.

Theme Bank	
This bank contains a list of themes you might consider and work with during improvisation, and examples of stimuli to start the students working.	
Friendship	Two schoolmates invite a third pupil to participate in a project or game. The third person is shy and awkward, and eventually relaxes.
Loyalty	A teacher accuses a Kelvin of plagiarizing. Fung defends Kelvin in an unexpected way.
Peer pressure	A group of students try to persuade two others to smoke. One does, the other doesn't – why?
Stubbornness	Ming is sick but won't go to the doctor. School friends try to work out why, and finally convince her to go.
Dishonesty	Angel is lying about where she goes after school. She's getting thin and has dark circles under her eyes. School friends follow her one evening, find out why and confront her.
Resolving bullying	Alex has been bullied after school for months. His work is starting to deteriorate and his grades are getting lower. Alex tries to resolve the situation. Who does he talk to? What does he do?
Resolving racism	Pip is a non-Chinese girl in a Hong Kong Chinese school. The students have not been welcoming because they believe she is different from them. Work out one moment showing acceptance of the character by the group.
Kindness	Good Angel/Bad Angel technique. You've earned 700HKD from doing some work for a local shop. Your brother needs the money to buy something for his computer. You want to buy a pair of shoes. What should you do and why?
Carelessness	You spill a can of Coke over a hand-written piece of homework on your desk. You don't know who it belongs to but you need to make amends before the person arrives.
Cheating	Celia cheated during her last English exam. She is now starting to wake up in the middle of the night with nightmares. She talks to her friend about it.
Wealth & poverty	Two students from your school have the same date of birth, but very different birthday experiences: one is rich, one poor. What happens to each one, and how are the characters shaped and formed as a result?
Health & disease	Two schoolmates. One has a cough and cold and talks to the healthy one. By the end of the conversation, the first character has recovered and the second character has caught the cold. What is the conversation about and does it mirror the transfer of the cold?

## **2 Evaluation and assessment**

Students need to (a) reflect on their own learning and experience; (b) reflect on other's work and learn from it; and (c) get feedback from the teacher which will help shape and develop focus and awareness. This can be achieved through (a) 'hot-sheets' – immediate thoughts, reflections and ideas that the students have after having experienced a technique; (b) recording devices for reflection (a digital voice recorder, or video recorder can be used to watch how the group has achieved a goal) and itemised reflection sheets can be used to guide noticing; (c) a teacher can list competences and behaviour that s/he is going to comment on during the session whilst working with the groups, such as collaboration; use of voice, pitch; working in English; use of levels; use of gesture; use of light/sound; use of silence and pausing. Students can record their thoughts, work, research and feedback in an on-going logbook and portfolio.

### **Logbooks and Portfolios**

The logbook can be a simple notebook, but should contain (a) plans for work and experimentation, (b) techniques, (c) stage directions, (d) reflections on the use of techniques and stage directions on a regular basis. Time can be set aside in class, or it can be set for homework. This is an on-going record of the student's experiences and uses of different techniques.

The portfolio can be a lever-arch folder with dividers. We recommend the following sections for notes.

- (a) Improvisation and role-play techniques
- (b) Practical lighting and sound ideas
- (c) Stage directions and props
- (d) Costume ideas, (fabrics, colours)
- (d) Reflections and learning points
- (e) Drama watched or seen and reflections
- (f) Rehearsal Planner
- (g) Performance documents (Sound/light cue sheet, props cue sheet, blocking plans)



**Self-assessment activities for good angel / bad angel**

- 1 What's the minimum number of people involved in a Good Angel/Bad Angel activity?
- (a) 5                      (b) 4                      (c) 2                      (d) 3

- 2 Why do we use Good Angel/Bad Angel? *Circle one.*

- (a) to develop a scene  
 (b) to create a character  
 (c) to write dialogue for more than one character  
 (d) to explore two options for action  
 (e) to make judgements about the character  
 (f) to practise speaking

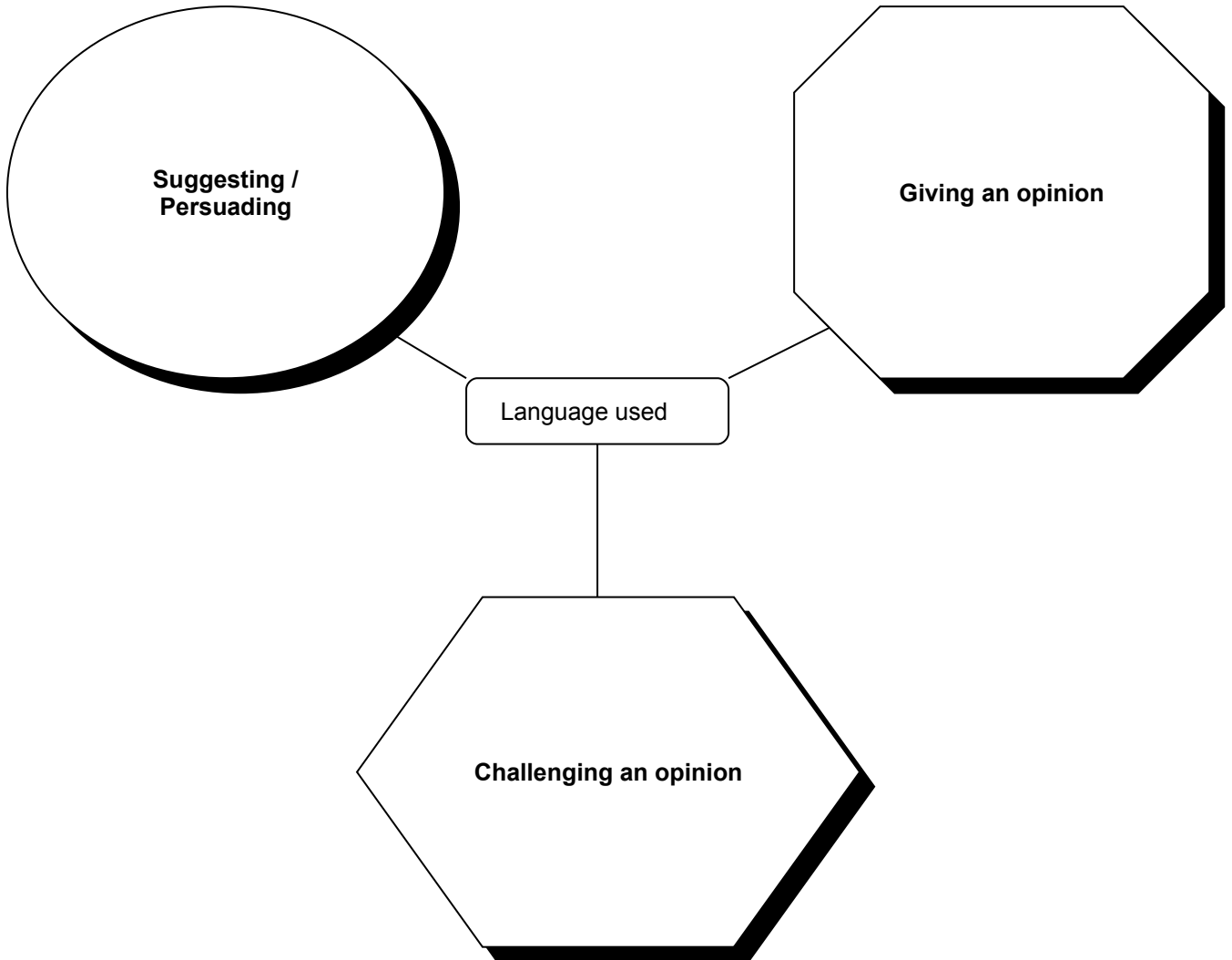
- 3 Think about the Good Angel. What is her/his role? *Circle your ideas.*

To persuade a character to do something	To give him reasons for believing the situation can have a positive ending	To talk to and argue with the Bad Angel
To list positive and negative ideas connected with a situation	To make the character happy	To listen to the character

- 4 Think about the Bad Angel. Cross out the things that s/he does **not** do.
- (a) Lists ideas about happy solutions.  
 (b) Tries to help the character solve a problem.  
 (c) Focuses on actions that are selfish or cause trouble.  
 (d) Suggests actions that will shock other characters.  
 (e) Listens to the Good Angel and the character.



- 5 Think about the type of language you used in the Good Angel/Bad Angel activity. Complete the appropriate section with language you used today

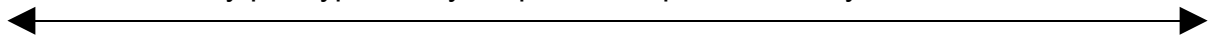


**Peer-assessment activities for plotting and scripting**

- A) Can your partner remember the different plot types and what they mean?

<b>The W plot</b>	<b>The Episodic plot</b>	<b>The Hero's Journey</b>
	<b>The Mountain plot</b>	

How many plot types did your partner explain correctly?



1

All 4

- B) Test your partner. Read the sentences and your partner guesses the correct plot type. Tick the ones they got right

	✓
a) When someone is called to adventure	
b) Used a lot in soap operas and Hollywood films	
c) A series of increasing dramatic events and complications	
d) A series of events which may not be connected to one other	
e) More like real life	
f) A way of testing moral character and the development of strength	
(g) This plot develops dramatic tension	

*Answer Key*

- (a) When someone is called to adventure. **The Hero's Journey**  
 (b) Used a lot in soap operas and Hollywood films. **The 'W' plot**  
 (c) A series of increasing dramatic events and complications. **The Mountain plot**  
 (d) A series of events which may not be connected to one other. **The Episodic plot**  
 (e) More like real life. **The Episodic plot**  
 (f) A way of testing moral character and the development of strength. **The Hero's Journey**  
 (g) This plot develops dramatic tension. **The Mountain plot**

### 3 Resources

This section contains a list of useful and practical resources which come from two main sources: published books and the internet. The materials are organised according to when in the course you are likely to need them. Some of the sources will need to be adapted to make sure they are appropriate for the needs of your students.

#### EDB Resources

General Drama Resource Page

<http://www.edb.gov.hk/index.aspx?nodeID=2752&langno=1>

Main index page for ALL EDB documentation: curriculum guides, schemes of work, teaching resources, etc.

<http://www.edb.gov.hk/index.aspx?nodeID=2773&langno=1>

Resources in support of the Schemes of Work

<http://www.edb.gov.hk/index.aspx?langno=1&nodeID=2769>

Camenzuli, Domm *40 Simple Drama Games* Bushfire Press (1988)  
*Practical and simple short activities to use at all stages of a drama session. Each activity is less than 50 words long.*

McGuire, Brian *Student Handbook for Drama* Pearson (2003)  
*A main source of practical dramatic conventions and techniques put in simple and accessible language.*

McGuire, Brian *Technical Companion to Drama* Pearson (2000)  
*Covers some of the same areas as the 'Handbook' but also includes clear, practical explanations on lighting and sound techniques.*

Neelands, J. & Goode T. *Structuring Drama Work* CUP (2000)  
*A detailed and extensive coverage of dramatic conventions, and invaluable resource for the TEFL & drama teacher.*

Maley, A. & Duff A. *Drama Techniques in Language Learning* CUP (1982)  
*This is the classic techniques book for transferring drama to the TEFL classroom and contains many practical lesson recipes.*

Mok, A *Task-based Learning, Language Arts and the Media. A Resource Book for Secondary English Teachers* INSTEP, Faculty of Education, HKU (2001)  
*A Hong Kong specific book. Chapter three in this book is 'Drama – A Tool for Integrating Language Skills' by Jackie Wheeler. Full of practical ideas which show the language and learning areas that can be worked on through drama activities.*

Wessels, C. *Drama* OUP (1987)  
*Original ideas and lesson recipes going from one-off activities to full classroom performances.*

Newbrook, N. *Extracts – English fiction for advanced students* Scholastic (1998)

Newbrook, N. with Newbrook J. *Timesaver Photocopiable Extracts 2 – English fiction for upper intermediate and advanced students (with CD)* Scholastic (2003)

**Both good sources of photocopiable literature. Teachers will want to select appropriate theme and content from excerpts available.**

Nelson's SuperScript series, Connections and Studio Scripts – which provide playscripts for young adults and a range in number of speaking and non-speaking roles. [www.nelsonthornes.com](http://www.nelsonthornes.com)

'A' level Drama Glossary

[www.kentaylor.co.uk/die/materials/docs/lessons/yr12/edmonton1/a\\_level\\_glossary.pdf](http://www.kentaylor.co.uk/die/materials/docs/lessons/yr12/edmonton1/a_level_glossary.pdf) -

Basic drama methods

<http://www.artsonthemove.co.uk/resources/gamesmethods/methods.html>

<http://www.jsquared.co.uk/tobias/tech.htm>

[http://www.pembschool.org.uk/learning/html/06hots\\_1.HTM](http://www.pembschool.org.uk/learning/html/06hots_1.HTM)

Drama Lesson Plans

<http://www.kentaylor.co.uk/die/>

Short lesson ideas for the teacher.

Drama games

<http://www.artsonthemove.co.uk/resources/gamesmethods/games.html>

Short, practical, easy-to-follow instructions for drama games for the teacher.

Detailed Glossary

<http://litera1no4.tripod.com/elements.html>

Quite detailed – for the teacher.

Plot structure diagram

<http://south.hinsdale86.org/departments/english/e1web/holes/ediagram.html>

Plot structure

<http://english.tyler.cc.tx.us/eng12307nbyr/plotstructure.htm>

[http://www.syc.k12.pa.us/~sms/zart/short\\_story/PLOT/sld015.htm](http://www.syc.k12.pa.us/~sms/zart/short_story/PLOT/sld015.htm)

This is a powerpoint intended for proficient speakers. The TEFL teacher is advised to adapt it.

Status

[http://www.gaudetwc.com/drama/drama1/d1q3\\_status.htm](http://www.gaudetwc.com/drama/drama1/d1q3_status.htm)

An excellent on-line resource for the teacher. Lists ways in which status can be shown and developed throughout a dramatic piece.

Stimuli

<http://www.artsonthemove.co.uk/resources/gamesmethods/stimuli.html>

Structuring a drama class

[www.teachers.tv](http://www.teachers.tv)

Type in a search for *Drama* – excellent 15-minute videos for teachers with accompanying worksheets

Themes

[www.chalkface.com/\\_Key\\_Themes\\_in\\_Drama](http://www.chalkface.com/_Key_Themes_in_Drama)

Only a free sample downloadable from this site but full of practical activities based on Ghosts, Myths and Legends. If you want the full document, you will need to purchase it from the website.

### **In Hong Kong**

Hong Kong Drama Festival for Schools

<http://www.edb.org.hk/schact/drama/>

Hong Kong Academy of Performing Arts

<http://www.hkapa.edu/>

British Council Hong Kong, Home page

<http://www.britishcouncil.org/hongkong>

British Council English Online – regional sites for teachers and students

<http://www.englishonline.org.cn/en>