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DRAMA FOR ALL

A Guide for Teachers and Students

Editors

Ahmet GÖÇEN, Ana Maria ROTARU, Márta Aminné MÓRICZ



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DRAMA FOR ALL

A Guide for Teachers

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Intellectual Output

Strategic Partnership KA2

A Constructive Approach to Teaching: Creative Drama

Project number: 2014-1-TR01-KA201-013012

Şanlıurfa İl Milli Eğitim Müdürlüğü

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PREFACE

The book you hold in your hand can transform the educational process. Using dramatic activities to teach students engages all of the students' senses in the learning process, particularly the visual, the auditory, and the kinaesthetic. As you will see, creative drama also engages students' emotions in the learning process, making creative drama a key component of any teacher's classroom arsenal.

Although we have written the book with high school teachers and students in mind, many of the activities we have included will be effective tools to use with students of all ages.

Regardless of the content areas in which you teach, you can find an activity which can help your students learn even difficult material through role play, pantomime, and musical activities. Teachers--just like you--from classrooms in three different countries have tested these activities in their classrooms and have achieved success with students of diverse backgrounds and abilities. Use this book to achieve success with your students, just as our teachers have done with theirs.

It is a privilege for me to take part in this transformative project. Together with our partner schools who took part in this project, I thank you for your interest in improving the educational process for students all over the world.

Finally, we who took part in this two year-long project want to thank the Erasmus+ Programme of the European Union for funding our work. We feel that the work will bear fruit in students' lives for generations to come.

Professor Assistant Ahmet KAYA

GENERAL INTRODUCTION

'Education is not preparation for life; education is life itself.'

John Dewey

Seen as an artificial process outside our existence, education is prone to failure. Everything we learn must be directly connected to the world we live in. Therefore, the priority for this process must not consist in providing information, but in providing the proper means for both assimilating and using the given information in our daily existence. That is why teachers have the most important role in education, since they serve as the instrument which changes their students' knowledge about reality. In this respect, we consider pedagogical drama one of the most effective ways to teach our students to deal with certain issues, such as coping with emotional or social difficulties, developing problem-solving skills, and in self-discovery.

1. Why This Project?

A Constructive Approach to Teaching: Creative Drama is a strategic partnership for education, developed under the Erasmus+ Programme, Key Action 2: “Cooperation for innovation and the exchange of good practices.” The aim of this project is to use creative drama more effectively to overcome educational problems, especially academic ones, by replacing boring lectures with dramatic activities designed to teach the given material. With its focus on drama, this project assumes a crucial importance not only for individual teacher development, but also for student socialization by creating a space to develop positive attitudes in students and professional competence in teachers. This project partnership represents our common efforts to unwrap the gift of creativity in children, starting from the idea that they play and learn naturally. In this regard, creative drama is simply a simulation of real-life facts. Therefore, we consider it invaluable for teaching both skills and concepts to children in an enjoyable manner. It is not the theoretical knowledge that we focus on, but rather on the effective usage of concepts.

Our goal is to teach creative drama techniques to teachers, whose pedagogical methods shape their students’ future. In order to achieve this goal, we began this project by setting objectives:

a. General Objectives:

1. To ease the burden of teaching in teacher-centred ways and put students in the centre.
2. To reinforce teachers' sharing their expertise through videos or on an online platform (ICT)
3. To prove that creativity is not related to age or size, but rather that it is a learning method

b. For Students:

1. To enlarge the boundaries of students’ imaginations by the use of drama
2. To improve creative skills such as brainstorming and storytelling by taking a constructive approach
3. To allow students to acquire information naturally

c. For Teachers:

1. To increase children’s attention span during lessons
2. To guide children to have empathy with others
3. To facilitate personal interaction with teachers from other European nations
4. To transform teaching from a memorized schedule to a more enjoyable teaching atmosphere

Thus, the main directions of the projects are:

1. Training teachers in the use of drama in the classroom
2. Implementing new, creative, and more effective drama techniques
3. Sharing experiences
4. Using ICT

The innovative side of the project will be the integration of drama into web-based activities through ICT and Web 2.0 technology in which all the teachers in the region can join or watch the activities. All the teachers in the region can watch the activities online and learn from the drama leaders in the videos.

1.1 Who We Are:

The project covers selected institutions, from local authorities to educational organizations:

1. ŞANLIURFA İL MİLLÎ EĞİTİM MÜDÜRLÜĞÜ, Turkey – applicant organization with its local partners:

www.sanliurfa.meb.gov.tr

- Genç Ufuklar Derneği (Association) <https://www.facebook.com/urfagenufuklar>
- Şanlıurfa Güzel Sanatlar Lisesi (Fine Arts High School) <http://sanliurfagsl.meb.k12.tr/>
- ÇEAŞ Anadolu Lisesi (Anatolian High School) <http://ceasanadolulisesi.meb.k12.tr/>

2. INSPECTORATUL SCOLAR JUDETEAN BACAU- <http://www.isjbacau.ro/> (The School Inspectorate of Bacau County), Romania, with its local partners:

- Palatul Copiilor (Children’s Palace): <http://www.palatulcopiilor.com/>
- Liceul cu Program Sportiv Bacau (Sports High School Bacau): <http://www.lpsbacau.ro/>
<https://www.facebook.com/Liceul-cu-Program-Sportiv-Bac%C4%83u-1433752870211608/?fref=ts>

3. KLEBELSBERG INTÉZMÉNYFENNTARTÓ KÖZPONT (Regional School Maintenance Centre Orosháza), Hungary, with its local partners:

- Orosházi Táncsics Mihály Gimnázium, Szakközépiskola és Kollégium <http://www.tancsics-ohaza.sulinet.hu/tmgysz/>
- Orosházi Vörösmarty Mihály Általános Iskola <http://www.vmoh.hu/>
- Justh Zsigmond Városi Könyvtár (city library) <http://blog.justhvk.hu>

All of our partner organizations were previously involved in Comenius partnerships; therefore, they came with a solid background in European projects and partnerships. They have also been involved in conducting many dramatic activities in recent years.

1.2 Why This Book?

Every project needs visible results in order to prove its efficiency. All the activities conducted under this project led to the following results:

- The improvement of pedagogical skills, classroom management skills, and teacher training competence of the participant teachers
- The extension of foreign language teaching and natural sciences at an early age, either as discrete subjects or by integrating them with other content areas through the constructivist drama method.
- The exchange of expertise and experiences among the partner institutions, giving rise to mutual professional enrichment
- The improvement of students’ educational results within schools by using innovative, modern teaching methods

- The extension of our partnership to the EU--and even to the international level--and the development of a greater understanding and knowledge of drama and constructivism in interested institutions
- The development of transnational participants' abilities to better appreciate other cultures and thus become more tolerant of others

The efficiency of this project will be measured by the quality and the functionality of its final products. To that end, we have provided didactic materials and resources in a booklet (on paper or CD-ROM) to use for training of high school teachers who teach lessons through drama. There will also be seminars for teachers in the project countries to disseminate the results of this project. Nevertheless, the most important element in terms of shared experience and further use is the **drama guide**, which is the heart of this book. In this drama guide, readers will find:

- a) The training framework, together with a short explanation of the theoretical basis for why this particular framework was chosen, information about observed training needs, information about methodologies to foster cooperative and in-tandem work;
- b) Didactic materials, such as classroom observation sheets, video sketches, etc., to help train teachers;
- c) Suggestions and didactic activities which make use of constructivism and creative drama;
- d) Information about the age and year levels in which these creative drama plays have been effective in each participating country;
- e) Guidelines for the best way to coordinate between the sending and host institutions, between the teacher who travels and the one who hosts; guidelines for the selection and use of didactic materials and resources at the host institution, as well as concrete samples of classroom activities;
- f) The design, implementation, and evaluation of the training framework and the produced materials, as well as the dissemination of project outcomes;
- g) The planning, assignment, and evaluation of teacher placements, which could include on-site teacher trainers who observe the viability of the produced materials;
- h) Suggestions to help involved organizations to build and update websites to help partners communicate among themselves, as well as to disseminate their projects' progress and outcomes.

1.3 Introduction

The keyword for these modern times is **innovation**--permanent and life changing. Nevertheless, the utmost concern should be how to introduce it in our lives in order to experience progress and growth. In fact, this is how **modern education** must be approached. Educators must find new ways of teaching youngsters that:

- help them learn more easily and use what they have learned in diverse real-world contexts;
- make them eager to discover new things every day;
- do not cause students to become bored or become reluctant to tackle the material; and
- encourage students to be active, involved, energetic, and to enjoy every minute of the activities.

Teachers struggle to create the perfect environment to teach, to find new methods and techniques to create a perfect learning environment for their students. In fact, they must recreate existence itself for their students, and must adapt it to their students' level of understanding. The best way to learn is to see, to hear, to feel, and to experience, instead of simply to acquire information. Information itself becomes perfectly useless if it cannot be applied in real life.

1.4 Acting It Out

*“The goal of Interactive Pedagogical Drama (IPD) is to exploit the edifying power of story while promoting active learning. An IPD immerses the learner in an engaging, evocative story where she interacts with realistic characters. The learner makes decisions or takes actions on behalf of a character in the story, and sees the consequences of her decisions. The story’s characters are realized by autonomous agents.”** (Taken from Interactive Pedagogical Drama for Health Interventions Abstract by Stacy C. Marsella, W. Lewis Johnson & Catherine M. LaBore in AIED 2003, 11th International Conference on Artificial Intelligence in Education, Australia)

Pedagogical drama is about learning by acting, learning by doing, and learning by seeing. Students need not be professional actors, nor should they fear failure. If some students prefer not to act, they will still learn when they see the other students act. They may associate the concept they learn with the story they see or hear. If, however, the teacher chooses the proper techniques and explains the concepts clearly enough--or, even better, acts them out in front of the class--students will definitely gain confidence and find the new concepts more approachable. There are several methods to use for a diverse range of subjects. Of course, these methods are the perfect tools to teach language and literature. Nevertheless, most of them can be adapted to teaching subjects that range from the sciences to the arts.

1.5 Interactive Methods in Pedagogical Drama

As it is the case with all teaching activities, the methods used to teach with pedagogical drama must be carefully chosen. The idea is to activate students, to motivate them, and to involve them in the learning process, as well as to make them feel comfortable and ready to perform tasks. Teachers need to acknowledge that their students are flowers ready to bloom, and that it is their duty to help them grow. Therefore, there are several criteria to be considered when choosing the methods for drama activities:

- they need to be interactive
- they need to stimulate students' creativity
- they must be adapted to students' ages, their level of knowledge, and especially to their acting abilities and potential
- they must be easy to carry out, with clear-cut procedures
- they must appeal to and challenge students

Of course, many of the activities presented in the drama guide in this book come from teachers who have experienced training sessions and who have had the opportunity to learn about them, as well as to implement them in different learning situations. But all of the activities, though, are helpful as long as teachers personalize them and adapt them to the specific teaching context.

Our approach will cover three types of activities:

1. Warm-ups, ice breakers, and energizers
2. Methods used in the classes
3. Improvisation and innovation

1.6 Ice Breakers and Energizers

It is extremely important that students feel safe and comfortable before any teaching activity begins. Teachers should carefully choose these types of activities. They should avoid buffoonery, yet make the activities fun for the students. These are great acting games for students who have never participated in a drama activity, or if more experienced students need a break from tiring activities.

1.6.1 “The Coconut Game”

LESSON PLAN

TITLE OF THE LESSON: The Coconut Game

THEME: Preparing students for a lesson

TYPE OF LESSON: Ice breaker

AGE/LEVEL OF STUDENTS: All levels

APPLIED METHOD: Pedagogical drama game

ORGANIZATION OF THE GROUP OF STUDENTS: All of the students gather in a circle.

OBJECTIVES:

2. To create a relaxing atmosphere before a lesson
3. To use body language to spell out the letters of the word “coconut”
4. To better understand English vocabulary words, if applicable
5. To increase students’ creativity by using nonverbal language

COMPETENCIES/SKILLS:

Better communication in English or in the students’ native language, if the game is used in a different subject

DIDACTIC STRATEGIES: Explanation, conversation, dramatization

RESOURCES:

1. MATERIALS: None needed.
2. TIME: 10 minutes.

EVALUATION TECHNIQUES/FORMS: Peer evaluation,

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below
3. Results: A more relaxed atmosphere
4. Conclusions: Evaluation file--ANNEX 1



PROCEDURE:

The teacher shows students how to spell the word “COCONUT” using body language. Students watch and then repeat the moves together with the teacher. The game becomes funnier as it speeds up.

LINK to a demonstration video of the activity: <https://twinspace.etwinning.net/4850/materials/videos>

ANNEX 1

EVALUATION FILE: The Coconut Game

Strengths	Weaknesses
<ul style="list-style-type: none"> • Relaxed atmosphere • Better environment for lesson • More confident students 	<ul style="list-style-type: none"> • Some of the students can be reticent
Opportunities	Threats
<ul style="list-style-type: none"> • Discover real talent • Some shy students can express themselves better using body language, rather than by using words • Ability to use this activity in a different environment 	<ul style="list-style-type: none"> • Noise • Some of the students may not be able to understand the purpose of this activity

APPLICABILITY AND TRANSFER: Teachers can use this activity successfully before lessons in any subject.

1.6.2 Act Your Name!

LESSON PLAN

TITLE OF THE LESSON: Act Your Name!

THEME: Preparing the students for a lesson

TYPE OF LESSON: Ice breaker

AGE/LEVEL OF STUDENTS: All levels

APPLIED METHOD: Pedagogical drama game

ORGANIZATION OF THE STUDENTS: All of the students gather in a circle.

OBJECTIVES:

- 2 To create a relaxing atmosphere before the lesson
- 3 To find a descriptive adjective to represent themselves
- 4 To understand the English vocabulary, if applicable
- 5 To increase the creativity of students by using verbal and nonverbal language



COMPETENCIES/SKILLS:

- Better communication in English or in the students’ mother tongue, if the game is used in subjects other than English
- Making better use of the multiple intelligences to solve problems in everyday life

DIDACTIC STRATEGIES: Explanation, conversation, dramatization

RESOURCES:

1.MATERIAL: None needed

2.TIME: 10 minutes

EVALUATION TECHNIQUES/FORMS: Peer evaluation,

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below
3. Results: relaxing atmosphere
4. Conclusion: Evaluation file--ANNEX 2

PROCEDURE:

All the students form a circle. Taking turns, they each tell their names and an adjective that begins with the same letter of their name that also describes some aspect of their personality or appearance. Gestures help to illustrate the adjective. For example, if a student named Sheryl introduced herself, “Hi, my name is Sheryl, and I’m shy,” the student could mimic being shy by putting her palms in front of her face as if to hide behind her hands.

LINK to a demonstration video of the activity: <https://twinspace.etwinning.net/4850/materials/videos>

ANNEX 2

EVALUATION FILE: Act Your Name!

Strengths	Weaknesses
<ul style="list-style-type: none">• Creates a relaxed atmosphere• Better environment for lesson• Increases students’ confidence• Increases students’ creativity	<ul style="list-style-type: none">• Some of the students may be reticent• Some students may not be able to find a proper adjective that relates to their name and their personality

Opportunities	Threats
<ul style="list-style-type: none"> • Teachers can discover students' hidden talents • Ability to use this activity in a different environment 	<ul style="list-style-type: none"> • Noise • Some of the students cannot understand the purpose of this activity

APPLICABILITY AND TRANSFER: This activity can be used successfully as an ice-breaker before a lesson in any subject.

2. METHODS USED IN THE CLASSES

Modern technology has provided teachers with many instruments that make it easier for their students to acquire knowledge and to use that knowledge in everyday experiences. With these instruments come a flow of new ideas that teachers can use in class. Are all of these ideas, however, equally effective? Of course, they may be fun and interactive, but do all of these activities increase the efficiency of the teaching in the class?

To many teachers, traditional methods of instruction, at first glance, seem more suitable to their goals, especially when it comes to evaluation. However, if the teacher knows his or her students well enough, sets appropriate goals for the classroom activity, and manages to choose the most adequate methods—either traditional or modern—in order to achieve these goals, then the lesson will be a success. The following activities have come as a result of adapting popular methods to our students' actual needs.

2.1.1 Acting the Character: “I am...”

LESSON PLAN



TITLE OF THE LESSON: The Lucky Mill, by Ioan Slavici

THEME: Romanian Literature—a character analysis which uses different parts of the short novel

TYPE OF LESSON: Revision of the short novel using drama and scripts created by students

AGE/LEVEL OF STUDENTS: 10th grade and 12th grade

APPLIED METHOD: Pedagogical drama: **I am...**

ORGANIZATION OF THE GROUP OF STUDENTS: In groups of three to five students

OBJECTIVES:

- To use the following literary concepts correctly: interior monologue and inner conflict
- To perform character analysis
- To learn by acting

COMPETENCIES/SKILLS:

- Writing a script
- Dramatization of an episode from a literary work

DIDACTIC STRATEGIES: Explanation, conversation, guided dialogue, learning by discovery, problematization, and dramatization

RESOURCES:

1. MATERIALS: The short novel, one excerpt of the short novel, pens, and papers
2. TIME: 50-100 minutes (approximately one to two hours)

EVALUATION TECHNIQUES AND FORMS: Peer evaluation, self-evaluation, and grading

LOCATION: classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below
3. Results: scripts written by students
4. Conclusions: Evaluation file--ANNEX 3

PROCEDURE:

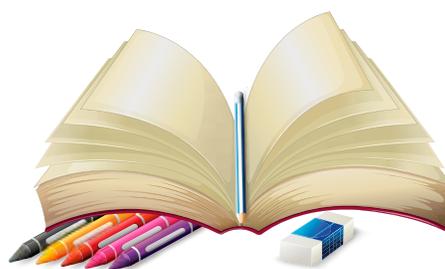
- One of the students will tell the others the main story line of the short novel:

Ghita is a poor shoemaker who wants to overcome his social condition. He lives in a society where the law exists for the benefit of the powerful, while the peasants live by ancient codes of honor. Therefore, he decides to take the Lucky Mill on lease along with his wife, child, and mother. Trying so hard to make money arouses greed, so his character gradually loses moral values: he engages in illegal business practices; his family breaks apart; he swears false testimony at trial, and he even throws his wife into the arms of his enemy.

- The teacher gives the students an excerpt that illustrates the inner conflict of this character who must choose between saving his family and making money.
- The teacher asks the students to create a new short text, illustrating the powerful conflict of the main character, Ghiță. They will have in mind the stage directions, indicated by the teacher:
 - The play is performed by three students.
 - One student will be Ghiță, the main character, who will sit on the chair and use facial expressions and gestures, while two other students will play two aspects of his conscience: one who draws him to save them and another, who pushes him toward the pursuit of wealth.
 - The other two students will sit to the left or the right of the character, alternately uttering lines.

LINK to a demonstration video of the activity:

<https://www.youtube.com/watch?v=hcqx1iizhkI>



SAMPLE RESULT (STUDENT-CREATED NEW TEXT)

That doesn't seem like a good man!

I will come to an agreement with him!

I will take my two pistols, a servant and two shaggy dogs. Only so shall I feel peaceful myself!

Lica could pay all that is lost in a year! Nobody dares to steal from him. I could start keeping company with him! Tell him who comes, who goes here...

We know nothing of this business and we should mind our own! We are not put here to give them news about the travelers who come and go.

Lica told me to hold out five fat sheep from the flocks that pass by the inn. That should be enough to pay: they ate, they drank, they must pay!

But I cannot take the sheep. People will know I've accepted Lica's business! And then ... what to do with them? Let me consider people's expenses...I want a clean business!

Let's see...For now he should owe me!

Nay! I do not like to give! I'll fawn to get my pay!

*** (a short break)**

Here at the Lucky Mill, no one can stay without Lica's permission! To stay, you have to be one of Lica's men!

Yes, but I do well here! I want to stay! Three years! I can stay here for only three years till I make a better living, take ten apprentices to do the work for me!

Yes, but during these three years he is bound by Lica and his banditry!

Yes, but if I set myself right with Lica, it can go perfectly, because his people are generous!

Yes, but what will Lica be demanding in exchange for what gives?

I wish I hadn't had a wife and children! I could have said "I do not care!" I could earn so much from the fellowship with Lica! For the sake of this gain, I would have been ready to put life in his hands for a whole year!

But I have a wife and children! I cannot do as I please! God Almighty, bless me with good thoughts!

ANNEX 3

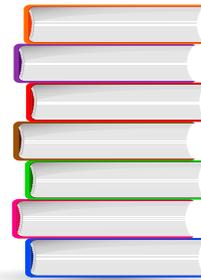
EVALUATION FILE: Romanian Literature: character analysis using different parts of the short novel

Strengths	Weaknesses
<ul style="list-style-type: none">• Better understanding of a literary work• Better understanding of literary concepts• Increased creativity in students• Mandatory participation in writing and acting• Relaxed atmosphere	<ul style="list-style-type: none">• Students need different periods of time to finish the tasks.• If the group is formed by more than three students, at least one or two will have nothing to do while the others perform.

Opportunities	Threats
<ul style="list-style-type: none"> • Reinforcement of literary concepts • Method extendable to other subjects 	<ul style="list-style-type: none"> • Noise • Subjectivity of peer evaluation

APPLICABILITY AND TRANSFER: Foreign languages, history

2.1.2 You Are on Trial!



LESSON PLAN

TITLE OF THE LESSON: Ion, by Liviu Rebreanu

THEME: Romanian Literature: character analysis using different parts of the novel

TYPE OF LESSON: revision of the novel using scripts created by students with the students acting out the revised portions as a classroom play

AGE/LEVEL OF STUDENTS: 10th grade and 12th grade

APPLIED METHOD: Pedagogical drama: **literary process**

ORGANIZATION OF GROUP OF STUDENTS: In groups of 10

OBJECTIVES:

3. To understand and use correctly the following two literary concepts: realistic novel, inner conflict
4. To perform character analysis
5. To learn by acting

COMPETENCIES/SKILLS:

- Writing a script
- Dramatization of an episode from a literary work

DIDACTIC STRATEGIES: Explanation, conversation, guided dialogue, learning by discovery, problematization, dramatization

RESOURCES:

1. MATERIALS: The novel, one excerpt from the novel, pens, and paper

2. TIME: 50-100 minutes (approximately two hours)

EVALUATION TECHNIQUES/FORMS: Peer evaluation, self-evaluation, grading

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.

3. Results: Scripts written by students

4. Conclusions: Evaluation file ANNEX 4

PROCEDURE:

- One of the students will tell the others the main story line of the short novel:
Ion is a farmer who wants to recover the lands his father had lost in the past. Although he does not love Ana, the new land master's daughter, he gets her pregnant, thus forcing her father to give him the land as a dowry **to stop the gossip**. Ion is the protagonist in many conflicts that occur in the novel. The fragment illustrates the judgment episode.
- The teacher asks the students to discover an excerpt from the novel that illustrates the trial of Ion, the main character of the novel, and then to read the excerpt.
- The teacher asks the students to create a new short text, illustrating the powerful conflict within the main character, Ion. The teacher will provide the students with stage directions to help them act out the revised text as a play.
- The play is acted out by the students to whom the teacher-director assigns roles.

LINK to a demonstration video of this activity:

<https://www.youtube.com/watch?v=sIK8QjabNuk>

SAMPLE RESULT: (The student-created plays will likely be different from this one, since each is a unique creation)

Judge (*impatient*): What is your name?

Ion (*standing up, acting nervous*): Pop Ion. (*Adds*): Of the Glanetaş family.

Judge (*sharply*): Where do you come from?

Ion (*in surprise*): Pripas village.

Judge: How old are you?

Ion (*wiping his sweat, whispering to himself*): It's over! (*Loudly*): 25.

Simion Lungu (*standing up, puzzled*): Mister judge, sir!...We...we reconciled. We settled it outside...I do not have any case against him. I...I wish to withdraw my complaint...

Ion (*hopeful, speaking for himself*): Thank you, Lord!

Judge (*jumping to his feet, shouting out loud*): Then why come here, you bastards? To waste my time? I shall put you both to prison!...I shall...

Belciug (*standing up and approaching shyly*): Excuse me...May I have a word?...

Judge (*even more furious*): I do not want to hear anything! (*Looking at Belciug*): Why don't you explain to these two that here's a court, that people work here, not dilly-dally!

Belciug (*conciliative*): Forgive us, Judge. They are weak and foolish. Weak people are especially fallible, as it is the case of this young man here. But evil deeds should be punished, and others will understand that God does not allow His commandments to be broken!

Judge (*snapping at Ion*): Well, well! So you're the terror of the village, you villain dog! Very good! We'll break you of your habits, don't you worry! You are to stay two weeks in jail to lose your appetite for beatings and thefts! Bastard!

Ion (*pale*): Forgive me, judge, sir! This ain't true...I didn't beat anyone...

Judge (*determined*): Shut up, you bastard! Not a word, or I'll put you in chains! Get out now!

ANNEX 4

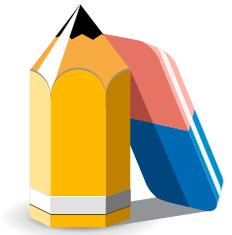
EVALUATION FILE: Romanian Literature: character analysis using different parts of the novel

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none"> • Better understanding of a literary text • Better understanding of literary concepts • Increased creativity • Mandatory student participation in writing and acting tasks • Relaxed classroom atmosphere • New talents discovered 	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none"> • Students need different periods of time to finish the tasks. • Shy students may not want to participate.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none"> • Reinforcement of literary concepts • Method extendable to other subjects • May reveal hidden talents • Capacity to use nonverbal communication. 	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none"> • Noise • Subjectivity of peer evaluation

APPLICABILITY AND TRANSFER: Foreign languages, history, religion

2.1.3 Rap Improvisation

LESSON PLAN



TITLE OF THE LESSON: Rapping the Past Simple Tense of Irregular Verbs Using Improvisation

THEME: Rhymes that use the past simple tense of irregular verbs

TYPE OF LESSON: Grammar: fixation of knowledge, developing skills and abilities **AGE/LEVEL OF**

STUDENTS: Pre-intermediate to advanced

APPLIED METHOD: Pedagogical drama: rapping irregular verbs in improvised poems or songs

ORGANIZATION OF STUDENTS: Individuals, pairs, or workgroups

OBJECTIVES:

- To learn irregular verbs through an “outside-the-box” approach
- To use creativity to learn
- To demonstrate talent
- To discover new skills
- To have fun while learning
- To create a relaxed atmosphere in the classroom
- To encourage students to become active
- To stir students’ enthusiasm about grammar

COMPETENCIES/SKILLS: Reading, listening, writing, speaking;

DIDACTIC STRATEGIES: Methods and procedures: explanation, demonstration, conversation, guided dialogue, learning by discovery, problematization and didactic game.

RESOURCES:

1. **MATERIALS:** Textbook, a list of irregular verbs, paper and pens

2. **TEMPORAL:** 20 minutes out of a 50-minute class period

EVALUATION TECHNIQUES AND FORMS: Peer evaluation, self-evaluation, grading

LOCATION: classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: the rhymes, the songs, the students’ work
4. Conclusions: Evaluation file—Please refer to the ANNEX 1 section below.

PROCEDURE:

- The teacher reminds the class what irregular verbs are and provides the context in the grammar in which they are used.
- Students have lists of irregular verbs on their desks.
- The teacher asks students to go over the lists and find verbs that rhyme to use to create short poems or puns (a play on words) with the chosen words.

- Using improvisation, talented students can even create rap songs, then perform them in front of the class.

LINK to a demonstration video of the activity:

<https://www.youtube.com/watch?v=TZL4wEHt58>

AN EXAMPLE OF A TYPICAL STUDENT RESULT:

My name is Marian,
to school I **came-come-came**
and this I **do-did-done**
in rain or sun.
Late I **sleep-slept-slept**,
In dreams I **keep-kept-kept**
and I **think-thought-thought**
something new I **bring-brought- brought**.
My story I will **tell-told-told**
ice-cold, good as gold.
Now an artist I **become-became-become**
when the song I **begin-began-begun**.
The teacher will **hear-heard-heard**
I **sing-sang-sung** just like a bird,
my mates will **stand-stood-stood**
when they **understand-understood-understood**,
the class will **wake-woke-woke**,
my rhyme I **speak-spoke-spoken**,
silence I **break-broke-broken**.
Never **forget-forgot-forgotten**
the way I **choose-chose-chosen**
the message **to send-sent-sent**.
In the time that I **spend-spent-spent**
to **learn-learnt-learnt**
That verbs don't **hurt-hurt-hurt**.
My mind will **shine-shone-shone**
And I **win-won-won**
My education is to **grow-grew-grown**
So I can **go-went-gone!**

ANNEX 5

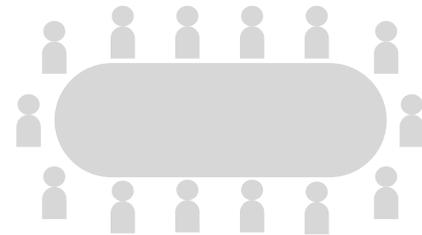
EVALUATION FILE: Rapping Irregular Verbs: Improvisation

Strengths <ul style="list-style-type: none">• Increased creativity• New talents discovered• Relaxed atmosphere	Weaknesses <ul style="list-style-type: none">• Not enough time for all students to participate
Opportunities <ul style="list-style-type: none">• Reinforcement of grammar with a game that uses irregular verbs• Method can be extended to other subjects• Opportunity for teachers to discover students' hidden talents	Threats <ul style="list-style-type: none">• Noise• Subjectivity of peer evaluation

APPLICABILITY AND TRANSFER: This activity can be used in a variety of classes, such as foreign language and communication classes.

2.1.4 Leaders of the Round Table

LESSON PLAN



TITLE OF THE LESSON: Leaders of the Round Table

THEME: presentation of Romanian leaders and their importance in history

TYPE OF LESSON: Revision

AGE/LEVEL OF STUDENTS: 9th to 12th grade, but it can also be adapted to 5th to 8th grade

APPLIED METHOD: Pedagogical drama--**the interview method**

ORGANIZATION OF THE STUDENTS: Individuals, pairs, or workgroups

OBJECTIVES:

- To learn about Romanian historical characters,
- To use creativity in learning,
- To show talent or discover new skills,
- To have fun while learning, to create a relaxed atmosphere in the class,
- To encourage students to become active,

- To stir enthusiasm about the study of history among the students.

COMPETENCIES/SKILLS: reading, selecting information, making a “portrait” of the chosen character, presenting the features of the chosen character, speaking;

DIDACTIC STRATEGIES: Methods and procedures: explanation, conversation, guided dialogue, learning by discovery, interviews, didactic game

RESOURCES:

1. MATERIALS: Textbook, paper, and pens

2. TIME: 15 minutes out of a 50-minute class period

EVALUATION TECHNIQUES/FORMS: Peer evaluation, self-evaluation, grading

LOCATION: classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: The “portraits” of the historical characters,
4. Conclusions: Evaluation file ANNEX 6

PROCEDURE:

This activity may be carried out in various ways, depending on the students’ level, on their age, and on their skills, and on their abilities. The interview may be both challenging and fun.

The teacher divides the class into homogeneous groups. As homework, each group has to search for as much information as possible about a given important historical figure in the country that they are studying--a different historical for each group. The most talented student from each group will play the character.

Two students will be reporters. These students will choose some topics that they want to focus on during their interview with the character. They will present those topics to the various groups to help them prepare.

In the first part of the lesson (about 20 minutes), students will select the most relevant information they discovered, according to the given topics.

The interview begins with the students portraying the characters sitting around a table, answering the reporters' questions. The other students will watch the play and gain better insight into the historical figures’ personalities and their role in the nation’s history.

The teacher may also choose an alternate form of this activity. Instead of a sit-down interview, the characters may participate in an election campaign. The students portraying the historical figures can each give a three-minute speech highlighting their qualifications for the fictitious office for which they are “running.” Teachers could also substitute debates and town hall meetings in which the historical figures answer questions from the “reporters” or the rest of the students.

LINK to a demonstration video of the activity: <https://www.youtube.com/watch?v=mZIT9PVWKhw>

SAMPLE TOPICS AND CHARACTERS:

Topics for discussion:

- 2.2 Year of birth
- 2.3 Origins
- 2.4 Circumstances in which she or he became a leader
- 2.5 Important political issues (campaigns, wars, alliances, etc.)
- 2.6 Internal conflicts
- 2.7 External conflicts

Chosen characters:

1. Michael the Brave
2. Vlad the Impaler
3. Stephen the Great

4. Mircea the Elder

Sample presentation for Michael the Brave:

Year of birth: 1558

Origins: I was born under the family name of *Pătrașcu*. People know very little about my childhood and early years as an adult. I am the son of the Wallachian Prince Pătrașcu the Good) of the Drăculești Branch of the House of Basarab. My mother's name is Theodora Kantakouzene, a member of the Kantakouzenoi, a noble family present in Wallachia and Moldavia, and allegedly descended from the Byzantine Emperor John VI Kantakouzenos.

Circumstances in which he became a leader: I became the Ban of Mehedinți in 1588, *stolnic* at the court of Mihnea Turcitul by the end of 1588, and Ban of Craiova in 1593--during the rule of Alexandru cel Rău. Then I negotiated Ottoman support for my accession to the Wallachian throne.

ANNEX 6

EVALUATION FILE: Leaders of the Round Table

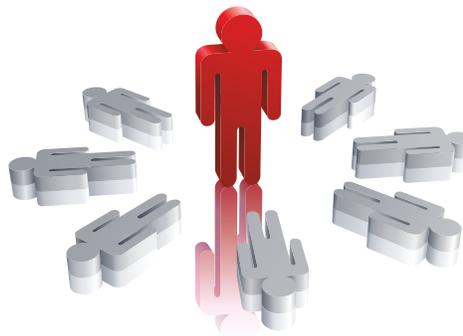
<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none">• Increased creativity• New talents discovered• Relaxed classroom atmosphere	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none">• Not enough time for all students to participate
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none">• Review of important topics before the final exam• Method extendable to other subjects• May uncover hidden talent	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none">• Noise• Lack of attention if there are too many characters to remember• Subjectivity of peer evaluation

APPLICABILITY AND TRANSFER:

This activity may also be used to study other chapters in history classes, such as ancient peoples: Sumerians, Hebrews, Egyptians, Thracians, Greeks, and Romans; absolutist dynasties: the Habsburg, the Bourbon, the Tudor, the Roman (9th grade); or various forms of government: fascism, Nazism, Communism (11th grade), etc. It is also suitable for chemistry classes (The interview and election campaign could feature a battle among several chemical elements), for maths (students could conduct interviews with geometrical figures), and in biology classes (interviews with representatives of various species).

2.1.5 Be a citizen—Act, don't mime it!

LESSON PLAN



TITLE OF THE LESSON: Be a Citizen. Act, Don't Mime It!

THEME: Civic Education: the equality of men and women

TYPE OF LESSON: Civic education: fixation of knowledge

AGE/LEVEL OF STUDENTS: All levels

APPLIED METHOD: Pedagogical drama—students act as a member of the opposite gender

ORGANIZATION OF STUDENTS: Two groups (the number of students in each can vary) from girls and boys.

OBJECTIVES:

- To understand the meaning of the sentence: “We are all equal, whether we are men or women.”
- To identify all possible actions that men and women can do
- To act as if students belong to the opposite gender
- To increase the creativity of students by using verbal and nonverbal language

COMPETENCIES/SKILLS:

- Improved communication skills in English or in the students' mother tongue, if the game is used with a subject other than English
- Better use of the multiple intelligences to solve problems in everyday life

DIDACTIC STRATEGIES: Explanation, conversation, guided dialogue, learning by discovery, problematization, dramatization

RESOURCES:

1. MATERIALS: Pens, paper, and drawings

2. TIME: 30 minutes

EVALUATION TECHNIQUES/FORMS: peer evaluation, self-evaluation, grading,

LOCATION: classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.

2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: Worksheets and drawings, if students choose to create drawings to illustrate their opinions
4. Conclusions: Evaluation file--ANNEX 7

PROCEDURE:

The class is divided into two groups. One group represents the **MEN**. All of the girls will think about all of the possible ways men might act, as well as all of the rights men possess. The other group represents the **WOMEN**. All of the boys will think about all of the possible ways women might act, as well as all of the rights women possess.

The teacher gives each group 10 minutes to write down five opinions about the topic.

Each group will present their work using mimicry, gestures, drawings, or whatever is needed to present their opinions about gender equality. Each group will ask the other one to discover and to name various aspects of gender characteristics and expectations.

At the end of the activity, the teacher can synthesize all of the information gathered from students, in order to demonstrate the principle of equality for all. The teacher can also discuss various common stereotypes with the students, such as:

- Men are smarter than women because they prefer to study practical subjects, such as physics and math.
- Men are insensitive.
- Women are bad drivers.
- Women are supposed to have “clean” jobs, for example, as teachers, nurses, secretaries, and librarians.
- Men are supposed to have “dirty” jobs, for example, as mechanics, construction workers, plumbers and engineers.

LINK to a demonstration video of this activity:

<https://www.youtube.com/watch?v=buuhrcIgNhw>

SAMPLE RESULT:

MEN	WOMEN
<ul style="list-style-type: none"> • They have free access to education, at all levels. • They can fill higher positions in many jobs. • They have free access to medical care. • They have the right to speak freely without fear. • They have the right to work in the country and outside of the country in which they reside as citizens or permanent residents. 	<ul style="list-style-type: none"> • They are encouraged to experience motherhood. • They are protected. • They have the right to privacy, especially in their personal life. • They can fill political positions. • They have free access to the labour market. • They have free access to cultural and learning activities.

ANNEX 7

EVALUATION FILE: Be a Citizen: Act, Don't Mime It!

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none">• Relaxed atmosphere in the classroom• An environment that is more conducive to learning• More confident students• Increased creativity• Increased sensitivity about human rights	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none">• Some of the students can be reluctant to participate.• Some students may not be able to express human rights using body language.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none">• Opportunity to discover hidden talents• Ability to adapt this activity to a different environment• A deeper perspective on human rights• Increased respect for the rights of all people	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none">• There may be excessive noise during this activity.• Some of the students cannot understand the purpose of this activity.

APPLICABILITY AND TRANSFER: This method can be expanded to other human rights as well. Also, teachers can use this method to illustrate inequalities and equalities in different subjects, such as math (geometrical shapes, equations, and numbers), literature (positive and negative characters, or inequalities of the characters' economic circumstances), physical education (differences in students' favourite sports), etc.

3. IMPROVISATION/INNOVATION

A good teacher constantly looks for new ways to improve the teaching process. Therefore, he or she needs to evolve continuously. The first step is to apply what they have learned and what they have seen during their training period(s). But soon after they begin to teach in their own classrooms, teachers will feel the urge to be themselves, to find their own ways to define their personality. Finding new teaching methods means identifying new solutions for different particular issues that may occur. Sometimes, improvisation is essential, since it makes students' experiences come to life. As a teacher is trying to get a concept across to his or her students, an idea may spring into his or her mind. That flash of inspiration may be just the right thing that can trigger students' grasp of the material. Teachers who can think on their feet and incorporate these flashes of insight into their lesson through improvisation become better at their craft than those who plod along, sticking to their written lesson plan as if it were Holy Writ.

Such innovation on the part of teachers prevents flatness and monotony and keeps their students' interest alive. Dramatic activities in which the students participate and watch can help students to grasp even difficult concepts when they are able to see the material in a different perspective. After all, that's how advertising agencies grab the attention of children and adults alike. A clever commercial not only informs people about a product, but seduces them into having an unquenchable desire for the product. Teachers that create desire to learn in their students use improvisational activities that have all of the dramatic flair of the best TV commercials. Those kinds of activities mould even reluctant students into lifelong learners.

3.1.1 Guess the country!



LESSON PLAN

TITLE OF THE LESSON: Countries around the world

THEME: Asking questions and giving only “yes” and “no” answers to questions about various countries around the world.

TYPE OF LESSON: Fixation of knowledge and developing skills and abilities

AGE OF STUDENTS: 14 years

APPLIED METHOD: Pedagogical drama--**quiz game**

ORGANIZATION OF STUDENTS: Two teams

OBJECTIVES:

- To learn geographical information while having fun
- To create tools
- To demonstrate talent or discover new skills
- To learn how to build and develop communication and cooperation skills
- To create an atmosphere of cooperation to achieve common goals
- To develop self-confidence and mutual trust

COMPETENCIES/SKILLS: Listening, writing, speaking

DIDACTIC STRATEGIES: Methods and procedures: explanation, demonstration, conversation, learning by discovery, didactic game.

RESOURCES:

1. MATERIALS: Paper and pens.

2. TIME: 20 minutes out of a 50-minute lesson

EVALUATION TECHNIQUES/FORMS: peer evaluation, self-evaluation.

LOCATION OF ACTIVITY: classroom.

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: students' work.
4. Conclusions: At its conclusion, this activity requires a sharing and debriefing session.

PROCEDURE: The teacher creates two teams. Balance is not necessary among the groups but highly recommended. The first team (team A) writes on the notebook the name of the country the other team has to guess. Team B has only 10 questions to ask team A about this mystery country. It is each team’s responsibility to organize the writing process. Team A can answer only with yes or no. After 10 minutes, the conversation begins. Then the roles are switched. The first team that guesses five countries wins!

Sample Result:

TEAM A

<i>Questions from team A:</i>	<i>Answers from the Expert in team B:</i>
<i>1. Is it from Europe?</i>	<i>NO</i>
<i>2. Is it from Asia?</i>	<i>YES</i>
<i>3. Is it a monarchy?</i>	<i>NO</i>
<i>4. Does it have a big population?</i>	<i>YES</i>
<i>5. Is it a wealthy country?</i>	<i>YES</i>
<i>6. Does it have any big deserts?</i>	<i>NO</i>
<i>7. Is the weather very cold?</i>	<i>NO</i>
<i>8. Are the highest mountains on Earth located there?</i>	<i>YES</i>
<i>9. Is the capital Beijing?</i>	<i>YES</i>
<i>10. Is this country China?</i>	<i>YES</i>

Team A consists of five students. They have all decided on Japan, as the country that Team B will have to guess by asking 10 questions.

Team B also consists of five students. They have all decided that China would be the country that Team A will have to guess by asking 10 questions.

Only one student from each team will respond to these 10 questions, and only with “YES” or “NO.” This student is called **the Expert**.

TEAM B

Questions from team B:	Answers from the Expert in team A:
1. Is it in Africa?	NO
2. Is it a big country?	NO
3. Does it have any islands?	YES
4. Does it have a big population?	YES
5. Is it a republic?	NO
6. Is it situated in the Pacific Ocean?	YES
7. Are there any volcanoes?	YES
8. Does it have a big population?	YES
9. Is it often called the "Land of the Rising Sun"?	YES
10. Is this country Japan?	YES

ANNEX 8

EVALUATION FILE: Guess the country!

Strengths	Weaknesses
<ul style="list-style-type: none">• A large amount of information is digested by the students.• Students can work with a variety of objects: books, magazines, atlases and maps.• Through this game, the students make connections between geography and the other sciences.• The activity creates a relaxed atmosphere in the classroom.• Students learn to cooperate with each other to achieve common goals.	<ul style="list-style-type: none">• Not all of the students can participate equally in this activity.

<ul style="list-style-type: none"> It can be used at the end of the semester or at the end of the school year to help students prepare for mid-term and final exams. 	
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none"> Reinforcement of map skills Remembering some difficult data (heights for example) Method extendable to other geographical features, such as (mountains, lakes, and rivers throughout the world) 	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none"> The evaluations are subjective. The difficulty of the questions the students ask each other may vary due to their level of competitive spirit and their knowledge. The activity may cause excess noise in the classroom.

APPLICABILITY AND TRANSFER:

This activity may also be used to learn the topography of lands in geography classes, various functions of body parts in anatomy classes, as well as literary concepts and characters in literature classes. Teachers may be able to adapt it to many more subject areas—even maths and the sciences.

3.1.2 Flea / flee - Trick or Treat

LESSON PLAN

TITLE OF THE LESSON: Trick or Treat...The Problem!

THEME: Polysemic words, homophones, homographs, cononyms

TYPE OF LESSON: Vocabulary acquisition/ revision

AGE/LEVEL OF STUDENTS: Advanced level English as a second language (ESL) students, as well as 11th and 12th graders studying language arts if English is their native language

APPLIED METHOD: using pedagogical drama to develop students’ thematic vocabulary

ORGANIZATION OF THE STUDENTS: Individuals, pairs, or workgroups

OBJECTIVES:

- to learn how *words* can have *different meanings in different contexts*,
- to practice vocabulary in an “outside-the-box” context
- to use creativity in learning
- to show talent or discover new skills
- to have fun while learning

COMPETENCIES/SKILLS: Reading, listening, writing, speaking

RESOURCES

1.MATERIALS: Textbooks, list of words

2.TIME: 50 minutes

EVALUATION TECHNIQUES/FORMS: Grading, peer evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.

PROCEDURE:

- The teacher explains details about various words in the English language and provides the linguistic contexts in which these words are used to yield varied meanings and spellings.
- The teacher provides clear examples, such as the following:

The word **bad** can be used as slang to mean **good**. The word **bomb** has two slang meanings: **failure** (as usually used in the United States) and **success** (as usually used in the United Kingdom). Some noteworthy **antonyms aren't homographs** (words that are spelled the same) but rather **homophones** (words that are pronounced the same). Some of these include:

- aural, oral - heard, spoken
- erupt, irrupt - burst out, burst in
- petalless, petalous - lacking petals, having petals
- raise, raze - erect, tear down

Homophones that are near-antonyms:

- reckless, wreckless
- flea, flee The words flea and flee sound the same but have different meanings and spellings. Why do flea and flee sound the same, even though they are completely different words? **The answer is simple: flea and flee are homophones of the English language**

Suggested Activities:

- Students are given a list of words in a list and work in pairs or groups of three
- The teacher asks students to go over the list of words and create short poems, puns (plays-on-words) or short plays using the words.

LINK to a demonstration video of this activity:

https://www.youtube.com/watch?v=FFJZ3azFs_o

IMPROVISATION SAMPLE RESULT:

Use words such as: flea, flee, itch, each, scratch, rash, etc. in a creative context.

Boy (smiling): Hey, you! Long time no see!

Girl (tense, scratching): Long time no **flea**?!

Boy (puzzled): Sorry? I just wanted to catch a word with you!

Girl (ironic): Sure. It's not like I **flee** or anything!

Boy (still puzzled): Sorry?

Girl (embarrassed): Err...**flea market**! I'm going to the flea market! (relieved)

Boy (wondering): Are you in a **rush**?

Girl (almost weeping): In a **rash**!!!

Boy (puzzled): Ok. I don't get you.

Girl (scratching hard): Let's **start from scratch**!

Boy (angry): You know what? See you next time. I'll hitch-hike home!

Girl (scratching): **Itch**-hike?!

ANNEX 9

EVALUATION FILE: Trick or Treat

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none"> • Increased creativity • New talents discovered • Relaxed atmosphere 	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none"> • Not enough time for all students
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none"> • Review important topics for the final exam • Method can be extended to other subjects • Discover hidden talent 	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none"> • The activity may create excess noise in the classroom. • Other students may not pay attention if there are too many characters. • Peer evaluations may be subjective.

APPLICABILITY AND TRANSFER: This method can also be used in foreign language classes with languages other than English if those languages have polysemic words, homophones, homographs, or contronyms, antonyms.

3.1.3 Visible Emotions

LESSON PLAN



TITLE OF THE LESSON: Visible Emotions

THEME: Transferring emotions to drawing/painting board

TYPE OF LESSON: Observation and guided discovery

AGE/LEVEL OF STUDENTS: Advanced, 13-15 years old

APPLIED METHOD: Pedagogical drama, demonstration, conversation, guided dialogue

ORGANIZATION OF STUDENTS: All of the students gather in a circle.

OBJECTIVES:

- To observe different types of moods at different times: joy, sadness, anger, etc.
- To describe visual language through moods
- To use impressions created by cool colors to express cool moods and warm colors to express warm moods and non-colors
- To use various media to create artistic works that suggest various emotions

COMPETENCIES/SKILLS:

- Easy understanding of aspects of fine art that suggest emotion
- Acquiring new knowledge and skills to create works of art
- Acknowledging that works of art hidden feelings the artist expressed through plastic language;
- Students will give new meaning to their plastic creations.

DIDACTIC STRATEGIES: Methods and procedures: explanation, demonstration, conversation, guided dialogue, learning by discovery

RESOURCES:

MATERIALS:

- For the teacher: laptop, projector, projection screen, album art, folder with papers
- For the students: 50 x 70 sheet of drawing, colors (tempera, gouache, acrylic, pencils), brushes, dishwater, cloth.

TIME: 50 minutes

EVALUATION TECHNIQUES/FORMS: Systematic observation (partial and final), exhibition, teacher evaluation, peer evaluation

LOCATION OF ACTIVITY: Workshop

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results
4. Conclusions



PROCEDURE:

The teacher introduces the lesson title and uses pictures, representative paintings from the history of art, and photographs—all of which portray emotions. Students form a circle. The teacher displays these works of art to the students, telling them how the artist has expressed emotion through the work.

Next, each student is encouraged to choose an expression, miming one emotional state using sounds, gestures and attitudes: sighs, moans, laughter, wonder, cries of fear, looks of horror, etc.

Using the plastic board and the available media, each of the students will then create an original work of art that represents the emotional state he or she just mimed.

After the students finish their creations, the students will hold an exhibition in which their peers will analyse each piece for the quality of its content and its expressive value.

SAMPLE:

Joy

Joy

Joy

Joy

Fear

Fear

ANNEX 10

EVALUATION FILE:

Strengths	Weaknesses
<ul style="list-style-type: none">• Students are challenged to externalize emotions, to develop spontaneity;• Students experience a pleasant, creative, and playful atmosphere in class.	<ul style="list-style-type: none">• Students may be inhibited at the beginning of this activity if they are not familiar with creative activities, such as ice-breaking games.

Opportunities	Threats
<ul style="list-style-type: none"> Students have the opportunity to learn about some complex issues in the fine arts and to reflect on the artist's state of mind during the creative process. 	<ul style="list-style-type: none"> If the teacher is not directly involved in the activity, the students may be reluctant to participate. Students should not be forced to participate. Rather, this activity can be used as simply an exercise.

APPLICABILITY AND TRANSFER: This method can be also used in choreography, counselling, music, and art classes.

3.1.4 Sound Pictures

LESSON PLAN



TITLE OF THE LESSON: Sound Paintings

THEME: Using sounds as a source of inspiration for students to create works of art.

TYPE OF LESSON: Observation and guided discovery

AGE/LEVEL OF STUDENTS: Advanced level, 13- to 15-year-olds

APPLIED METHOD: Pedagogical drama: conversation and guided dialogue

ORGANIZATION OF GROUP OF STUDENTS: Students gather in a circle.

OBJECTIVES:

- To observe different types of images that accompany moods in different parts of movies or music videos: joy, sadness, anger, etc.
- To create paintings inspired by music and sound using visual language to express moods portrayed in the music or sounds
- To develop abstract and figurative compositions in colour
- To use various media on the painting board or drawing sheet to express themselves through art in works inspired by music, sounds, or other noises

COMPETENCIES/SKILLS:

- Deciphering aspects of music and other sounds that suggest emotions and expressing those aspects in the visual arts
- Unlocking and developing creativity
- Students will become more aware and give new meanings to plastic creations.
- Students will be more receptive to the subtle nuances of emotion in film scores and in other sounds

DIDACTIC STRATEGY/STRATEGIES:

Methods and procedures: explanation, demonstration, conversation, guided dialogue, learning by discovery, didactic game

RESOURCES:**1. MATERIALS:**

For the teacher: laptop, projector, projection screen, art album, sound recordings or songs from various genres

For the students: 50 x 70 drawing sheets, colors (tempera, gouache, acrylic, pencils), brushes, water, cloth

2. TIME: 50 minutes

EVALUATION TECHNIQUES/FORMS: Systematic observation (partial and final) teacher evaluation, peer evaluation, a small exhibition

TYPE OF ACTIVITY: Workshop

Argument:

Over time, the fine arts have reflected nature, people, and moods that artists re-create in their imagination. The contemporary artist must rise to the challenge to create modern works of art: fiction films, documentaries, music video clips, and ads, thus opening himself or herself up to new dimensions of expression.

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results
4. Conclusions

PROCEDURE:

The teacher organizes the students in a circle and uses pictures, thought-provoking videos and photographs to unleash the students' emotions. Next, the teacher plays several sounds, such as audio fragments from operas, rock songs, pop songs, birds chirping, the sound of waves, the sound of a heart monitor, wolves howling, etc. The teacher encourages the students to respond freely to the music they are listening to and dance or choose another way to express the mood created by the sounds they have heard. Each student will then create a visual work of art on the drawing board to represent the chosen emotion. Dynamic sounds, for instance, could be represented by pure colors, strong contrasts, and powerful brushstrokes. Quiet sounds or slow, romantic songs, on the other hand, could be represented by delicate chromatics without strong contrasts and delicate, slow brushstrokes.

During the exhibition, the students will analyze the works of art for their quality and the degree of emotional expression that the works portray.

SAMPLE:

Music - Bolero by Ravel

The sound of a cardiac monitor

Music - Bolero by Ravel

Music Bolero by Ravel

ANNEX 11

EVALUATION FILE:

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none">• Students are challenged to externalize emotions, to develop spontaneity.• Students experience a pleasant, creative, and playful atmosphere in class.	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none">• Students may be inhibited at the beginning of this method if they are not used to icebreaking games and similar activities.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none">• Students can learn to understand several complex issues in the fine arts and reflect on the artist's state of mind during the creative process.	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none">• If the teacher is not directly involved in the activities, students may be reluctant to participate.• Students should not be forced to participate. Alternatively, this activity can be used as an exercise.

APPLICABILITY AND TRANSFER: This method can be also used in choreography, counselling, music, and art classes.

3.1.5 Blind Man's Buff

LESSON PLAN



TITLE OF THE LESSON: BLIND MAN'S BUFF

THEME: Identifying the sounds and voices around himself or herself

TYPE OF LESSON: Music, literature

AGE/LEVEL OF STUDENTS: All levels

APPLIED METHOD: Pedagogical drama - game

ORGANIZATION OF GROUP OF STUDENTS: Students are organized in groups of up to 12 students per group.

OBJECTIVES:

- to recognize students who are auditory learners
- to be aware of sounds
- to increase the students' listening ability

COMPETENCIES/SKILLS:

Better communication in target language

DIDACTIC STRATEGIES: explanation, conversation, and dramatization

RESOURCES:

1. MATERIALS: One piece of cloth

2. TIME: 15 minutes

EVALUATION TECHNIQUES/FORMS: peer evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: relaxing atmosphere
4. Conclusions: Evaluation file ANNEX 1

PROCEDURE:

The students will learn a popular song or a poem that is easy to learn in the classroom. If it is possible, each student should learn it on his or her own. If that is not possible, then all of the students will sing or read it together. Next, the teacher will choose one of the students and have him or her close his or her eyes. The teacher will choose another student and have him or her sing or read the selection. While reading or singing the selection, the students can change their voices so that the other students cannot recognize them. The teacher can change the roles among the students and even take part in the activity him or herself. Here are some possible sentences the student can use during the activity:

"This voice is soft, so it must be ..."

"I can clearly recognize this voice. It must be..."

"It is really hard to identify this voice. It may be..."

ANNEX 1

EVALUATION FILE: Blind Man’s Buff

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none">• Relaxed atmosphere• Increases students’ ability in literature and music• More confident students	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none">• The needs of talented students may not be met.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none">• Teachers may discover who are auditory learners.• Teachers can use this activity in various environments.	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none">• The activity may be noisy.• Students must volunteer to participate in order for the activity to be a success.

APPLICABILITY AND TRANSFER: Literature, music

3.1.6 The Babysitter

LESSON PLAN

TITLE OF THE LESSON: THE BABYSITTER

THEME: Making ethical choices

TYPE OF LESSON: Philosophy, religion, ethics, democracy

AGE/LEVEL OF STUDENTS: All levels

APPLIED METHOD: Pedagogical drama game

ORGANIZATION OF GROUP OF STUDENTS: Small groups of students

OBJECTIVES:

- To respect others
- To be aware of differences among people
- To empower students to make ethical choices
- To practice better etiquette and improve social skills

COMPETENCIES/SKILLS:

Better communication in the target language

DIDACTIC STRATEGIES: Explanation, conversation, dramatization

RESOURCES:

1.MATERIALS:

2.TIME: Five minutes for each presentation

EVALUATION TECHNIQUES/FORMS: Peer evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: A more ethical classroom environment
4. Conclusions: Evaluation file ANNEX 1

PROCEDURE

First of all, a student will be chosen as an instructor. Next, the teacher will choose a small group of students—no larger than five. As the students acting the part of the pupils ask the “instructor” questions, the teacher will observe the interactions.

Here are some sample questions the “pupils” can ask the “instructor”:

“Is it ethical to use someone's stuff without his or her permission?”

“Is it ethical to cheat during an exam? “

“Is it ethical to shout at someone?”

“Is it ethical to chat during class while the teacher is speaking?”

The student playing the role of the instructor will answer these questions as if he or she were answering questions from children who want to learn these rules. It will be most beneficial if the actual teacher encourages the students to talk about common problems experienced in the class or at school. It is difficult for people to break rules that they have just chosen.

ANNEX 1

EVALUATION FILE: The Babysitter

Strengths	Weaknesses
<ul style="list-style-type: none">• Respect for other students• A more ethical atmosphere in the classroom• More confident students	<ul style="list-style-type: none">• Varying ethical and cultural values among students• Discussions about politics that may become divisive

Opportunities	Threats
<ul style="list-style-type: none"> • Students can demonstrate their talents. • Students may become proactive in making ethical choices. 	<ul style="list-style-type: none"> • The classroom may become noisy during this activity. • Some students (such as students with autism) may have difficulty with making the best choice in certain social situations.

APPLICABILITY AND TRANSFER: This lesson can be used successfully in all subject areas.

4. WHAT ARE DRAMA SKILLS?

The term “drama skills” covers all the skills used in a dramatic performance. These skills range from improvisation to gestures to voice, all of which can convey both emotion and information to an audience.

In a school setting, of course, the main purpose for using drama is to teach. Hence, the name of the discipline, “pedagogical drama.” Teachers who want to use pedagogical drama to get their students involved in learning by acting out situations, though, need to know what skills they need to learn—and teach to their students, so they can be successful in their efforts.

Although British drama teacher James Henley aimed his Schoolzone.com article, “[Using Drama Skills in the Classroom](#)” at teachers who want to spice up their own lectures using drama, his concise, yet accurate descriptions of the various drama skills also can help teachers learn to lead students in drama activities in their classrooms.

One of the key drama skills a budding actor must master is **body language**. As Henley points out, “It is easy to forget that students absorb more information from what they physically see than from what they actually hear.” Whether it is a pair of gentle arms that reach out to offer comfort or a vengeful villain shaking her or his fist at his nemesis with a promise of revenge, body language is one of the most effective ways to convey emotion to an audience. Henley puts it this way, “[N]onverbal communication is generally thought to be more ‘honest’ than verbal communication...” In other words, nonverbal communication pares emotion down to its barest form.

Not only do actors communicate with body language through gestures, but also by movement, by eye contact, and by facial expressions, as Julie Meighan, who serves a lecturer in drama at the Cork Institute of Technology in Cork, Ireland, explains in [her blog post, “Performance Skills.”](#)

For example, an actor might portray a person who has just received good news by skipping--with light, springy steps. To portray someone who has been wounded, however, an actor would probably limp and hunch his or her back as if

s/he were in pain.

An actor whose character “avoids eye contact with others...show[s] they are uncomfortable,” either because s/he is shy or dishonest. A character who looks another straight in the eye, on the other hand, exudes confidence.

Facial expressions, too, reveal much about characters and the situations they find themselves in. A character who has just encountered a serial killer would wear a wide-eyed look of horror on his or her face, while a character who runs to meet her lover after a long absence will radiate joy with a smile that seems to go from ear to ear.

Another important drama skill, especially in the classroom, is the **use of the voice**. An effective use of the voice can create personality in a character. For instance, a sultry, husky voice conveys an image of seduction to the audience, while a fingernails-on-blackboard screech creates an image of someone who’s harsh, irritating—even shrill.

Not only can actors use their voice to create their character’s personality, but they can also use their voice to convey emotion. Changes in pitch and rhythm can indicate excitement or calm in the right combination. A rapid, high-pitched voice sends the message that someone is either excited or afraid, while a low-pitched, measured voice steadies others with its calm.

As Henley points out, changes in pitch and rhythm can increase the attention quotient of the audience. For example, lowering one’s voice often causes others to lean in and listen, an effective technique that beckons the audience to pay attention to what is being said. Teaching children to use their voice effectively to communicate translates into better job skills in their future.

Teaching students to “consider things from [another person’s] point of view . . . climb into his skin and walk around in it,” as the wise Atticus Finch, speaking to his daughter in *To Kill a Mockingbird*, teaches his daughter empathy for another person’s situation. That’s exactly what happens in **role-playing**. Role-playing, says Henley, “develop[s] empathy.” For this reason alone, pedagogical drama should be one of the most powerful tools classroom teachers can use to mould young lives.

Not only does this skill make serious dents in the worldwide problem of bullying, but it also is a crucial skill for the job market, with the move toward a more collaborative workplace which requires understanding and empathy for all members of the team as they work toward a common goal. Furthermore, with the world barrelling towards war on all corners, empathy—a key skill in negotiating a diplomatic agreement—has never more been needed than it is today.

Finally, **improvisation** is one of the most useful drama skills to encourage in students. To be able to think on one’s feet is an important skill in the job market. Not all situations, after all, allow employees and managers the luxury of unlimited time to make a decision. Looming deadlines often require improvisation. Teachers who help their students master it will help those students have an edge in a competitive job market.

Furthermore, improvisation is a key ingredient in play. According to Edward M. Hallowell (2006), a U.S. psychiatrist whose expertise in ADHD has helped children and adults all around the world, “[W]hen you play, your brain lights up.” In play, after all, a person’s mind engages with the activity, forgetting all else. As Hallowell puts it, “you become imaginatively involved.”

4.1 What Benefits Do Drama Skills Provide To The Classroom?

Hallowell and other researchers have discovered that the atmosphere of play provides fertile ground for learning. It connects those who engage in play with the world around them, with the activity itself, and with others. As Hallowell puts it, “The best way to mine the gold in...any brain—is to play.”

Play is the key—and drama activities the door through which students can enter a frame of mind more conducive to learning. Not only does play itself ignite a student’s mind, but drama activities in and of themselves involve many more senses—and emotions, for that matter—than do traditional lectures. Furthermore, because students can participate in these activities, they engage themselves in the learning process. They take charge of their own destiny—they become active learners.

4.2 Creative Drama Creates an Ideal Environment for Learning

Active learners, in turn, particularly when they take part in “an activity which involves their creative abilities” get into the “zone,” a state in which all of their abilities peak. Psychologist Mihály Csíkszentmihályi calls this state “flow,” as experts from various fields that impact education, collectively called *Pursuit of Happiness*, point out.

Creative drama, it seems, is the catalyst that gives rise to this state. Researchers H.Ömer Adgüzel and Emine Timuçin (2010) conducted a carefully-controlled study in 2010 that measured the positive effect of creative drama on the test results of 19 university students. Creative drama, a “play-like process...in which [students] perform animations inspire[ed by] real life,” say the researchers, can help students master complex ideas with optimum efficiency.

Though a more in-depth of their research is beyond the scope of this book, teachers and students who want to know more about their work can find their [report in its entirety at Academia.org](#). What most teachers and students want to know is: will it work in the classroom? In a word, yes.

Before and after several creative drama activities, the researchers administered a standard achievement test which covered the material presented in these creative drama activities. After their activities, the students took the test again. The results startled even the researchers. Their conclusion: creative drama produces dramatic results in the classroom.

In addition, the researchers also cited studies on primary school students which produced similar results. The researchers’ recommendations? Increase the number of creative drama activities and train teachers to use creative drama in their classrooms.

“But how can I choose creative drama activities that will work best with my class?” you may wonder. Here’s how. A professor whose job it is to train the next generation of teachers has created an easy-to-follow guide for teachers who want to use creative drama in their classrooms.

Teachers can use their students’ natural bent towards dramatic play to engage their students’ hearts and minds in the learning process through dramatic activities. In her informative article, “The Advantages of Using Drama as a Method of Education in Elementary Schools,” Dr. Tülay Üstündağ, professor of education at Hacettepe University, encourages teachers to employ three models of dramatic activities in their classroom: **the expressive**, the **illustrative**, and the **exploratory**.

If a teacher wants her or his students to express their ideas, says Üstündağ (1997), the best kind of dramatic activity to choose is the **expressive model**. For instance, if, in a social studies or ethics class, the teacher wants to expose the students to various—often controversial—ideas or political movements, the teacher may choose a mock debate. Students who participate can use all of the standard drama skills—improvisation, voice, body language, and role-playing—to convince the others that their opinion on the issue is correct.

Although many students cannot yet vote, this drama activity serves as a forum in which they can formulate opinions on various issues, and express those opinions in a non-threatening environment. As Üstündağ puts it, “The expressive model... has a socially practical significance.” Teaching students to participate in the democratic process is but one practical benefit that comes when teachers employ expressive dramatic activities in their classrooms.

On the other hand, a teacher might need to illustrate the relationships among various historical figures or characters in literature. Because the illustrative model uses the student actors’ “mental powers, body, and voice,” it provides the perfect platform to help students understand how personal relationships impact the flow of events in history and in storytelling. Because it employs role-playing, it can also help students get into the heads of the characters they portray to help them understand why the character made the choices they did.

Finally, according to Üstündağ, most teachers use the **exploratory model** for the lion’s share of their dramatic activities. Because the focus of the exploratory model is “to explore new experiences,” it allows students to learn how to perform a given skill or to explore future possibilities. For instance, if students in a vocational school are learning to cook, a teacher might create a skit in which one cook makes several mistakes and ends up with a burnt pilaf, while another cook follows every step properly. The students learn the proper procedure before they enter the cooking lab, and are therefore more likely to succeed.

Again, in the exploratory model, students can bring to bear all of the dramatic skills—body language, voice, role-playing, and improvisation—to breathe life into their learning experience. To bring the learning experience to life makes learning all the more memorable—which is, after all, the goal of dramatic pedagogy.

Teachers can also use the exploratory model to help students explore careers in science or other fields. By setting the stage for students to try on various careers without having to commit to a course of study, students can narrow down career possibilities and rule out others. They may even discover hidden talents or interests through their participation in explorative drama.

With these three models, even teachers who have little experience in the creation of dramatic activities can use these categories to help them choose and create which types of dramatic activities would work well to achieve their learning goals. With the following classroom-tested activities, even novice teachers can create new experiences for their students through dramatic pedagogy.

4.2.1 The Remote Controller

LESSON PLAN

TITLE OF THE LESSON: THE REMOTE CONTROLLER

THEME: Practising classroom activities

TYPE OF LESSON: English

AGE/LEVEL OF STUDENTS: All levels

APPLIED METHOD: Pedagogical drama - game

ORGANIZATION OF STUDENTS: In groups of up to four students

OBJECTIVES:

- To practise daily routines in the classroom
- To help students be aware of their daily routines
- To increase the students' acting ability

COMPETENCIES/SKILLS:

Better communication in the target language

DIDACTIC STRATEGIES: Explanation, conversation, dramatization

RESOURCES:

1. MATERIALS: None needed

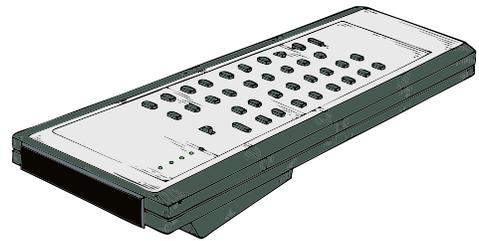
2. TEMPORAL: Three minutes for each student

EVALUATION TECHNIQUES/FORMS: Peer evaluation

LOCATION: classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: a more relaxing atmosphere in the classroom
4. Conclusions: Evaluation file ANNEX 1



PROCEDURE:

Just after teaching the progressive tense to the classroom and explaining the grammatical rules for its use, the teacher will choose a talented student for the main role. S/he will try to act out whatever the other students tell her or him to do. Here are some examples:

“I am having my breakfast now.”

“I am putting on my school uniform.”

“I am walking to the bus stop.”

“I am in the bus. I try not to fall, because the driver is so bad.”

The teacher can also change the student who plays the main role during the activity. The other students in the classroom will concentrate better if the teacher rotates the students who play the main role. The teacher should encourage the other students to create as many sentences as they can, including some that are difficult to act out.

ANNEX 1

EVALUATION FILE: The Remote Controller

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none">• Creates a fun atmosphere in the classroom• Helps students practice their English• Students have more confidence	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none">• For this lesson, the teacher needs at least one student who has acting talent.• Some students may use the skits to hurt others’ feelings, such as the sentence about the bad bus driver referred to in the lesson.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none">• Shows off the acting talent of some of the students• Builds student enthusiasm for the subject matter.	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none">• It can create a noisy atmosphere in the classroom.• Students may not have enough acting ability to carry off the skits.

APPLICABILITY AND TRANSFER: With adaptation, this activity can be used to teach all subjects.

4.2.2 My Leader

LESSON PLAN

TITLE OF THE LESSON: MY FAVOURITE LEADER

THEME: Learning history and literature while having fun

TYPE OF LESSON: History and literature

AGE/LEVEL OF STUDENTS: All levels

APPLIED METHOD: Pedagogical drama game

ORGANIZATION OF STUDENTS: In groups of up to 12 students

OBJECTIVES:

- To learn about key figures in world history
- To become aware of the greatest authors in world literature
- To increase the students' ability to express their ideas

COMPETENCIES/SKILLS:

Better communication in the target language

DIDACTIC STRATEGIES: Explanation, conversation, dramatization

RESOURCES:

1. MATERIALS: Posters and video recordings

2. TIME: 10 minutes for each presentation

EVALUATION TECHNIQUES/FORMS: Peer evaluation

LOCATION: Classroom

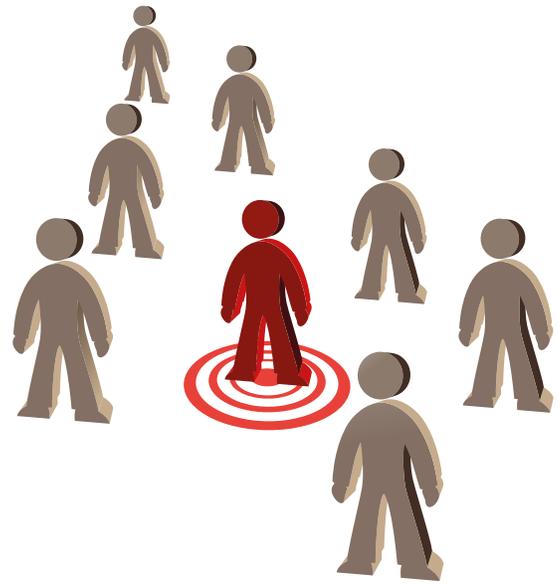
STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: A more relaxing atmosphere in the classroom
4. Conclusions: Evaluation file ANNEX 1

PROCEDURE:

First of all the students will decide which world leaders or authors they want to act out. The teacher can also encourage the students to choose leaders from other parts of the world—leaders that they may not know well. Since the goal of the lesson is to help students to become familiar with the most important world leaders or the most world-renowned authors throughout history, including some figures with whom the students are not so familiar will further the students' grasp of the material.

After choosing the leaders or authors they plan to portray, the students will do research on their chosen character. Next, one of the students in the group will portray the leader or author they have chosen, beginning with an introduction, such as the following:



“I’m Atatürk, the founder of the Republic of Turkey...”

“I am Nelson Mandela , the leader of the Republic of South Africa...”

Using first person and staying in character, the student portraying the character will state a few more facts about him or her, finishing the portrayal with one of the character’s famous sayings, such as the following:

“Peace at home, peace in the world”

“Veni, Vidi, Vici.”

“I have a dream...”

“Don't waste water, even you are on the bank of a river.”

After each presentation, the other students can ask a few questions to learn more details about the leader or author. The students may also discuss historical events with the leader, or if they are portraying famous authors, may instead discuss literary themes and plots.

ANNEX 1

EVALUATION FILE: My Favourite Leader

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none">• Creates a more relaxed atmosphere in the classroom• Increases students’ abilities to comprehend literature and history.• Builds students’ confidence	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none">• This exercise requires students who have acting talent.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none">• Teachers can discover which students are auditory learners.• Teachers can use this activity in a different environment or with different subject matter.	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none">• The activity may become noisy.• Shy students may feel left out.

APPLICABILITY AND TRANSFER: Teachers can modify this activity to teach all subjects.

4.2.3 Lovers' Day

LESSON PLAN

TITLE OF THE LESSON: VALENTINE'S DAY

THEME: Students learn to express themselves by writing poems.

TYPE OF LESSON: Literature, Turkish, English, or other language arts classes

AGE/LEVEL OF STUDENTS: All levels

APPLIED METHOD: Pedagogical drama game

ORGANIZATION OF STUDENTS: In groups of up to five students each

OBJECTIVES:

- To learn how to express one's feelings
- To be aware of poetry and to learn how to write poems
- To increase the students' writing ability

COMPETENCIES/SKILLS:

Better communication in the target language

DIDACTIC STRATEGIES: Explanation, conversation, dramatization

RESOURCES:

1. MATERIALS: Paper, pens, samples of various kinds of writing in both poetry and prose

2. TIME: Flexible

EVALUATION TECHNIQUES/FORMS: Peer evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

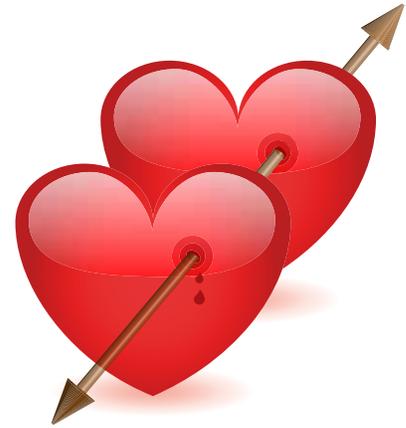
1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: A more relaxed atmosphere in the classroom
4. Conclusions: Evaluation file--ANNEX 1

PROCEDURE:

First of all, the teacher will show the students how to write an essay or a poem. A few minutes explaining the basic rules that differentiate poetry from prose, along with a few samples of each, should suffice. Teachers should encourage students to write in various styles, according to the students' preferences.

For example, one student may write a romantic poem about Valentine's Day, while another may choose to write a tongue-in-cheek sentence in prose using scientific language like the following:

"When I come over to you, my heart rate increases, giving rise to tachycardia. Standing in close proximity to you



sends a rush of adrenaline into my bloodstream, giving rise to feelings of excitement.”

Or, alternatively, students may create a story that begins with the standard fairy tale boilerplate:

“Once upon a time there were a beautiful princess and a handsome prince...”

Others may choose to write fables that begin in this manner:

“There were two lions in the forest who were lovers...”

The teacher can also encourage students to write funny stories and poems. Teachers should allow students to choose a style or genre with which they feel most comfortable. The class clown, for example, might want to regale the class with a funny story or a joke about Valentine’s Day. A romantic, dreamy-eyed boy or girl, though, may prefer to write a romantic poem that describes the joys and sorrows of true love. Allowing the students to choose the style and genre keeps them in their comfort zone, yet challenges them to hone their writing skills and develop an appreciation of literature. These skills, in turn, will transfer to other genres and styles as the students’ skill levels grow.

With this exercise, students’ hidden talent can rise to the surface. If the teacher also participates, his or her participation will give students the confidence to write without fear.

ANNEX 1

EVALUATION FILE: Valentine’s Day

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none">• Provides a more relaxed atmosphere in the classroom• Increases students’ ability to write and to understand literature• Builds confidence in students, enabling them to express their feelings through writing	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none">• The activity requires that students have some writing ability.• The activity requires students to know how to write various forms of literature, such as poems, stories, fables, jokes, etc.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none">• Teachers can discover hidden talent in their students.• Teachers can adapt this activity to various environments and content areas.	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none">• Students who have little writing ability may feel afraid to try their hand at writing.• This activity may give rise to romantic relationships among students.

4.2.4 The Countries

LESSON PLAN

TITLE OF THE LESSON: I AM A CITIZEN OF...

THEME: Learning geography from students who portray citizens from various countries

TYPE OF LESSON: Geography

AGE/LEVEL OF STUDENTS: All levels

APPLIED METHOD: Pedagogical drama game

ORGANIZATION OF STUDENTS: In groups of four or fewer

OBJECTIVES:

- To learn the geographical features of each country
- To become aware of the geographical features in countries from all over the world
- To increase the students' overall knowledge of geography

COMPETENCIES/SKILLS:

Improved communication in students' target language, more knowledge about geography

DIDACTIC STRATEGIES: Explanation, conversation, dramatization

RESOURCES:

1. MATERIALS: Maps and traditional clothing from each country
2. TIME: Five minutes for each presentation

EVALUATION TECHNIQUES/FORMS: Peer evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: A more relaxed atmosphere in the classroom
4. Conclusions: Evaluation file ANNEX 1

PROCEDURE:

The students will choose cities in their country or in other countries. It will be better if the students choose cities or countries that vary in their geographical features or types of government. To do so enables students to broaden their minds and learn about geographical features and types of government that differ from those of their hometown or nation. The students will tell their stories as if they were citizens of their chosen city or country. Here are some examples:



“Hi, I am Yassunori from Japan. Japan consists of many islands...”

“I am Ahmad from Saudi Arabia. It has huge deserts...”

“It is a little bit cold here in the Arctic. I am an Inuit. I speak the Inuktitut language...”

The other students can ask the students who portray citizens of other cities or nations questions about the city or country they represent. The teacher, too, can guide the students as they prepare their presentations and their questions. Preparation may take a long time, yet is well worth the time invested, since students will learn quite a lot of information about both their chosen country and about the countries featured in their classmates’ presentations.

ANNEX 1

EVALUATION FILE: I am a Citizen of...

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none">• Students can talk enthusiastically about their favourite cities or countries.• Students will increase their knowledge of geography.• Students will increase in confidence.	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none">• Each presentation requires thorough research.• Each presentation requires maps, charts, and traditional clothing.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none">• Students will discover more information about some of the most important cities and countries in the world.	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none">• Noise• Lack of information

4.2.5 Telling the Future

LESSON PLAN

TITLE OF THE LESSON: THE FORTUNE TELLER

THEME: Identifying scientific truth, learning about important inventions and discoveries

TYPE OF LESSON: Chemistry, general science, and biology

AGE/LEVEL OF STUDENTS: High school students

APPLIED METHOD: Pedagogical drama game

ORGANIZATION OF STUDENTS: In groups of up to six students

OBJECTIVES:

- To recognize scientific truths
- To become aware of inventions and discoveries that changed the world
- To increase in knowledge about various technologies

COMPETENCIES/SKILLS:

Students will develop better communication skills in the target language while learning more about science and technology.

DIDACTIC STRATEGIES: Explanation, conversation, and dramatization

RESOURCES:

1. MATERIALS: A crystal ball (or an item of similar appearance) and a fortune teller costume
2. TIME: Two minutes for each presentation

EVALUATION TECHNIQUES/FORMS: Peer evaluation

LOCATION: Classroom

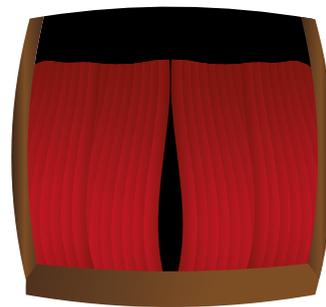
STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: A more relaxed atmosphere in the classroom
4. Conclusions: Evaluation file ANNEX 1

PROCEDURE:

The day before the presentations, the teacher will assign students to do research about important scientific breakthroughs that have occurred down through the ages. The next day, one of the students will dress up as a fortune teller. The other students pretend that they live in the past and have asked the fortune teller to tell them what will happen in the future.

The student who portrays the fortune teller will talk about the scientific breakthroughs that the students have learned as if these events were yet to come. Here is some sample dialogue:



“I can see that people will someday have a device that can carry their voices around the world.”

“I can see in my magic ball that in the future, people will fly in ships with metal wings.”

“I can see that someday people will travel faster than even the fastest horses using horseless carriages.”

“Far in the future, a man will walk on the moon, declaring his achievement to be ‘a small step’ that represents ‘a giant leap for mankind.’”

The other students will try to guess what things the fortune teller is speaking about. The teacher will encourage the students to ask questions about each of the scientific achievements and to guess what each of these “future” breakthroughs actually is.

ANNEX 1

EVALUATION FILE: The Fortune Teller

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none">• Builds students’ awareness of scientific truth, as well as their knowledge about important scientific breakthroughs• Increases students’ confidence	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none">• The activity requires a student or students with acting talent.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none">• Teachers will discover which students are interested in science.• Teachers can adapt this activity to different environments or subject matter.	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none">• This activity may be noisy.• Some students’ culture may be opposed to fortune telling.

5. APPLYING PEDAGOGIC DRAMA METHODS IN OUR SCHOOL

Drama pedagogy is the common name for pedagogic activities in which teachers use drama to teach various topics to their students. The introduction of dramatic techniques, such as dramatic games, mimeses, situational tasks, and conflict puzzles is a relatively new development in the educational systems in many nations throughout the world.

For example, since 1972, child acting in Hungarian education has been handled as a detached, special field in which the personality-centred educational process is the main point, as opposed to a performance orientation.

Drama pedagogy is a methodology that uses improvisational or creative drama to teach. Important components of this method are psychology, child psychology, and game psychology. Other disciplines that have contributed to the development of drama pedagogy include social psychology, communication theory, and art psychology.

In pedagogical drama activities, children act out a situation after studying facts pertinent to the situation. They experience emotional attachment by identifying themselves with the characters. By immersing themselves in the character they portray, a link forms between their emotions and the facts they learn. This link boosts the students' learning curve and helps them connect to the world around them, as well as to other people in the world.

The goal of drama pedagogy is that the children who participate in its activities will discover more about the real world and their own inner world as they act out a scene. This, in turn, develops the students' desire to effect positive change in the world.

5.1. Drama Connections

Drama games are not a substitute for more traditional methods of learning, but rather augment those methods with creative activities that build connections with the other students in the classroom. Drama pedagogy builds both creativity and a community spirit among students who participate.

To use a dramatic activity in the classroom as an end in itself misses the point of drama pedagogy. Drama pedagogy, rightly applied, develops students' personalities while it reinforces concrete facts and concepts. With its multisensory appeal, drama pedagogy can help even those with learning challenges have better comprehension and retention.

Drama pedagogy as a method is best learnt by doing. Teachers who want to learn to teach through dramatic activities should read all they can about the subject, observe other teachers who have used these activities successfully, and then start to use some of the activities in their own classrooms. They must continue to learn and grow in the practice of this method throughout their career.

5.1.1 In My Shoes

LESSON PLAN

TITLE OF THE LESSON: In Someone Else's Body

THEME: Developing empathic skills, practicing empathy

TYPE OF LESSON: Applying a best practice method

AGE/LEVEL OF STUDENTS: 13- to 14-year-olds who are in their seventh year in school

APPLIED METHOD: Pedagogic drama game involving groups of students

ORGANIZATION OF STUDENTS: Students form groups with three students in each group.



OBJECTIVES:

- To develop cooperation
- To build trust in each other
- To develop self-confidence

COMPETENCIES/SKILLS:

- Expressing emotions
- Using the multiple intelligences to solve problems in everyday life
- Selecting which information to use to solve problems

DIDACTIC STRATEGIES: Dialogues, dramatization, problem solving

RESOURCES:

1. **MATERIALS:** Objects that represent various rooms in two houses (The teacher and students may use dividers to separate each of the “houses” from each other): One house contains a room where a baby sleeps, as well as the room in which the telephone is located. The other house has a kitchen, a playground in front of the house, and a ball left lying on the ground in front of the house.
2. **TIME:** 10 minutes for each group presentation

EVALUATION TECHNIQUES/FORMS: Self-evaluation, peer evaluation.

LOCATION: Classroom

STAGES OF THE LESSON:

1. **Introduction:** State the title and purpose of the activity, and then explain its rules.
2. **Lesson and activity proper:** Please refer to the PROCEDURE section listed below.
3. **Results**

4. Conclusions: Evaluation file ANNEX 1

1. INTRODUCTION:

Explain to the students that they will learn to have empathy for others by playing a game in which they trade roles, in essence, putting themselves “in someone else’s body” in various situations. Explain that empathy is a valuable skill to have in building relationships with others, since the ability to see situations from another person’s point of view builds trust, perspective, and understanding.

2. PROCEDURE:

Students will perform various situations in groups of three. After acting out each scenario, the students will switch roles and re-enact the situation. Here are the characters and the backstory for each:

John: John is a 12-year boy who often plays football in front of his house. Today, though, he has chosen to play with his friends under the window of a house where a young mother and her baby live.

Young Mother: This woman lives in a ground-floor flat in the same block of flats as John’s house. Her little child had been sleeping, but awoke because of the loud noise made by John and his friends.

John’s Father: He arrives home at 6:00 p.m. After his hard day at work, he needs some rest.

Here is the situation that the students will enact: John and his father are having dinner. As they dine, the young mother rings them on the telephone. She wants to talk to John’s father because John and his friends awoke her baby from a sound sleep. Next, the students will swap roles with each other. The same students will perform the situation, but each will play a different role.

4. EVALUATION FILE ANNEX 1:

Strengths	Weaknesses
<ul style="list-style-type: none">• The activity creates a relaxed atmosphere in the classroom.• Students learn how to cooperate with each other to perform their skits.• Students learn spontaneity through improvisation.	<ul style="list-style-type: none">• Some of the students may be reticent.• Some students may be unable to express feelings using body language.
Opportunities	Threats
<ul style="list-style-type: none">• Teachers can discover students with acting talent.• Students can develop positive personality traits.	<ul style="list-style-type: none">• Some of the students may not understand the purpose of this activity.• Evaluations may be subjective.• There may not be enough time for all of the students.

APPLICABILITY AND TRANSFER:

- Teachers can use this activity in a social studies lesson in community development.
- Teachers can change the story to adapt the activity to portray characters in a literature lesson.

5.1.2 In Our Shoes

LESSON PLAN

TITLE OF THE LESSON: In Someone Else's Body—Advanced Version

THEME: Developing interpersonal skills, learning to feel empathy for others

TYPE OF LESSON: Applying a known method

AGE/LEVEL OF STUDENTS: 14-year-olds in their eighth year of school

APPLIED METHOD: Drama pedagogy game involving groups of students

ORGANIZATION OF THE STUDENTS: In groups, with three students per group



OBJECTIVES:

- To develop cooperation
- To develop better communication skills
- To interpret the meaning of non-verbal cues, such as mimic and gestures
- To build trust
- To develop self-confidence

COMPETENCIES/SKILLS:

- Expressing emotions
- Using the multiple intelligences to solve problems in everyday life
- Selecting which information to use when solving problems
- Developing competency in constructing a narrative

DIDACTIC STRATEGIES: Dialogues, dramatization, problem solving, and debate

RESOURCES:

1. MATERIALS: None needed
2. TIME: 10 minutes per group presentation

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.

2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results
4. Conclusions: Evaluation file--ANNEX 2

1. INTRODUCTION:

Explain to the students that they will learn to have empathy for others by playing a game in which they trade roles, in essence, putting themselves “in someone else’s body” in various situations. Explain that empathy is a valuable skill to have in building relationships with others, since the ability to see situations from another person’s point of view builds trust, perspective, and understanding.

2. PROCEDURE:

Students will perform the skit in groups of three. When they finish the first performance, the students change roles and perform it again. Here is the list of characters and their backstories:

- John:** John is a 14-year-old boy in his eighth year of school. He would like to choose a secondary school according to his interests.
- Parent:** John’s parent wants him to go to another school so that he could get a better job and earn more pay.
- Form Teacher:** The teacher knows that John’s results are not good enough for the school John chose to attend .Here is the situation that each group of students will enact:

After a parents’ meeting in which the headmasters of secondary schools spoke about the advantages of each of their schools, John, his parent, and his form teacher chat about John’s situation and which decision he should make to have a better chance at a good career. Next, the students exchange roles and perform the situation again.

3. RESULTS:

- Students develop more empathy, which helps them better understand others’ situations
- Students will gain more skill in participating in discussions
- during the reasoning their trust towards others will develop

4. EVALUATION FILE ANNEX 2:

Strengths	Weaknesses
<ul style="list-style-type: none"> • Students learn to cooperate with each other. • Students develop spontaneity through improvisation. • Students learn to understand events from a variety of perspectives. • Students become motivated to participate in discussions about the topic. 	<ul style="list-style-type: none"> • Some of the students may be reticent. • Some of the students may be unable to express feelings using body language. • Shy students may not participate.

Opportunities	Threats
<ul style="list-style-type: none"> • Teachers can discover students with talent in acting. • Students develop positive interpersonal skills. • Students learn to assess themselves. 	<ul style="list-style-type: none"> • Some of the students cannot understand the purpose of the activity. • The evaluation is subjective. • There may not be enough time for each student to participate.

APPLICABILITY AND TRANSFER:

- Teachers can use this lesson to guide students through the career choice process during a social studies lesson.
- Teachers can use this lesson during career orientation and to develop interpersonal skills—so important in any career--in their students.

5.1.3 The Island

LESSON PLAN

TITLE OF THE LESSON: “Island of the Shipwrecked”

THEME: Expressing creativity by playing situation games

TYPE OF LESSON: Applying a known method

AGE/LEVEL OF STUDENTS: 13- to 14-year-olds in their seventh year of school

APPLIED METHOD: Drama pedagogy game played in groups of three students each

ORGANIZATION OF STUDENTS: Each group is composed of three students.

OBJECTIVES:

- To develop cooperation among the students
- To teach students to analyse characters in a story
- To develop students’ creativity by using both verbal and nonverbal language
- To learn through acting
- To develop self -confidence

COMPETENCIES/SKILLS:

- Expressing emotions
- Managing emotions
- Bettering problem-solving skills
- Using the multiple intelligences to solve problems in everyday life
- Selecting which information to use to solve a given problem

DIDACTIC STRATEGIES:

Dialogues, dramatization, problem solving

RESOURCES:

1. **MATERIALS:** Evaluation cards with emoticons printed on them
2. **TIME:** 40 minutes total, with 10 minutes per group

EVALUATION TECHNIQUES/FORMS: Peer evaluation, emoticons

LOCATION: Outdoors (playground, park, etc.)

STAGES OF THE LESSON:

1. **Introduction:** State the title and purpose of the activity, and then explain its rules.
2. **Lesson and activity proper:** Please refer to the PROCEDURE section listed below.
3. **Results**
4. **Conclusions:** Evaluation file ANNEX 3

1. INTRODUCTION:

In this activity, we can express our creativity with a situational game called ‘Island of the Shipwrecked.’

2. PROCEDURE:

Students form groups of three. After the students perform, they switch roles and perform the scenario again.

The teacher sets the scene with a short narration:

“You are travelling by a ship. Your ship capsizes, but you can reach an island in the ocean. The island is inhabited, but its surroundings are beautiful and rich in natural sources. Continue the story.”

Characters of the situation game:

Representatives of different trades from the ship’s passengers.

The students act out the following scene:

The survivors of the shipwreck discuss who will do which tasks so that the group will survive. The students, acting as the survivors, tell what each one of them can do personally to solve their problems. Then, they will organize trade groups (such as clothing, housing, and catering) built on each person’s strengths to solve the problems.

3. RESULTS:

Students will familiarize themselves with the skill sets required by various professions. They will learn how to manage their emotions and improve their problem-solving skills.

4. EVALUATION FILE ANNEX 3:

Strengths	Weaknesses
<ul style="list-style-type: none">• The activity creates a more relaxed atmosphere in the classroom.• Students learn to cooperate with each other to solve problems.• Students develop spontaneity through improvisation.	<ul style="list-style-type: none">• Some of the students may be reticent.• Not all the students can participate equally in this activity due to varying levels of ability.
Opportunities	Threats
<ul style="list-style-type: none">• Students can discover new talents.• Students will develop better interpersonal skills.	<ul style="list-style-type: none">• Some of the students cannot understand the purpose of this activity.• There may not be enough time for all of the students to participate.

APPLICABILITY AND TRANSFER

- Social studies lessons about building communities and division of labour
- Career planning during career orientations and social studies classes

5.1.4 Who you are!

LESSON PLAN

TITLE OF THE LESSON: Characters

THEME: Preparing the students for the lesson

TYPE OF LESSON: Icebreaker

AGE/LEVEL OF STUDENTS: Six- to seven-year-olds in their first year of school

APPLIED METHOD: Pedagogical drama game

ORGANIZATION OF STUDENTS: In circles

OBJECTIVES:

- To create a relaxing atmosphere before the lesson
- To help students release excess energy before a lesson
- To teach students to focus on a given task
- To help students increase their mental flexibility
- To build trust in each other
- To develop cooperative techniques



COMPETENCIES/SKILLS:

- Using the multiple intelligences to solve problems in everyday life
- Selecting which information to use to solve problems
- Improving attentiveness

DIDACTIC STRATEGIES: Gramatization, problem solving

RESOURCES:

1. MATERIALS: None needed
2. TIME: 10 minutes or more

EVALUATION TECHNIQUES/FORMS: Peer evaluation

PLACE OF ACTIVITY: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results
4. Conclusions: Evaluation file--ANNEX 4

PROCEDURE:

Designate a student to be the leader. Have the students walk around the classroom. Instruct the leader, at a time of his or her own choosing, to begin another movement, (for example, waving his or her hands, wiggling his or her pinkie finger, bobbing his or her head, etc.) while he or she is walking. When the rest of the students see the leader begin the second movement, they must add another movement as they walk. At a time of his or her own choosing, the leader stops without warning. The rest of the children must stop and stand still. The teacher designates another leader and the game begins again.

3. RESULTS:

- The lesson proper begins in a calm atmosphere.
- Students learn to pay attention to each other.
- Students learn to cooperate with each other.

4. EVALUATION FILE ANNEX 4:

Strengths	Weaknesses
<ul style="list-style-type: none"> The activity creates a playful atmosphere Students learn to cooperate with each other Students develop spontaneity 	<ul style="list-style-type: none"> Some of the students can be reticent. Students with certain disabilities cannot participate equally in this activity.
Opportunities	Threats
<ul style="list-style-type: none"> Teachers can discover students who are natural leaders. Students can learn to express their personality. 	<ul style="list-style-type: none"> Some of the students cannot understand the purpose of this activity. The activity may be noisy.

APPLICABILITY AND TRANSFER: This icebreaker game works well in all subjects.

5.1.5 Touch the Ground!

LESSON PLAN

TITLE OF THE LESSON: Touch the Ground!

THEME: Preparing students to learn in an enjoyable way

TYPE OF LESSON: Icebreaker

AGE/LEVEL OF STUDENTS: Six- to ten-year-olds

APPLIED METHOD: Pedagogical drama game

ORGANIZATION OF STUDENTS: Students gather around a circle in pairs.

OBJECTIVES:

- To discover that learning can be pleasurable
- To learn to trust in each other
- To learn how to cooperate with each other

COMPETENCES/SKILLS:

- To use the multiple intelligences to solve problems in everyday life
- To select which information to use to solve problems

DIDACTIC STRATEGIES: Dramatization, problem solving,

RESOURCES:

- MATERIALS: None needed
- TIME: 10 minutes or more, at the teacher's discretion



EVALUATION TECHNIQUES/FORMS: Peer evaluation,

LOCATION: Classroom

STAGES OF LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results
4. Conclusions: Evaluation file ANNEX 5

PROCEDURE:

Designate one student to be the leader. Ask the students to walk around. At a time of his or her choosing, the leader shouts “Touch the ground!” and a number. The other players must touch the ground with as many parts of their bodies as the number the leader called out. Variant: At the shout, the players must find a partner, and the two of them must touch the ground with the designated number of parts between them as the number the leader called for. For example, if Student A chose Student B to partner with at the shout, if the leader called the number “four,” Student A may touch the ground with two parts of his or her body and Student B would have to touch the ground with two parts of his or her body. Alternately, one student in the pair could touch the ground with one part of his or her body, while the other student would have to touch the ground with three parts of his or her body. In other words, the numbers can be split evenly or not, as long as the required number of parts in total touches the ground.

3. RESULTS:

- The lesson after the activity begins in a calm atmosphere.
- Students learn to pay attention to detail.
- Students learn to cooperate with each other.

4. EVALUATION FILE ANNEX 5:

Strengths	Weaknesses
<ul style="list-style-type: none">• A pleasant, creative and playful atmosphere is experienced in class.• Cooperation develops through common work.• Students develop spontaneity.	<ul style="list-style-type: none">• Some of the students can be reticent.• Some students with disabilities cannot participate equally at this activity.
Opportunities	Threats
<ul style="list-style-type: none">• Helps children develop positive personality traits	<ul style="list-style-type: none">• Some of the students cannot understand the purpose of this activity.• The activity may be noisy.

APPLICABILITY AND TRANSFER: Teachers can use this icebreaker before classes in any subject. (Shouldn't this activity be in the icebreaker section?)

5.1.6 Touch the Ground!

LESSON PLAN



TITLE OF THE LESSON: Silent Scenes: Let's Connect to Each Other

THEME: Preparing the students for a lesson

TYPE OF LESSON: Improvisation

AGE/LEVEL OF STUDENTS: Nine- and 10-year-olds

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF STUDENTS: Students are organized into groups.

OBJECTIVES:

- to increase students' creativity using both verbal and nonverbal language
- to encourage students to become active learners

COMPETENCIES/SKILLS:

- Dramatization
- Selecting which information will best help to solve a given problem

DIDACTIC STRATEGIES: Dramatization, problem solving, acting

RESOURCES:

1. MATERIAL: None needed
2. TEMPORAL: 10 minutes per group

EVALUATION TECHNIQUES/FORMS: Peer evaluation, self-evaluation

LOCATION: Classroom

STAGES OF LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results
4. Conclusions: Evaluation file--ANNEX 6

1. INTRODUCTION:

Tell students the title of the activity and instruct them about the rules.

2. PROCEDURE:

Members receive a number from one through four which indicates the order in which the students will take part in the activity. First, Participant 1 thinks of an everyday activity and acts it out (e.g., spreads butter on a slice of bread). Participant 2 tries to figure out what the activity is. After he or she figures out what the first student was doing, Participant 2 performs the next step in the activity without saying aloud what the activity was (in this case, she or he spreads jam on the buttered bread and makes a sandwich). Participant 3 attempts to figure out what the previous two students have done and continues with the next logical step (in this case, passes the sandwich to Participant 4). Participant 4 attempts to guess what the previous three students have done and continues with the next logical step (in this case, he or she eats the sandwich).

3. RESULTS:

- Students increase their creativity using nonverbal communication.
- Students increase their competence in nonverbal communication.

4. EVALUATION FILE ANNEX 6:

Strengths	Weaknesses
<ul style="list-style-type: none"> • Relaxed atmosphere • Cooperation through common work • Develop spontaneity 	<ul style="list-style-type: none"> • Some students may not be able to express feelings using body language.
Opportunities	Threats
<ul style="list-style-type: none"> • Teachers may discover students who have talent in acting and nonverbal communication. 	<ul style="list-style-type: none"> • Some of the students cannot understand the purpose of this activity. • The activity may be noisy.

APPLICABILITY AND TRANSFER: Teachers can use this lesson before teaching academic material in any subject.

5.1.7 Slow!

LESSON PLAN

TITLE OF THE LESSON: Individual Miming in Slow Motion

THEME: Preparing the students for the academic portion of a lesson

TYPE OF LESSON: Improvisation

AGE/LEVEL OF STUDENTS: Nine- to 10-year-olds

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF GROUP OF STUDENTS: Individuals

OBJECTIVES:



- To increase students' creativity using verbal and nonverbal language
- To use the multiple intelligences to solve problems in everyday life
- To encourage students to become active learners

COMPETENCIES/SKILLS:

- Dramatization
- Expressing emotions
- Choosing which information will help them solve a given problem

DIDACTIC STRATEGIES: Dramatization, problem solving, acting

RESOURCES:

1. MATERIALS: None needed
2. TIME: 10 minutes

EVALUATION TECHNIQUES/FORMS: Self-evaluation, peer evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results
4. Conclusions: Evaluation file ANNEX 7

1. INTRODUCTION:

Tell students the title and purpose of the activity and give them instructions about how to play the game.

-

2. PROCEDURE:

Pupils mime the situations listed below, first at normal speed and then slowly:

- The first time you rode a horse
- You wake up and discover that a spider is crawling on your face.
- You stand in a queue to enter the WC at school.
- You use your parent's drill for the first time on a woodworking project.
- You sit through a boring lesson at school.
- You trip over the doorstep.
- You say hello to someone who looked like your relative, but s/he was a stranger,
- You accidentally bump into an stoutly-built, homely guy.
- Someone steps on your feet on the bus, but s/he did not realize s/he had stepped on you.

- Because there is no vacant seat, you have to sit next to a chubby lady on the bus.
- You try to pet your friend's hamster, but it bites you.
- You are playing football. You give the ball a hard kick, and the ball hits the windscreen of a car parked nearby.

3. RESULTS:

- Students become more creative, particularly in their use of nonverbal language.
- Students increase their level of class participation.

4. EVALUATION FILE ANNEX 7:

Strengths	Weaknesses
<ul style="list-style-type: none"> • Creates a relaxed atmosphere in the classroom • Teaches students to follow complex directions in a creative manner • Develops spontaneity • Increases creativity 	<ul style="list-style-type: none"> • Some students are unable to express feelings using body language.
Opportunities	Threats
<ul style="list-style-type: none"> • Students may discover that they have talent in acting. 	<ul style="list-style-type: none"> • Some of the students cannot understand the purpose of this activity. • The evaluation is subjective.

APPLICABILITY AND TRANSFER: This lesson may be used successfully in ethics, literature, and social studies classes. Teachers may also adapt the activity for use in other classes by changing the scenarios. For example, in a science class, the teacher may ask the students to act out the process of an insect undergoing metamorphosis or a star going supernova.

5.1.8 Nonverbal Expression

LESSON PLAN



TITLE OF THE LESSON: Silent Scenes

THEME: Preparing the students for an academic lesson

TYPE OF LESSON: Improvisation

AGE/LEVEL OF STUDENTS: Nine- and 10-year-olds

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF STUDENTS: In groups of four to five students

OBJECTIVES:

- To increase students' creativity by using nonverbal language
- To teach students to use the multiple intelligences to solve problems in everyday life
- To encourage students' participation in class

COMPETENCIES/SKILLS:

- Dramatization
- Expressing emotions
- Selecting information

DIDACTIC STRATEGIES: Dramatization, problem solving, acting

RESOURCES:

1. MATERIALS: None needed
2. TIME: Three minutes per group

EVALUATION TECHNIQUES/FORMS: Peer evaluation, self-evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results
4. Conclusions: Evaluation file--ANNEX 8

1. INTRODUCTION:

Tell students the title and the purpose of this game. Next, explain how to play.

2. PROCEDURE:

Students form in groups of four or five each. Without using words, the students act out the following scenarios:

- Audition for the cheerleader team.
- Audition for the main role in the school play.
- Because you missed your bus stop, you get off the bus at a dark and abandoned location.
- You witness an armed robbery.
- You notice that a pickpocket steals an old man's wallet.
- You fall in love at first sight.
- You get home late and notice that someone broke into your house.
- You accompany your friend, who will donate blood, to a blood drive.

3. RESULTS:

- Students become more creative, particularly in their use of nonverbal language.
- Students participate more in classroom activities.

4. EVALUATION FILE ANNEX 8:

Strengths	Weaknesses
<ul style="list-style-type: none">• The activity creates a relaxed atmosphere in the classroom.• Students learn to cooperate with each other to achieve a common goal.• Students develop spontaneity.• Students become more creative.	<ul style="list-style-type: none">• Some students may be unable to express feelings using body language.• Some students with disabilities may not be able to participate equally in this activity.
Opportunities	Threats
<ul style="list-style-type: none">• Students may discover that they have talent in acting.• Students develop their ability to use nonverbal communication.	<ul style="list-style-type: none">• Some of the students cannot understand the purpose of this activity.• The evaluation is subjective.

APPLICABILITY AND TRANSFER: This lesson works well in ethics, literature, and social studies classes. Teachers in other subjects may change the scenarios to apply to their disciplines. For example, a maths teacher could ask students to act out measuring the carpet for a room or to act out calculating the area for a garden. A science teacher could ask students to act out going for a walk in space or to act out mixing together two dangerous chemicals.

5.1.9 Nonverbal Expression

LESSON PLAN

TITLE OF THE LESSON: Silent Scenes in Groups

THEME: Preparing the students for an English or other language lesson

TYPE OF LESSON: Improvisation

AGE/LEVEL OF STUDENTS: Nine- and 10-year-olds

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF STUDENTS: In small groups



OBJECTIVES:

- To understand the English or another language's vocabulary
- To learn by having fun
- To learn to cooperate with other students to achieve a common goal

COMPETENCIES/SKILLS:

- To learn to communicate using nonverbal language
- To increase students' ability to portray their emotions without words

DIDACTIC STRATEGIES: Dramatization, guided dialogues

RESOURCES:

1. **MATERIALS:** Sheets of paper on which sentences that describe various situations have been written in the target language
2. **TIME:** Three minutes per group

EVALUATION TECHNIQUES/FORMS: Peer evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. **Introduction:** State the title and purpose of the activity and then explain its rules.
2. **Lesson and activity proper:** Please refer to the PROCEDURE section listed below.
3. **Results**
4. **Conclusions:** Evaluation file ANNEX 9

2. PROCEDURE: Each group of students will read a sentence from the sheet of paper. They will work together to illustrate the sentence without using words. Teachers may use the following sentences or create ones of their own:

These sentences must be used somewhere in the dialogues:

- I still love you.
- I wouldn't think that.
- I'm still hoping.
- Call for help!
- I was waiting for so long.

3. RESULTS:

- Students will increase their ability to understand the target language.
- Students will develop their creativity.
- Students will acquire more confidence in using the target language.

4. EVALUATION FILE ANNEX 9:

Strengths	Weaknesses
<ul style="list-style-type: none">• It creates a relaxed atmosphere in the classroom.• It builds cooperation among students.• Students learn to think on their feet.	<ul style="list-style-type: none">• Some of the students can be reticent.• Some students may be unable to express feelings using body language.• Some students with disabilities may not be able to participate equally at this activity.
Opportunities	Threats
<ul style="list-style-type: none">• Students learn to express their unique personalities.• Students improve their capacity to use non-verbal communication.	<ul style="list-style-type: none">• Some of the students may not understand the purpose of this activity.• There may not be enough time for all students to participate.• The activity may be noisy.• The evaluation is subjective.

APPLICABILITY AND TRANSFER: English or other language lessons

5.1.10 Dialogues

LESSON PLAN

TITLE OF THE LESSON: How to Start and End a Dialogue? When Should We Introduce Ourselves?

THEME: Communication in everyday situations

TYPE OF LESSON: Role Play Method

AGE/LEVEL OF STUDENTS: 10- and 11-year-olds in their fifth year of school

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF GROUP OF STUDENTS: In small groups

OBJECTIVES:

- To learn through acting out skits
- To involve creativity in the learning process
- To develop nonverbal communication skills
- To develop verbal communication skills
- To develop self-confidence
- To understand the meaning of gestures and other body language

COMPETENCIES/SKILLS:

- Developing skills in the dramatic arts
- Developing competency in conversational English or other
- Developing social skills
- Developing conflict management skills
- Developing communication skills

DIDACTIC STRATEGIES: Dramatization, problem solving, acting

RESOURCES:

1. MATERIALS: National flags of your own nation and the nation(s) of the target language
2. TIME: Three minutes per group

EVALUATION TECHNIQUES/FORMS: Peer evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.

3. Results

4. Conclusions: Evaluation file ANNEX 10

1. The teacher introduces the title of and the purpose of the activity. S/he instructs the students about the procedure they will use during the activity. The teacher explains the following: The purpose of the activity is to learn how to master the etiquette of making introductions. The activity will draw on your knowledge of English (or the target language) to make introductions. In order to perform your best, breathe deeply before you speak so that others can understand you. Speak clearly and slowly. Remember that you are speaking to someone who may not understand you well.

2. PROCEDURE:

In the framework of their joint Erasmus+ project, Hungarian students welcome Turkish and Romanian students. Students will act out making introductions among a teacher and students from three schools located in three different countries.



Fiam Noémi welcomes Fatma Yılmaz.



Hello! My name is Fiam Noémi.



Hi. I'm Fatma Yılmaz.

Rule: In most cultures, when one welcomes someone, it is polite to shake hands. If the partners are the same age, the host extends his or her hand first.

Correct etiquette: The two girls smile and make eye contact.

Situation 2: A new student enters the classroom.



Good morning. I am Csányi Réka, a new pupil in the class.



Good morning. I am Körmendi Kristóf, I teach Mathematics. Welcome to my class.



The teacher extends his hand. The student shakes the teacher's hand, but forgets to make eye contact.

Rule: The student was correct to allow the older person to extend his hand first. When you introduce yourself, however, you need to make eye contact.

Situation 3:



Noemi cannot learn individually. She needs a helping hand, who helps her in the afternoon.



The teacher is entering.



- Hello, I am Papp Dóra, your afternoon teacher. We are going to prepare for the tomorrow's lessons together.
- Good morning, I am Fiam Noemi.

Although Noemi welcomed her guest, she made a mistake. Remember, the adult extends his or her hand first, not the child. When you shake hands, grip firmly, with straight arms.

3. RESULTS:

- Students develop their creativity using both verbal and non-verbal language.
- Students participate in class more often.

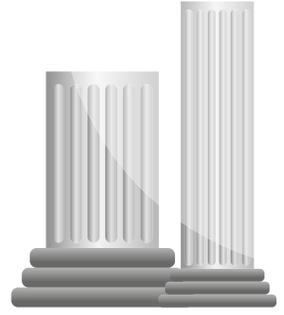
4. EVALUATION FILE ANNEX 10:

Strengths	Weaknesses
<ul style="list-style-type: none"> • The activity creates a more relaxed atmosphere in the classroom. • Students cooperate with each other to achieve a common goal. • Students become more spontaneous. • Students become more creative. 	<ul style="list-style-type: none"> • Some students may be unable to express feelings using body language. • Not all of the students in the class can participate in the activity.
Opportunities	Threats
<ul style="list-style-type: none"> • Students can discover hidden talents in interpersonal communication and in the dramatic arts. • Students become more adept at using and understanding nonverbal communication. 	<ul style="list-style-type: none"> • Some of the students may not understand the purpose of this activity. • The evaluation is subjective.

APPLICABILITY AND TRANSFER: Ethics, grammar, and social studies classes

5.1.11 Drama & Theatre

LESSON PLAN



TITLE OF THE LESSON: Greek Drama and Theatre

THEME: The emergence of drama from lyric poetry, ancient theatre buildings, ancient acting methods

TYPE OF LESSON: Improvisation

AGE/LEVEL OF STUDENTS: 15-year-olds in their ninth year of school

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF STUDENTS: The teacher organizes students into groups as per the directions in the PROCEDURE section below.

OBJECTIVES:

- To illustrate how ancient Greek theatre worked
- To teach in a creative setting
- To allow the students to have fun while learning
- To increase students' creativity, especially in their use of nonverbal language
- To encourage students to participate in class
- To learn facts in a relaxed setting
- To teach students to cooperate with each other in order to achieve a common goal

COMPETENCIES/SKILLS:

- Students will improve their communication in English or in their native language.
- Students will learn how to use gestures and pantomime to communicate.
- interval types

DIDACTIC STRATEGIES: Explanation, conversation, dramatization

RESOURCES:

1. MATERIALS: Ninth grade literature book by Csilla Nagy Pethőné
2. TIME: 10 minutes

EVALUATION TECHNIQUES/FORMS: Evaluation, self- evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity, and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Reflection from students who acted as the audience based on what they saw and the results
4. Evaluation
5. Conclusion: Evaluation file ANNEX 11

2. PROCEDURE:

1. The activity can take place in the second part of the class period after the **teacher has explained** everything about the feast of Dionysus. During this feast, a choir of 10 or 12 people sang in dithyrambs about Dionysus, the god of wine, viticulture, and tipsiness. The songs told stories about his life, sufferings, and death. Later, a man called Thespis came out of the choir and engaged in a dialogue with the choir. Thespis became the first actor and director (As an aside, note that another word for “actor” is “thespian,” taken from Thespis’s name). The next step in the development of ancient Greek theatre, according to this story, was when another man stepped out of the choir to conduct a dialogue with both Thespis and the choir. This spoken dialogue evolved into the non-musical plays of today. Of course, musical plays have both spoken dialogue and song, and opera, another form of dramatic theatre, usually has only sung dialogue.

2. The selection of students: If the teacher can get volunteers for both the choir and the two men—Thespis and his unnamed co-star—that would be the ideal situation. If, however, a teacher cannot get enough volunteers, s/he will need to select students to act in the parts.

3. Performance: The students chosen to be in the choir stand up in front of the other students who are sitting and read aloud a part of *Antigone*, a play by Sophocles. The teacher can assist them if they have any difficulties in reading the selection. After the first song has finished, the person who plays the role of Thespis steps out and takes part in a dialogue (also selected from *Antigone*) with the choir. Finally, another student will step out of the choir and begin a dialogue with both Thespis and the choir.

4. Feedback: The students who were in the audience evaluate the performance of the other students. They will decide if the performance fitted the topic and will form their opinion about the play itself.

5. Evaluation: The performers then evaluate themselves on their acting performance. Each of the student performers will also evaluate the others.

EVALUATION FILE: ANNEX 11

Strengths	Weaknesses
<ul style="list-style-type: none"> • The activity develops students’ creativity. • The activity helps students to better understand historical events. • Students become motivated to learn more about the topic. • Students learn to cooperate with each 	<ul style="list-style-type: none"> • Some of the students can be reticent. • Not all of the students in the class can participate. • Shy students may not want to act. • Some students cannot express feelings by using body language. • The activity may be only usable only

<p>other to achieve a common goal.</p> <ul style="list-style-type: none"> • Students gain more confidence. • The classroom has a more relaxed atmosphere. 	<p>in the part of the school year in which ancient history or literature is covered.</p>
Opportunities	Threats
<ul style="list-style-type: none"> • Students can discover that they have hidden talents. • Some shy students can express themselves better using their bodies, as opposed to using words. • Teachers can use this activity in different environments. 	<ul style="list-style-type: none"> • This activity may be noisy. • Some of the students may not be able to understand the purpose of this activity. • It may take longer than expected to organize the students' stage performance.

APPLICABILITY AND TRANSFER: Literature and history lessons

5.1.12 Necessity

LESSON PLAN

TITLE OF THE LESSON: Necessity Is the Mother of Invention!

THEME: Preparing the students for an academic lesson

TYPE OF LESSON: Icebreaker

AGE/LEVEL OF STUDENTS: 15-year-olds in their ninth year of school

APPLIED METHOD: Pedagogical drama game

ORGANIZATION OF STUDENTS: The students sit at their desks in the classroom.

OBJECTIVES:

- To create a relaxing atmosphere before the main lesson
- To improve students' English (or their native language) vocabulary and knowledge
- To motivate students to learn more about the topic
- To increase students' creativity in their use of both verbal and nonverbal language

COMPETENCIES/SKILLS:

- Students will better be able to use English or in their mother tongue to communicate with others.
- Students will learn to use the multiple intelligences to solve problems in everyday life.

DIDACTIC STRATEGIES: Explanation, conversation, and dramatization

RESOURCES:

1. MATERIALS: Various small electronic devices in a bag or box, cards with emoticons drawn on them
2. TIME: 10 minutes

EVALUATION TECHNIQUES/FORMS: Peer evaluation, emoticons

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: A more relaxing atmosphere in the classroom
4. Conclusions: Teacher's and students' evaluations

2. PROCEDURE:

The students sit at their desks. Taking turns, each of them will go to the front of the classroom, and choose a device from the box, not allowing the other students to see what it is. The student will try to act out what the device does. The other students ask questions to discover what the device actually is.

EVALUATION FILE ANNEX 12:

Strengths	Weaknesses
<ul style="list-style-type: none"> • This activity creates a more relaxed atmosphere in the classroom. • This activity creates an environment more conducive for learning. • Students gain confidence. • Students increase their creativity. • Students become motivated to learn. 	<ul style="list-style-type: none"> • Some of the students may have little acting ability. • Some students may be unable to think of gestures or questions related to the electric device and its inventor.
Opportunities	Threats
<ul style="list-style-type: none"> • Students may discover that they have talent in the dramatic arts. • Teachers can use this activity in various environments. • Students may be inspired by the work of the devices' inventors. 	<ul style="list-style-type: none"> • This activity may be noisy. • Some of the students are not motivated because they cannot understand the purpose of this activity.

APPLICABILITY AND TRANSFER: This activity can be used as an icebreaker for classes in all subjects. It is especially suited to science and technology classes.

5.1.13 Reading the History

LESSON PLAN

TITLE OF THE LESSON: The French Revolution

THEME: To understand why the French Revolution occurred and the course it took

TYPE OF LESSON: Improvisation

AGE/LEVEL OF STUDENTS: 16-year-olds in their 10th year of school

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF GROUP OF STUDENTS: Students will work in pairs.

OBJECTIVES:

- To learn while having fun
- To learn about historical figures
- To learn historical facts in an relaxed environment
- To develop skills in cooperation
- To improve skills in communication

COMPETENCIES/SKILLS:

- Dramatizing
- Selecting which information will help to solve a given problem

DIDACTIC STRATEGIES: Dramatization, guided dialogue, interview

RESOURCES:

1. **MATERIALS:** Textbook and notes about the French Revolution, as well as cards prepared beforehand. This exercise assumes that the students have already covered the topic and will use this activity as a review.

2. **TIME:** 10-15 minutes,

EVALUATION TECHNIQUES/FORMS: Each student's partner's evaluation, self- evaluation, grading

LOCATION: Classroom

STAGES OF THE LESSON:

1. **Introduction:** State the title and purpose of the activity and then explain its rules.

2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results: Plays
4. Conclusion: SWOT analysis—ANNEX 13

PROCEDURE:

1. This method can be used during different phases of a lesson, depending on the type of lesson. In addition to being an effective way to review material, this activity can also be equally successful as an introductory, revision, or summary lesson. It can also be used for evaluation. The teacher selects the students who will draw from the cards prepared beforehand. These cards represent key figures in the French Revolution, such as Marie Antoinette, Robespierre, Danton, Louis XVI, Marat, reporters, etc. The teacher explains the task: the students have to write and make a report about a person who played an important role in the French Revolution. After the report is written, the students will present the material to the rest of the class in a skit in the form of a reporter interviewing a political figure. The questions the reporter asks should cover the causes of the revolution, how it broke out, what course it took, and how it ended.

2. Realization: After getting familiar with their roles, each reporter and historical figure will plan the interview—both the questions and the answers—using the material in their reports. After the students have finished their discussions, each team will, in turn, present their interviews to the class. The student audience will take notes on the material and evaluate each performance. They need to note any factual errors, any missing information, and how well the students played their roles.

3. Feedback: Each member of the two-person team will evaluate each other’s work. The students who watched the performance will then provide an oral critique of each performance, based on their notes. If they need to ask the teams follow-up questions to clarify or correct information, this is the time to do so.

4. Evaluation: The teacher provides feedback about each interview, both about the content and the performance, and grades each presentation accordingly.

EVALUATION FILE ANNEX 13:

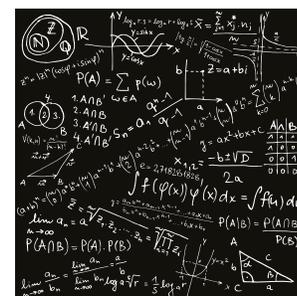
Strengths	Weaknesses
<ul style="list-style-type: none"> • Develops creativity among students • Helps students better understand historical events • Motivates students to learn more about the topic • Helps students learn to cooperate with other to achieve a common goal • Builds students’ confidence • Creates a playful, relaxed atmosphere in the classroom 	<ul style="list-style-type: none"> • Some of the students need more time to fulfil the task. • Some students may not be able or willing to contribute as much as their partner to create their presentation. • Shy students may not be able to present their knowledge as well as more outgoing students in this setting. The activity is usable only during the part of the school year in which the students learn about the

	French Revolution.
Opportunities	Threats
<ul style="list-style-type: none"> Teachers can discover students with hidden talents: both in the dramatic arts and in historical research. Shy students may discover that they can express themselves using body language instead of using words. 	<ul style="list-style-type: none"> Some of the students cannot understand the purpose of this activity. Students in teams may not evaluate each other's work fairly. Some of the questions may be inaccurate.

APPLICABILITY AND TRANSFER: Although this specific topic is more applicable in history, literature, and social studies classes, teachers can adapt the assignment to cover other subjects as well. For instance, a maths teacher may ask students to interview people who contributed to the development of mathematics throughout history. A teacher with a great imagination could even create a scenario in which geometric figures come to life to be interviewed about their characteristics and real-life applications!

5.1.14 Mathematical Concepts

LESSON PLAN



TITLE OF THE LESSON: Practising Fundamental Mathematical Concepts

THEME: To raise a number to the second power (but it can also be used with any other mathematical operation)

TYPE OF LESSON: Improvisation

AGE/LEVEL OF STUDENTS: 15-year-olds in their ninth year of school

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF GROUP OF STUDENTS: Students are organized in pairs or in groups of three

OBJECTIVES:

- To learn while entertaining others
- To learn about mathematical concepts
- To learn mathematical facts in a relaxed atmosphere
- To learn to cooperate with each other to achieve a common goal
- To improve communication skills
- To interpret the meaning of facial expressions and gestures

COMPETENCIES/SKILLS:

- Mathematical competence
- Developing a multi-dimensional way of thinking to solve problems in everyday life

- Dramatization

DIDACTIC STRATEGIES: Dialogue, dramatization, problem solving

RESOURCES:

1. **MATERIALS:** Pictures from the current course book
2. **TIME:** Approximately 15 minutes

EVALUATION TECHNIQUES/FORMS: Partners' evaluations, self- evaluation, teacher evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. **Introduction:** State the title and purpose of the activity and then explain its rules.
2. **Lesson and activity proper:** Please refer to the PROCEDURE section listed below.
3. **Conclusion:** SWOT analysis

PROCEDURE:

1. **Preparation:** The teacher selects illustrations from the current maths course book. It is important that each illustration depicts an interaction among people. The teacher hands out these pictures to each pair or threesome—usually desk mates. Each team must create a dialogue or a skit based on the illustration.
2. **Procedure:** Each pair or small group will take a few minutes to write the scene. After they finish, they act out the scene in front of the other students (It is best if some of the pairs or small groups get the same illustration, since it will reinforce the material and provide a better basis for comparing and evaluating the presentations).
3. **Feedback:** The pairs or groups who received the same illustration provide their critiques,, based on their evaluation of each other's work. Students will also critique their own work on the project.
4. **Supplemental Work:** The teacher instructs the pairs and groups to collect other mathematical concepts related to the concept they studied during this activity. Students must give reasons for their choice. For example, students who have studied the squaring function could collect concepts such as the cubing function, since it simply multiplies the number by itself a third time, and the square root, which shows which number was multiplied by itself to yield the square.
5. **Checking, discussion:** The students outline their proposals and complete their skits.
6. **Evaluation** The teacher provides critiques of the dialogues or skits based on the accuracy of the information presented.

EVALUATION FILE ANNEX 14:

Strengths	Weaknesses
<ul style="list-style-type: none"> • Builds confidence • Develops creativity • Motivates students to learn more about the topic • Concentrates on one topic in the syllabus • Teaches students to cooperate with each other to achieve a common goal • Creates a playful atmosphere in the classroom <p>With adaptation, usable at any time during the school year</p>	<ul style="list-style-type: none"> • Some of the students need more time to fulfil the task. • Not all students may participate equally in the activity. • Shy students may not take part in the activity.
Opportunities	Threats
<ul style="list-style-type: none"> • Students may discover that they have talent in the dramatic arts or in mathematics. • Students learn to communicate using non-verbal language. 	<ul style="list-style-type: none"> • Some of the students cannot understand the purpose of this activity. • The members of each team may not evaluate their teammates' work fairly. • This activity may be time-consuming.

APPLICABILITY AND TRANSFER: With adaptation, this activity can be used for evaluating knowledge in any subject.

5.1.15 Electricity

LESSON PLAN

TITLE OF THE LESSON: Electricity

THEME: Summarising what they have learnt about electricity and preparing for a test

TYPE OF LESSON: Summarising with quiz questions

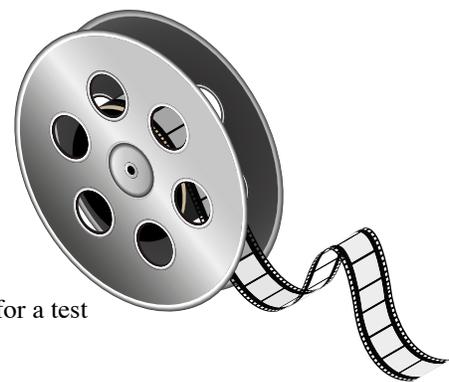
AGE/LEVEL OF STUDENTS: 16-year-olds in their 10th year of school

APPLIED METHOD: Pedagogical drama and game

ORGANIZATION OF STUDENTS: Students are organized into workgroups.

OBJECTIVES:

- To learn while entertaining others
- To learn facts in a relaxed environment



- To gain confidence
- To learn to cooperate with each other to achieve a common goal
- To improve communication skills

COMPETENCIES/SKILLS:

- Communicating in students' mother tongue
- Selecting which information to use to solve a problem

DIDACTIC STRATEGIES: Creating questions, acting in an entertaining quiz

RESOURCES:

1. **MATERIALS:** A chapter from the current coursebook
2. **TIME:** The entire class period or another period of time designated by the teacher

EVALUATION TECHNIQUES/FORMS: Teacher's evaluation, grading

LOCATION: Classroom

STAGES OF THE LESSON:

1. **Introduction:** State the title and purpose of the activity and then explain its rules.
2. **Lesson and activity proper:** Please refer to the PROCEDURE section listed below.
3. **Conclusion:** SWOT analysis

PROCEDURE:

1. Preparation: The day before the activity, the teacher assigns tasks to help students prepare: The teacher explains that the next day's activity will be a quiz show. Two students, whom the teacher will designate as presenters, will need to prepare quiz questions and choose which format they will use to ask them. They may use communication devices, such as laptops or tablets, or they may ask the questions orally or in handwritten form on the blackboard. The teacher divides the rest of the class into groups. These groups will prepare by reviewing the assigned topic.

2. Activity: After a short introduction by the teacher, students will participate in a quiz show. The students sit in their assigned groups. After the students are seated, the quiz show begins. according to the presenters' plans. Students can answer questions in written or in oral form. The groups will compete against each other. The members of the winning group are then divided into two groups. Those two groups will compete against each other. The process continues until there are only two students left. The winner, therefore, will be the student who gives the most correct answers. If all the students (and their parents, according to local or state law) agree to it, the teacher may record the activity, so that the class can watch the video and draw conclusions.

3. Feedback: The student presenters evaluate their own work, pointing out their difficulties selecting questions, the usefulness of their questions, and what they have accomplished by writing the questions. The other students will then evaluate each other's work.

4. Teacher’s evaluation: The teacher gives an oral evaluation of both the preparations and the quiz show overall. S/he will also provide a critique of the individuals’ and groups’ contributions to the project.

EVALUATION FILE ANNEX 15:

Strengths	Weaknesses
<ul style="list-style-type: none"> • Helps students gain confidence • Motivates students to learn more about the topic • Teaches students to cooperate with each other to achieve a common goal • Creates a playful atmosphere in which to learn • Helps students learn to use various types of communication technology • Gives students an opportunity to prepare thoroughly for the test 	<ul style="list-style-type: none"> • Some of the students may be reticent. • Not all students may participate equally in tasks necessary to complete the project. • Shy students may have difficulty participating in the project.
Opportunities	Threats
<ul style="list-style-type: none"> • Teachers and students may uncover students’ hidden talents in the communicative arts, the dramatic arts, or in science. • Students may improve their oral communication skills. 	<ul style="list-style-type: none"> • Inaccurate questions • Noise

APPLICABILITY/TRANSFER: The quiz show format motivates students to summarize and review material in any subject area.

5.1.16 Giving Directions

LESSON PLAN



TITLE OF THE LESSON: Giving Directions: In Town

THEME: Giving information

TYPE OF LESSON: Improvisation

AGE/LEVEL OF STUDENTS: 15-year-olds in their ninth year of school

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF GROUP OF STUDENTS: Students work in pairs.

OBJECTIVES:

- To create a relaxing atmosphere before a lesson
- To master more vocabulary words in the target language
- To develop more creativity in students, both in verbal and in nonverbal language
- To help students learn while they have fun
- To help students gain confidence
- To help students improve their communication skills

COMPETENCIES/SKILLS:

- Learning better communication skills in the target language or in the students' native language
- Dramatizing
- Becoming competent in a foreign language or in the native language

DIDACTIC STRATEGIES: Explanation, conversation, dramatization

RESOURCES:

1. MATERIALS: Maros Judit: KON-TAKT 1
2. TIME: 10 minutes

EVALUATION TECHNIQUES/FORMS: Partners' evaluations, self- evaluation

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Conclusion: SWOT analysis

PROCEDURE:

1. Preparation: The day before the activity, students learn vocabulary words, phrases, and idioms used to give directions. In class, they drill on the sample dialogues in the course book and create dialogues of their own using these vocabulary words. At home, students memorize the new vocabulary until they have internalized it. On the day of the activity, the classroom is arranged as if it were a small town. The teacher can name and mark “streets” between desks, designate desks and other large classroom objects as “buildings” and “institutions,” for example: a hospital, a library, a supermarket, a chemist’s, etc.). Before the lesson begins, the teacher writes the buildings’ and institutions’ names on cards from which the students can choose when the activity starts. Each pair will choose four cards in all.

2. Activity: After drawing a card, each student will ask their partner for directions to go from one building or institution to the other. The partner will give directions. The student receiving the directions will follow the directions until they reach their destination. After they find their destination, the students will switch roles. The student now asking the directions will select the other two buildings or institutions. After s/he has asked for directions, the student now giving the directions will walk from the first building or institution to the second.

3. Accomplishment: Pairs gain competence in the target language as they engage in the activity using their visual, auditory, and kinaesthetic senses.

EVALUATION FILE ANNEX 16:

Strengths	Weaknesses
<ul style="list-style-type: none"> • Helps students gain confidence • Motivates students to learn and use more words in the target language • Teaches students to cooperate with each other to achieve a common goal • Helps students learn how to read a map • Creates a playful, relaxed atmosphere in the classroom 	<ul style="list-style-type: none"> • Some of the students can be reticent. • Some students need more time to fulfil the task. • Some students may not put in as much effort as their teammate. • Shy students may have difficulty giving oral directions. • The activity is usable only in the part of the school year in which giving directions, in a foreign language class, or map skills, in a social studies or geography class, is taught.
Opportunities	Threats
<ul style="list-style-type: none"> • Teachers may uncover students’ hidden talent in language or the dramatic arts. • Students can better their verbal communication skills. • Students can increase their knowledge of vocabulary and grammar. 	<ul style="list-style-type: none"> • The activity may be noisy. • Members of a team may not evaluate each other—or the team as a whole—fairly. • The activity might become boring because of the repetition involved.

APPLICABILITY AND TRANSFER: This can be used to study how to give directions in any language.

LESSON PLAN



TITLE OF THE LESSON: Caring for the Older Generation

THEME: To understand the importance of caring for the elderly

TYPE OF LESSON: Improvisation

AGE/LEVEL OF STUDENTS: 17-year-olds in their 11th year of school

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF GROUP OF STUDENTS: Students work as individuals.

OBJECTIVES:

- To learn about the older generation
- To state reasoned opinions on a topic
- To learn about elder care in a relaxed environment
- To develop cooperation among individuals
- To improve communication skills

COMPETENCIES/SKILLS:

- Dramatizing
- Selecting information to support an opinion

DIDACTIC STRATEGY/STRATEGIES: Stating reasoned opinions, dramatization

RESOURCES:

1. MATERIALS: Material about older generation, ageing
2. TIME: 15-25 minutes

EVALUATION TECHNIQUES/FORMS: Self-evaluation, grading

LOCATION: Classroom

STAGES OF THE LESSON:

1. Introduction: State the title and purpose of the activity and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Conclusion: SWOT analysis

PROCEDURE:

1. **Preparation:** After s/he introduces the topic and gives the instructions for the activity, the teacher passes the floor to a student. Depending upon the materials, the student will speak freely on the topic for a designated number of minutes, using the chalkboard or the whiteboard to illustrate his or her points. Students should support their opinions with facts and well-reasoned argument. That student will then pass the pen/chalk to the next speaker, who will then take the role of the presenter, and so on. This method works well in a quiet classroom--small or large—when students become involved in the conversation. This part of the lesson is effective, even with speakers who may otherwise be reluctant to express their opinions if the topic were not one in which they had a keen interest. Students will probably express a variety of opinions and options. With adaptation, this method can also be used to introduce any new topic and to summarize a topic at the end of the chapter, right before a test. This activity can also be used as an alternate to a test as an instrument of evaluation to produce an end-of-unit grade. It can also be used for evaluation and grading.

2. **Activity Proper:** After the teacher introduces the topic, students familiarize themselves with facts to support their opinions about the topic. Students will have to think on their feet to come up with a persuasive speech. There's a twist, though. Within all of the supporting facts they include in their argument, they must include one *false* statement about the topic. The other students, who take notes on each speech, must try to detect the false statement hidden within the argument. When they uncover it, they may write it down to help them remember it. Students may ask each presenter a few brief questions after each presentation. Students should evaluate each argument on its own merits. Does the argument's soundness and validity depend on the false statement, or does it stand even without the truth of the statement in question?

3. **Feedback:** The students will evaluate each other's work. The student who gave the best argument that did not depend on the truth of the required false statement and who answered the most student questions correctly will win top honours.

4. **Evaluation:** The teacher gives his or her critique of the presentations. S/he should cover the quality of the arguments, the answers to student questions, and the speaking ability of the students. S/he will base her/his grades on these criteria.

EVALUATION FILE: ANNEX 17

Strengths	Weaknesses
<ul style="list-style-type: none">• Develops students' creativity• Helps students to better understand social issues• Motivates students to learn more about the topic• Encourages critical thinking• Helps students recognize and correct errors• Builds students' confidence• Creates a playful, relaxed atmosphere in the classroom	<ul style="list-style-type: none">• Some students need more time to fulfil the task.• Shy students are often reticent about public speaking.• Usable only during the parts of school year in which the topic is covered.

Opportunities	Threats
<ul style="list-style-type: none"> • Teachers may uncover students' hidden talent in public speaking, argumentation and debate, and the performing arts. • Shy students may discover that they can express themselves with body language to make a more convincing argument with fewer words. 	<ul style="list-style-type: none"> • Some of the students may not understand the purpose of this activity. • To evaluate a student's presentation skills requires some subjectivity. • Some students may not recognize inaccuracy in fact or in the reasoning process due to emotional bias.

APPLICABILITY AND TRANSFER: Teachers can adapt this activity to evaluate knowledge in most subject areas.

6. SUMMARY

With its instructional material and practical drama guides which provide teachers with ready-to-use, done-for-you lesson plans, this book, we believe, can help teachers use creative drama in the classroom to overcome the challenges of student disinterest, varied learning styles, and even learning disabilities in order to help students have a more thorough grasp of the material. We created this book so that teachers could access material that put students, not teachers, on centre stage. The material in the book helps to both ignite students' imaginations and to improve their creative skills in improvisation, brainstorming, and storytelling.

The lessons in the book have been tested, tried, and tweaked so that they might maximize teachers' classroom management and pedagogical skills while improving students' test results in real-life assessments. Active learning through story, as we have shared, is what we strived for. With our students' outstanding results, we have achieved that goal. With pedagogical drama, as we have seen, students use all of their senses—and their emotions—to engage in the material. When they associate facts and concepts with stories, they grasp the material more easily—without fear of failure.

We have covered various methods you can use to teach your students through pedagogical drama. You can teach through icebreakers, through known methods, and through improvisation and innovation. We showed how you can categorize drama activities into various categories to help you decide which type of activity would best fit your class's needs. If you want the students in your class to be better able to convey their ideas to others, the expressive model may be the best choice.

To help your students illustrate how relationships among people impact history, you may make good use of the illustrative model, in which students can transform themselves into a character in order to illustrate the characteristics that draw him or her to make the choices he or she did—and how those personality traits affected the character's relationships.

If your need is for a dramatic activity that allows your students to try new experiences without risk, choose an activity that takes advantage of the exploratory model of drama pedagogy. By expanding their social horizons, students can lose prejudices and make new friends. By expanding their political horizons, students can learn to dialogue with those who disagree to come up with solutions to various problems. By expanding their personal horizons, students can explore new ideas and new frontiers—whether it means exploring various career paths or thinking up a new invention or way of doing something.

We also covered the drama skills that provide the means whereby you can teach with drama: body language (which includes gestures, movement, eye contact, and facial expressions), an effective use of the voice, role-playing, and improvisation. Body language communicates effectively with all students, but especially for those who are visual learners. An effective use of the voice, on the other hand, can convey both emotion and drive facts and concepts into students' minds, particularly those who are aural learners. Role playing and improvisation allow students to immerse themselves in the learning process, making these skills key components to include in lesson plans, particularly when the classroom includes several kinaesthetic learners.

These skills allow a teacher to create an atmosphere in the classroom that takes into consideration students' need to play. When they involve themselves in play, they forget themselves and involve themselves in the learning process without even realizing it. They're "in the zone"—a perfect environment for learning.

Creative drama provides them that opportunity. Not only has it worked in our classrooms with multinational students, but it has stood the test of scientific research. Even university students, as we discovered, could grasp even high-level, complex topics with the help of creative drama. Pedagogical drama, it seems, has indeed proven itself worthy of increased use in classrooms all over the world.

6.1 Life's a Drama—Teach It!

In the Şanlıurfa (Turkey) high school where one of the young men, Kerem Karınca, who participated in this project attends, creative drama as a teaching method has already borne fruit. That young man has already demonstrated that he has the makings of a fine leader in many of the student-directed videos—as did many of his classmates and fellow participants in Romania and Hungary. Their creative power, too, have grown. The tagline they created for one of the student-directed drama activities that took place in his classroom inspired the title of this closing chapter.

If you're a teacher—or even a talented student like the students in the project schools—take every opportunity you can to involve your students or your schoolmates in creative drama activities. As you have seen, experts in the behavioural sciences have proven that creative drama produces concrete results come test time.

After all, as Ahmet Göçen, the project coordinator, points out, asking questions may assess a class's ability to spit back facts. Yet drama teaches so much more. Not only does it develop students' creativity, but it also allows them to "express their own ideas," drawing conclusions through the "problem-solving and critical-thinking" that creative

drama spurs students to engage in. Exactly. These are the very sorts of skills students need to solve the problems of everyday life, whether at work or at home. Life skills. Job skills. Creative drama teaches them all.

Life is, as this young man observed, indeed a drama.” If teachers, as Sinan advises, will “build on the students' ideas and make a bridge for them between their own experience of the world and the meaning of drama...insight and understanding [will] arise from the activity.”

With these exercises in creative drama, go. Teach boldly.

Sample Lesson Plan

With SWOT Evaluation Annex

Teachers can create their own lessons that use pedagogic drama to teach lessons in a variety of content areas—or even lessons that overlap among several content areas. Since pedagogic drama involves more of their students’ senses—as well as their emotions—than does a dry classroom lecture, it is perfect for teachers who have a class of students with diverse learning styles.

If you’re a teacher who wants to create innovative lessons that spark your students’ imaginations and inspire them to become lifelong learners, use these lessons we have provided to ignite your creative fire. If you get stuck for ideas, brainstorm with a group of your closest colleagues. Here is a blank lesson plan form that you can copy to plan your own pedagogical drama creations:

LESSON PLAN

TITLE OF THE LESSON:

THEME:

TYPE OF LESSON:

AGE/LEVEL OF STUDENTS:

APPLIED METHOD: Pedagogical drama

ORGANIZATION OF STUDENTS:

OBJECTIVES:

COMPETENCIES/SKILLS:

DIDACTIC STRATEGY/STRATEGIES:

RESOURCES:

1.MATERIALS:

2.TIME:

EVALUATION TECHNIQUES/FORMS:

LOCATION:

STAGES OF THE LESSON:

Example:

1. Introduction: State the title and purpose of the activity and then explain its rules.
2. Lesson and activity proper: Please refer to the PROCEDURE section listed below.
3. Results:
4. Conclusion: SWOT analysis

PROCEDURE:

Describe step by step the tasks that you choose to include in your activity.

If there is a similar activity recorded on an Internet video, list it here for reference.

LINK TO VIDEO:

If you choose to capture the activity on video, include the link to it here.

PICTURES OR DIAGRAMS:

If you choose to include pictures or diagrams that outline the steps in the activity, post them here.

SWOT

Strengths	Weaknesses
•	•
Opportunities	Threats
•	•

APPLICABILITY AND TRANSFER:

CLOSING REMARKS

This project which harbours many good memories in itself has been maintained with the active participation of all teachers, students and management teams in all project schools. So, this book is a unique representation of hard work of many people who want to contribute into future by placing “actualisable knowledge” in the very centre of “education”.

On behalf of the project team who have put lots of “dramatic effort” during the last two years, I would like to thank Ana, Bozkurt, Marta, Kerem, Sinan, Cheryl and Diana, the main supporters of the drama book and classroom activities with the help of all other teachers which will take many pages to introduce here.

I would like to dedicate this book to the TEACHERS all over the world who have not invented “anything” yet but have always given the world a chance to be a more “liveable” place...

*Ahmet GÖÇEN
Şanlıurfa / TURKEY
21.04.2016*

