

UNIVERSITY OF TARTU

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THE USE OF DRAMA ELEMENTS IN TEACHING

ENGLISH GRAMMAR TO 7TH-GRADERS

MA thesis

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ABSTRACT

Estonian National Curriculum for Basic Schools (ENCBS) requires teachers of English as foreign language (EFL) to apply principles of communicative approach in their work. Studies have shown that more and more teachers follow the guidelines, but meet certain challenges when implementing them. At the same time, drama has been found to be a useful tool to be harnessed when teaching EFL learners, even in relation to teaching grammar. Still, there is a lack of aiding materials meant for teachers who would like to use drama or its elements with regards to specific textbooks and workbooks.

The aim of the thesis is to create the aforementioned materials – drama activities to be used alongside the textbook and workbook of *I Love English 5*, specifically concentrating on teaching the passive voice and indirect (also called reported) speech. The materials are tested on 7th-graders at a local school in the city of Tartu, Estonia. At the end of the study period, interviews are conducted with the participants to get their feedback on the usefulness of the drama activities. Based on the positive results of using drama in EFL classes described in the literature of the area of study, the three hypotheses are that 1) the use of drama elements will help students perceive the concepts of the passive voice and indirect speech, 2) the use of drama elements will increase students' confidence to communicate with peers during drama activities and that 3) the use of drama elements will motivate students to learn complicated forms of grammar (the passive voice and indirect speech).

The introduction of the master's thesis focuses on giving a short description of the ENCBS guidelines in relation to foreign language teaching, provides the definitions of the notions 'grammar' and 'drama elements' used in the thesis, lists the benefits and challenges mentioned in literature with respect to using drama in EFL classes, including the results of unpublished undergraduate studies conducted in Estonia. The literature review creates a broader perspective, describing the aspects of teaching grammar, advantages and challenges related to using communicative approach in EFL teaching and the ways grammar is taught in Estonian schools. The last subchapter of the literature review produces the overview of the drama elements used within the present thesis and their potential benefits and drawbacks. The literature review is followed by the chapter presenting the empirical study, which begins with the description of the study group and the process of creating and piloting the activities, moving on to the results of the action research and analysis of the students' feedback. The discussion of the results forms the last subchapter of the empirical chapter, followed by the conclusion. Appendices include the questionnaires used, students' answers from the interviews and the descriptions of the drama activities created.

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INTRODUCTION

The idea to use drama elements in English classes for the purpose of teaching grammar is in concordance with the principles of the Estonian National Curriculum for Basic Schools. It states that grammar should be taught in context and in combination with different skills (i.e. speaking, listening etc.). For example, in the Estonian National Curriculum for Basic Schools (ENCBS), Appendix 2 (Subject Field: Foreign Languages, amended 29 August, 2014), page 8, it is stated that “The structure of the language is studied in context; grammar rules are knowledgeably learned stage-by-stage”. Furthermore, it is said that pertaining to study activities, it is expected that “Teachers encourage students to use the expressions and short sentences they have learned in context” (ENCBS: 9), “/.../ by implementing active learning activities and playfulness” (ENCBS: 15). It is also claimed that grammar, being one part of the “knowledge of the language”, “...is not an aim in its own right, but a means for achieving better command of the language” (ENCBS: 19). Thus, it might be proclaimed that an idea to use drama elements while teaching grammar is not only in concordance with the abovementioned regulation, but perhaps one of the best suited ways to involve all the aspects of language instruction required by it.

According to Holden (1982: 1), “Drama applies to any activity which asks the students to portray himself in an imaginary situation; or to portray another person in an imaginary situation“. Considering the aforementioned definition, the term “drama elements” in the current thesis will therefore include any plays, role-plays, improvisation and games etc. which hold true to the statement above.

With respect to the general definition of grammar, the approaches have changed during the last decades. For example, in relation to the grammar provided by teachers to students at schools, the term “pedagogical grammar” has been introduced, which is based on “1)

grammatical analysis and description of language, 2) a particular grammatical theory, and 3) the study of the grammatical problems of learners or on a combination of approaches” (Nordquist 2020a: para. 1). Further, pedagogical grammar involves prescriptive or traditional grammar, the first of which is defined as “... one that gives hard and fast rules about what is right (or grammatical) and what is wrong (or ungrammatical), often with advice about what not to say but with little explanation” (Nordquist 2020b: para. 2). Traditional grammar “...refers to the collection of prescriptive rules and concepts about the structure of language that is commonly taught in schools. Traditional English grammar, also referred to as school grammar, is largely based on the principles of Latin grammar, not on modern linguistic research in English” (Nordquist 2020c: para. 1). So, due to the many definitions of grammar available, it can be seen that, theoretically (unless the grammar books to be used have been preselected by the school board), it gives the EFL teachers more freedom regarding the choice of which grammar books to use, but at the same time puts more pressure on them in terms of deciding which concept, for example, whether prescriptive or traditional grammar, to implement while teaching.

The definition of grammar has further evolved into many subcategories as described herein later. For example, in *The Cambridge Encyclopedia of the English Language*, two definitions for grammar are given, the first being “the study of sentence structure, especially with reference to syntax and morphology, often presented as a textbook or manual”, and the second as “a systematic account of the rules governing language in general, or specific languages, including semantics, phonology and often pragmatics” (Crystal 2019: 514-515). In more general terms, though, “grammar” has been defined as “the way a language manipulates and combines words (or bits of words) in order to form longer units of meaning” (Ur 2006: 4). Although Penny Ur’s definition being a broader one, it was considered by the author of the thesis as appropriate and applicable within the

framework of the project, since the practical part of the current thesis deals with teaching the passive voice and reported speech, which both are closely related to forming “longer units of meaning”.

Previously, it has been widely acknowledged that using drama to teach English in English as a second language (ESL) or in English as a foreign language (EFL) classrooms has many benefits, including, for example, “the acquisition of meaningful, fluent interaction in the target language, the assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner; the fully contextualized acquisition of new vocabulary and structure; an improved sense of confidence in the student in his or her ability to learn the target language” (Boudreault 2010). Therefore, it is quite surprising to learn that many teachers even today have fears regarding using drama in EFL classes (Väinaste-Raik 2018: 25).

It has been suggested that drama could be used to teach English grammar (Giebert 2014: 140) whereby grammar „can be internalised in an integrated and contextualized manner“ (Gill 2007: 5). What it means is that grammar is acquired in its natural context, not in “isolation” or as “separate units” (Wessels 1987: 111). Although most of the research regarding the use of drama in EFL language classrooms has been focused on qualitative results (e.g. effectiveness or usefulness of drama evaluated by analysing results obtained in interviews conducted with participants after drama lessons), there also exists some quantitative research on the benefits of using drama while teaching actual English grammar (e.g. O’Gara 2008). This has provided additional support for using drama activities in EFL classes, since the benefits have not only been acknowledged by students (or some teachers), but also verified by analysing test results via statistical means.

Despite the aforementioned benefits, it can be found that drama is not used very often in EFL classes, sometimes due to the lack of confidence of the language teachers (Giebert 2014: 146). The fact that finding appropriate teaching materials for a specific target group is often time-consuming and regarded as extra work by teachers (Habe 2015: 12) can probably explain the situation to a considerable extent. There seem to exist only a handful of holistic, published materials suitable for practical application, Ur (2006), Rinvolucris (1984), Pitts (2016) and Meighan (2017) being some of the few exceptions providing the related material. There also exist some Estonian equivalents to the mentioned handbooks, comprising some drama elements, one of them being *Mänge võõrkeele tundideks* (Saks 1997), which, among other activities, provide some which deal with grammar. All in all, the number of materials is limited and most of them are either not commonly used or accessible by teachers or seem to be needing extra work in order to be able to use them together with specific textbooks approved for certain age-groups.

Previously, a number of studies conducted by Estonian undergraduates have been looking into the opportunities of using drama elements (games etc.) or drama itself in English classes, sometimes associated with certain textbooks meant for specific age groups. For example, in a master's thesis by Marimaa (2018) it was found that role-plays can be used effectively with the textbook *I Love English 6* (ILE 6). The same was found for ILE 6 and 7 in Klandorf (2014). In that very source, additional materials for teachers were created associated with the textbooks. When researching into the opportunities of using game elements in English classes associated with designing new teaching techniques, it was found that regular course books should not be discarded (Liivak 2018).

Also, there exists one extensive study (Väinaste-Raik 2018) regarding the use of drama-based EFL teaching in a school in Estonia. Numerous benefits of using drama were found according to the questionnaire conducted: the students enjoyed doing something

different with their classmates, the teachers were sure that using drama benefits “developing socializing and team spirit, practising presentation and public speaking skills and having fun at the same time” (Väinaste-Raik 2018: 71). In that same study, various drama activities have been proposed for use in EFL classes (Väinaste-Raik 2018). As can be seen, this study not only provides proof of the usefulness of drama activities, but also extensive clues and guidance for teachers pondering on if and how drama activities in class should be used.

In a study involving fifth graders it was found that improvisational theatre provides enthusiasm and intrinsic motivation for students, also, their listening and speaking skills improved. Furthermore, additional benefits of improvisation were found, “incorporating in itself all three of the primary psychological needs: need for competence, need for readiness and need for autonomy” (Murakas 2018: 64). Those findings should provide additional encouragement to EFL teachers to use drama activities during classes, since the improvement of the two of the main four skills can be expected. This should reduce the teachers’ fears of using drama activities in foreign language classes, which have been evident (Väinaste-Raik 2018: 25).

Writing a script by the pupils was proposed in a study conducted in Estonia (Šergalina 2017: 11-12), incorporating the development of writing skills in using drama. In that same research it was concluded that many teachers doubt the benefits of drama, while students are motivated and eager to use it. The benefits were noticed – speaking skills and vocabulary improved. However, according to the study, teachers need assistance in implementing the activities.

In the literature review of the present thesis, first the approaches to teaching grammar are covered, specifically the pros and cons of communicative approach, which

perhaps most closely relates to the opportunity of using drama elements. Thereafter, the ways of grammar teaching to EFL students in Estonia are discussed. The literature review ends with the descriptions of drama elements and their usefulness and potential drawbacks. In the methodology chapter (Chapter 2), the preparation and conducting of practical activities (drama activities in EFL classes) are described, followed by the results received during interviews, which were conducted after the period, when drama activities were implemented. Results precede the discussion (2.3), which is followed by conclusion.

To date and to the knowledge of the author of the thesis, no aiding materials meant for teachers with regards to teaching grammar via drama elements for the textbook *I Love English 5* have been devised yet. Therefore, the aim of the project would be to diversify available materials for EFL teachers, which could be used in accordance with the aforementioned course book. In light of the positive aspects of using drama in EFL classes recorded in literature and pertaining to the available research advocating the use of drama regarding teaching English grammar, the research questions of the current thesis would be as follows:

- 1) Will the use of drama elements help students perceive the concepts of passive voice and indirect speech?
- 2) Will the use of drama elements boost students' confidence to communicate with peers during drama activities?
- 3) Will the use of drama elements increase students' motivation to learn complicated forms of grammar (passive voice and indirect speech)?

Accordingly, the hypotheses would follow as:

- 1) The use of drama elements will help students perceive the concepts of passive voice and indirect speech.

- 2) The use of drama elements will increase students' confidence to communicate with peers during drama activities.
- 3) The use of drama elements will motivate students to learn complicated forms of grammar (passive voice and indirect speech).

Additional aims of the author (while preparing the activities) were

- 1) to introduce as many drama elements to the students as possible
- 2) to introduce drama elements which would suit the specific activity
- 3) to try and combine different drama elements with each other
- 4) to use drama elements that would not demand an unreasonable amount of time for the preparation (or for conducting) of the activity.
- 5) to use drama elements, which would be fun and engaging for the students.

How the research questions were answered, which goals were reached and whether the predictions turned out to be accurate will be assessed via interviews conducted with students and according to the author's personal observations made during class. The drama elements designed were adopted to suit with the certain topics / units chosen from ILE5, which were related to the aspect of teaching the passive voice and the reported speech. The mentioned grammar aspects were chosen due to the brevity of the test period (8 weeks of drama elements in class) and since research has shown that the mentioned language structures present hardships for EFL learners (Hinkel 2002, Dehghani *et al.* 2016: 215). This was also corroborated by the colleagues of the author of the thesis.

1. LITERATURE REVIEW

1.1 Teaching grammar

There have been various definitions of what “grammar” is, controversy also applies to the general framework of how grammar should be taught. In general, the ways of teaching grammar can be divided into implicit vs explicit approach. The explicit approach “...insists on the value of deliberate study of a grammar rule in order to recognize linguistic elements efficiently and accurately” while the implicit approach “...suggests that students should be exposed to grammatical structures in a meaningful and comprehensible context in order that they may acquire, as naturally as possible, the grammar of the target language” (Scott 1990: 779). In the present thesis, while conducting the practice activities with the 7-th graders, explicit approach was used when delivering the theoretical part of the subject (passive voice, reported speech) and that implicit approach was implemented during the actual activities.

Historically, especially during the last hundred years, there have been numerous approaches and methods to teaching languages. Some of them, such as the Direct Method, Audiolingualism and the Situational Approach, have, in their original form, been neglected by now. It can be said that the demand for systematized teaching of grammar has grown out of practical needs to provide more efficient teaching of foreign languages (Richards 2016: viii). It is also obvious that the necessity “/.../ for change in approaches to language teaching came about from changes in teaching methods“ (Richards 2016: 1). So, it can be seen that theory and practice (actual teaching in classrooms) have influenced one another in a mutually beneficial way.

The communicative approach, which mainly draws upon the implicit approach, emerged during the 70s and could be described as something in which case, contradictory

to earlier approaches, “grammar is no longer the starting point “ (Richards 2006: 9-10). In addition to grammar, the aspects of purpose, setting, role of the learner, communicative events, language functions, notions, discourse or rhetorical skills, varieties of the target language and lexical content had to be considered (Richards 2006: 9-10). Later, in the 90s the communicative approach has evolved in various ways, the result being that “there is no single or agreed upon set of practices that characterize current communicative language teaching” (Richards 2006: 22). Still, there are some main principles concerning contemporary communicative approach which can be applied in EFL classes and which can be summarised as 1) “interaction and meaningful communication”, 2) “effective classroom learning tasks”, 3) “relevant, purposeful, meaningful, and engaging” content, 4) application of “several language skills”, 5) combining of “inductive or discovery learning” with “language analysis and reflection”, 6) allowing errors in the process of language learning, 7) accepting the individual differences of students, 8) effective learning and communication strategies, 9) teacher as “facilitator” and 10) collaboration and sharing (Richards 2006: 22-23). It could be argued that the previously mentioned ten main principles of communicative approach could also be viewed as its benefits, if implemented successfully.

As advantages of the communicative approach, it has also been mentioned that it 1) promotes fluency, 2) raises confidence, 3) provides enjoyment, 4) improves “grammatical/sociolinguistic/discourse/strategic competence” of students (Teflpedia: 2020). In addition, it increases the motivation to learn the target language, provides integration of the four skills of language learning and reduces anxiety (Olagboyega 2012: 19-20). So, it can be seen that the possible merits of using communicative approach in EFL classrooms should provide teachers enough motivation to use it in their work.

Still, some challenges regarding the use of communicative approach have been noted. For example, studies have shown that communicative language teaching does not produce the expected outcomes due to the teachers' lack of understanding of the underlying principles of communicative approach (Abate 2014: 132). Other causes for failure have been found to be related to the low level of "teachers' professional training", their "preference of traditional methods", obstacles connected to learners' background in relation to their upbringing (autocratic vs liberal parenting) and teacher's former language teaching techniques (in case they have mainly been different from communicative approach), lastly, the low level of language proficiency of the students (Abate 2014: 132, 133). It should also be mentioned that challenges sometimes arise due to the use of materials not applicable / adaptable to local context ("cultural issues"), due to large class size, exam-oriented teaching traditions at school, poor technical support offered, and when school (national) curriculum does not favour the implementation of communicative principles (Abate 2014: 133, 134). As can be seen, it requires commitment from all sides to overcome the challenges associated with the successful implementation of communicative language teaching.

1.2 Grammar and how it is taught in EFL classes in Estonia

Distancing from traditional grammar-translation method in EFL teaching and moving closer to the communicative approach has been gradually taking place in Estonia since the 1990s. Despite the fact that communicative approach has been advocated for quite a long period, it has been found that although the overall awareness of the communicative approach and its benefits has risen in Estonia, teachers are still quite reluctant to use it and that their claims of using the communicative approach vs actual classroom practices while teaching EFL differ by a margin (Liivamägi 2013: 20). The main problems mentioned regarding the use of activities which comply with the communicative approach are, for

example, the insufficient knowledge of grammar among students, concerns regarding upcoming tests and exams in terms of whether communicative activities take away too much time for preparing for them, problems regarding finding suitable teaching materials, the fact that preparing for extra activities is too time-consuming (Liivamägi 2013: 28). In addition, some teachers claimed that using those activities in large groups presents the teacher with superficial knowledge about the personal advancement of each student, as, for example in pair- and group work, there is no time to monitor each student individually (Liivamägi 2013: 28). Further, despite acknowledging that the communicative approach provides students with more courage for activities involving communication, that students are actively involved, more motivated and get a better overview of the language as a whole, teachers found that the activities are usually too complex for some students and are not applicable for those students who lack self-discipline or who have relied purely on logic whilst learning EFL (Liivamägi 2013: 27-28).

At the same time, in another study conducted in Estonia, it was found that most teachers agreed that students acquire language more efficiently when “various activities” are involved (Oder 2014: 7). Also, they supported the practical approach (using language in various communicative activities) in terms of learning language rules and valued the integration of all four skills in teaching highly, further it was claimed that pronunciation, vocabulary and grammar should be taught together (Oder 2014: 8). In this study, the results were regarded as a “positive sign that possibly indicates that traditional beliefs about the grammar-dominated classroom may have started to disappear” (Oder 2014: 9).

Meanwhile, students in Estonia seem to regard grammar as an important and valuable part of the EFL learning process. In a study conducted among students of form 4 to 6, it was found that in addition to valuing the learning of grammar, students regarded the use of textbooks and workbooks as the most efficient way of acquiring grammar (Anier 2015:

33). Also, a positive correlation was found between the teaching techniques used in class and whether students regarded them as efficient or not (Anier 2015: 33). This study further supports the findings that although teachers have gradually moved away from the grammar-translation method, they have had issues with implementing the communicative approach in classrooms, possibly due to the aspects mentioned above (lack of knowledge of grammar among students, concerns about upcoming exams, finding suitable teaching materials, preparing of activities too time-consuming, superficial knowledge gained by teachers about students' personal advancement in group activities, activities not suitable for all students etc.).

1.3. Drama elements chosen for activities conducted within this thesis

As mentioned later in Chapter 2 (Methods), the following drama elements were chosen for activities, 1) role-playing, 2) simulation, 3) hot seating / interview, 4) miming, 5) living pictures / frozen image building, 6) improvisation, 7) thought tracking, 8) scriptwriting. The definitions of these activities varied slightly between sources and are described as follows.

Role-playing

Ur (2006: 24) describes role-playing as something during which “student takes on a particular personality for an individual purpose”. Quite similar characterisation is found in Väinaste-Raik (2018), where it is said that role-play is something where

/.../ students are asked to take on different personas other than themselves with motivations and attitudes matching those new personas. Language learners are therefore assigned artificial identities and are involved in various forms of pre-set situations. Genuine problem-solving situations are set up, which are open-ended, calling upon students' imagination and humour and injecting an element of surprise.

Šergalina (2017: 7) has made a reference to Budden (2017), who has said that “a role play is a partially scripted speaking activity where you either put yourself into somebody else's

shoes, or when you stay in your own shoes, but put yourself into an imaginary situation”. So, as can be seen, the keywords pooled from mentioned sources for role-playing, when planning drama activities, have to include students having **particular personality, artificial identities**; the activity should involve **imagination** and **humour, surprise**; and that the situation should be (at least partially) **pre-set**, but **open-ended**. Also, it would be beneficial if the activity includes **problem-solving**.

Simulation

In Ur (2006: 24), the following definition for simulation is provided – “the entire group is talking through an imaginary situation as a social unit”. Väinaste-Raik (2018: 20) however, has mentioned that “simulations are generally held to be a structured set of circumstances that mirror real life situations in which students act as instructed”. What can be concluded from both of these sources is that simulations must first involve an **imaginary situation**, which reflects a **real-life situation**, and second, the entire group must work as a **social unit**.

Interview / hot seating

An interview or hot seating is a drama activity where “a character sits on a certain chair and others can interview him/her but the one who is sitting is staying in the role for the whole time. The class and the teacher can ask questions and the one in the role must answer these questions as if he/she were that character.” (Väinaste-Raik 2018: 21-22). It is proclaimed that doing so, the inner motivations of a character are made clear. So it can be seen that in case of this kind of activity, **asking questions** from a person, who has to stay **in the role**, is important.

Improvisation

In Šergalina (2017: 7), referring to various other authors, it has been said that improvisation is an “**unscripted, unrehearsed, spontaneous** set of actions in response to **minimal directions** from a teacher, usually including **statements** of which one is, where he is and what he is doing there“. In that same source, it is further added that important characteristics are **reacting on the spot** and **fitting in** a scene. It is also mentioned there that improvisation builds upon students’ “pronunciation, grammar usage and vocabulary enlargement“, improving “confidence” (Šergalina 2017: 8).

Miming

Referenced in Väinaste-Raik (2018: 23), it is said that miming is “a **non-verbal representation** of an **idea** or **story** through **gesture, bodily movement** and **expression**". In that same source, it is claimed that miming can motivate students whose language abilities suffer and that it can “help to fix language in the minds of students”. While having doubts at first, the author still decided to try out this drama element as well, the outcomes of which can be found in Chapter 2 (Analysis of the students’ feedback) and in Chapter 3 (Discussion).

Living pictures / frozen image building

Although in Väinaste-Raik (2018: 24) it has been said that living pictures / frozen image building is a “game”, its features still allow for its characterisation as a complex drama element, since it includes the **mixing** of other drama elements. As can be seen from Väinaste-Raik (2018: 24), it is characterised by something in which “a picture is brought to life through still **images, thought tracking** and **improvisation**". Students participating in the building of the frozen image will receive roles suiting the picture and the teacher can bring the picture to life, since the “teacher may walk around the class and tap on the shoulder of the students one by one to hear their thoughts” (Väinaste-Raik 2018: 24). Since

at one point, all the characters of the picture may be brought to life simultaneously (Väinaste-Raik 2018: 24), unscripted, unrehearsed dialogues may follow.

Thought tracking

In Väinaste-Raik (2018: 23), it is said that

“/.../ thought tracking is a good way to slow down the action by allowing it to **pause**. It is done so that an individual student, who is in the role, can **speak** his or her **inner thoughts and feelings**. It enables the children to reflect on events and establishes what the characters are thinking or feeling at a specific moment in the drama which may not be connected with the things that were said out loud.”

Albeit being more characteristic to longer plays and scripts, this element was used in some drama activities, adapted to suit ILE 5 exercises, produced within the current thesis.

In addition, several activities included elements provided by Ur 2006, which are also mentioned in Chapter 2 of the present thesis and the definitions of which are as follows,

- *personalisation* (e.g. of exercises) - the use of interaction based on the student's personal experiences, opinions, ideas and feelings
- *composing* (e.g. by adding humour) - asking students to reinvent the course-book exercise by adding humour, drama to the exercise
- *inventing* - background stories for the characters of the exercise
- *linking* – creating a hypothetical situation which connects various characters or events / situations
- *adding* (e.g. explanations to given sentences)

For the purpose of this thesis, those have been summed up as the term *modification* (of the original textbook / workbook exercise).

Pros and cons of using drama elements in EFL classes

The benefits of drama, irrespective of the forms or activities of drama, have been shown in various cases. For example, Gill (2007: 5,6) has created the following list of advantages of using drama in EFL teaching:

- “(1) /.../ [the students’] motivation, self-esteem, spontaneity and empathy increase, while their sensitivity to rejection is reduced
 (2) they become more creative with the target language;
 (3) class activities are learner-centred;
 (4) their participation in and experimentation and risk-taking with the target language during discussions and rehearsals increase;
 (5) their fear of embarrassment and ‘loss of face’ decrease because theatre provides them with ‘masks’;
 (6) they have better group-dynamics and time-management skills;
 (7) learning is less threatening and more enjoyable;
 (8) there are increased opportunities to use the target language through greater interpersonal interaction;
 (9) the language used is more global in nature;
 (10) speaking and listening skills, in particular, are enhanced;
 (11) subconscious language learning occurs;
 (12) different ability levels can exist in the same group;
 (13) vocabulary and grammar can be internalised in an integrated and contextualized manner
 (14) learners’ strengths and weaknesses can be identified through the language corpus produced.”

As is evident from the list (item 5), drama provides students with “masks”, which enables them to communicate with their peers more freely. As mentioned by Boudreault (2010: 2), “The shyness and fear of using English very often blocks learning”. Therefore, it is useful to do drama in EFL classes, since we “/.../ mark elements of language with emotion so that students will remember them” (Giebert 2014: 5). It also becomes apparent that it is also useful for language teachers (item 14), since it provides them with the opportunity to assess the speaking skills of the learners without explicitly testing students in a formal way.

As can be seen, the number of possible perks of using drama is quite high. At the same time, some of the listed benefits can act as potential disadvantages, some of which will be elaborated below and some of them in connection with specific drama elements. Further, albeit being tempted to do so, using drama as the sole source for language teaching has not

been advised. Instead, its use as “integrated approach” with the framework of communicative teaching has been proposed (Sam 1990: 11).

With respect to specific drama elements employed within this thesis, the benefits coincide more or less with the list of general advantages of using drama, above. For example, Boudreault (2010: 2) has stated that role plays enable students to “develop their own ideas as well as skills of cooperation.” “Social awareness”, “understanding [of others]” and a “healthy release of emotion” is created, helping to “relieve the tension” of language learning (Boudreault 2010: 2). In addition, role-playing is connected to the improvement of “authentic listening skills” (Boudreault 2010: 2), “conversational competence among second language learners” (Sam 1990: 9). It promotes fluency, increases motivation, concentration, uses meaningful context (often reflecting real-life situations), reduces tension and offers a “break from routine” (Sam 1990: 9).

There have been studies which look into the opportunities of using drama to teach actual EFL grammar. For example, O’Gara (2008: 159) used drama exercises (including role-play, hot-seating, freeze-framing and improvisation) to “explore narration (past tense), explanation (present tense) and forecast / predictions (future tense)”. As “side benefits” the drama activities provided “excitement” and “revealed inadequacies of language skills” (which was considered as an advantage for teachers in terms of this study, since it granted the opportunity of more efficient assessment of students’ capabilities in terms of language learning) among some students. Furthermore, it was found that the group of students experiencing drama (“intervention group”) noticed improvement of their language abilities compared to the control group (O’Gara 2008: 163). As a result of that study, the author was convinced that, in that particular school, “learning language tenses through drama” was “more effective than through traditional methods” (O’Gara 2008: 164).

Aside from the few studies which deal with using (or promoting) drama to teach English grammar, there exist still more results which support using specific drama elements in EFL classes. For example, using role-plays and simulations as drama techniques has provided improved fluency and comprehensibility among EFL students (Galante & Thomson 2017). Further, Gill (2007: 1) has (while having conducted drama activities extensively in different countries) experienced that drama activities (which involved using role-play, simulation and improvisation, among others) provided “psychological, social and linguistic benefits to target language learners”. Uguma (2018: 8) found that using simulation (and dramatization) influenced students’ academic performance of the English language (the results were obtained via language proficiency test developed by the author). Perhaps somewhat surprisingly, miming has also been described as being beneficial for EFL learning, since “it builds up confidence”, “helps develop students’ powers of imagination and observation” and is “a great way of reinforcing memory by means of visual association” (Davies 1990: 90).

It has been claimed that using drama to teach EFL classes is not without some disadvantages, some of which can also be associated with using certain drama elements. For example, despite the fact that Sam (1990: 9) has mentioned that role-play and simulation can be used as practice activities instead of introducing “new forms”, claiming it as a possible benefit, it can also serve as a peril for unaware teachers who may be tempted to use these drama elements when teaching new aspects of grammar. Whether the person conducting the drama activities should have training or a drama background, remains unclear, since some advocate for it, due to its reflection on the effectiveness of the drama implemented (e.g. Dal 2017: 5), and some regard it as unimportant (Gill 2007: 8). Still, it cannot be neglected that the fear of teachers to use drama in classrooms might be associated with the absence of training beforehand.

Some drawbacks of using drama in EFL classes have been associated with certain drama elements. For example, Sam (1990: 10) has listed the possible disadvantages of using role-play as a list, the shortened version of which could be presented as follows, 1) activity might be artificial, 2) “activities are difficult to monitor”, 3) they can sometimes cause embarrassment among students, 4) “encourages incorrect forms”, 5) “has cultural bias”, 6) “teachers’ fear of losing control”, 7) “spontaneity is lost”, 8) “timing lessons is difficult”, 9) “activities may not be suitable for all levels”. The mentioned author has claimed that role-play activities might be “more suitable for intermediate and advanced learners”, since they might be inconvenient for students who “do not have the necessary communicative competence” (Sam 1990: 10), which can usually be associated with the age of the learners. Despite that opinion, role-play was among the drama elements used by O’Gara (2008), who implemented the activities with 4th-grade students and found the positive results nevertheless convincing (in that school setting). Similarly, Uguma (2018: 3) has proposed that

“Dramatization involves a lot of conversation and discussion. These activities are suitable for low proficiency learners who are encouraged by their peers to participate in learning. They stimulate authentic learner-to-learner conversational interactions leading to higher learners’ achievement.”

Likewise, pertaining to the “causing embarrassment” mentioned above (Sam 1990: 10), the opposite has been proposed by Gill (2007: 5), who claimed one of the benefits of using drama being, in addition to their increased empathy, that the learners’ “sensitivity to rejection is reduced”. So, it seems that the possible drawbacks of using drama elements can be argued due to different experiences by different authors, especially when teachers implementing the activities are motivated and have enough time, resources and confidence to carry out the activities.

2. CREATING MATERIALS BASED ON DRAMA ELEMENTS

2.1 DESCRIPTION OF THE STUDY GROUP

The study group amongst whom the practical activities were conducted is a group of 12 students, which has been formed from two parallel classes, class 7a and class 7b. The division into three separate groups based on students' EFL performance had been done three years before, by teachers who had taught those classes beforehand and had had experience with them. In 2017, the author of the thesis was assigned to teach English to that group, which consisted of students with above average performance with respect to their language level. In 2019/2020, during the course of the drama activities practice, the group consisted of ten female students and two male students aged between 12-13 years of age, and was still taught by the author of the thesis.

The drama activities were conducted starting from the 7th January, 2020 until 3rd March, 2020, that is during the course of approximately eight weeks. During this period, a mandatory holiday week took place (regulated by the ministry of education), which reduces the weeks of actual practice of activities by one, totalling in seven weeks. The English lessons (45 minutes per turn) took place three times per week, specifically on Mondays (lesson starting at 10.20), Tuesdays and Fridays (lesson starting at 14.20 on both days). The first half of the study period included the passive voice activities, the second half was used for the reported speech.

2.1.1. METHODS

The drama activities and materials were created to be used in conjunction with a course book meant for 7th-graders (*I Love English 5*), but retaining the opportunity of using them on their own. The activities which were carried out in a local school in Tartu during a period of eight weeks within one study group (7th grade) were linked to certain topics in the course

book and illustrate how specific activity types can be realised and used (with and sometimes without the course book). The usefulness of the materials was assessed via interviews conducted with the students after the study period.

Before each type of activities (the passive voice or the reported speech), an introduction of the pertaining grammar rules was given to the students, which involved the theoretical part (description of the rules of either the passive voice or reported speech) and practice exercises. This usually took place during the first half of the lesson (approximately 20 minutes). On some occasions, depending on the type of specific activities and, in some cases, depending on the exceptions to the rules, the theoretical part had to be revised or new aspects of the rules introduced before the activities. Also, before starting the activities, cues were provided for the students, either on the handouts (sometimes provided by the original text of the exercise) or written on the blackboard by the teacher (author of the thesis), which sometimes involved providing specific examples.

The initial plan of the author was to spend two weeks for the passive voice and two weeks for reported speech, one activity per lesson, since there were six activities per both subjects (the passive and reported speech) and three English lessons per week. The length of the study period still increased by three weeks due to the following reasons 1) some lessons were cancelled since the class was absent from school (school-trips), 2) some theoretical aspects were difficult to grasp during practical activities and had to be revised during the next lesson, including written practice exercises, 3) the ability of the group to perform adequately during the lesson diminished (last lesson of the day, which was the case for 2/3 of the lessons), which meant longer explanation time when introducing the activities and/or when introducing the preceding theoretical background / rules.

After both the study periods (the passive voice and reported speech), interviews were conducted with the students of the study group. The author of the thesis chose four students from the study group randomly, using a randomizer software available online (<https://www.classtools.net/random-name-picker/>). The reason for interviewing a group rather than individual students derived from the hope that students would be more open in a group interview and less nervous, thereby giving more honest answers. Both group interviews lasted for about 15 minutes. The questions asked from the students can be viewed in the Appendix 2. The answers to the questions will be analysed in the next subsection of this chapter (2.2 Analysis of the students' feedback).

For the purpose of the thesis the activities with drama elements designed by the author received inspiration from the references which include master's theses (involving EFL teaching) defended in Estonia (Väinaste-Raik 2018, Marimaa 2018, Klandorf 2014, Ringo 2014, Liivak 2018, Murakas 2018, Šergalina 2017), the book *Grammar Practice Activities* by Penny Ur (2006) and oral recommendations by individuals who have had close contact with drama or drama teaching (Küllü Ehastu and Alec Templeton). Drama elements that were applied / adapted with the exercises of *I Love English 5* were chosen by researching the aforementioned references in terms of which drama elements had been studied or recommended for grammar practice whilst teaching EFL. Drama elements which had been mentioned in at least two of the references (where possible) were chosen for adaptation with the textbook (or workbook) exercises.

The author of the thesis looked through the definitions of each type of drama activity given in the mentioned sources, considered the characteristics and needs of the group he had been able to get to know during the past two and a half years while teaching EFL to them. He also had to take into account the approximate time available for conducting the activities (originally planned as ca 20 min per lesson) and for giving instructions before

them. That is, for example, one of the reasons why scriptwriting as an activity was originally omitted from the list of activities. Important factors to consider were also the original exercises provided by the ILE 5 text- and workbook, whether the context and the grammatical construction being taught (either passive voice or reported speech) allowed for the implementation / adaptation of a specific drama activity, even if the activity created did not follow the instructions of the original exercise, but was inspired by it. As can be seen from the appendices, several drama elements were used concurrently or in a mixed way in various activities.

The drama elements used for the purpose of creating the materials for teaching the passive voice were as follows:

- role-playing (usefulness mentioned in Väinaste-Raik 2018, Marimaa 2018, Klandorf 2014, Ringo 2014, Liivak 2018, Šergalina 2017, Ur 2006, Templeton 2017)

- simulation (Väinaste-Raik 2018, Ringo 2014, Ur 2006)

- hot seating / interview (Väinaste-Raik 2018, Ringo 2014, Ur 2006)

- miming (Väinaste-Raik 2018, Ringo 2014, Šergalina 2017)

- living pictures / frozen image building (Väinaste-Raik 2018, Šergalina 2017, Ehastu 2018)

- improvisation (Murakas 2018, Šergalina 2017)

- thought tracking (Väinaste-Raik 2018, Ehastu 2018)

- scriptwriting (Šergalina 2017)

Further, recommendations from Ur (2006) for adapting textbook exercises were studied and applied (in cases, adapted) in conjunction with the above-mentioned drama elements. Those could be pooled under the term *modification* and these included

- personalisation (of exercises)
- composing (adding humour)
- inventing (background stories)
- linking (a hypothetical situation which connects various characters or events)
- adding (explanations to given sentences)

As a result, in the case of the passive voice teaching, the following units from *I Love English 5* (ILE 5) were chosen for exercise adaptation

ILE 5 Textbook – Unit 8, exercise 2 and 10; Unit 11, exercise 13

ILE 5 Workbook – Unit 1, exercise 7; Unit 11, exercise 3, Unit 8, exercise 4

For teaching reported speech, the following units from ILE 5 were chosen

ILE 5 Textbook – Unit 8, exercise 4;

ILE 5 Workbook – Unit 12, exercise 4; Unit 12, exercise 5; Unit 12, exercise

7,8; Unit 17, exercise 4; Unit 7, exercise 6.

Semi-structured interviews were conducted in Estonian, which means that the questions were previously composed, but it was possible to add questions during the interview, if needed (as can be seen from the Appendix 2). For the interview, the desks were not moved (preserving the locations used during class), but the interviewed 4 students, the same students during both interviews, were asked to come and sit next to each other, in the front row, facing the teacher. It was determined by the author to use the same students

during both interviews, since this granted the opportunity to ask from them if they noticed any differences in the implementation of the activities when comparing the two study periods. The interview was conducted during the last 15 minutes of the ordinary English lesson, all other students were sent home early. To motivate the interviewees, the other students had been assigned extra homework, while the interviewees had not. The specific questions asked after passive voice activities and reported speech activities can be found in the appendices. Some questions asked from the students remained generally the same, some were modified for the sake of getting more informative replies.

Altogether, the study period involved twelve drama activities, six while teaching the passive voice and six while teaching the reported speech. During the passive voice teaching (the first period of study), the following drama activities (or their elements) were used (semicolons separating different exercises in the units of the course book):

1) role-play, personalisation; improvisation + simulation; hot-seating; role-play + adding humour (modification); role-play + modification (hypothetical situation, linking, adding, background story)

During the reported speech study period, the next activities were used:

2) background-story + scriptwriting; role-play + simulation; miming; personalisation; scriptwriting + miming + background story.

As can be seen from the two lists above, some of the activities remained the same during the two study periods (role-play, personalisation), some were combined with other activities pertaining certain exercises (role-play + simulation etc.) and some were used only during the specific study period (e.g. hot-seating). The rationale for the discrepancies (or coincidences) derives from the following reasoning, whereby the aims of the author were

1) to introduce as many drama elements to the students as possible

- 2) to introduce the drama elements which would suit the specific exercise
- 3) to try and combine different drama elements with each other
- 4) to use the drama elements that would not demand an unreasonable amount of time for the preparation (or for conducting) of the activity.
- 5) to use the drama elements which would be fun and engaging for the students.

The exercises modified / used originated from various units of the textbook / workbook, since, firstly, the author was determined to have a varied selection of possible units / exercises to choose from. As it turned out later, this determination had been justified, since some exercises had to be omitted from the implementation of the activity, because their use would have seemed artificial. Also, the occurrences of the language structure (e.g. the passive voice) in the course book were scattered between units and not tied to one specific theme, which, for example, eliminated the opportunity to use one language structure solely based on one unit.

All the detailed descriptions of the activities carried out in class can be found in the Appendix 1.

2.2 RESULTS AND ANALYSIS OF THE STUDENTS' FEEDBACK

In both interviews, group work was favoured over work in pairs (with one student disagreeing during the interview after the passive voice activities). When asked to substantiate the opinion, the students said that team work provides more inner security whilst doing the activities and “it is more fun”. One student also said that group work gives a person more practice regarding communicating with other people. Further, one student was of the opinion that in some cases, pair work provided less confusion (when devising

dialogues etc. – author’s remark), since “you are talking to only one other person”. During the second interview, when asked about it, the students believed that they did not experience being left out during the group work activities, quite contrary – the general opinion was that everyone’s ideas were accepted and implemented into the outcome (e.g. short scene which was later performed in front of class).

When asked whether any of the activities were poorly organised, the students generally rejected the idea. One student suggested that, in some cases, less cues should have been provided (since it deprived students of coming up with own ideas – author’s remark). Later (during the second interview), the same student proposed that she would have preferred more theoretical background and grammar practice before conducting some drama activities. However, one interviewee was of the opinion that sufficient grammar was introduced before conducting the activities. Two interviewees thought that the amount of grammar provided was adequate and that it was “educating” when there remained certain gaps in theory, since it provided the opportunity to offer solutions by themselves. Still, there was at least one occasion where the activities had to be postponed and one extra theory and practice lesson had to be introduced, due to the fact that the students seemed not to grasp the specific grammatical forms and rule exceptions regarding a certain activity. In hindsight, the reasons for that particular occasion might have derived from the fact that the activity would have needed more specific (or better) guidelines from the teacher. Specifically, the activity involved teaching passive voice and was related to the exercise 13 from ILE textbook unit 11. Cues and sample sentences had been provided and written on the blackboard before conducting the activity.

When asked about which activities they found most useful (whilst putting theory into practice) and liked the best for that reason, the answers varied only slightly. Three students of the four being interviewed agreed upon one certain passive voice activity that was of

their liking (work in pairs – a foreign student asking an Estonian student about Estonian Christmas traditions). When being asked the same question after reported speech activities, the opinions were divided into two. Two of the students could not name the specific activity, but proposed that the practical skills of using reported speech were acquired some time during the mid-part of the course of the activities. On the other hand, two other students were certain the main principles of the reported speech became evident for them during the very first activity conducted (living pictures and thought tracking activity).

When asked about whether the timing of the activities regarding the schedule of the day somehow affected their mental performance during the activities (1/3 of the activities were conducted during 10.20 lessons and 2/3 of the activities during the 14.20 lessons), the students felt that it had indeed been so. It was also the teacher's (the author of the thesis) opinion that it was the case. There were occasions when the introduction of the activity was halted or impaired due to students being overly active or loud during the last lesson of the day, which sometimes led to postponement of the activity until the next lesson. Also, it directed the teacher towards devising more exact (and shorter) guidelines, both in spoken and in written form, which in turn proved to be useful in the long term. It should be noted, though, that according to one student, the activities conducted during the last lesson of the day provided "funnier answers and solutions", perhaps due to students being more exhausted, which reduced possible anxiety when performing in front of the class, allowing for more creativity.

When asked which activities they liked more, the passive voice activities or reported speech activities, three of the four students could not make a clear distinction between the two. One student still was of the opinion that she liked passive voice activities more, since she "performed better during those activities". It should be noted that the specific student was missing in at least two classes during the reported speech activities and it might have

affected her answer (which she herself proposed to be likely). The author believes the question could have been easily omitted from the questionnaire, since the wording of the question remained vague, and the comparison between the two set of activities (passive voice vs reported speech) was likely to be too difficult for the students to grasp. There were types of activities which were reused during the second course of activities (were the same type as during passive voice activities, e.g. role-play) and in practice there were only two new activities introduced (miming, living pictures / thought tracking). Scriptwriting elements were being used also in the first course (passive voice activities), when students devised dialogues for various activities, and were seen writing them down before acting them out (without specific instructions to do so). Still, the activity involving living pictures and thought tracking was considered as one of the best reported speech activities by two of the four students interviewed, as mentioned above. When asking the students an extra question about the usefulness of miming activities, the students were of the opinion that it was still useful, because the script had been devised by all participants and the fact that only one person read the reported speech version out aloud (while other two were miming) did not outweigh the previous effort put in by all members of the group.

The students were of the opinion that drama activities were fun and helped grasp the theoretical background, i.e. the grammar which was introduced (passive voice or reported speech). They believed the activities provided a pleasant change compared to the ordinary routine of filling out written grammar exercises and an additional opportunity to practice the grammar. On the other hand, they were certain that the latter were also of significant importance when acquiring the skill of using a specific grammatical form. Also, they were certain that the drama activities should be used together with (in addition to) the written grammar exercises, since it provides students with the opportunity to use creative solutions.

2.3. DISCUSSION

Possible caveats

Time of lesson

The conducting of drama activities was hindered by the time of the lesson. Specifically, it was the opinion of the author (teacher) that the lessons that took place in the morning (10.20 am) enabled students to better concentrate on the assignment. There was less commotion and the guidelines for conducting the activities did not have to be repeated as often, as in the last lesson of the day (starting at 2.20 pm). The students also agreed that the morning lessons were in fact “better” in terms of understanding the material. Probably, it comes as no surprise for those having had experience in teaching that the time of lesson affects the ability of students to perform in those lessons. Therefore it could be asked whether it should be considered when choosing which English lessons of the day / week could be used for drama elements. Based on this study it can be advised that if such an opportunity is available for the teacher, it should be implemented, especially, when such grammar topics which present challenges for students (as passive voice and reported speech are) are dealt with.

Anxiety

It has been established that learning a foreign language often presents students with anxiety, sometimes also shyness and fear (Boudreault 2010: 2). At the same time, it has been found that using drama in EFL classes reduces anxiety (Olagboyega 2012: 19-20). In this study, it was the author’s observation that those students that usually were known for keeping to the background in group work were more confident to participate in drama-related group activities than before. Still, it might be the case that some anxiety was still being felt by students, since one learner pointed out that drama-activities in later classes

(starting at 2.20 pm and hence probably related to students' exhaustion from the day) were "more fun" and provided "funnier answers / solutions". Therefore, it can be concluded that overall, although drama elements visibly provided more confidence to students, the later classes enabled students to feel even more at ease (less anxiety), despite the fact that drama elements were also used in morning classes.

Age group

Previously it has been suggested that drama activities (e.g. role-play) are more suited for intermediate and advanced learners (Sam 1990: 10). It is natural that this is ordinarily associated with the age of the learners, since higher grades demand more advanced level of language teaching. Still, there exist examples which contradict this claim. In the study with 4-th-graders learning grammar was enhanced by using drama elements, role-play having been one of them (O' Gara 2008). In the present thesis, it can be argued that both of the previous claims were found to be true. Overall, according to the teacher's observations and what can be deduced from the answers of the students, drama activities did not seem to be especially difficult for the group of 7th-graders who participated. Yet again, the students whose language level seemed a bit lower than the group's average, used simpler language structures and made more mistakes. Despite that being the case, their enjoyment of participating in drama activities was observable.

Benefits of using drama elements according to the study

According to the present study conducted for the thesis, implementing the drama activities in EFL classes provided students more confidence for communication activities, granted enjoyment and "something different" compared to the ordinary written grammar exercises, hence improving their motivation. As it turned out, it provided the students with the opportunity to follow their advancement within the grammar topics introduced, since

both the passive voice and reported speech included several practice activities implementing the drama elements. Therefore, and also corroborated by the students' answers from the interviews, it can be said that using activities based on drama elements helped them with understanding the concepts of the passive voice and reported speech. Despite there being some setbacks (observed mainly by the teacher) concerning the time of lesson and the suitability of some activities for certain exercises, the general conclusion is that using the drama elements was beneficial for the students.

Other observations made by the teacher

Overall, according to the teacher's observations, teacher's preparation time needed for planning the activities before class was slightly underestimated. Adjustments to the guidelines provided to the students (either written or spoken) had to be done in several cases, sometimes even during the course of the activities. The amount of theoretical background used and rules to be introduced varied, since different types of activities demanded the explanation of different types of exceptions. Therefore, a conclusion can be made, which advises teachers who want to use drama elements to create similar types of activities for certain textbook or workbook exercises, to plan ahead and allocate more time for it than initially thought to be necessary.

Second, some grammar topics are probably easier to use for drama activities, than others. It became evident for the author that the passive voice and reported speech can be used for drama, but that it would have been easier to concentrate on other aspects of grammar. Also, concerning drama, direct speech and the active voice sound more natural, which also became evident during the drama activities performed. Still, the experience gained through devising and implementing the activities gave some insight for the author about which mistakes to avoid next time when planning drama activities in class.

CONCLUSION

The Estonian National Curriculum for Basic Schools propagates the use of the principles of communicative approach for teaching English as a foreign language (EFL). It can be claimed that using drama as a means for that end is, due to its various benefits for both students and teachers alike, perhaps one of the best suited ways to do so. The use of drama has also been proposed for teaching English grammar and the idea itself has also been tested in school settings, with positive results. Despite the aforementioned benefits drama is not very often used in EFL classrooms. The small number of appropriate aiding materials for teachers, their reluctance to implement drama due to insufficient self-confidence and lack of time for preparing and carrying out the activities, are but a few reasons among many. However, as research conducted also in Estonian schools shows, using drama in EFL classes is possible and has had positive impact on both the learners and the teachers. Some advice for teachers or specific materials aiding teachers to implement drama have been provided.

Historically, there have been various definitions of grammar and the ways of teaching it have changed over time. The communicative approach, which in many ways contradicts the earlier approaches, advocates teaching and learning the language (and hence grammar) in context, changing the teacher's role to a "facilitator" of language learning. Aside from the many benefits of using the communicative approach (e.g. raising confidence, providing improvement of fluency and grammatical/ discourse competence) there are also challenges. It takes commitment from all sides (teachers, school board etc.) to overcome the obstacles, be it related to the fear of not meeting the requirements / deadlines set by the curriculum, the teachers' lacking of specific training or poor technical support provided. Still, it does not mean that using communicative approach means completely neglecting grammar exercises. After all, students themselves regard it as an important part of language learning.

The “drama elements” chosen for the benefit of the thesis were 1) role-playing, 2) simulation, 3) hot seating / interview, 4) miming, 5) living pictures / frozen image building, 6) improvisation, 7) thought tracking and 8) scriptwriting. The advantages of using drama in EFL classes have been numerous, sometimes even recording the benefits of specific drama elements (e.g. role-play improves “authentic listening skills”), also when teaching English grammar. The potential challenges and disadvantages (e.g. activities not suitable for all learners, hard to monitor all students at the same time etc.) of using drama in EFL classes have also been noted, but some of them are not universally agreed on (e.g. should teachers have training in drama before conducting the lessons or not).

Based on the noted benefits of using drama in EFL classes, the main aim of the thesis was to create aiding materials for *I Love English 5* (ILE 5) textbook and workbook, which would help teachers to use drama elements when teaching grammar, specifically the passive voice and indirect speech. Taking into account the previously reported benefits of using drama in language teaching, the three hypotheses of the present thesis were that 1) the use of drama elements will help students perceive the concepts of the passive voice and indirect speech, 2) the use of drama elements will increase students’ confidence to communicate with peers during drama activities and that 3) the use of drama elements will motivate students to learn complicated forms of grammar (the passive voice and indirect speech). The additional aims of the author were 1) to introduce as many drama elements to the students as possible, 2) to introduce drama elements which would suit the specific activity, 3) to try and combine different drama elements with each other, 4) to use drama elements that would not demand an unreasonable amount of time for the preparation (or for conducting) of the activity, and 5) to use the drama elements which would be fun and engaging for the students.

According to the teacher's personal observations made during the classes and the students' feedback received during interviews conducted after both study periods, all of the three hypotheses proved correct. The students were of the opinion that using the drama elements in EFL classes was an aiding element in perceiving the concepts of the passive voice and indirect speech. It was the teacher's observation that the confidence of the less-able students to communicate with peers was raised (and hence, anxiety was reduced) while participating in the drama activities, albeit using simpler language structures. It was also evident that the students were motivated and eager to take part in the activities, which also seemed suitable for their age-group.

As seen from above, the number of drama elements used in the activities was 8, which proved to be optimal considering the short time period when the activities were implemented and the number of lessons which involved the activities. It allowed for the combining of drama elements with respect to certain activities, which also seemed natural considering the context of the exercise provided or the initially planned drama element to be used. For example, when planning role-plays, students wrote down the dialogues, which consequently involved the scriptwriting element. The used drama elements were fun and engaging.

On the other hand, there were occasions where some activities were hard to grasp for the students and demanded extra explanations, more cues, or postponing the activity, until additional theoretical background was introduced. Therefore, enough time should be planned for pre-class preparation of the activities and for giving guidelines to students. The author also experienced that the passive voice and indirect speech are not particularly natural for practicing through using drama elements, which meant that, in certain cases, more time was needed to create a suitable context, if it was not provided by the exercise.

Another important observation made by the teacher which should be taken into account when implementing the activities was that the time slot of lesson had an effect on the students' performance. In morning classes, the guidelines were easier to understand and demanded less repetition. The afternoon classes involved more commotion and the students were of the opinion that they learned more during morning classes.

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APPENDIX 1

ACTIVITIES INVOLVING DRAMA ELEMENTS (THE PASSIVE VOICE)

BASED ON EXERCISES FROM ILE-5

All illustrations (created by Joonas ja Elina Sildre) provided below originate from the coursebook and workbook *I Love English 5*.

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ILE 5 textbook:

Unit 8, Exercise 2

Time: 10-15 minutes



Description (from ILE 5): Look at the picture and find as many differences as you can.

One of the students (work done in pairs) will have to describe the given picture in active voice. The other student will take the role of a parrot, who can only speak in passive voice. All sentences spoken in the active voice will be repeated by the parrot in passive (one by one). Bird voice imitation encouraged. Drama element used – **role-playing**. The students

should change in the middle, so that both of them could have a chance to practice using passive. Cues and sample questions/ sentences are advised.

For example (helpful questions for the person using the active voice, but only one tense form should be chosen by the teacher for this activity):

1) What are they doing in the picture? 2) What have they been doing (before the picture was taken)? 3) What have they done? etc.

Example: Active: They have cleaned the room. Passive: The room has been cleaned.

Unit 8, Exercise 10

Time: 10-15 minutes

Exercise description (from ILE 5): Practice in pairs.

Reading of the text presented in the textbook is not necessary. Work done in pairs. One of the students will still be a foreigner, another one an Estonian student, the difference being in that the Estonian student will have to provide information from his/ her own experience (without referring to the text). Drama element already provided by the textbook – role-playing. Modification used – **personalisation** (Penny Ur 2006). Sample question and answer to be provided on the blackboard.

Sample question example: What is done during Christmas in Estonia in your family?

Sample answer: In my family, trees are decorated, presents are given etc.

Unit 11, Exercise 13

Time: 20 minutes

Exercise description (from ILE 5): Imagine you are going on a trip to London. Make a choice of three sights you would like to visit. Give reasons for your choice.

All in all, the guidelines given by the textbook are followed, but work was done in pairs. Instead of three sights, the number will be at least five. One of the students will be given the role of a Google assistant or Siri (Apple version) who will tell the students, why the chosen sight cannot be visited. Example: “The roads are being repaired” or “The roads are closed”. Drama elements used – **improvisation** and **simulation**. Sample sentences to be written on the blackboard: The roads are jammed. The road is being repaired. The traffic has been redirected. Cues (also on the blackboard):

object / What has been done? What is being done?

road jam, repair, close

traffic redirect

sight renovate, rebuild

address not find

bus drivers fire

.....

(Hereafter from WORKBOOK)

Unit 1, Exercise 7

Time: 20-25 minutes

a Make up the phrases. Look at the beach sign board and write what people on the Great Sand Beach are allowed or not allowed to do using the phrases.

b Design three more signs and write about them.

Council Local Laws. On The Spot Fines Apply By Order C.E.O.

NO DOGS ON LEADS NO HORSES NO ALCOHOL NO OVERNIGHT STAY NO FIRES

NO LITTERING NO UN-LICENCED BIKES NO NUDITY NO FISH CLEANING

IT'S ALLOWED TO

walk

have

lie

catch

IT'S NOT ALLOWED TO

ride

drink

stay

make

drop

go

be

clean

a horse

alcohol

without clothes

a picnic

overnight

a dog on a lead

litter

motorcycling

fish (2x)

a fire

in the sun

8 Summer holidays

Exercise description (by workbook): a. Make up the phrases. Look at the beach sign board and write what people on the Great Sand Beach are allowed or not allowed to do using the phrases. b. Design three more signs and write about them.

The (modified) exercise is done in groups of three. Synopsis – one of the three students is a child who has broken the rules of conduct. Now he/ she is required by two adults (two other members of the three-person group) to recite the rules by heart. The adults will help

the child to do so. The child has to present sentences only in passive and all guiding questions must also be in passive voice, full sentences.

EXAMPLE: Q: Is it allowed to make fire at the beach?

A: No, it is not allowed to make fire at the beach.

EXAMPLE 2: Q: What is allowed / not allowed to do at the beach?

A: It is allowed / not allowed to....

(Drama element – **hot seating**).

Unit 8, Exercise 4

Time: 10-15 minutes

4 Complete the questions in the passive.

Is barley **grown** on this farm?
 Are these ponies **ridden** by children?
 Was this church bell **rung** last Sunday?
 Were any of his poems **published** last year?
 Will gingerbread **be made** this weekend?

1 six balloons (**blow**) up for her birthday?
 2 any pancakes (**make**) today?
 3 the nuts (**eat**) by the squirrel in an hour?

Exercise description (by workbook): Complete the questions in the passive. (ten sentences)

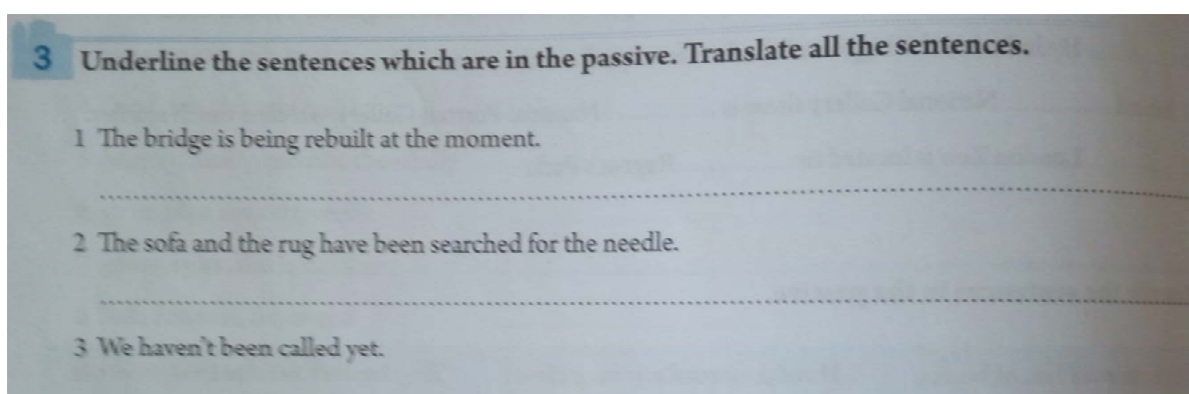
As a written assignment (same as given by the workbook), but all the students have to imagine being misbehaving ones who are bored in class. The teacher has given them an assignment, but they are determined to make it funnier, by switching the verbs in brackets (between the sentences). After the sentences have been written down, the teacher will ask

each student to present at least one sentence, reading it aloud. Drama element – **role-play** + **adding humour** (Penny Ur).

Example: (inserting the verb from the 3rd question into the 6th question) Have the coffee beans been eaten in this shop?

Unit 11, Exercise 3

Time: 20 minutes



Exercise description (by workbook): Underline the sentences which are in the passive. Translate all the sentences. (ten sentences)

The students (working in pairs) have to recognise the passive voice from the given sentences. After doing so, they have to change or guess the actor (turn sentences into the active voice) and thereafter taking the role of the actor. The students work in pairs and communicate with each other. For example, one student says to the other, “I am a builder/ construction worker. I am rebuilding the bridge at the moment.” Example 2: “I am a housewife. I have bought a lot of sweets for the picnic, so that the kids would be happy.” In addition, each member of the pair has to invent at least one question to be asked from the other participant. Dividing sentences between students/ pairs is beneficial. Drama element – **role play**. Also, **modification** (hypothetical situation which would **link** characters, **adding** explanations, **background story**) (Penny Ur 2006).

ACTIVITIES INVOLVING DRAMA ELEMENTS (REPORTED SPEECH)

BASED ON EXERCISES FROM ILE-5

WORKBOOK

UNIT 12, Exercise 4

Time: 20-25 minutes

4 Write the sentences as reported speech.

Jane asks Lily, 'How old are you?'	Jane asks Lily how old she is.
Asher asks Bob, 'Where do you live?'	Asher wants to know where Bob lives.
John asks me, 'When did it happen?'	John wants to know when it happened.

1 Josh asks Maria, 'How much does a cinema ticket cost?'

.....

2 Vicky asks Chloe, 'What time does the film start?'

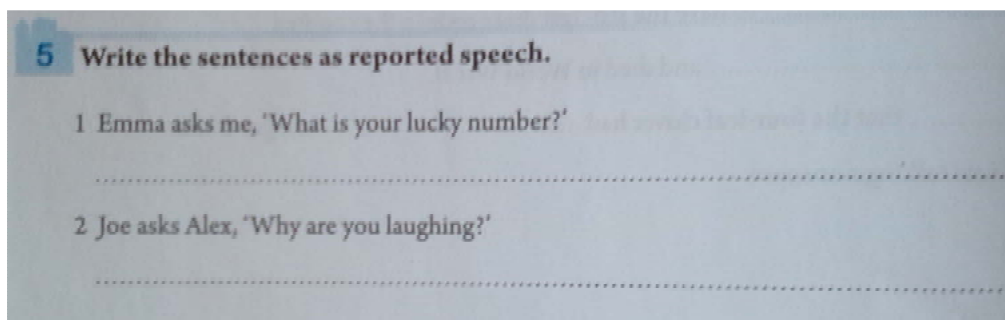
.....

(In the exercise, there are altogether eight sentences)

First, students invent a short **background story** (2-3 sentences), which would link appropriately matching questions and characters together into one scene. Then, dialogues are written (**scriptwriting**), involving the characters given by the exercise. Group work (six pupils per group, one of them narrator, can also play one part). Then the scene is acted out in the direct speech (using the questions provided by the exercise), in front of the class, and the narrator will say whose turn it is to talk - „Elly asks Adam...“. The pupils will have to agree on who is playing who, beforehand. Thereafter, the original exercise provided by the workbook is done in written format (putting the sentences into reported speech). The purpose of the drama activity is to provide context for the exercise given by the workbook.

Unit 12, Exercise 5

Time: 20-25 minutes



5 Write the sentences as reported speech.

1 Emma asks me, 'What is your lucky number?'

2 Joe asks Alex, 'Why are you laughing?'

(ten sentences in the exercise)

Instructions for the students: look at the sample sentences given in the exercise. Then think of some questions you would like to ask your desk mate (three questions in the present tense), if you were both stranded on a desert island (your plane crashed and you just woke up). Put these down in writing. Then ask the questions from your partner. Afterwards, you and your partner will have to be able to tell the reporter (teacher) (after being rescued) interviewing you, what questions you were asked (in the past tense). (**role-play, simulation**).

Sample question: "Where am I?"

Sample answer: She asked me where she was.

Unit 12, Exercises 7, 8

Time: 15 minutes

7 Complete the sentences with one of the verbs in the present simple.

agree
promise
offer

+ to verb

'Okay, I will give you some money.'

He agrees **to give** me some money.

'Yes, of course I will help you.'

She promises **to help** me.

'Shall we do the chores for you?'

They offer **to do** the chores for me.

recommend
suggest

verb + -ing

'I think you should write about it?'

He recommends **writing** about it.

'Let's play outside.'

They suggest **playing** outside.

Use the verbs agree promise offer recommend suggest

1 'Let's leave all our things here,' Ken says.

Ken leaving all our things here.

8 Report the sentences.

Use the verbs agree promise offer recommend suggest

1 'Let's have a rest,' Hollie says.

.....

2 'It's better to do your homework before you get tired,' Mum says.

.....

(seven sentences in both exercises)

Taking the blue boxes given in exercise 7 as examples, first put the sentences in exercise 8 into reported speech. Then, in pairs (one actor, one narrator), choose one sentence (one is assigned by the teacher to avoid repetition between pairs). The narrator will read the sentence and, simultaneously, the "actor" will have to create the emotion (of the one having spoken) via **miming**.

6 Write the sentences as reported speech.

Study the examples:

"I want to help you," he says to me.	He tells me that he wants to help me.
"Do you like this book?" he asks his sister.	He asks his sister if she likes this book.
"Don't forget your chores," Mum says to me.	Mum tells me not to forget my chores.
"Do your homework first," she says.	She tells me to do my homework first.

1

"The sky is unusually grey today," Uncle Henry says.

"Are the cows and horses in the shed?" he asks Aunt Em.

"Don't go out," he says to Dorothy.

"Close all the windows, please," he says to her.

Work in pairs. The teacher provides sample sentences onto the blackboard. Each member will have to think of a sentence to communicate to someone from a given scene (chosen by himself/ herself). The teacher guides which scenes to choose (for example, only connected to the bad weather/ storm). The other person will have to put the direct speech into reported speech and share it with classmates, later. (**personalisation**)

Example 1: Scene 2

Direct speech: "Uncle Henry, the trap door isn't open."

Reported speech: He tells Uncle Henry that the trap door isn't open.

Example 2: Scene 2

Direct speech: "Uncle Henry, are you afraid?."

Reported speech: He asks Uncle Henry if he is afraid.

Example 3: Scene 2

Example 1 (sentence 7): “Don’t wear the headphones in the street,” Mum says to me.

Reported speech: a) Mum tells me not to wear the headphones in the street; or

b) Mum told me not to wear the headphones in the street.

TEXTBOOK

Unit 8, Exercise 4

Time: 20-25 minutes

4 Listen to and read the texts. Give each text a title.

CHRISTMAS TRADITIONS


1 Christians first started celebrating the birth of Jesus around AD 400. People discussed the date for centuries as it was not given anywhere in the Bible. December 25th was settled on and is now called Christmas Day. In Christian countries, Christmas has become the most important holiday.



2 Father Christmas has many different names around the world, but one of the most popular is Santa Claus. His name comes from the Netherlands. In the sixteenth century, Dutch children used to leave their wooden shoes near the fireplace on 6th December, St Nicholas Day. If they were lucky, St Nicholas would leave a treat.



3 A carol is a religious hymn or popular song that is sung at Christmas. In 1521 the first English collection of carols was published. Many carols that people sing today were written in the nineteenth century, for example *Silent Night* in 1818, *O Little town of Bethlehem* in 1868, and *Away in a Manger* in 1883.



4 Christmas pudding is a well-known Christmas dish that is made long before Christmas – on the Sunday nearest to 23rd November. In Britain it is known as Stir-up Sunday. It may seem a long time before Christmas Day, but it means that the pudding will be really sticky and tasty by 25th December. There are lots of different recipes for Christmas pudding, but



In this exercise the exercise invented by the author of the thesis differs from the given exercise by ILE 5 in that the students will first read the texts (without listening). Thereafter four students will take the roles presented in the four different stories. 1. Early Christian.

2. Santa Claus. 3. Carol singer. 4. A cook preparing pudding for Christmas. All the four students go to the front of the class. Each of them will take a position characterized by the taken role (e.g. the cook will be preparing the dough). They will take turns revealing their inner thoughts and emotions. The rest of the pupils (watching behind their desks) will have to try and turn their (active) sentences into reported speech. Example: Santa Claus says, “I am so tired of bringing children Christmas presents. I wish someone brought me some presents instead!” An appropriate answer by a student sitting behind the desk would be, “Santa Claus says that he is so tired of bringing presents to children and that he wishes somebody brought him presents instead.” Example 2: the cook: “I like cooking very much. This time I will make a cake that everybody will remember for the rest of the year.” Answer: “The cook says he likes cooking and that he will make a cake that everybody will remember.” **Role-playing, thought tracking and living pictures.**

APPENDIX 2 – QUESTIONS USED IN THE INTERVIEWS

1ST INTERVIEW – THE PASSIVE VOICE ACTIVITIES

- 1) Kas eelistasite grupitööd või paaristööd?
 - 2) Kas tundsite, et üldiselt draamategevused hõlbustasid teooriast aru saamist?
 - 3) Kas draamategevusi teha oli lõbus, oli see vahelduseks tavapärasele tunnile?
 - 4) Mis järgnevate draamategevuste korral (kaudne kõne) võiks olla teisiti / paremini?
 - 5) Milline draamategevus tundus olevat kõige kasulikum? (tuletada meelde)
 - 6) Millise draamategevuse juures tundsite, et ei läinud asja ette? (näiteks:
 - a) oli kehvasti planeeritud või
 - b) ei tulnud kasuks teooria mõistmisel või
 - c) tundus kunstlik, reaalse eluga mitte seotud või
 - d) ei saanud igaüks piisavalt kõnelda)
 - 7) Kas sooviksite / oleksite soovinud katsetada ka teisi draamategevusi – näiteks järgmiste (kaudse kõne) tegevuste ajal?

variandid: miming, reader's theatre, script writing, living pictures,
 - 8) Mida veel sooviksite tehtud draamategevuste kohta juurde öelda / kommenteerida?
- Täpsustav küsimus: kuidas võrdleksite draamategevusi tavapäraste töölehtede täitmisega?

2nd INTERVIEW – REPORTED SPEECH ACTIVITIES

- 1) Milline tegevustest meeldis kõige rohkem?
- 2) Millise tegevuse puhul tundsid, et oli kõige rohkem kasu kaudse kõne reeglite mõistmisel?
- 3) Kas mõni ülesanne oleks võinud olla paremini ette valmistatud? Kuidas?
- 4) Kuidas viimase tunni ajal tegevuste läbiviimine (14-15.00) mõjutas sinu võimet osaleda ja kaasa mõelda?
- 5) Kas seekord eelistasite grupi või paaristööd?

Lisaküsimus (jooksvalt intervjuu käigus juurde küsitud) – kas grupitöodes seda olukorda ei tekkinud, et keegi grupiliige oleks enamus tööd ära teinud ja sina kõrvaltvaatajaks oleks jäänud?

- 6) Kui võrdleksid uusi, kaudse kõne harjutuste ajal tehtud, draamategevusi ning varem umbisikulise tegumoe puhul läbi viidud tegevusi, siis mille poolest olid kaudse kõneviisi harjutuste ajal kasutatud tegevused paremad või halvemad?

Lisaküsimus – kui oli pantomiimi tegevused (miming), kas siis sellist tunnet ei tekkinud, et pantomiimi kasutanud õpilased (sõnalist osa etteastes mitte omanud) said vähem kasu draamategevusest kui ettelugeja (narrator)?

- 7) Kas praktiliste draamategevuste eelselt oli teooriat ette antud (tutvustatud / harjutatud) piisavalt või oleks pidanud seda enne rohkem tegema?
- 8) Miks võiks / peaks (või ei peaks) õpetaja üldiselt draamategevusi kasutama tunnis?

APPENDIX 3 – ANSWERS GIVEN IN THE INTERVIEWS

(THE PASSIVE VOICE)

1) (Kas eelistasite grupidööd või paaristööd?)

Kolm õpilast neljast: grupidöö oli parem.

Üks õpilane neljast: paaristöö.

Üks õpilane täpsustas, et meeskonnatöö grupis oli tore. Oli kindlam tunne, teistele parem toetuda.

2) (Kas tundsite, et üldiselt draamategevused hõlbustasid teooriast aru saamist?)

Õpilased: jah.

3) (Kas draamategevusi teha oli lõbus, oli see vahelduseks tavapärasele tunnile?)

Õpilased: jah.

4) (Mis järgnevate draamategevuste korral (kaudne kõne) võiks olla teisiti / paremini?)

Õpilased: vahepeal võiks vähem olla ette antud vihjeid / abistavaid juhiseid.

5) (Milline draamategevus tundus olevat kõige kasulikum?)

1 õpilane: pildi kirjeldamine ja papagoina vastamine (Textbook: Unit 8, exercise 2).

3 õpilast: vahetusõpilase ja eesti õpilase dialoog (Textbook: Unit 8, exercise 10).

6) (Millise draamategevuse juures tundsite, et ei läinud asja ette? (näiteks:

- a) oli kehvasti planeeritud või
- b) ei tulnud kasuks teooria mõistmisel või
- c) tundus kunstlik, reaalse eluga mitte seotud või
- d) ei saanud igäüks piisavalt kõnelda)

1 õpilane: etteantud vihjeid võiks vähem olla (näide: harjutus „Beach rules“ – Workbook Unit 1, exercise 7)).

2. õpilane: see harjutus oli tõesti lihtne.

Ülejäänud 2 õpilast: ei arva, et midagi oleks olnud halvasti planeeritud.

7) (Kas sooviksite / oleksite soovinud katsetada ka teisi draamategevusi – näiteks järgmiste (kaudse kõne) tegevuste ajal?

variandid: miming, reader's theatre, script writing, living pictures)

Õpilased: võiks olla nii läbi proovitud kui ka uusi tegevusi.

8) (Mida veel sooviksite tehtud draamategevuste kohta juurde öelda / kommenteerida?)

Õpilased: oli tore vaheldus.

(Täpsustav küsimus: kuidas võrdleksite draamategevusi tavapärase töölehtede täitmisega?)

Õpilased: kindlasti oli huvitavam, kui lihtsalt töölehti teha. Päris ära jätta töölehti ka ei soovi (on kasulikud).

ANSWERS GIVEN IN THE INTERVIEWS (REPORTED SPEECH)

1) (Milline tegevustest meeldis kõige rohkem?)

Õpilane 1: Kõige esimene tegevus. (Workbook: Unit 12, exercise 4)

Õpilane 2: tegevused, mis hõlmasid stsenaariumi kirjutamist (script-writing) ning esimene pantomiimi harjutus (Workbook: Unit 12, exercise 7,8).

Õpilane 3: Textbook: Unit 8, exercise 4.

Õpilane 4: üksikul saarel ärkamine (Workbook: Unit 12, exercise 5).

2) (Millise tegevuse puhul tundsid, et oli kõige rohkem kasu kaudse kõne reeglite mõistmisel?)

2 õpilast: Textbook: Unit 8, exercise 4.

2 õpilast: konkreetset ei mäleta, aga millalgi kaudse kõne õppimise perioodi keskel.

3) (Kas mõni ülesanne oleks võinud olla paremini ette valmistatud? Kuidas?)

Õpilased: ei olnud midagi halvasti planeeritud. Ei oska öelda, kuidas oleks võinud paremini olla.

4) (Kuidas viimase tunni ajal tegevuste läbiviimine (14-15.00) mõjutas sinu võimet osaleda ja kaasa mõelda?)

Õpilane 1: 10.20 oli parem.

Õpilane 2: 10.20 tundusid ülesanded selgemini arusaadavad, aga ei pruukinud alati nii olla.

Õpilane 3: ei mõjutanud.

Õpilane 4: 10.20 oli parem, aga pärastlõunases tunnis oli lõbusam ja tulid naljakad vastused.

5) (Kas seekord eelistasite grupi või paaristööd?)

Õpilane 1: grupitööd. Kui rohkem inimesi, siis õpib ka rohkem suhtlema.

Õpilane 2: grupitööd. Mõned paaristööd olid ka head, vähem segadust, kui räägid vaid ühe inimesega. Grupitööd olid aga lõbusamad.

Õpilane 3: grupitööd. Oli lõbusam.

Õpilane 4: mõlemad meeldisid, ent grupitöö rohkem.

Lisaküsimus (jooksvalt intervjuu käigus juurde küsitud) – kas grupitöös seda olukorda ei tekkinud, et keegi grupiliige oleks enamus tööd ära teinud ja sina kõrvaltvaatajaks oleks jäänud?

Õpilased: ei tekkinud sellist asja.

6) (Kui võrdleksid uusi, kaudse kõne harjutuste ajal tehtud, draamategevusi ning varem umbisikulise tegumoe puhul läbi viidud tegevusi, siis mille poolest olid kaudse kõneviisi harjutuste ajal kasutatud tegevused paremad või halvemad?)

1 õpilane: ei oska midagi välja tuua.

2 õpilast: mõlemad olid head, ei olnud vahet.

1 õpilane: umbisikulise tegumoe omad meeldisid rohkem (kuna tulid tal paremini välja).

Mainis ka, et puudus paarist kaudse kõneviisi tunnist.

Lisaküsimus – kui oli pantomiimi tegevused (miming), kas siis sellist tunnet ei tekkinud, et pantomiimi kasutanud õpilased (sõnalist osa etteastes mitte omanud) said vähem kasu draamategevusest kui ettelugeja (narrator)?

Õpilased: tegime ikkagi koos, ei tekkinud sellist tunnet.

7) (Kas praktiliste draamategevuste eelselt oli teooriat ette antud (tutvustatud / harjutatud) piisavalt või oleks pidanud seda enne rohkem tegema?)

2 õpilast: saime hakkama, oligi arendav, kui oli vähem teooriat ette antud.

1 õpilane: teooriat oli tutvustatud eelnevalt piisavalt.

1 õpilane: oleks parem olnud, kui teooriat oleks rohkem enne tutvustatud.

8) (Miks võiks / peaks (või ei peaks) õpetaja üldiselt draamategevusi kasutama tunnis?)

Õpilane 1: võiks, sest nii on toredam ja õpib loomingulisemalt.

Õpilane 2: võiks, on hea vaheldus, hea praktiseerida.

Õpilane 3: võiks, on lõbusam, saab praktikas kasutada kõike.

Õpilane 4: oli tore, saab harjutada ja on põnevam kaasa mõelda.

RESÜMEE

TARTU ÜLIKOOL

ANGLISTIKA OSAKOND

Rauno Külavee

The use of drama elements in teaching English grammar to 7th-graders

Draamaelementide kasutamine inglise keele grammatika õpetamisel 7. klassi õpilastele

magistritöö

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Annotatsioon:

Eesti põhikooli riiklik õppekava soovitab inglise keele õpetajatel rakendada oma töös kommunikatiivse keeleõppe printsiipe. Uuringud näitavad, et üha enam õpetajaid neid juhiseid ka järgivad, ent nende printsiipide kasutamine pakub väljakutset. Samuti on leitud, et draamapõhine keeleõpe on kasulik, ka grammatika õpetamiseks. Siiski esineb vähe abimaterjale, mis oleks mõeldud õpetajatele, kes sooviks kasutada draamaõpet või draama elemente konkreetsete õpikute ja/või töövihikute baasil.

Käesoleva magistritöö eesmärgiks oli luua draamategevustel põhinevaid abimaterjale, mida saaks õpetajad kasutada koos õpikuga *I Love English 5* ning vastava töövihikuga, keskendudes umbisikulise tegumoe ja kaudse kõne vormide õpetamisele ja harjutamisele. Nimetatud materjale katsetati ühes Tartu koolis 7. klassi õpilastega. Uuringuperioodi lõpus viidi osalejatega läbi intervjuud, et saada tagasisidet/ õpilaste hinnangut draamategevuste kasulikkuse kohta. Tuginedes varem erialakirjanduses kajastatud positiivsetele tulemustele olid käesoleva töö kolmeks hüpoteesiks, et draamaelementide kasutamine 1) aitab õpilastel mõista umbisikulist tegumoodi ja kaudset kõnet, 2) tõstab draamategevuste käigus õpilaste enesekindlust kaasõpilastega suhtlemisel ning 3) motiveerib õpilasi tegelema grammatika keeruliste vormide (umbisikulise tegumoe ja kaudse kõne) õppimisega.

Magistritöö sissejuhatav osa keskendub põhikooli riiklikus õppekavas võõrkeeleõppega seoses antud juhiste, annab tähendused magistritöö raames käsitletud mõistetele „grammatika“ ja „draamaelemendid“. Ka kirjeldatakse seal erialakirjanduses

kajastatud tulemusi seoses draama kasutamisega võõrkeeles (inglise keeles) õppes, hõlmates ka Eesti ülikoolides kraadiõpingute raames läbi viidud uurimusi. Kirjanduse ülevaate peatükis kirjeldatakse grammatika õpetamise traditsioone üldisemalt, kommunikatiivse keeleõppe eeliseid ja puuduseid ning grammatika õpetamise viise Eesti koolides. Selle viimane alapeatükk annab ülevaate käesoleva magistritöö raames kasutatud draamaelementidest ja nende võimalikest eelistest ja puudustest. Kirjanduse ülevaatele järgneb empiiriline osa, kus alustatakse katserühma kirjeldusest ning jätkatakse draamategevuste loomise ja rakendamise protsessi ülevaatega. Seejärel tutvustatakse ja analüüsitakse õpilaste tagasisidet. Empiirilist uurimust tutvustava peatüki viimaseks alapeatükiks on tulemuste arutelu, sellele järgneb kokkuvõte. Töö lisad sisaldavad õpilaste intervjuudes kasutatud küsimustikke ja neile antud vastuseid ning autori loodud draamategevuste kirjeldusi.

Vastavalt uuringu läbiviija (õpetaja ning ühtlasi käesoleva töö autori) tähelepanekutele, mis kattusid ka intervjuudes antud vastustega, jäid kõik kolm püstitatud hüpoteesi püsima. Õpilased olid arvamisel, et draamaelementide kasutamine inglise keele tundides aitas neil paremini mõista umbisikulist tegumoodi ja kaudset kõnet. Õpetaja pani tähele, et vähem võimekate õpilaste enesekindlus kaasõpilastega suhtlemisel tõusis (ning sellega seoses ilmselt vähenes ka keeleõppega seotud ärevus), hoolimata sellest, et kasutati lihtsamaid lausestruktuure. Ka oli näha, et õpilased võtsid tegevustest osa innukalt ja motiveeritult, mis andis tunnistust draamategevuste sobivusest nende vanusele.

Kasutatud erinevate draamategevuste arv (8) kujunes optimaalseks, võttes arvesse tegevuste läbiviimise lühikest perioodi ning tundide vähest arvu. Oli võimalik edukalt kombineerida draamaelemente ka omavahel, vahepeal soodustas seda ka õpiku / töövihiku etteantud harjutuse kontekst või algselt planeeritud draamaelemendi valik. Näiteks rollimänguks ette valmistades kirjutasid õpilased üles dialooge, mis tegelikult tähendas, et kirjutati lühike stsenaarium (ingl k *script-writing*). Tegevustes kasutatud draamaelemendid olid õpilaste jaoks lõbusad ja kaasa haaravad.

Siiski esines juhte, mil mõned draamategevused olid õpilaste jaoks algselt raskesti mõistetavad, mistõttu oli vaja rohkem selgitusi või abiteksti; mõnel juhul ka tegevuste edasilükkamist, kuni õpetaja oli tutvustanud rohkem konkreetse harjutusega seotud teoreetilist tagapõhja/ reegleid. Seetõttu peaks draamategevuste eelnevaks planeerimiseks ja õpilastele tegevuseelsete juhiste andmiseks varuda piisavalt aega. Töö autor koges ka, et draamaelementide kasutamine umbisikulise tegumoe ja kaudse kõne õpetamiseks ja harjutamiseks ei tundunud kohati väga loomulik, mistõttu teatud juhtudel oli vaja sobiva konteksti loomiseks kulutada rohkem aega.

Lisaks tuleks arvesse võtta ka seda, et draamategevuste läbiviimisel mõjutas õpilaste sooritust tunni toimumise aeg. Hommikustes tundides mõistsid õpilased juhiseid paremini, mistõttu vajati vähem lisaselgitusi. Pärastlõunastes tundides oli rahunud rohkem, ka õpilased mainisid, et hommikustes tundides õpiti paremini.

Märksõnad: inglise keele didaktika, kommunikatiivne keeleõpe, grammatika õpetamine, draamapõhine keeleõpe.

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Lõputöö on lubatud kaitsmisele.

Natalja Zagura

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