Charles University in Prague

Faculty of Education

Department of English Language and Literature

DIPLOMA THESIS

Drama techniques in soft CLIL lessons
in a lower-secondary class

Techniky dramatické výchovy v soft CLIL vyučování
na 2. stupni základní školy

Bc. Jitka Wirnitzerová

Supervisor: Mgr. Karel Žďárek

Study programme: Secondary School Teacher Education

Study subject: English Language – Pedagogy

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Declaration

I hereby declare that this diploma thesis, titled "Drama techniques in soft CLIL lessons in a lower secondary class", is completely my own work and that no other sources were used than those listed on the works cited page. I declare that this thesis have not been submitted to acquire same or any different degree.

I agree that this thesis will be deposited in the library of the Faculty of Education at Charles University in Prague and made available for academic purposes.

Prague, 20th July 2015

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Jitka Wirnitzerová

Acknowledgements

ABSTRACT:

This diploma thesis is focused on acquiring communicative competence in teaching the English language as a foreign language. It is based on the presumption that students are not aware of some components of communication which partake in understanding when communicating in a foreign language (context of situation, nonverbal communication, paralinguistic features). This assumption is being verified via questionnaires. The theoretical basis describes the grounding and benefits of drama techniques used in teaching a foreign language and The Content and Language Integrated Learning (CLIL) method. Both these approaches are used for preparation of three experimental lesson plans which are put into practice. Video recordings are made which, along with information from students and their teacher, serve as a detailed analysis of the whole experiment.

KEY WORDS:

ABSTRAKT:

Tato diplomová práce se zaměřuje na získávání komunikačních kompetencí při výuce anglického jazyka jako cizího jazyka. Vychází z předpokladu, že žáci si nejsou vědomi některých složek komunikace, které se podílejí na dorozumění při komunikaci v cizím jazyce (kontext situace, neverbální komunikace, paralingvistické jevy). Tento předpoklad je ověřován v kvantitativním šetření dotazníkovou metodou. Teoretický základ popisuje podstatu a výhody technik dramatické výchovy využívaných pro výuku cizího jazyka a metody Content and Language Integrated Learning (CLIL). Oba tyto přístupy jsou využity k přípravě plánů tří experimentálních hodin, které jsou realizované v praxi. Z hodin jsou pořízeny videozáznamy, které současně s informacemi od žáků a jejich učitelky slouží k podrobné analýze celého experimentu.

KLÍČOVÁ SLOVA:

EFL, výuka anglického jazyka, drama, základní škola, CLIL, soft CLIL

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1   Introduction

Communicative competence acquisition is one of the key goals of foreign language teaching (Eurydice 127). For successful and effective communication in the target language linguistic structures need to be connected "to their communicative functions in real situations and real time" (Littlewood xi).

What makes language learning fruitful is when students "have the opportunity to receive instruction, and at the same time experience real-life situations in which they can acquire the language more naturalistically" (Coyle et al. 11).

The Content and Language Integrated Learning (CLIL) is one of the options which makes use of natural situations in the class. Coyle et al. emphasize that "this natural use of language can boost a learner's motivation towards, and hunger for learning languages" (11 - 12). It enables teaching *through* (not *in*) the target language; makes use of the context (12) and uses methods providing "more holistic educational experience for the learner than may otherwise be commonly achievable" (1).

Drama and its techniques is, by Holden, considered as a means of how to make the language more real for students who have no opportunities to practice it elsewhere than in the classroom (1). Naturally, in real life oral dialogue is affected by many factors such as non-verbal communication, different sounds we produce, misunderstanding, interruptions and the people, things and sounds around those who are having a conversation. Considerable significance is ascribed to these features and thus drama employs them in its various forms of activity (Holden 8).

In real life people appear to be in a number of roles which, beside other factors, influence choice of language they are using at a certain moment (Holden 2). Porter Ladousse points out that once students understand what they are working on when having a role, "their imagination is often liberated and the fantasy becomes a very enriching and useful linguistic experience. Imagination, which is surely as real as the rest of ourselves, has been vanished from the classroom for far too long" (13).

This thesis focuses on the two above mentioned approaches which support communicative competence in English language teaching (ELT) – the CLIL method and drama techniques used in foreign language classes. The first part of the thesis describes the theoretical background of these two approaches. The chapter about communicative competence

acquisition in contemporary education practice provides an insight into current issues in this area. In the practical part an experiment in teaching ESL classes using the approach of soft CLIL combined together with drama techniques has been carried out. This is analysed in the practical part of this thesis which also presents the study's findings supported by complementary quantitative research.

2 Theoretical part

This part of the thesis discusses the theoretical background, description of CLIL method and drama techniques in ELT classes. Attention is focused on benefits which these two approaches were discovered to bring to foreign language classes. It considers opportunities of communicative competence development in ELT and endeavours to justify application of both approaches together in one lesson. Further, it offers an insight into the current state of affairs regarding opportunities in ESL learning to develop communicative competence in schools in the Czech Republic as well as in the context of the whole of Europe.

2.1 CLIL method

Content and Language Integrated Learning (abbreviated as CLIL) is defined by Coyle, Hood and Marsh as "a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language" (1). Attention is not given only to one component (content or language) but to both. And it is this connection and fusion which is crucial and innovative toabout this method (Coyle et al. 1).

Dale and Tanner illustrate the concept of "interwovenness" of CLIL on the M. C. Escher's woodcut print named *Sky and Water*. It portrays birds which, Dale and Tanner suggest can be imagined to stand for subject aspects and fish can stand for the language aspects. Teachers sometimes pay attention to one of the two components "but sometimes you are focused on both, and the birds and the fish – the content and the language – are more intertwined and connected" (Dale and Tanner 3).
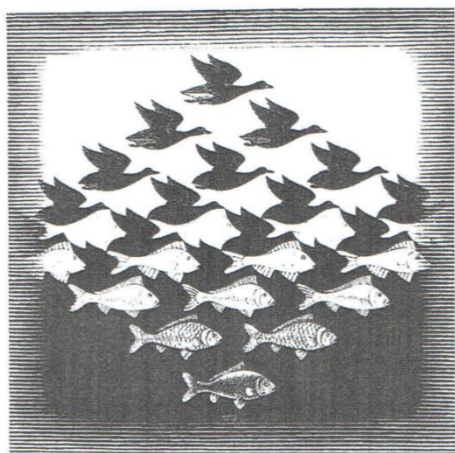
Sky and Water I (1988) by M.C. Escher

Figure 1 - Source: Dale and Tanner, page 3

CLIL is an approach used in its different variations. *Soft CLIL* is a name for teaching curricular topics as parts of language classes. In *hard CLIL* classes, on the contrary, roughly half of the curriculum is taught in L2 and can be labelled as a 'subject-led' type of CLIL (whereas soft CLIL is "language-led"). Somewhere between these two types there is so called *modular CLIL* and in this type only chosen parts or a given number of lessons are taught in the target language (Bentley 6).

There are a number of methods used in education which have certain common features with CLIL (e.g. bilingual learning). However, CLIL is "content-driven" and what distinguishes it from the others is that it "extends the experience of learning a language" (Coyle et al. 1). What significantly distinguishes CLIL from other approaches is "the planned pedagogic integration" where content in context, communication and cognition together with culture are linked together (Coyle et al. 6). CLIL teaching is focused on both teaching a language as well as a subject at one time. This distinguishes the CLIL approach from content-based language teaching (CBLT) where the content is taught in language lessons. It also differs from immersion which focuses on the subjects themselves and these are taught in another language and there is no attention paid to the language itself in subject classes. In other words, there is focus on language on one side (subject content is used as a means for these classes) and focus on subjects (which are taught completely in the target language) on the other. CLIL is somewhere between these two approaches and "learners are learning content *through* another language. Typically, they have a number of lessons in one or more subjects per week in another language (e.g. geography, history, science, PE or music) and the rest of their lessons in their first language" (Dale and Tanner 4).

Interesting, is the comparison of introducing CLIL to introducing environmental education. The authors say that when the need to educate people in this area arose (when it actually became a topic of serious concern) the related topics appeared to be parts of different school subjects. Similarly, they assert that globalization and integration between 1990 and 2007 (in particular in Europe) resulted in "the need for better language and communication educational outcomes" (Coyle et al. 2).

In search for more convenient teaching and learning of languages the time assigned to it was found deficient. The need for increasing it led to considerations about "how some language teaching could be done whilst students were learning other subjects". Also contemplated was

the "need for better linguistic and communicative competence, more relevant methodologies, and higher levels of authenticity to increase learner motivation" (Coyle et al. 5).

2.1.1 Planning a CLIL lesson

There are a number of points and instructions to be on teachers᾽ mind and thoughts when planning a CLIL lesson. In defining objectives of CLIL classes, time which is available for them is crucial and sets the type of CLIL model which is going to be chosen (Coyle et al. 14). Bentley proposes to specify aims, context and in the case of a number of CLIL lessons making a sequence together to consider its different phases (30). More specifically, she suggests to consider what students will "know and be able to do" after the lesson (subject content elements of which will be implemented, including what will be encountered for the first time and what will not), type of communication involved, specify concrete "thinking and language skills" to be worked on, prepare concrete tasks, think about language needed and possible support, prepare materials and how the evaluation of the learning will be realized. Also, it should be considered whether there is going to be any cross-curricular connection. Competences are central to certain CLIL programmes. "These are the knowledge, skills and attitudes for learning across the curriculum" (31). To make CLIL lessons useful the teachers should make sure "that input (what we teach) is comprehensible and output (what the learners produce) is possible". Therefore it is suggested to adapt materials to learners linguistic abilities, write "lesson objectives, key vocabulary and activities on the board", prepare "tasks for meaningful production of subject content" and prepare a whole class discussion to conclude the class with (34 – 35).

Coyle et al. draw attention to the need of "strategic and principled planning" to make sure students are "cognitively challenged yet linguistically supported" (43). For planning of such a lesson they suggest to use the following CLIL Matrix which was adapted from original Cummins᾽ model from 1984 (Coyle 43):
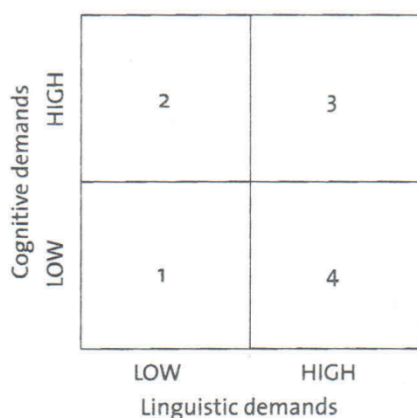
Figure 2 - Source: Coyle et al., page 44

Each of the quadrants is significant for effective learning. In brief, number 1 serves to encourage students and support their confidence, number 2 is concerned with language and making sure that it does not obstruct learning. In the next quadrant the focus is on "progression in language learning whilst maintaining cognitive challenge." Quadrants 3 and 4 are significant in the individual progress of students and also "the realization of their potential over time" (Coyle et al 44).

2.1.2 CLIL principles

CLIL classes require students to participate and be active. This is realized by "a process of inquiry (research) and by using complex cognitive processes and means for problem solving (innovation)". Having the teacher in the role of facilitator (rather than "the donor of knowledge") enables learners to acquire knowledge and skills when "actively engaging their own and peer-group powers of perception, communication and reasoning". (Coyle et al. 6).

The CLIL approach is based around what Coyle et al. call *4Cs Framework* composing of "four contextualized building blocks: **content** (subject matter), **communication** (language learning and using), **cognition** (learning and thinking process) and **culture** (developing intercultural understanding and global citizenship)" (41). Each of these can be elaborated on more in detail, however "they do not exist as separate elements" (55).

Content does not stand only for curricular subjects, in some programmes there are links across curriculum and various subjects (Bentley demonstrates this in an example when students learn for example about "the history, geography and art of a particular area"). It needs to be analysed in terms of "its language demands and to present content in an

13

understandable way." Increasing students' talking time over teachers' talking time is an important part of what CLIL focuses on in communication. (Bentley 7). Regarding cognition Coyle et al. state that effective CLIL "must challenge learners to create new knowledge and develop new skills through reflection and engagement in higher-order as well as low-order thinking." It does not matter what the age and ability of the learners are as CLIL enables them to "construct their own understandings". The last C, culture, brings possibilities to put certain content in the context of different culture. It is nicely demonstrated in an example of the topic "the bicycle as a means of transport across the world" (Coyle et al. 54).

When choosing the content for CLIL lessons, teachers do not have to be restricted by subjects of a traditional curriculum. Certainly, they can choose from its topics but there are also other options such as "a project based on topical issues drawing together different aspect of the curriculum". Content of these lessons can be also "thematic, cross-curricular, interdisciplinary or have a focus on citizenship, for example." The opportunities of CLIL lie "within and beyond the regular curriculum to initiate and enrich learning, skill acquisition and development" (Coyle et al. 28). The CLIL content "can be drawn from alternative approaches to a curriculum involving cross-curricular and integrated studies" (Coyle et al. 53). Teachers should "actively involve learners to enable them to think through and articulate their own learning" because it is the cognitive processes which are present in students in CLIL classes which make the learning effective (Coyle 29).

Cognition stands for one of the four Cs. And because it is interconnected with learning and communication, one of the most important aids in CLIL lessons are teachers' questions which stimulate students' questioning. It is "fundamental to higher-order thinking skills, creativity and linguistic progression" (Coyle et al. 65).

Learners of CLIL lessons need to have a certain knowledge of language. It is called "content-obligatory language" and this cover term means "vocabulary, grammar structures and functional language for specific subjects". They need the language to "understand the subject and communicate ideas." Beside this, they also need "content-compatible language" which is not so formal and is used in a particular subject. Students are usually taught this in language lessons (Bentley 11). "CLIL gives learners opportunities to develop linguistic abilities during lessons, and this includes acquisition of vocabulary and grammar" (Bentley 11). Some structures used in CLIL classes are not traditionally taught in ordinary English classes (Bentley 12) and thus students need to be provided with necessary linguistic support

in the context of such a lesson (Coyle et al. 35). Errors often occur because of a student's L1 influence. Analysis of what causes these errors can help to prevent making them (Bentley 12). There are suggested structures to be practised as integrated in various given subjects, e.g. conditionals in music for prediction (for more details and examples, please see the chart in Bentley on page 13).

Coyle et al. point out that to some parents or young people the CLIL approach might seem "counter-intuitive" and therefore it is very important for better understanding of the concept to stress the difference between intentional language *learning* and language *acquisition* which happens incidentally (Coyle et al. 11).

Coyle et al. mention language *of, for and through* learning. Language *of* learning is a means used to "access basic concepts and skills" of the topic. Language *for* learning is about aspects of language which are necessary for using the language. And language *through* learning is involved with effectiveness of learning which is based on "active involvement of language and thinking" (37).

The development of language learning is proposed to be "achieved through continuous recycling for further development of language". This is graphically depicted in the following figure which illustrates the progression of gaining communication abilities and grammar knowledge:

Communication
Language using

Grammar gains
Language learning
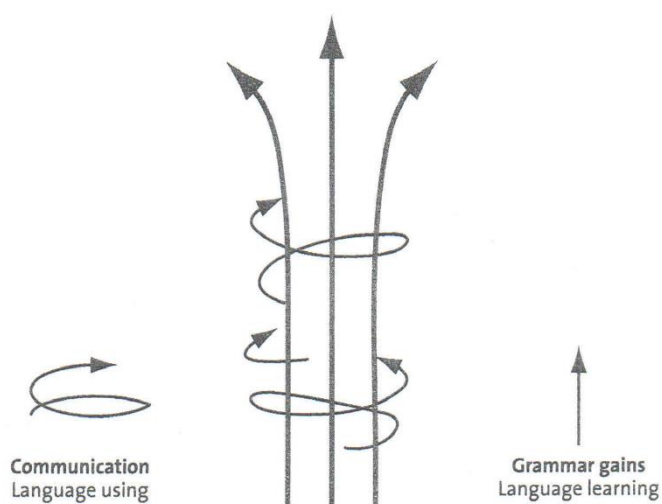
Figure 3 - Source: Coyle et al., page 38

2.1.3   Benefits of using CLIL

According to learning theories "CLIL has great educational potential". Certainly one of the most appreciated merits of the CLIL approach is increasing communicative abilities. Thanks to CLIL, learners are able to understand an extensive number of various topics including specialised ones and are prepared to communicate both in formal as well as informal situations (Coyle 11).

"The need for plenty of practice in a foreign language, without increasing the number of dedicated language classes" is very appealing to primary and secondary schools. (Coyle et al. 11). Although implementing CLIL into lessons often means a need for modification and curriculum changes, the gained extra time during which students can be exposed to the language is undoubtedly beneficial (Coyle et al. 12).

This approach brings a new concept of learning a curriculum subject in the target language, it enhances students' language production and performance (both in the subject and in the language), boosts confidence (both in L1 and in L2) and uses material supporting thinking skills development (Bentley 6). Coyle et al. claim that according to cognitive theories "people remember things more effectively if their brains have to work harder to complete a task" and thus CLIL students are "more likely to remember what they have learned – both the language and the content" (11).

Motivation is another important and beneficial aspect of using CLIL. Highlighted is increasing motivation for the content subject and students' development of "strong sense of achievement" (Dale and Tanner 11).

The CLIL method has a broad possibility of use. Outcomes of CLIL classes have been successful in countries at different continents and diverse types of schools. It has also been adapted for and used with various types of students (Coyle et al. 1). Furthermore, the diverse styles of learning which it offers allow students more chances to both "process and produce information and language in a variety of ways" which enables them several possibilities of practice in various ways (Dale and Tanner 13).

Another benefit of CLIL is the fact that learners are more likely to learn the target language effectively if they concentrating "on communicating about the meaning of what they are learning" than those who focus on accuracy of grammar. There is a higher probability that students "learn the second language if they do activities to help them actively process input".

Thanks to the meaningful interaction CLIL classes provide, it is beneficial regarding both acquiring language as well as the content subject progress (Dale and Tanner 12).

Among other assets of the CLIL approach Dale and Tanner discuss development of intercultural awareness, learning specific language of a subject which is used for given classes (and thus "teach learners to think, write and speak like subject specialists"), high level of confidence and fluency gives students opportunities to work and study in L2 because they are capable of effective communication in that language (13).

2.2   Drama in language teaching

Drama is a very wide concept and its definitions differ. To distinguish the term for educational purposes, Holden generally uses it for "activities which involve the concept of 'let's pretend'" (Holden 8). In general, drama used in ELT constitutes techniques which bring the real world into the classroom. They can serve well to help students be more prepared for real oral communication and create a suitable atmosphere for language practice (Holden 1, Porter Ladousse 5, Maley and Duff 1, Scrivener 363). Holden uses the term for "activity which asks the student to portray himself in an imaginary situation or another person in an imaginary situation" (1). According to Maley and Duff, drama activities "draw on the natural ability of everyone to imitate, mimic and express themselves through gesture and facial expression"(2).

Holden underlines communication with all its aspects affected by paralinguistic features. They partake in creating the environment in which conversations take place because drama activities make use of them. They contribute so that students can communicate effectively in the target language in the real world (not only in the classroom). Unfortunately these features can be a great surprise to learners who suddenly appear to be in an English-speaking country or setting and do not expect it. This happens when students learn "English in the over-protected world of the classroom, and are unprepared for the 'cough and hesitations' of the outside world" (Holden 2).

2.2.1   Real language and its features

For the majority of second language learners, the aim of learning the target language is to be able to communicate in real life. The communicative competence acquisition is one of the key goals of foreign language teaching (Eurydice 127).

In the environment of a classroom, features of real spoken language might not be present as much (or at all) as they are used in ordinary real communication. Holden names the following:

1. Non-standard intonation patterns
2. Variations in tempo
3. The use of pause
4. Stammers and errors in articulation
5. Incomplete sentences
6. Repetition
7. 'Silence fillers' such as *well*, *you know*, *sort of*, *mm*, *er*
8. Silences which are filled by grimaces and gestures
9. Gestures which amplify the meaning of words (4)

For features numbered 1 – 7 Holden uses a cover term "vocal features" and "non-vocal features" for those numbered 8 and 9. Students should be aware of these and the need to interpret them during the interaction since it helps to make communication easier. Their use can also be affected by the social or cultural background the interlocutors come from (4). The author points out that "paralinguistic features of any language have their own vocabulary, which must be learnt in the same way as that of its linguistic features" (Holden 7).

The nature of real life dialogues also differs from those practised in a classroom. Di Pietro points out that in natural communication speech acts are interconnected and "stand as links in chains of events which stretch over extended periods of time" (Di Pietro 236).

Another area which differs between real life and the classroom is roles. Being in more than one role together at one time is natural for people in real life (Di Pietro 229, Holden 2). On the contrary to real life, it is usually one certain role which is assigned to a coursebook character. Students should be aware of the fact that a role (which one is in at a certain moment) influences the nature of the whole communication. Relationships of the people having the exchange should be taken into account as well as the environment surrounding them and their current feelings. It will be affected not only by choice of actual words but also by their tone of voice and the whole way of how they communicate (Holden 2).

There are different types of roles. A division according to length (short-term or long-term) Di Pietro labels as "[-episodic] or [+episodic]" (226). He also distinguishes "social, emotive,

and maturational" roles in dialogues (226). Porter Ladousse distinguishes roles from another point of view: roles we encounter and need in real life (for example a doctor talking to a patient), roles when students play themselves (they may or may not have personal experience with such situations), another type are roles which few students will experience themselves but we all have broad indirect experience with them, and the last type are fictional roles (13).

Roles exist in certain communicational environments. Very often they form opposites and therefore this can be labelled by the term "role reciprocation". Examples of such pairs of roles are: "host/guest, parent/child, vendor/customer, employer/employee" and the like. People playing such reciprocal roles usually share common intentions (a customer wants to purchase something and the vendor wants to sell something). However, people in roles which are not reciprocal do not share any common goal (Di Pietro 227 – 228).

A discourse which consists of more aspects can help interactional exercises to evolve and so "lead ESL/EFL students to play roles in simulated natural settings while acquiring knowledge of the grammatical structure of English" (Di Pietro 226).

When students have the possibility to explore the target language and interact in L2 they can see the nature of oral communication, practise using it and take advantage of the whole range of its aspects (Holden 8).

2.2.2 Drama techniques

According to Maley and Duff, a lot of drama activities come from those that are used by actors when they are preparing (2). They say that what such activities bring is the opportunity to use one's own personality in making what they work with in the class. Also, it is based on the memory and imagination of the pupils. In a natural way, they enable them to revive such experience from the past which might stay unrecalled in different circumstances. The authors use the term "unpredictable power" which is created by a number of individuals grouped together for the group as a whole consists of different experience, memories, associations etc. This power attracts students' interest and that is why the activities are called dramatic. In using drama the emotional part of language emerges as well as physical aspects of language (Maley and Duff 2)

Maley and Duff divide activities, in their book *Drama techniques: A resource book of communication activities for language teachers,* according to what purpose they serve – from the very beginning when learners are actually learning basic techniques to complex

scenarios. The activities are well arranged beginning with a warming-up activities chapter, followed by chapters focused on observation, mime, working with voice, objects and visuals, to more difficult ones working with imagination, and to texts, scenarios and performance at the end. The book offers plenty of ideas for different types of drama activities.

There are two approaches to drama techniques. Kao and O'Neill illustrate the range from closed and controlled activities "which often require participants to use some pre-determined sentence patterns or structures to complete some tasks" (5) to open communication of process drama which includes "active identification with and exploration of fictional roles and situations by the group" (12) is displayed in the following scheme:

Teaching Perspectives

Closed/Controlled	Semi-controlled	Open Communication
Discourse: Scripted/ Instructional		Natural/Spontaneous
Role: Fixed		Negotiable
Task: Teacher-oriented		Group-oriented
Focus: Accuracy in performance		Fluency in communication

Scripted role-play · Dramatized story · Language games · Simulations · Improvisational role-play · Scenarios · Process Drama

Drama Approaches

FIGURE 1.1. A continuum of different drama approaches for L2 teaching and learning

Figure 4 - Source: Kao and O'Neill, page 6

In the literature there are many lists of different drama techniques for foreign language teaching. This section brings an overview of common techniques to be used in ELT classes which are described by most of the authors. Role play is elaborated on in more detail because this technique is used in the experiment classes which are the subject matter of the practical part of this thesis.

ROLE-PLAYING

Role-playing is a very familiar term for a lot of teachers. Again, its definitions differ slightly according to different authors. Scrivener describes role plays as "small scenes" which students act out "using their own ideas or from ideas and information on role cards" (362). According to Porter Ladousse they (as well as simulations which the author claims to be more complex and lengthy) aim to "train students to deal with the unpredictable nature of language" (6). Students work in pairs or small groups and are "given fairly controlled scenarios or cue cards to interpret" (Holden 9). Mugglestone specifies role-play as "participation in everyday situations in which the learner plays himself in his everyday roles" or "participation in specific dramatizations in a setting in which the learner plays a definite role and is assigned definite ideas and attitudes" (qtd. in Holden 10).

Porter Ladousse describes "role" as when students "play a part (either their own or somebody else's) in a specific situation. The word "play" is explained as when "the role is taken on in a safe environment in which students are as inventive and playful as possible". In role-plays students can practise interacting with other people. These activities reinforce students' self-confidence. (Porter Ladouse 5).

Also Herbert and Sturtridge say that role-play "involves the student taking the part of different characters" but on the other hand, activities where "the student is himself" they define as role-simulation. They also mention variability of approach to this activity: students using scripts (highly controlled activity), semi-scripts, being allowed to improvise or given a role-card (qtd. in Holden 10).

Role-play is a technique which can be called as "low input – high output" where the teacher's stage of presentation is rather short and the main aim of the students' activity is to fulfil the task. Fluency is given priority to accuracy. It is beneficial when students see a good way of using a certain structure meaningfully connected to a specific situation. It also gives them an opportunity to make using the language more personal when they use it themselves in a

context (Porter Ladousse 9). As Dale and Tanner mention, according to constructivist theories "learning involves making personal meaning of new material and combining it with what is already known" (12).

Students should learn that being accurate involves more than just choice of words and structures. What we want to convey should also be appropriate regarding the given social situation or culture. Role-plays bring opportunities to practise various aspects of language work such as "structures, lexis, functions, intonation patterns" and "they are suitable for getting students acquainted with register" (Porter Ladousse 9).

Porter Ladousse divides role plays into groups according to their specific common characteristics. There are role-plays which motivate students to want to use role-plays in the classes (23), plays based on improvisation to help students to be more creative when using language (45), others are based on gap filling and natural desire to know and "spread information" (81), activities in which students have to come to a certain solution and a common agreement (121), and simulations (which will be discussed later on in this section).

Holden talks about *integrated role play* in connection to coursebook characters. There is no need to invent a character as it already exists, the students know him/her from the textbook and can thus focus more on language and produce such language which fits that character best. She also suggests to use these characters so that students say how they react in different given situations and under certain conditions. It gives students idea about how diverse people's reactions can be (Holden 76).

The concrete use and implementation of a role play into a lesson is up to each teacher but it should be remembered that "role play is not an isolated activity, but an integral part of the lesson in which it is used" (Porter Ladousse 17).

Role play used for teaching purposes should not try to achieve some psychological or therapeutic effect (for which role plays are also used). Teachers should choose safe topics and focus on the play itself which consequently will be useful in helping the students to get rid of any anxieties they might have (Porter Ladousse 11).

MIME

The aim of exercises without words is "to emphasise the paralinguistic features of communication such as facial expression, gesture, movement and non-verbal sound" and in

the following exercises real words are added. "The purpose is not to replace the verbal features of communication but to enrich them" (Holden 26).

LANGUAGE GAMES

In language games, Holden stresses that rules and the desire to win should be of greater importance than being a character in a given situation (11). Scrivener describes *drama games* as "short games that usually involve movement and imagination" (362).

GUIDED IMPROVISATION

Teacher improvises a scene "and the students join in one by one in character, until the whole scene (or story) takes on a life of its own" (Scrivener 362).

EXTENDED ROLE-PLAYING OR IMPROVISATION

These are less guided activities (compared to role-play). More students are involved and they can work on their scenarios in groups. These activities are more elaborate and are usually built upon less complex, simple role-plays which they often arise from (Holden 10).

PREPARED IMPORVISED DRAMA

In small groups students "invent and rehearse a short scene or story that they then perform for the others" (Scrivener 362).

SIMULATION

Scrivener considers simulations to be "a large-scale role-play" including more information about the background and trying to create a "more complete, complex 'world'" (362). According to Harmer students play themselves (whereas in role play they appear to be a different character). He stresses the importance of students being informed about the situation and background which is also helpful for students to be more creative (Harmer 352). Students in these activities usually solve given problems and play themselves in situations which are imaginary. These activities are also used for other purposes outside ESL classes (Holden 10 -11).

Jones describes simulations in a definition which consists of all three aspects which they are supposed to consist of: "A simulation is reality of function in a simulated and structured environment" (Jones 5).

SCENARIOS

According to Di Pietro open-ended scenarios offer students opportunities to become more familiar with features of conversation such as "openers, connectors, pre-closers, and closers" or "overlap and change of topic" which are typical for long discourses (237). He defines open-ended scenarios as "based on events which could be linked together in a chain" (233) and in which new information is deliberately given gradually in small doses and not all at once which is similar to how people come to know information in real life (234). Radio role-play is in its dynamics of roles similar to scenarios. It is a simultaneously going on activity which is set in the context of a radio studio naturally determining roles of a host and a guest. (Žďárek 29 – 44)

PLAYSCRIPTS ACTING

Working on a performance gives learners a number of opportunities to practise repeatedly and this "allows time for intensive work on pronunciations, especially supra-segmental features such as stress, rhythm and intonation" (Maley and Duff 229).

THEATRE

Theatre is about presentation. "An audience is a necessary part of any theatrical event, and the dramatic action should be shaped with that audience's presence in mind" (Holden 8). Porter Ladousse distinguishes role-plays from performances of drama by saying that concentration is more focused on process in role-plays whereas dramatic performance is more about the product which is to be performed (Porter Ladousse 10).

USING TEXTS

Using a printed text for drama activities can, in practice, be more difficult than improvising a scene. Students sometimes tend not to use paralinguistic features when communicating as they are concentrating too much on what is written in the text. On the other hand, it can help them to learn how to interpret meanings of written texts and accompany words with other

relevant features of communication (Holden 59). To deduce these is not easy (Holden 60). She distinguishes two types of dramatic text. These are texts created for purposes of foreign language learning and texts written for actors (not specifically for ELT students). Texts used for ELT should be short, use interesting topics, controlled language (to some degree) and use both words and movement for communication (Holden 61).

Harmer compares the teacher's role to "theatre directors" and that they should "draw attention to appropriate stress, intonation and speed to act play scripts as if it was real. This means that the lines they speak will have real meaning" (Harmer 349).

USING THE COURSEBOOK

There are similar problems with using a coursebook as with the just above mentioned texts. "It is difficult for students to relate the words in their books to real people with real feeling in real situation". On the other hand, these coursebook texts offer controlled language practice and work with the language and its structures which the lesson is based on (Holden 73).

2.2.3 General principles

Dramatic activities should help students when facing differences between the classroom and the real world outside and help them to become more confident when using English in a different environment to a classroom. In lessons it is suggested to use them in the production stage in a "relatively uncontrolled way" (Holden 7).

Students can experiment with already learnt language. Besides, Maley and Duff remind readers that students can learn some new pieces of language randomly from when the teacher or peer students are using it (3). Porter Ladousse remarks that students should get used to the option that "however loose-ended and unstructured a role play may appear, it may be stopped at any point so that the language that the students are using, or could, or should be using, can be analysed in terms of structures and functions, lexical items, etc." (Porter Ladousse 8 - 9).

The role of mother tongue used in drama activities is not completely rejected. It is very important that the students understand clearly what their task and instructions are. And also in group discussion (both preparation and final) some students might find it difficult to express themselves. If such problems occur and the level of English does not allow the

student to use the target language the mother tongue can be used (Holden 28). Also Maley and Duff claim that "it may be sensible at first to allow a limited use of the mother tongue in discussion" whereas "insisting on the use of English in the actual activity" and gradually encourage students to use English more in discussions as they become more confident in using language they need to be able to discuss (4).

It is advisable to start each class with simple activities (even if the students are used to these kinds of exercises) and follow with more and more complex. It is recommended to move from what is known (student playing himself/herself at the beginning) to unknown (Holden 20). The language stays about the same but it should "become richer as the various facets of the piece of interaction are worked on" (Holden 23). Students can also stay and work in the same pairs of groups for a few weeks to get used to each other if not losing interest (Holden 26). Porte Ladousse suggest to begin drama activities with pair work because to begin with group work and start communicating with more than one person might make some students feel uneasy (12) and Holden adds that possible potential problems with interaction, where there are more complex relationships, should be taken into account (26).

Frequency of the use of these activities should be moderate as the focus of teaching is still on the language rather than drama itself (Holden 23) and it is only one of a number of ways in teaching languages and it should not eliminate the use of others. Of course no teacher wants an activity to lose its attractiveness for students if used too often. It also matters if students as well as the teacher find such activities appealing (Holden 29). Porte Ladousse recommends to do short activities before students genuinely get used to drama. When preparing the activities it should be designed with possibilities for future use in mind (e.g. when preparing a role play it should be created in such a way that it can be used with different numbers of students and is not strictly limited only to one certain group). More difficult role plays or "emotionally loaded" activities should be left for students used to such activities. Each activity should be given certain time limit and teachers should do their best to keep to it (12). To prevent students from getting bored it is advisable not to let them to go on long. It can be focused on the key interactions in one lesson, then further work and the scene development can be left for the next one (Holden 18).

Setting the scene can be done in a number of ways. The medium of communicating it to the students can be different (via words written or told, sounds or pictures) or a combination according to what it is meant to convey – e.g. to set the environment, atmosphere or present

characters (Holden 42 – 43). The cues should be given in a neutral way "to allow the greatest freedom in interpretation" (Holden 55).

Role cards can help out students with their imagination. They can create their own according to a "character identity sheet" with given points to consider (see appendix 1) or can be given role cards with already prepared roles. The language used on the role cards is very important to be such so the students are able to understand it. Once they have read it, they can turn it over or give it back to the teacher to be more free and act more spontaneously (Porter Ladouse 13 – 14). Students should know that during the preparation time they can ask for help and raise questions about the story line and the expressions and structures they wish and need to use in their task (Di Pietro 235).

Different aids can be used to set the activities (to make it varied for the students). Teachers can use materials from real life and adapt it for the teaching purposes (e.g. news). It should be something from what is happening in reality so that students can perceive the language functions authentically (Di Pietro 232). Aids for drama activities also vary according to how much an activity is or is not controlled which is influenced by whether the students need more practice in the given language area. Nevertheless, it is the paralinguistic features which should definitely never be omitted from the communication. Teachers can use any aids (pictures, videos) which capture details of a character, and is passed on visually. Students can discuss the details which reflect mood of the people or how they behave. A sound recording can be used for analysing emotions or attitudes. (Holden 14 – 15).

2.2.4 Procedure of a drama activity in ELT

Characteristic procedure of a drama activity usually consists of the following stages:

1. Idea/theme/problem presented by teacher
2. Discussion in groups
3. Experimenting in groups
4. (Showing solution to another group/rest of class)
5. Discussion of solution in groups or with rest of class (Holden 14)

In the first stage teacher's task is to present what is going to happen (introduces the scenario) and to make groups in which the students will be working (in drama activities students usually work in pairs or groups). It is recommended to set a group leader for each group (Holden 13). The scene of drama activity has to be set clearly. As Holden suggests it can be

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set "from the point of view of *charter*, while at others it may be better to concentrate on a particular *emotion* or a *physical setting*." Of course the areas of setting are interconnected but focusing on one specific aspect makes it clearer to the students (Holden 42). The scene itself should be known to everybody involved in the activity but particular reactions are left and told only to individual characters (Holden 42). Beside grammar focus, the teacher, during the instructional period, should include also "the use of proper intonation and gestures" (Di Pietro 231). The teacher should be a good model for students regarding his/her body language, use of voice, creating pleasant atmosphere, being helpful and giving encouraging feedback (Malley and Duff 4). Students are given chances to experiment with the language while the teacher can observe how they are acting when doing an uncontrolled activity (Holden 8).

Students get to have a group discussion to decide about the details of the following activity (such as who they are, what their relationships are, the way they communicate, what they would say, how they would speak and what aspects of body language they would choose to use). During this time teacher monitors and helps students if he/she is asked. Once the whole group agrees on these points they can move on to experimenting (Holden 13).

The preparation stage with the initial discussion is, according to Maley and Duff, important for students to agree on how they are going to work on their task and how they will present the result (3). According to Di Pietro this phase should break unease or anxieties students might have regarding how to express themselves. He suggests working in groups with a maximum of nine to twelve students in which "the dynamics of small-group interaction allows for a more equitable distribution of participation among the students and leads to the development of various interactional modes". (235).

Showing the solution of the given task (e.g. a scene) to other students can be done but is not necessary. Possible follow-up presentation of the scenes is always less important than the stage of preparation itself. On the contrary, the presentation matters in theatre where an audience is an important part of the whole concept (Holden 8). To save time, showing the solution to other students or arranging the final discussion can be done simultaneously when two or three groups (or more pairs) get together. This way, a potential problem of getting bored after watching the same or similar piece of activity is prevented. Moreover, working in jointed groups will help students to become more independent in the assigned tasks and activities (Holden 26).

However, what should not be omitted is the last stage, which can be done in the manner described above with actual groups or with the whole class together (Holden 13 – 14). The final discussion should be rather specific. It usually takes up to five minutes and should give students the feeling that the activity has been completed. They should be able to discuss points raised by the teacher. Students' interest, language level and discussion skills will influence how the discussion will be going. Therefore the questions should be interesting for students and suitable to their language abilities. Holden suggests questions which correspond with productive language level of the students to ensure students understand them well. The teacher knows exactly what he/she wants to concentrate on after a certain exercise. The author recommends giving students questions as detailed and concrete as possible so the students keep to the given point in their discussion (and do not get diverted from the topic). They should give them an idea of how to answer. Generally, they cover areas as were observed, analyse how it happened and what students would do themselves (Holden 20 – 22).

Porter Ladousse suggests the following questions for what she calls "analytical" discussion:

a. Who participated?
b. Who did not?
c. Why not?
d. Who was very good?
e. Who could have done better? (16)

If the discussion is conducted by the teacher, the discussion questions can be put on the board. In a class with more experienced students each group leader may be given questions on a card to lead the discussion in his/her group (Holden 20 – 22). It needs to be stressed that this part is as crucial as the main activity itself. The teacher should make sure this part of the lesson is evaluative and not merely critical. Positive points should be discussed before negative ones (such as who was less successful) so the students are not discouraged (Porter Ladousse 16).

This final discussion, according to Holden, should give the students a feeling that the activity has been suitably concluded and completed. It aims "to encourage the students to assess what they have done or watched and analyse the way in which various feelings were communicated" (Holden 20 - 21).

2.2.5 Benefits of using drama in ELT

Using this technique can be beneficial for a number of reasons. It is possible to use it for various vocabulary topics, functions and language structures. In the environment of these situations students are asked to use and "develop those phatic forms of language which are so necessary in oiling the works of social relationships but which are so often neglected by our language teaching syllabuses" (Porter Ladousse 6).

Maley and Duff offer an overview of highlighted assets which using drama in language classes offers:

- verbal expression is spontaneous
- verbal communication integrated with non-verbal communication (intellectual and physical part of learning is evenly divided/represented)
- importance of both thinking (cognitive aspect) and feeling (emotional aspect) in learning a language
- learning in context, focused on meaning
- multi-sensory approach to learning along with whole-person learning is underlined
- supportive in building awareness of the self and others as well as self-esteem and confidence
- motivating due to its variety
- learners are primarily responsible for learning (moved from teacher's responsibility)
- space for exploration, uses creativity and imagination (This, in turn, promotes risk-taking, which is essential element in effective language learning.)
- it positively effects the classroom dynamics and cohesion of a group of students
- pleasant and entertaining
- mostly no need of specific materials for these classes $(1 - 2)$

An experiment with 37 Taiwanese students (aged 21 to 25) in which a theatre performance was rehearsed and performed brought results which showed that the activity had a positive effect in terms of increasing students' motivation and results in oral skills (Chen and Liao 193).

Dramatic group activities are also valuable in the sense of "binding the class together as individuals" for "the students are working together imaginatively" (Holden 29). It can happen that each group of students comes to a slightly different interpretation of the same thing which mirrors different personalities of the students in each group. Drama therefore "encourages students to build up their own personal vocabulary of the language they are learning" (Holden 14).

Further, it can be useful in the sense of helping students to get prepared for certain roles in their real lives because it enables students, not only to practice the language, but also to experience how people can interact in different situations. Giving a role frees some shy students and enables them to participate more in conversation activities because they act and behave as if they were the character given and their real personality is not endangered (Porter Ladousse 6 -7). Scrivener adds that students' expected behaviour and culture limits are less restricted and thus the students are given more independence (363).

The effect of drama activities on oral communicative competence of L2 learners can also be looked on from a psycholinguistic perspective. The aims of using drama differ according to what specific field the techniques are employed in. Naturally, language acquisition is focused on in education, whereas in the area of psychology psychodrama is considered to be a means of restoring a patient's mental state or in speech therapy it is used to help people to improve natural speech production. Although each discipline uses drama to achieve different objectives, there is one major reason they have in common for implementing drama techniques. Communication which is facilitated through certain psychological aspects brings the intended behaviour of individuals. The characteristic ones are motivation, empathy, sensitivity to rejection, self-esteem, and spontaneity. Motivation is, by the author, considered as one of the most frequent reasons as to why drama activities should be used in ESL classes. They bring students such context which motivates them to communicate because they consider it useful in a given environment (Stern 208). Also, it shows them that they are able to communicate in real-life situations and thus increases their self-esteem (Stern 210).

2.3 Communicative competence acquisition in contemporary educational practice

The interconnection of language with communication is at the centre of Communicative Approach in which the main goal of language teaching are students gaining communicative competence (Larsen-Freeman 121).

Littlewood talks about four "domains of skills" which create together one's communicative competence. These are spontaneous manipulation of the linguistic system, distinguishing between linguistic forms and communicative functions, abilities to use language for communicating meanings in different situations and being "aware of the social meaning of language forms" (6).

According to The Framework Educational Programme for Basic Education a foreign language at lower-secondary level of the Czech educational system "contributes to understanding and discovering of reality which extends beyond the area of experience mediated via mother tongue. It provides vivid linguistic basis and prerequisite for pupils' communication within the integrated Europe and the world" (RVP 16, as translated by Jitka Wirnitzerová).

Šebestová in her study investigated whether goals given by the statutory national curriculum are met in ESL classes at schools in the Czech Republic (135). In the research it was found that not on many occasions learners can "engage in more complex activities integrating three or four language skills" which would bring "more communicative potential" and focus "more on fluency and meaning then accuracy and form" (Šebestová 136).

Except for four countries (Denmark, Greece, Iceland, Turkey) in all European countries there are some schools offering CLIL to their students using either foreign, regional or minority language in other subjects. However, the number of schools providing certain CLIL education is rather low (Eurydice 10).

In the Czech Republic CLIL has become a part of educational policy. The foreign language can be integrated into one or more non-language subjects within one school year as long as none of the subject content given by the curriculum is left out. CLIL can be realized in its different forms at primary and secondary level of education. Conditions of implementation of this method are provided at the Ministry of Education Youth and Sport website as well as concrete examples of time allocation (MŠMT, Jazyk a jazyková komuniakce).

Currently and in few recent years an increasing awareness of the CLIL method and introducing its use in practise among Czech teachers is provided via different projects realized by various organizations and language schools with the financial support of European Social Fund and Government Finance of the Czech Republic. Examples of these are projects titled *TIE-CLIL – Translanguage in Europe, Content and Language Integrated Learning* (realized 1998 – 2001), *Obsahově a jazykově integrované vyučování na 2. stupni základních škol a nižším stupni víceletých gymnázií* (realized 2010 – 2011), *Výuka angličtiny napříč předměty na ZŠ, G, a SOŠ kraje Vysočina* (realized 2009 – 2012) (clil.nuv.cz, Spolupráce České republiky v mezinárodních CLIL projektech), or various projects focused on *implementing CLIL method* as one of the key activities within the Call No. 55 issued by Ministry of Education Youth and Sports in Education for Competitiveness Operational Program which were realized throughout school year 2014/2015 (www.strukturalni-fondy.cz, Výzvy a akce). Further information about projects focused on CLIL realized in the Czech Republic are available at *Metoda CLIL* website (www.metodaclil.cz).

In connection to communicative competence acquisition attention should be also focused on drama education. Eurydice findings show that in half of the European countries drama is a compulsory subject realized either as a part of art or another compulsory study area. In seven European countries drama is an optional subject (28). In the Czech Republic drama is not an obligatory subject. It belongs to the category of *Complementary educational field* and is meant to broaden and add to the content of obligatory education (RVP_ZV 90).

Hillyard introduced a study about an approach which combines benefits of both CLIL and drama. They are interconnected and this amalgamation is to increase effectiveness of second language acquisition. Students' engagement ascribed to these approaches not only motivates students but they are also "connected in their holistic nature, engaging the whole learner in the learning experience" The combination brings real life communication practice into classrooms (Hillyard).

For the purpose of this study the combination of elements of drama and soft CLIL were chosen to be used for designing experiment classes in the environment of a Czech lower secondary school. It is based on the assets of these two approaches described earlier in this work. They are both, by their nature valued for working with real language with all its aspects and bringing real-life situations into the artificial setting of a classroom. This is believed to promote and enrich communicative competence acquisition and raise students' awareness of

the whole range of aspects participating in (and effecting) communication and understanding each other when using the target language. Analysis of these experiment lessons together with students' and teachers' reactions are the subject matter of the practical part of this thesis. The analysis is supplemented by complementary qualitative research findings providing an insight into current teaching ESL practice.

3 Practical part

3.1 Methodology of the thesis

This chapter describes how the research was carried out. It explains the approach, assumptions and aims. The choice of methods and instruments used during its realization is introduced including the lesson plans designed. Also the description of the institution and the group of participants involved in the experiment is provided.

3.1.1 Research approach

The research deals with the presumption that students at lower-secondary level of education are not aware of the fact that paralinguistic features form an aspect of communication which takes part in communicating the entire meaning of what is verbalized. It is also presumed that teachers do not pay much attention to these aspects in their ESL classes and do not use drama techniques often in their teaching.

The aim of the thesis is to find whether the above presumptions can be confirmed (or disproved). Based on the presumptions, it aims to explore whether the experiment classes (including the aspects of communication which are presumed to be often left out in ESL classes) would contribute to a change in students' opinions on the importance of various aspects of communication (toward its actual importance).

The research is based on a combination of a quantitative (a questionnaire for students and a questionnaire for teachers) and a qualitative approach (consisting of pre-experiment and post-experiment students' questionnaires, interview with the teacher and author's analysis based on recorded experiment lessons). The quantitative part is complementary and forms the grounds for the follow-up experiment analysis. The subject matter of which is of major interest in this study.

In the quantitative part, the students' questionnaire was primarily to find out what aspects they consider communication in a foreign language to consist of and what importance they ascribe to these. They were also asked how often they work with individual aspects (listed in the questionnaire) when learning English at school. The questionnaire for teachers was also focused on how much time is devoted to individual aspects of communication in their

ESL classes. Along with that, it was also inquiring whether they use drama techniques in their teaching (which ones, how often and with what expectations).

The qualitative part of the study is based around analysis of three experiment ESL lessons. The number of three lessons was chosen so it is possible to analyse the collected data in detail within the extent and for the purpose of this thesis. These lessons combine features of the soft CLIL approach and drama techniques to reinforce real-life communication for language practise in the classroom. The subject content of each lesson drew on topics from cross-curricular subjects for it was believed that this connection would solve the problem of teaching themes which are not covered in a separate assigned lesson (subject). These lesson plans were sent to the teacher who taught them in advance and discussed them with the author prior to the actual teaching. The author took on the role of an observer and operated the video cameras. Based on the actual teacher's experience of teaching these lessons, recommended modifications to the lesson plans are suggested in chapter 2.3.4, more specifically focusing on how to divide the lesson plans into two lessons so they are not so restricted by time (and possibly rushed and stressful) within the scope of a 45 minute class and are more suitable for application in ESL classes.

3.1.2 Data collection and Analysis

In the quantitative part the instrument of a questionnaire was used. One questionnaire was designed for students (see appendix 2) and the other for teachers (see appendix 3). Both of them were anonymous.

The questionnaire for students was printed and distributed in lower-secondary classes (grade 6 to 9 of basic education in the Czech Republic) at seven different traditional state schools (namely ZŠ Bezručova Hradec Králové, ZŠ Jílové u Prahy, ZŠ Mníšek pod Brdy, ZŠ Neratovice, ZŠ Řevnice, ZŠ Stará Boleslav and ZŠ Unhošť). 149 filled questionnaires were obtained and used for the purpose of the research. Each time, the questionnaire was distributed personally in lessons (by the author, her colleagues or teachers who were all initially instructed how to set it). Before it was distributed pupils were told to fill in the answers successively (i.e. once they turn to the second page they cannot return back to the items on the first page). This was deliberately done so that students' answers to item 1 were only what they could think of (all aspects of communication where listed on page two where the students were to ascribe how frequently they deal with the aspects in their English

classes). Also, being present in the class when students were filling in the questionnaire enabled students to ask some questions if they were not sure whether they understood the items correctly. Some questions were raised about the first item. All people who were distributing the questionnaire were instructed not to give examples (which might lead to influencing the gained data) but rather to guide students, read the question slowly again and use slightly different words for better comprehension.

The teachers' questionnaire was distributed in its printed version as well as electronically using the services of Gmail account. 60 filled questionnaires were received from various teachers who teach ESL in lower-secondary classes (grade 6 to 9 of basic education in the Czech Republic) and are from 35 various schools from 22 different towns or villages.

Both questionnaires used frequency scales consisting of six options which were all explicitely verbalized. The use of an even number of options was deliberate so there was no possibility to choose a neutral answer. The responses were processed in Microsoft Excel and are presented in chapter 2.2, the results are summarized in chapter 2.4.1.

The qualitative part consists of observation and video recordings analysis, interview with the teacher, pre-experiment and post-experiment questionnaire for students participating in the experiment.

All three lessons were video recorded to enable their further analysis and also to provide material for editing to demonstrate certain aspects and features characteristic to these lessons. The technical realization of collecting the data (the video recording) from the experiment classes was inspired by and drew on the study of Janík and Najvar. As they state, the undeniable advantage of a videostudy is the possibility to repeatedly analyse the educational reality and focus on different aspects anchored in the context of situation (7 – 8). For better illustration, certain parts of the videorecording can be chosen to support the findings (17). Also they point out that for analysing the video recorded data there is no need of previous observer training (18). For complex capturing of the teacher's activity and students' activity the standardized method suggests to use two cameras - the teacher's camera placed in half of the room by the wall on the side of where the teacher's desk is and the students' one from the corner of the classroom next to the board (Janík, Najvar 21). The seating arrangement in the classroom where the experiment took place made it slightly difficult for recording in the just described standardized manner. The placing of the video cameras therefore differed. However, attention was still focused on capturing the teacher,

the majority of the students and their activity in the conditions of this particular classroom as complex and possible (other classrooms in the school are designed similarly which means that carrying out the experiment in another would not be any help in solving this slight trouble). The teacher's camera was placed in front of the teacher's desk by the wall and the students' camera was at the back of the room in the opposite corner (there was not much space behind the back desks and therefore placing the camera in the middle would not enable recording of the majority of the students). The teacher's camera was manipulated several times and focused on students in order to record more detailed data of chosen activities. The in-depth analyses of the experimental classes focused on timing opportunities for activities which involve features of real lanaugage and communication. More precisely, four categories were designed to illustrate the opportunities: *discussion on the topic, being in a role, significant use of body language* and *significant use of voice*. The pure time dedicated to activities coming under given categories was written down during detailed and repeated observation of video recordings, the exact length of activities from individual categories was written down and counted up together for each category in each lesson.

Before the experiment classes were realized, the teacher who taught them was asked to fill in the same questionnaire as teachers involved in the quantitative research (see appendix 4) in order to note down the character of her teaching in ESL classes. However, because of a very positive attitude toward drama and its techniques, certain passive experience with soft CLIL classes and a willingness to participate in this experiment, not much change was expected as far as her opinion about the usefulness of these classes is concerned, for she had already believed in its beneficial effects. The post-experiment interview with the teacher was unstructured and consisted of prepared open questions which gave space to the teacher to express herself – to analyse the lessons, evaluate them, discuss the possibilities of use of these techniques in traditional ESL classes and suggest certain modifications to make the lessons more suitable for practical usage in traditional 45 minute long classes. The interview was recorded and the main points were transcribed. The textual version of the interview was sent to the teacher who has approved its written form.

The pre-experiment questionnaire (see appendix 5) for students consisted of the same items as the one for students from the quantitative part (see appendix 2) with the only exception being that the participants of the experiment signed their questionnaires. It served the purpose of comparing pre and post-experiment answers and to track possible changes in

individuals. The post-experiment questionnaire is composed of items related to importance of individual aspects of communication ascribed by the students and evaluation of the experiment classes (see appendix 6).

3.1.3 Research Ethics

Due to the character of the research which was dealing with human participants, certain ethical research matters were considered and followed during its realization.

The experiment was allowed and agreed to be carried out and video recorded by the headmistress of the institution PaedDr. Bc. Květa Trčková who was informed about its character. Due to the age of the students participating, an informed consent form (see appendix 7) was created. Parents of all participants have signed this document agreeing that their child could be video recorded for the purposes of a diploma thesis and that the recordings will not be used for any other purpose (the signed parents' informed consents are kept in the school).

Students participating in the experiment also agreed to be video recorded themselves when they were offered the chance to participate in three experiment classes. They were asked to sign both the pre-experiment and post-experiment questionnaire to allow comparison of answers from both and to track possible changes in individual subjects. The students were told that it is not necessary (for the purpose of further comparison of the collected data) to use their full name including surname but if they prefer they can use only their first name (if there are not more students of the same name in the class) or a nickname. It was emphasized that the same form of their name or nickname needs to be used in both questionnaires to enable the tracking of changes and differences in the answers of individual subjects).

The teacher who conducted all three experimental classes was acquainted with all of the proposed data collection prior to the experiment when she was initially asked and invited to participate in the experiment. She has agreed with the suggested procedure – teaching three lessons according to proposed lesson plans, the classes being video recorded and realization of the post-experiment interview neither of which was any obstacle to her consent.

### 3.1.4 Selection of the Institution and the Participants

The experiment was carried out at Základní škola Jílové u Prahy. This school was chosen to be addressed on the basis of previous cooperation between the author and the instituton. First, it was suggested to Ing. Iva Jabůrková, the teacher who conducted the lessons, and the procedure and character of the experiment were introduced. Based on this discussion, a class of ninth graders (aged 14 – 16) was chosen for the experiment mainly for the student's level of advancement in English (the teacher estimates the level between A2 and B1 – see appendix 4) and also their willingness to participate. Furthermore, the teacher has also mentioned that this group of students has repeatedly asked her to dedicate part of their English classes to drama, particularly theatre and theatre performace in English. This class is composed of 19 students out of which 18 participated in at least one experiment class. More specifically, 12 students were present in all three experiment classes, 4 students were present twice and 2 students took part only in one of the lessons. All classes were taught during English lessons as they are planned in students' traditional schedule and took place in the same room as they usually do. This provided a natural context for the experiment.

3.2   Description of the quantitative research

The aim of the questionnaire for students was to find out what components of communication they are aware of. At the same time, students were asked how often they concentrate of individual aspects of communicating in L2 in ESL classes at school.

The first item of the questionnaire was deliberately an open item to give space for students to express what componenents they think communication in a foreign language is comprised of. It was simplified in brackets for better illustration by - what one needs to know and needs to be able to do in a foreign language so people can communicate well. Students' answers were counted in several categories. **Table 1** shows the most frequent answers in contrast to aspects of language communication which were presumed students would not be aware of. The size of the bar represents how many students had written down the particular aspect. The results are based on answers from 149 respondents.
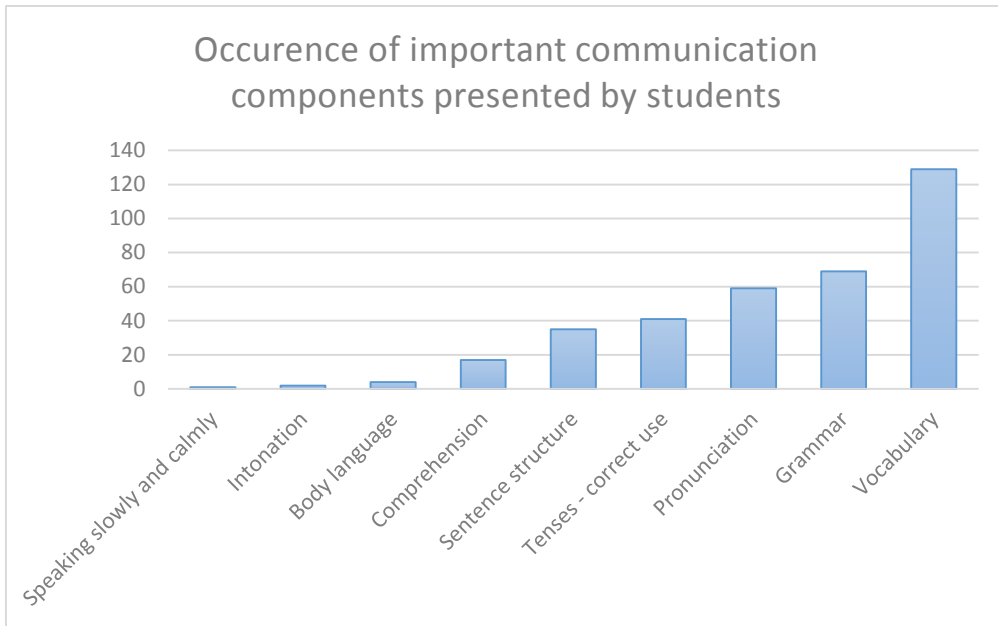
Table 1

For each mentioned item, students were asked to put values next to them in accordance with how important they consider them to be (1= the least important, 6 = the most important). **Table 2** presents average values for each item from Table 1. Nevertheless, it should be emphasized that certain aspects were mentioned by only one person or a few people and thus the result is not based on a significant number of responses (*speaking slowly and calmly* by 1, *intonation* 2, *body language* 4).
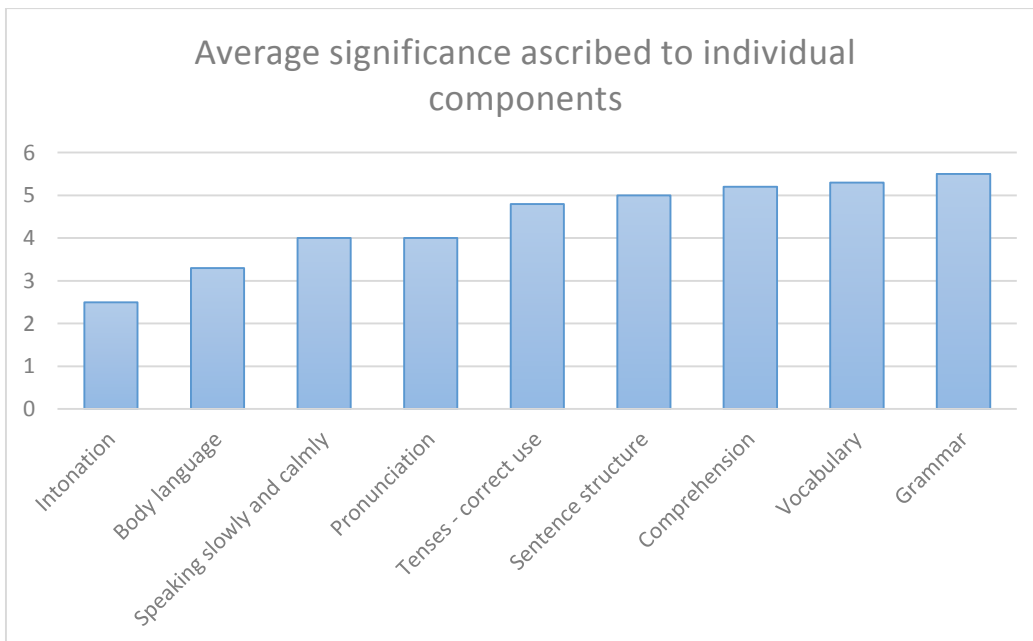
Table 2

Students were asked to mark how often the teaching is focused on the listed aspects on a frequency scale: *never – rarely – sometimes – often – very often – always*. In **Table 3** these are represented by numbers where 1 is *never* and 6 is *always*. The item *drama* was left out from the graph as the answers rather often did not correspond with the answers stated with the individual drama techniques. Presumably, students are not familiar with what the drama techniques are called and that they actually are drama.
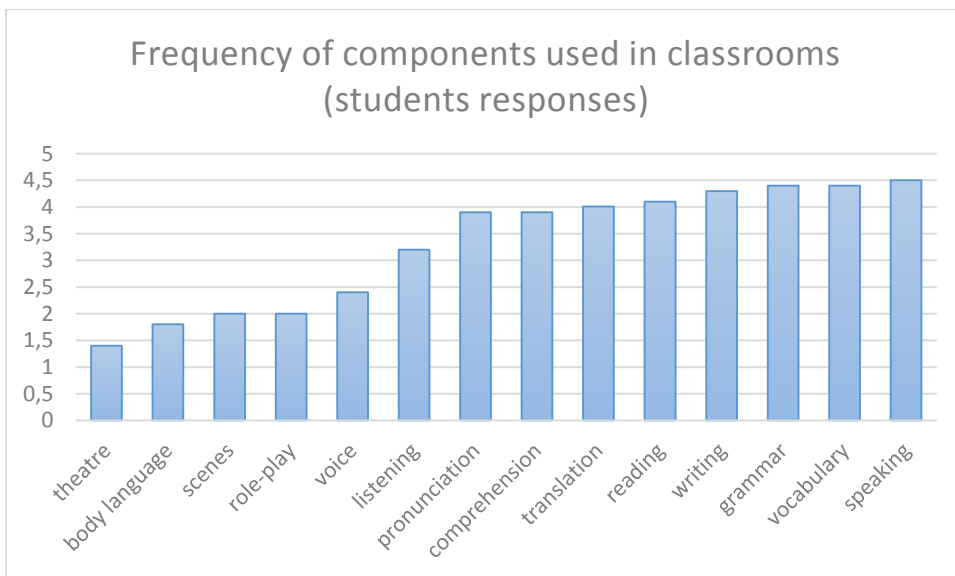
Table 3

The way of perceiving how much time and attention is paid to certain features is naturally subjective. **Table 4** displays how often the enumerated components are focused on from the teacher's perspective.
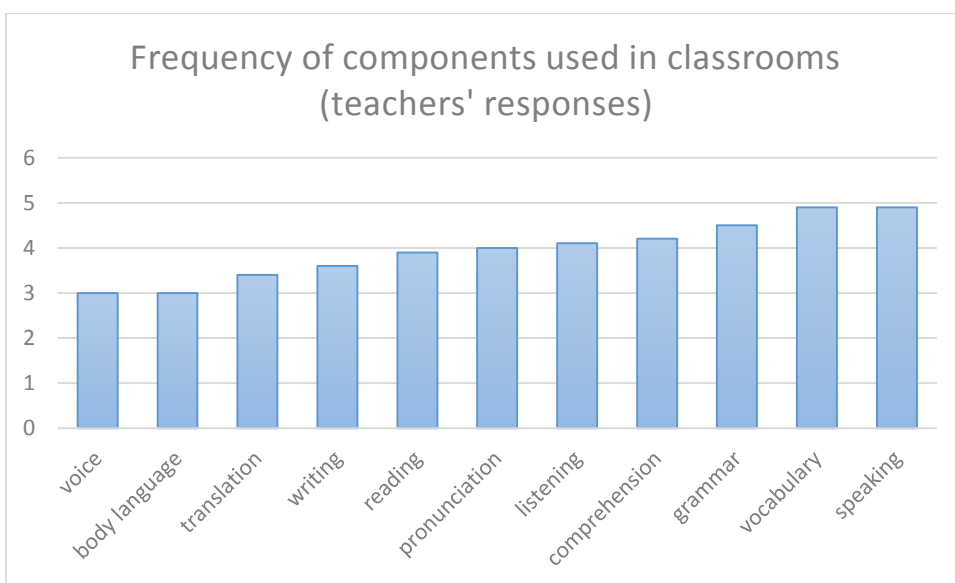
Table 4

The teachers were asked in a separate question whether they use drama techniqes in their teaching, and if so how often. **Table 5** shows teachers' answers relating to drama techniques in general.
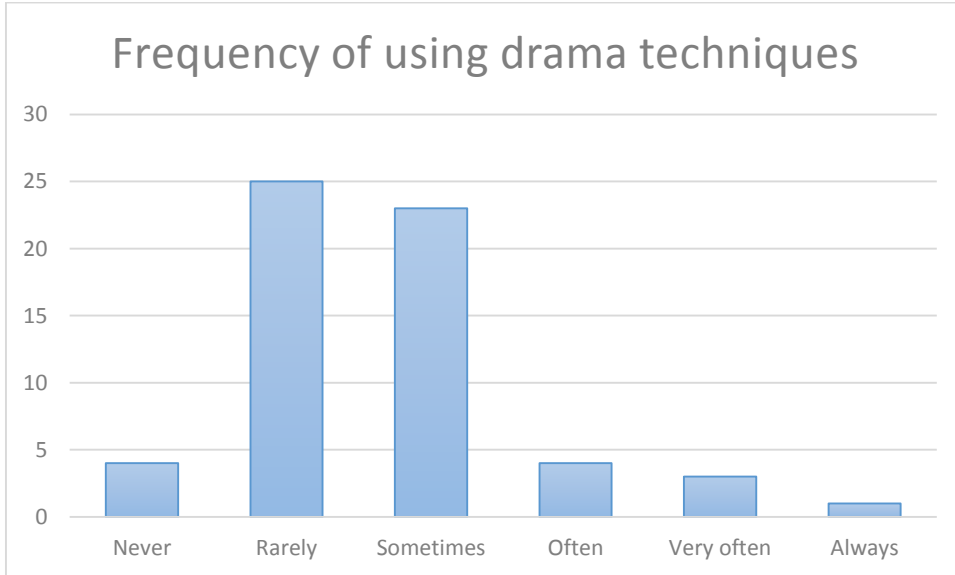
Table 5

Those teachers who have answered to be using drama techniques in their teaching (presented in Table 5) were also asked to specify which techniques they use and how often. The ascribed estimated time expresses the frequency within a framework of one month. The information in **Tables 6 – 8** is based on responses from 46 teachers who answered in the category of scenes (i.e. the rest of respondents does not use this technique), 45 teachers in the category of role-play and 17 in that of theatre.

Table 6

Role-plays

- 3 hours 7%
- 90 minutes 4%
- 20 minutes and less 7%
- 2 hours 11%
- 60 minutes 32%
- 30 minutes 39%

Table 7

Theatre

- 2 hours 6%
- 20 minutes and less 13%
- 60 minutes 25%
- 30 minutes 56%
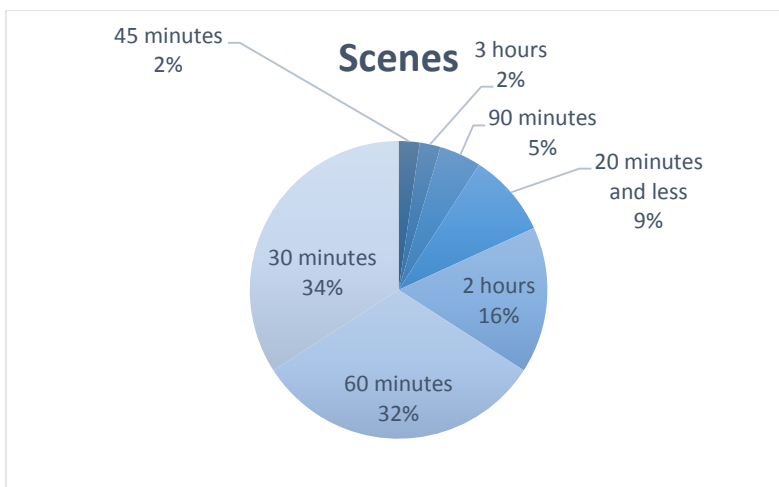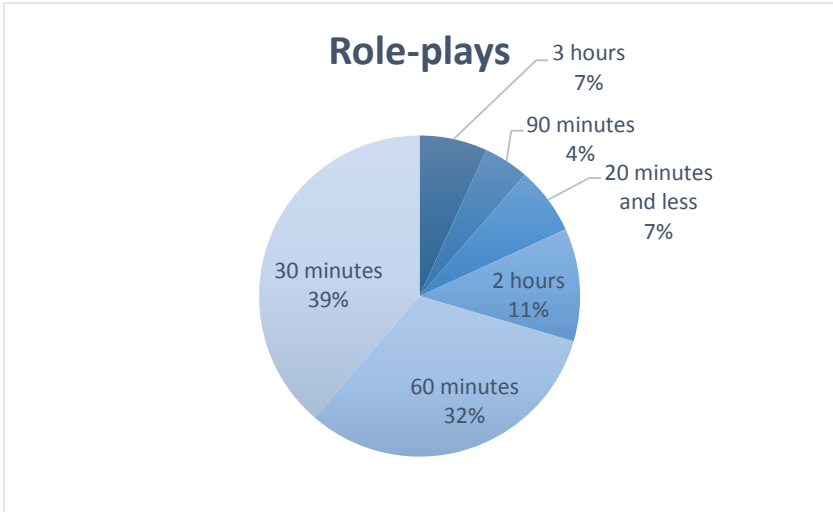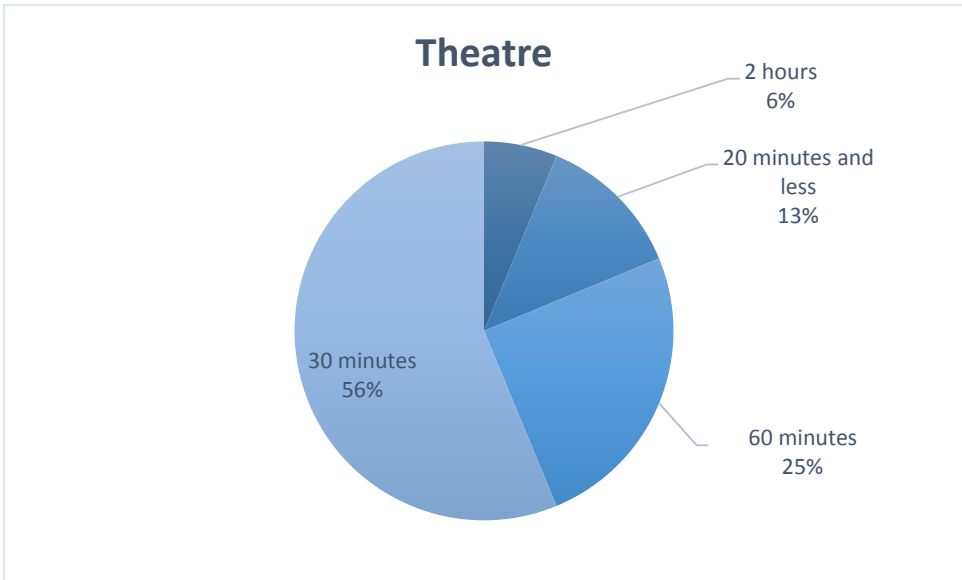
Table 8

Among other teaching techniques video recording (1 hour/months), dramatized reading (1) and pantomime were also stated.

Active using of the language in a concrete situation, breaking the barriers when communicating, strengthening communicative competencies, revision of vocabulary and better remembering of phrases are the main expectations of teachers using drama techniques. Several teachers also mentioned the motivational character of the activities. All together they see the advantage in active use of practical language and better remembering thanks to the emotions and experience which their activities can provide.

All teachers were also asked, in an open item, what the main focus of their ESL lessons was. The summary of their answers forms **Table 9** (more answers were written by individual teachers).

Teachers' focus

- Listening comprehension 2%
- Writing 2%
- Comprehension 4%
- Pronunciation 4%
- Text comprehension 8%
- Communication 8%
- Listening 9%
- Grammar 12%
- Vocabulary 16%
- Speaking 35%
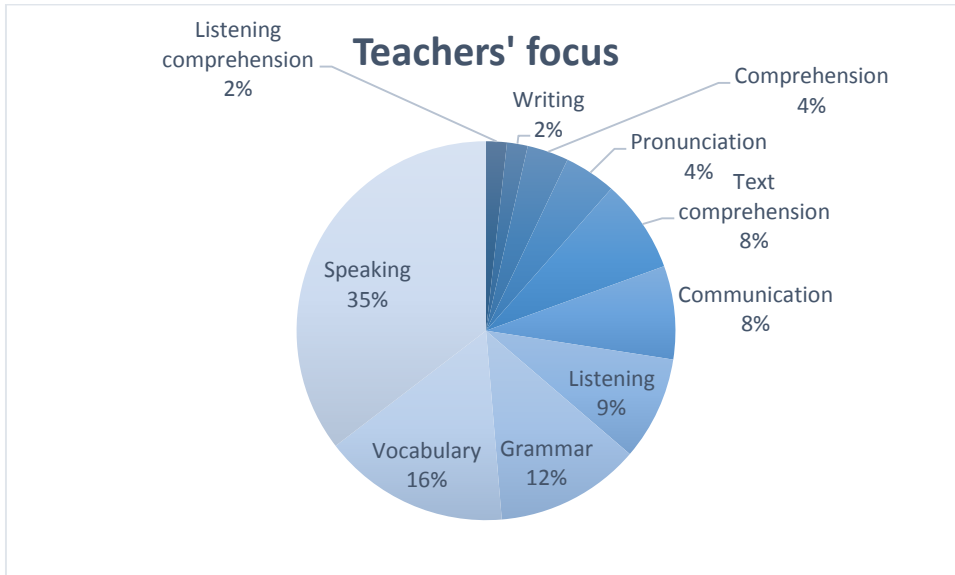
Table 9

The amount of lessons allocated to a foreign language can be by some teachers felt as causing difficulties in the sense of having no time for practise, yet in the questionnaire 82% of the teachers claimed to have enough time for practising (13% were of the opposite opinion and 5% have time for practising only *sometimes*).

Table 10 shows teachers' answers on whether they work with other aspects of communication (and with which) during their teaching (context of situation, non-verbal communication and paralinguistic features). 15% of responses formed *No*.

Focus on selected aspects of communication

A bar chart titled "Focus on selected aspects of communication" with a vertical axis ranging from 0 to 30. The bars show: No ≈ 9, Nonverbal communication = 25, Using voice = 27, Context of situation = 28.
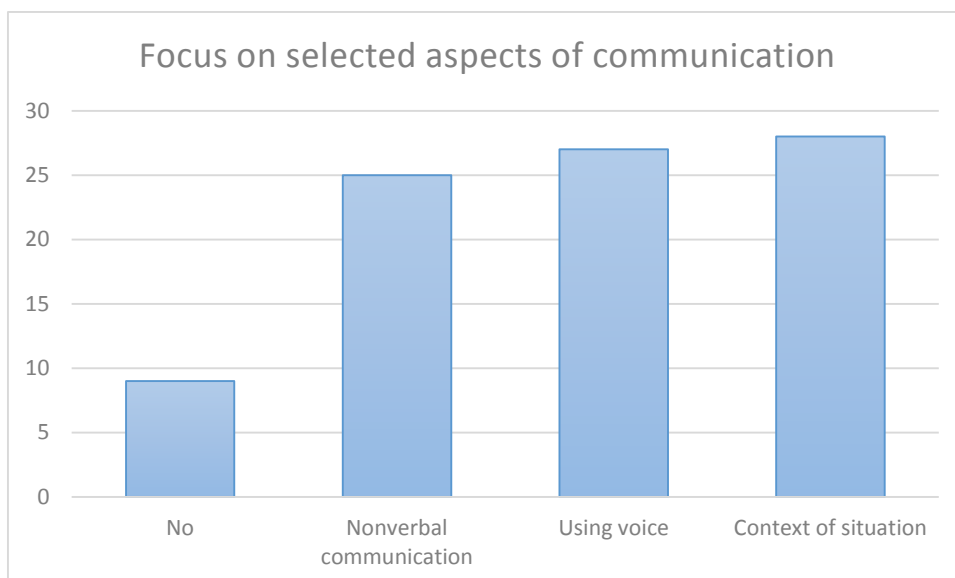
Table 10

3.3 Case study description: Drama techniques in soft CLIL classes

This chapter includes detailed description and analysis of three experiment classes. During designing the lesson plans and their content The Framework Educational Programme for Basic Education and the school curriculum were taken into consideration. The cross-curricular themes were chosen based on the belief that teaching topics from cross-curriculum subjects is effective in terms of time since there are no separate classes allocated to them. The final (post-experiment) interview with the teacher is provided as well as a comparison of students' answers provided in both questionnaires along with their evaluation of the lessons.

3.3.1 Description and analysis of lesson 1

This section deals with the description of the lesson procedure and selected features which were observed when the experiment lesson was put into practice. For better illustration of chosen activities and situations several video recordings will be referred to in the text below (see the DVD attached to this theses).

The topic of the first experimental lesson is *First Aid*. This topic belongs to *Personality and Social Education* (a cross-curricular theme) as well as the character of the activities included in this lesson. They focus on the relation between verbal and non-verbal aspects of communication. There were 13 students present at this lesson and it lasted 60 minutes. The traditional 45 minute long teaching unit was exceeded. Due to the experimental character of

the lesson this option had been arranged before and therefore the overtime did not effect any other teaching in the school. For the complete lesson plan including the attachments and better reference see appendix 8.

The presentation stage (2) was more than twice longer. Elliciting the the word *injury* took rather long, the students were not familiar with it at all. Before the students were provided with labels of individual injuries they were asked to describe them themselves without any help from labels first (they knew most of them – see appendix 15 – track 1). Connecting the labels with the picture was done on the interactive board by the students. They were able to match appropriate treatment with the injuries, however it seemed they did not have enough time to remember and they had difficulty in answering the teacher's review questions even when allowed to look at the procedure written and read it. This activity can make use of *would* and *should* which can be nicely practised when asking the review qestions.

In the next stage it was not emphasized to the students that all members of their group need to agree with all the points they are to discuss. From further development of the lesson it was noticed that they probably did not discuss the points very much in detail and focused more on the injury itself. Focusing more on the points to discuss (these could be stated more precisely on the card) would help students to be aware of the background situation and possibly act the scenes out with this on their mind. Then it would probably be more visible also for the other students who were to guess what was happening. Students were told they would be given a problem to solve and had to take care of the person. However, it should be emphasized that the situation should be solved with a happy end. The group with *loss of consciousness* did not take care of the person much and let her die (eventhough using their voice correspondingly, see appendix 15 – track 2). Whilst in a tableau students did not concentrate much on the idea and were moving. For other students who were guessing the problem from the tableau it was rather easy because they knew they were just pretaught vocabulary to be used in the next part of the lesson.

The three versions of the same situations are to show various layers of communication. The teacher reminded students before mambo jambo to do it exactly the same way and in addition to it add voice. The way voice is used in mambo jambo should also be used when real words are used. The teacher has demonstated how to use words mambo jambo and gave students a clear example (see appendix 15 – track 3). This is not easy, especially when doing it for the

first time. Difference of the pace between mambo jambo and real words can be seen when calling the emergency (see appendix 15 – tracks 5 and 6).

In all three variants of scenes there should always be some time to compare the guesses before and after the scene. Attention should be also paid to comparing diverse information gained from mime, voice and real words and what new information was recognized thanks to what. This can help students to become aware of how meaning can get communicated also through other means than only real words. In the final evaluation students mentioned that the only injury they could not recognize was the snakebite because the injured person was standing by the wash basin (this made other people think he had burnt his palm while the group pretended it to be a hole where the snake was coming from – see appendix 15 – track 4). The context of situation in fact confused those who were observing the situation and it was clear that it had some effect. Other injuries were very simple to guess. One student mentioned that in the third version with real words they learnt that there was a brother/sister relationship in one group which could not be understood from the two previous versions.

The final activity, radio role-play, also took double the originally estimated time. Each group is given two cards – one for the host (to read on his/her own) and one for the rest of the visitors. All hosts from all studios could get together when preparing for the show to make sure they understand what is on the card and possibly prepare for it together. Because of the need to determine, as host of the show, the most linguistically proficient student, there was some confusion for students as they may have just been the injured person and now are suddenly a host of the radio show and somebody else is coming as the injured person. Also for this reason this activity might be left for the following lesson to link back to the content when talking about what happened with certain time distance (which is in fact also more real).

The miming activity took more than half longer than originally planned. For the mambo jambo version students did not have any time for preparation which did not appear to be problematic. However, they needed twice as much time for preparation with real words, although the activities themselves were presented twice as fast as expected.

The time problems were faced in each of all three classs. Suggestions to lesson plans modifications for better use are given by the teacher in chapter 2.3.4 and are not elaborated on more in this section since what the teacher proposed corresponds with the author's opinion. A certain slowing down of the lesson pace can be ascribed to new activities which

the students are not used to. It can be assumed that knowing the activities would enable a slightly faster approach. Also, the teacher has mentioned herself that teaching a lesson from a lesson plan which she has not prepared herself (even though she was acquainted with it before the actual lesson) is not so natural and can also influence the lesson speed.

The video recordings also enabled a detailed analysis of the amount of opportunities for activities which involved features of real language communication to be carried out. **Chart 1** summarizes in time figures opportunities for activities which come under the selected categories. The analysis offering an overview of time opportunities during individual stages of the lesson is available in appendix 9.

Significant use of voice	Significant use of body language	Being in a role	Discussion (questions) on the topic
4 min 24s	**7min 44s**	**11min 4 s**	**20:52**

Chart 1

3.3.2 Description and analysis of lesson 2

The topic of the second experimental lesson is *What is Normal?* This theme focuses on *Multicultural Education*. The activities concentrate on being aware of diversity of people, communication with people from various social and cultural background, respecting others people's rights and tolerating their diverse opinions. During the activities students try to find ways of solving problems and thus promote cooperation skills (*Personality and Social Education*).

There were 15 students present at this lesson. The lesson lasted 47 minutes. Unfortunately, this time there was no possibility to prolong the experiment lesson to try out the rest of the activities prepared (these were not managed within the 45 minute unit). For the complete lesson plan including attachments and for better reference see appendix 10. Time dedicated to the introduction (1) was half as long as originally estimated. Also group choice (5), role-play reflexion (7) and evaluation (9) were half as long but in these cases it was caused by the lack of time. On the other hand, test of (non-) normality (2) and the role-play including preparation (6) were roughly half longer. Almost twice as long was the pre-teaching of vocabulary (3), and own choice of fellow-travellers including the instructions (4).

The teacher started the lesson in an unusual manner (as suggested in the notes of the lesson plan). She did not greet the students by looking at them in front of the desks but she faced

the board and said *"good morning"* to the students. This lead-in aroused students interest in what was happening and served as a good example and smooth transition for the following teacher's question *"What is not normal?"* – see appendix 15 - track 7). The question "What *is* normal?" was not discussed, neither were the students asked to come up with one example of what is perceived to be normal that everybody would agree with.

The statements were only read by the teacher (one by one) and students were taking notes. There seemed to be no need to write them down. The teacher repeated the statements several times and made sure students understood the statements (demonstrating some of the statements for better illustration). As to the language part of this activity, gerunds were mostly used only by the teacher as students only answered and supported their answers by explanation but did not really repeat the gerund itself. The students' answers were often questioned by mentioning other conditions which would have an impact on how it would be evaluated (first by the teacher, then also by other students). The teacher compared opposite answers of the students and asked for explanations as to why certain statements were considered normal or not by the students (for examples of this discussion see appendix 15 – track 8, 9 and 10).

This stage focused on vocabulary and was, according to the students, easy. *Feminist* was the word they mentioned when asked which was the most difficult, that they matched as the last one. Students also asked for explanations of the words *subculture* and *opportunities* from the description. After that, the teacher asked students to close their eyes to evoke the situation of travelling in a train compartment (see appendix 15 – track 11).

According to the students it was difficult to come to a mutual agreement regarding who they would like to travel with (this stage lasted 2 minutes and 2 seconds which probably was not sufficient for making a group choice).

For ensuring students understand the role cards they were given, students with the same role got together for the time of preparation which turned out to be effective. The teacher told the group of students in the role of a Swiss businessman to start the role-play by pretending to be eating schnitzel. This turned out to be helpful in terms of triggering the conflict. It was observed that students focused more on their roles than the task itself and did not concentrate on coming to an agreement eventhough they were reminded of it in roughly half of the role-play (see appendix 15 – track 12). In the reflection, it turned out that two groups did not come to any agreement, the other decided to be quiet and the last one to kick the problematic

person out of the compartment (see appendix 15 – track 13). Unfortunately there was no time for more detailed questions such as what the biggest problem was, what it was caused by, what effects it brought and how they were solving it. Neither was there time left for making a list of factors (7) and the final illustrative song (10) supporting the overall idea of the lesson.

Again, a detailed analysis of the amount of opportunities for activities which involved features of real language communication was made. **Chart 2** summarizes in time figures opportunities for activities which come under the selected categories. The analysis offering an overview of time opportunities during individual stages of this lesson is available in appendix 11.

Significant use of voice	Significant use of body language	Being in a role	Discussion (questions) on the topic
4 min 29 s	**4 min 29 s**	**4 min 29 s**	**14 min 9 s**

Chart 2

3.3.3 Description and analysis of lesson 3

Distorted information was the topic of the third experimental lesson. It is based on the process of passing on information and how it can get distorted. It points out one's responsibility in the way of expressing oneself and draws on *Media Education*.

There were 15 students present in this lesson (there are a few more to be seen on the video recordings who were in the classroom due to certain organizational reasons and only observing). Again, the 45 minut long teaching unit was not sufficient in terms of time and this lesson lasted precisely 56 minutes (the overtime had been arranged ahead so it did not effect other teaching in the school). At the beginning, the pace of the lesson seemed to be rather swift, the activity focused on factors influencing our choice (2) lasted only half of the anticipated time. However, retelling of news with the whole class took almost twice longer than estimated. The other problem was implementing Odd News (7) for it proved that much more time is required for this activity and could actually be left out from the original lesson plan. For the complete lesson plan including attachments and for better reference see appendix 12.

For the warm-up activity the teacher used five pairs of words to activate them. She always made students come back to the original spot so they had to make decision every time. It

was interesting that when students were to choose between mBank and GE Money bank they went all for GE Money bank and somebody commented (in Czech) that "They have better commercials." It is important to update the choice of words in accordance with current commercials to trigger this. Recording of this activity is on the appendix 15 – track 14). In the following discussion about factors influencing students' choice, the teacher asked a lot of questions to make students tell the actual motives of their choice (see appendix 15 – track 15).

In the following activity (3) the video served as an aid to demonstrate the meaning of the word *distorted*. The teacher elicited the meaning from the students (see appendix 15 -track 16) but did not ask them what else can be distorted.

All students involved in retelling of news (4) were in front of the board. The TV news presenter had a microphone and the family members were seated in chairs to support the image of setting. The TV news presenter should be a student who can speak loud enough and pronounce well so the rest of the class can hear him (see appendix 15 – track 17). Another option is the teacher reading the news as the TV presenter to ensure proper pronunciation of the whole news. The teacher made the one who heard the news ask the question if he/she likes which made it more natural communication because the people were interested in what they were just told. Error correction should be taken into consideration. Naturally, an activity focused on fluency would be slightly disrupted by it. On the other hand the word *tunnel* or *new* (meant to mean *news*) was passed on pronounced incorrectly for several times. However, the very last person to retell the news pronounced *tunnel* correctly. The key grammar which was meant to be practised during this activity was completely left out, although it is believed that if the teacher has given an example at the beginning students would have used it (however they did not start using it in this situation naturally). The recordings of this activity can be seen in appendix 15 – track 18).

The teacher reflected on this activity naturally immediately after it (not after the group news retelling as in the lesson plan). In the discussion students were asked if the first person who was retelling the news has distorted some information (see appendix – track 19). The same activity was realized in groups of 3 to 4 people and it was more than twice as fast for there was no need to explain it to the students and this enabled all students to get direct experience. To compare what resulted from the retelling in each group, the teacher asked all people who were told the news as the last person to come in front of the board and tell what they have

heard (see appendix 15 – track 20). The original news was not read (to save time), students were told to read it after the lesson if they wanted to. In the following reflection students commented on where during the process most information is lost.

The Odd News (7) did not work out well. This activity was to show that from the same fragments different groups create different stories. However, the students just put the slips of paper into a certain order which they considered correct (eventhough the teacher was reminding them to fill in their own words and sentences). The main difficulty was again time, probably, since this activity could be worked on much longer. Students could be told that due to a bad radio signal they have overheard only pieces of information and now should make what they think the news could have been like (results from each group would be compared to see how they differ).

The teacher proceeded to the sentences and drawings activity (9). The teacher reminded the students not to spend much time on drawing the picture. Unfolding the paper and focusing on where the information changed was done in groups. If there was more time reading out loud the last sentence from each group would again illustrate different results which were created from the same original (for example of this activity see appendix 13).

The final discussion (8) focused on the question of whether distorting of information is natural or done on purpose. The teacher also commented on selected language aspects (see appendix 15 – track 21).

The amount of opportunities for activities which involve features of real language communication in this lesson is summarized in **Chart 3**. An analysis offering an overview of time opportunities during individual stages of this lesson is available in appendix 14.

Significant use of voice	Significant use of body language	Being in a role	Discussion (questions) on the topic
14 min 53 s	**13 min 57 s**	**7 min 1 s**	**7 min 56 s**

Chart 3

3.3.4 Interview with the teacher of the experiment lessons

An interview with the teacher after the experiment classes was another source of data collection for this thesis. Prior to the experiment itself, the teacher was asked to fill in the teacher's questionnaire used for the quantitative part to present her attitude toward ESL teaching. She has stated to *sometimes* use drama techniques (scenes and role plays) in her

classes expecting students to remember vocabulary and expressions thanks to the connection with movements, gestures and context of situation. During her teaching she works with context of situation and non-verbal communication. Besides using correct tenses, she puts emphasis on speaking and being aware of being able to communicate by making use of what one's knowledge of the language actually is. The complete questionnaire is included in the appendices (see appendix 4). The after-experiment interview presents the teacher's overall evaluation, evaluation of each individual experiment class and suggestions for further practice. It is believed that its extent can offer a detailed insight into the matter (the text of the interview is written in italics).

What are your feelings from the experiment classes and how would you evaluate it?

The lessons were a bit of a hustle. I would divide all the lessons plans into two classes so there is enough room for all the activities and they would not be so rushed. The students need some time to get used to these activites. The mambo jambo activity would be sufficient for one whole lesson (it takes time for the students to prepare the vocabulary, so they could get more time to prepare their scenes and had enough time for each to act it out). Pre-teaching in a previous lesson would be a solution. The following mambo jambo lesson would follow the previous one with practise.

Do you think it is possible to adapt the activities both in the aspects of language and content?

Yes, it is. The mambo jambo activity is definitely possible to adapt. The train compartment activity can be used for various grammar practise (it is possible to specify it, e.g. ask students to talk about what has happened and what is going to happen, give questions such as "Where have you been?", "Where are you going", "What are you going to do?"). The opening activity of the last lesson about distorted information (The Sun or the Moon) is a good activity to activate pupils and make them move.

Can you imagine yourself be using this approach and adapt the activities in planning your own lessons?

Yes, I can. I have already tried the mambo jambo activity with the weakest group of seventh graders. We used a dialogue of four sentences from the textbook. They were not afraid to

come to the front and speak because they knew they were not going to make a mistake since they were using only the words mambo jambo. After that, I tried to modify it. They were asked to say an answer using mambo jambo. Other students could see all possible answers in the textbook and were to guess the most corresponding one. So they had to work with their voice and sound naturally. They understood that how a certain answer sounds affects if it can or cannot be a particular one (from the given options).

Do you think that these activities contributed in helping students to become aware of other aspects which participate in successful communication (working with voice, nonverbal communication, context o situation)? What do you infer from it?

Well, we do it. I try not to use translation in my classes. In classes where I do not speak Czech I describe unknown vocabulary using other words and body language to demonstrate the meaning. So I think they understand that the context of situation helps them to understand. These ninth graders who participated in the experiment understand quite well. I am not completely sure if they comprehended it this way because they were concentrating on the content itself and on the activities, on the movements and different activites from those they are used to. But I did not put so much emphasis on intonation and pronunciation.

Do you think students in these activities have met with so called real language more than in English classes?

I think they definitely have. It is right here where they can use the language they know or have heard in films or songs. Having the role and knowing the situation they can also use something they would not find in a textbook (e.g. I wanna).

Do you think the cross-curricular relations contributed so the lessons were more interesting and attractive for the students?

Yes, they did. They are partly used to it since we have topics in our textbook such as At the doctor's, illnesses, dialogue at the doctor's (but not calling for emergency service) or shoping, warranty claim, complaining.

What do you find are the positives of these lessons?

I have a very good feeling after the classes. It has brought new ideas to use something different, it was motivational and the students liked it, they were all satisfied. The activites were very helpful and beneficial for me as a teacher. In my opinion, it is fantastic for conversation classes, it would be possible to do all the topics there. They have to include cross-curricular topics, moreover there is everything integrated in these lesson plans. These classes are focused on practising and at the same time they would have the theme (content) there together with new vocabulary and it would be possible to link it to what is done in the rest of the English classes throughout the week and the conversation class would follow that. It could stay the way it is, the teachers might want to divide it into two lessons (they would not manage to squeeze everything in one lesson) or they can use it for double classes (lasting 90 minutes).

Do you think this approach slowed down your traditional pace of teaching the thematic plan?

I think this way they have strengthened the language they were learning, they connect it with a certain activity because if they are moving and saying it in a dialogue then there are more connections created in the brain and they see things in context together with other things rather than if we did it in a sentence twice or three times and closed the exercise book. If they have it connected with movements and gestures there is a much higher probability that they will remember it.

What do you find are the negatives of these lessons?

Managing to squeeze all the planned activities in one lesson was rather stressful. Some students did not have such vocabulary which would be needed but that is probably the only thing. Maybe somebody would not like it and would not act because he/she would feel uncomfortable (but such a person would have a problem with any kind/form of group work). Somebody might feel uncomfortable also if somebody else was touching him/her, for example in the First Aid lesson or only to imagine that something has happened to that person. There is one boy in my class whose mum has recently passed away so in this class it would be absolutely inappropriate to act that a grandmother lost her consciousness and died. But one is aware of the circumstances and would not do it, of course. I don't think I was very

successful in connecting both aspects, the thematic content and grammar, the students always focus on something and stick to it.

This experiment was carried out in one class with one group of students. What aspects, do you assume, are specific for this class and might be different in a different class?

It would for sure be possible with other students too. It is about the level of their English and it is important to modify it so it suits their level. But if we simplify it, it would definitely be possible. I have very bright students in my fifth grade class and I believe they would like such classes and enjoy them. On the other hand, I have tried mambo jambo with the weakest group of seventh graders and this particular activity worked well with them. However, my group of eighth graders is not very active, they prefer to sit at their desks all lesson long and it is the only group with which I don't know if I would be successful in motivating them toward these activities. However, this is not caused by the activity but by the character of the whole group and their age. Regarding the activities, the only thing I was a little bit concerned about was the simultaneous group work (the interview). But recording this activity in each group would be a solution, it would be possible to control it and it would also be motivational. I can ask students to send the recording to me (and possibly mark it) so they work hard to do their best in the activity.

Would you recommend your colleagues to try techniques of drama education in their ESL classes? And would you recommend them these lesson plans (which were created for the purpose of this experiment) for it? Could you give reasons for this?

I would definitely recommend it. Although every teacher is used to his/her teaching style and methods these lesson plans are described step by step in detail and ready to use so why would they not do it? So yes, I think it is universally useable. The contribution is simply in what it is. There are various topics, it is interesting, variable and different great activities, students practise and moreover come to know something new (and also some new vocabulary), they can practise grammar and enjoy so much fun at the same time. I would recommend them the whole lesson plans, I am quite positive they would appreciate that the whole lesson is ready. If they are given only one activity for a couple of minutes they have work to do and to plan the rest of the class linked to it. It is easier if they are given the whole prepared lesson plan. And when they try it out, later they might possibly come up with their own ideas and choose only something from the proposed activities. But for the first time or

for teachers who do not feel like trying out the technique it is easier if it is the whole lesson plan ready to use. All the materials attached to the lesson plans are helpful for it makes it really simple to use.

Were any of the activities when you were teaching pleasant or not? What was the most problematic to teach and what was the easiest to teach?

I have found all the lessons pleasant to teach. There were various activities of different characters. The only weakness I had was a slight difficulty with evaluating at the end of the lesson, to get and reach the point of the class (or elicit it from the students). I enjoy the action but need to improve in emphasizing the point.

Can you evaluate "First aid class", please?

The situation with loss of consciousness – they were concentrating on acting it but not on the fact that it is a problem to be solved with a happy end, I should have emphasised it more, if I had they would have needed to come up with something different. But the tone of their voice when the grandma died was suitable (when using "mambo jambo"). It was a shame they were not using the instructions of how to provide first aid which they had on the slips of paper. The steps which are important to do could be underlined so they would not leave them out. This way they only put a bandage on the wound and called the emergency. It could be underlined that they need to frist look at it, then wash, put some preparation on it and only then bandage. It needs to make them to do it more dutifully. They wanted to prepare the part with real words more and if they had more time for the preparation the sentences would be probably more elaborated. This way they drew on what they had already known but if they would learn it the lesson before it would be nice to actively practise it. The radio-role play could be also used to begin the following lesson to revise what we did in the previous one. I could ask them to record it and send it to me and possibly mark it.

What changes do you suggest in the "First Aid" class?

I would divide the lesson plan to preteach the vocabulary in one lesson and then start next lesson with the mambo jambo activity (maybe briefly remind them of the vocabulary – injuries at the beginning).

Can you evaluate "What is normal?" class, please?

I can imagine that upper-secondary students would really enjoy this activity, they would be solving the problem more for they would be better linguistically equipped for this. They noticed that there was something weird and different when I greeted them at the beginning of the lesson face to the board when I was asking them Is this normal?. The matching excercise describing different people was definitely necessary for some of the students. Ten characters were enough (more would be just too many and it would slow the pace of the lesson). Here they could ask for the meaning of words they were not familiar with.

What changes do you suggest in the "What is normal?" class?

I would stop one class after the activity when students were to make the choice in a group with what three people they would and would not travel with. It would give us time to discuss more how they reached the collective decision. It is a nice activity to summarize the lesson with. After, I would ask them what they based their decisions on, to justify their choice and compare to the others' choices (maybe contrary) and opinions. Next lesson would start with setting off for the journey, distributing the role cards and assigning who they are going to share the compartment with.

Can you evaluate "Distorted Information" class, please?

If I was to choose one lesson, this one was the most entertaining and I liked it the most. Everything fit in nicely and the activities were logically connected, the lesson developed nicely. The initial activity was good to activate them. It is important to always ask them to come to the middle so they have to move and make a decision (otherwise they would not care and would stay lazily at one spot). The video was a nice aid to demonstrate the meaning of the word distorted (it was interesting that some of the students have already seen it). The video is an attractive aid. And it was something real (not made up). So they understood the meaning and then I showed them the word itself (distorted). The whole class activity followed by the same group activity was nicely connected and everybody had a chance of direct experience in groups. In the latter they knew exactly what to do. If the activity for the whole class was omitted it would require a lot of explanation for the group one. And of course it would be a shame to leave out the group activity. For reading the news a person who can read and pronounce well should be chosen so the rest of the class can understand him/her.

I should have chosen somebody else because this boy was reading very quietly. A solution would be me reading it but they are rather used to how I speak so they should also be more exposed to listening to someone else. The activity with the pictures nicely illustrated how information can get distorted. Again if there is more time in the lesson there would me more space for discussing it with the whole class. We could take a picture of them and via Extreme Collaboration I could project all the pictures at once on the board and we could compare four different results made of the originally same sentence. In case the technology would fail we could put all the pictures on chairs and do an activity called silent gallery. Children would first silently take a look at them and a discussion would follow. Both with the news activity as well as with the pictures students might discuss who actually said (or drew or wrote) what and to see where the information got distorted.

What changes do you suggest in the "Distorted information" class?

I would put the exercise with fragments into a separate, possibly following lesson. This could be done separately. I would not take any other activity from the class so the logical continuity of the plan would not be affected. The Odd News is also an interesting activity but could last for another half an hour. It is also possible to do this activity with any other topic. Clearly it was to demonstrate that even if each group has the same fragments, each of the groups eventually puts together a different story. But this activity requires more time, preteaching of vocabulary and phrases. It would be helpful if they had the fragments made of sentences they definitely understand. I would also provide them with dictionaries. It would be another option of how to do it, to give them only words or expressions to make whole sentences from or to prepare gaps between the fragments so they understand well what they are asked to do – to fill them in. They did not understand that they were to add their own pieces of information to the fragments. If I had more time I would have insisted on this more. Being given only words or chunks of sentences it would make them think they are to fill it in and add their own words and sentences to complete the story. The activity with rewriting a picture into a sentence and back could be also done at the very beginning of the class instead of the video (because the same thing would be demonstrated by this activity). Leaving out the video (another activity) would provide extra time which could be used for discussion where the information was passed on correctly.

What would you need so you could use and integrate drama activities in English classes more regularly and more often?

I have been thinking about rehearsing a theatre play with the pupils for several years. A former colleague of mine used to do it and was an inspiration for me. However, I would need to be helped with how to apply theatre into English classes for I do not have time to prepare it in detail and think it over. I have joined a group of amateur actors to learn some techniques of how to proceed if I want to do it with children at school. I believe it is a process, it is not possible to distribute roles and say "now act it out".

3.3.5 Pre-experiment and post-experiment students' responses

The data presented in this chapter serve to provide the students' perspective. It brings participants' evaluation of the lessons and their attitudes toward ESL learning. Responses from pre and post-experiment questionnares are provided to enable comparison whether there has been any shift in students' opinions after the experiment classes.

There were 18 participants involved in the experiment classes, 12 of them were present at each lesson. Due to their absence, 4 students attended only two lessons and 2 students participated only in one of them. Letters of the alphabet were used to refer to each particular participant (i.e. student A – student R)

Chart 4 and **Chart 5** display a comparion of students' responses before and after the experiment of how important they consider individual aspects of a language to be. 1 = least important, 6 = most important ('-' for no answer provided in the particular category). Each aspect of language is divided into two columns – white refer to answers from the pre-experiment questionnaire (open questions with no given possibilities showing only what students were able to answer without any help), gray columns show results after the experiment. The information about which classes were attended by individual students is numbered in the second column: 1 = First Aid, 2 = What is normal?, 3 = Distorted information. For pre-experiment questionnaire see appendix 5, for post-experiment questionnaire see appendix 6.

	Attended lessons	Grammar		Vocabulary		Pronunciation		Reading		Listening		Speaking		Writing		Translation	
Class average	**85%**	**4**	**5,3**	**5,1**	**5,7**	**3,8**	**4,6**	**-**	**4,3**	**-**	**4**	**5,3**	**5,4**	**-**	**4,5**	**-**	**4,6**
A	1, 2, 3	4	5	6	6	-	5	-	6	-	5	-	6	-	5	-	6
B	1, 2, 3	6	5	5	4	4	5	-	4	-	3	5	6	-	5	-	5
C	1, 2, 3	2	6	1	6	4	5	-	5	-	5	-	6	-	4	-	4
D	1, 2, 3	3	5	5	6	4	5	-	5	-	4	-	6	-	4	-	4
E	1, 2, 3	3	5	5	6	2	4	-	5	-	4	-	6	-	4	-	4
F	1, 2, 3	6	6	6	6	6	6	-	6	-	4	-	6	-	3	-	6
G	1, 2, 3	6	5	6	6	-	5	-	5	-	5	-	6	-	6	-	5
H	1, 2, 3	3	3	5	6	-	6	-	4	-	5	-	6	-	5	-	4
I	1, 2, 3	4	5	6	6	-	-	-	1	-	-	-	4	-	3	-	2
J	1, 2, 3	2	6	3	6	-	4	-	4	-	5	-	6	-	5	-	6
K	1, 2, 3	4	-	6	6	2	5	-	4	-	5	5	5	-	5	-	5
L	1, 2, 3	5	6	5	4	-	3	-	3	-	2	6	5	-	5	-	6
M	1, 2	4	6	6	6	5	5	-	5	-	5	-	6	-	4	-	6
N	2, 3	2	5	3	6	1	4	-	4	-	2	-	3	-	6	-	4
O	1, 2	4	6	6	5	5	3	-	4	-	4	-	3	-	-	-	2
P	1, 3	5	6	6	6	-	4	-	5	-	3	-	6	-	3	-	5
Q	3	5	5	6	6	-	4	-	4	-	4	-	6	-	6	-	5
R	1	4	5	6	6	5	6	-	3	-	4	-	6	-	3	-	4

Chart 4

	Attended lessons	Comprehension (text/listening)		Using voice		Using facial expressions, gestures and body langauge	
Class average	85%	3	5,4	-	2,9	2,3	3,2
A	1, 2, 3	-	5	-	6	-	5
B	1, 2, 3	-	6	-	3	-	3
C	1, 2, 3	3	5	-	3	-	3
D	1, 2, 3	-	5	-	4	1	5
E	1, 2, 3	-	6	-	3	-	4
F	1, 2, 3	-	6	-	1	-	1
G	1, 2, 3	-	6	-	4	-	4
H	1, 2, 3	-	6	-	2	-	2
I	1, 2, 3	-	-	-	-	-	-
J	1, 2, 3	-	6	-	5	-	4
K	1, 2, 3	-	6	-	3	3	3
L	1, 2, 3	-	6	-	1	-	5
M	1, 2	-	6	-	6	-	6
N	2, 3	3	6	-	1	-	2
O	1, 2	3	1	-	2	-	2
P	1, 3	-	5	-	1	-	1
Q	3	-	5	-	2	-	1
R	1	-	6	-	3	3	4

Chart 5

Some students in the pre-experiment questionnaire also stated other categories which were not possible to be put into given categories (e. g. as tenses into grammar) from the post-experiment questionnaire. Here is an overview of the specific individual answers to what the important aspects of communication in a foreign language are (indicating the ascribed importance by a concrete student):

- listen to what the other person is telling me – 2 (student D)
- not to be afraid of speaking – 6 (student J)
- speaking – eloquence – 6 (student L)
- It consists of verbal and nonverbal aspects. (no points assigned - student O)

Chart 6 displays results showing how often students consider to be working on individual aspects of communication during their ESL classes. Students were to choose on a nominal scale *never – rarely – sometimes – often – very often – always*. This table presents students' answers transfered into numerical values where *never* is assigned 1 and *always* is assigned 6.

	Grammar	Vocabulary	Pronunciation	Reading	Listening	Speaking	Writing	Translation	Comprehension (text/listening)	Using voice	Using facial expressions, gestures and body language	Drama (in general)	Scenes	Role plays	Theatre
Class average	**4,7**	**4,5**	**4,5**	**4,5**	**4,3**	**5,5**	**4,4**	**4,5**	**4,8**	**3,1**	**2,4**	**2,5**	**3,9**	**2,9**	**3**
A	5	5	6	4	4	5	4	4	5	4	3	3	3	3	2
B	4	3	5	4	5	5	5	4	4	3	2	2	4	3	2
C	5	5	5	4	5	5	4	4	5	3	3	2	-	-	2
D	5	4	5	4	5	6	4	4	5	3	3	3	5	2	4
E	5	5	4	4	3	5	5	3	4	2	1	3	4	1	3
F	4	4	4	5	4	4	3	3	4	3	2	2	2	3	3
G	5	5	5	5	5	5	5	5	5	4	4	4	-	-	-
H	4	4	6	5	3	6	4	6	6	2	2	2	3	2	2
I	4	3	3	4	3	5	3	5	4	3	1	1	-	-	-
J	3	6	5	4	3	6	4	5	6	4	2	3	3	5	4
K	6	5	-	6	6	6	6	5	5	3	3	2	5	4	2
L	4	4	3	5	3	6	3	3	4	2	2	3	3	3	3
M	5	6	6	5	5	6	5	6	6	3	3	3	4	5	5
N	5	4	3	3	4	6	4	4	3	3	3	3	4	2	3
O	6	5	5	5	5	6	4	4	5	4	3	2	5	2	4
P	5	4	3	5	4	5	5	5	4	2	1	3	3	1	3
Q	5	4	4	4	6	6	6	6	6	3	3	2	5	4	4
R	6	5	-	5	4	6	6	5	6	4	3	2	5	4	2

Chart 6

Students were asked to evaluate the experiment classes in five open questions. Their answers are writen in following five charts (**Chart 7 – Table 11**). Numbers 1, 2, 3 again refer to the lessons the participants were present at (1 = First Aid, 2 = What is normal?, 3 = Distorted information).

Students	Attended lessons	What from the experiment lessons do you consider beneficial? (e. g. some activities, experience)
A	1, 2, 3	I have learnt something in each class.
B	1, 2, 3	Distorted information.
C	1, 2, 3	Understanding the English language.
D	1, 2, 3	First aid – I know what to do better.
E	1, 2, 3	They were all interesting and I have learnt something in each.
F	1, 2, 3	First aid.
G	1, 2, 3	Distorted information.
H	1, 2, 3	First aid.
I	1, 2, 3	First aid was very beneficial because you never know where you get hurt and whether they understand your langauge.
J	1, 2, 3	First aid because I think we should know this also in English and I have probably learnt a lot.
K	1, 2, 3	Something from each lesson. In *First aid* I have learnt new advice what to do if bitten by a snake. In *What is normal?* class I have learnt that basically everything is normal and not normal and in *Distorted information* that it is essential to remember everything so we do not communicate the wrong information.
L	1, 2, 3	First aid.
M	1, 2	First aid.
N	2, 3	Calling emergency, inaccurate information – for life.
O	1, 2	-
P	1, 3	First aid.
Q	3	I was present only at *Distorted information* class. It has showed me that's the way it goes.
R	1	Practising speaking, learning new vocabulary, trying various situations.

Chart 7

Students	Attended lessons	What would you change in the experiment classes and why?
A	1, 2, 3	Nothing at all.
B	1, 2, 3	Nothing.
C	1, 2, 3	Everything is alright.
D	1, 2, 3	-
E	1, 2, 3	Probably nothing.
F	1, 2, 3	Nothing.
G	1, 2, 3	Nothing.
H	1, 2, 3	Nothing.
I	1, 2, 3	Nothing.
J	1, 2, 3	Nothing, I have enjoyed it.
K	1, 2, 3	The lessons were nice. More time would be needed for the same activities. Mainly for preparing scenes.
L	1, 2, 3	More of theatre, reading and translation.
M	1, 2	Nothing.
N	2, 3	Nothing.
O	1, 2	Nothing, everything was and is fine.
P	1, 3	Nothing.
Q	3	Nothing.
R	1	Nothing, I really liked the lessons

Chart 8

Students	Attended lessons	Do you think that similar activities would help you to be able to communicate in English better and succesfully?
A	1, 2, 3	Yes
B	1, 2, 3	Yes
C	1, 2, 3	Most probably yes.
D	1, 2, 3	Yes.
E	1, 2, 3	-
F	1, 2, 3	Yes.
G	1, 2, 3	Yes.
H	1, 2, 3	Yes.
I	1, 2, 3	Yes, this experience has helped me a lot.
J	1, 2, 3	I believe they would.
K	1, 2, 3	I think they would.
L	1, 2, 3	Yes.
M	1, 2	Yes.
N	2, 3	Yes, one dares to talk in the classroom even with mistakes and then in real life one is not afraid to speak so much.
O	1, 2	Of course.
P	1, 3	Yes.
Q	3	No.
R	1	Yes.

Chart 9

Students	Attended lessons	Were the chosen topics interesting for you? What other topics would you possibly suggest?
A	1, 2, 3	I woud not have thought of better.
B	1, 2, 3	It was interesting.
C	1, 2, 3	They were interesting.
D	1, 2, 3	They were fantastic.
E	1, 2, 3	Yes.
F	1, 2, 3	Yes.
G	1, 2, 3	Yes.
H	1, 2, 3	Yes.
I	1, 2, 3	They were very interesting and informative.
J	1, 2, 3	Yes, it was interesting experience in the English language.
K	1, 2, 3	All topics in all lessons were very interesting.
L	1, 2, 3	Yes.
M	1, 2	Yes. I would suggest roles of a police officer and a thief.
N	2, 3	They were interesting.
O	1, 2	Yes, they were interesting. For example an incident at the train station.
P	1, 3	Yes.
Q	3	Yes.
R	1	First aid was very interesting because I want to focus on it more.

Chart 10

Students	Attended lessons	Please describe your own experience from the experimental drama-CLIL lessons, your opinion, comments and how you were feeling during the activities in the class.
A	1, 2, 3	I liked everything, I would not change anything.
B	1, 2, 3	I enjoyed it.
C	1, 2, 3	-
D	1, 2, 3	I am not very much into drama but I have managed this and quite enjoyed it.
E	1, 2, 3	I have enjoyed it. I would do it again. It would be certainly interesting also for other grades.
F	1, 2, 3	Good experience, I felt well.
G	1, 2, 3	Duration, topics.
H	1, 2, 3	I have enjoyed distorting information.
I	1, 2, 3	I felt nervous because I have never been video camera recorded, otherwise I felt well.
J	1, 2, 3	Sometimes I did not know what I was asked to do but it has improved after a while. For example, I did not understand distorting information because listening is difficult for me.
K	1, 2, 3	Fun, new vocabulary.
L	1, 2, 3	Interesting, beneficial, it could be done more often, more topics.
M	1, 2	It was interesting and I felt well during the lessons.
N	2, 3	Everything was interesting and it was good teaching via games. During the lessons I was without stress and happy.
O	1, 2	I felt strange at the beginning, I felt nervousness. Then I started to enjoy it and it was rather interesting.
P	1, 3	I was surprised but it was good.
Q	3	I enjoyed it. Sometimes it was lengthy but entertaining.
R	1	Fun, new vocabulary.

Chart 11

3.4 Findings

This chapter presents summarized data and findings discovered during the research. Because of the two various research approaches applied in the thesis, results of the quantitative and qualitative part are presented separately here.

3.4.1 Quantitative research results

The results found in this part of the research confirm the original presumptions. 149 participants have responded to this questionnaire out of which 4 students mentioned *body language* and 3 students *the way of using voice* as having influence (among others) on good and successful communication in L2. There were no other aspects of similar character mentioned. The majority of the respondents stated *vocabulary (129), grammar (69) and*

pronunciation (59) as important to know. What is rather surprising is that a mere 11% of respondents mentioned *comprehension (17)*. In other words, 89% of students did not think of *comprehension* as important when asked what they think is necessary to know and be able to do in a foreign language to communicate well.

On average, teachers claim to be *sometimes* using *voice* and *non-verbal communication* in their classes. It arises from the results that, quite naturally, *vocabulary* and *speaking* are at the top and most of the time is dedicated to them. *Grammar* together with *comprehension* appear to be paid attention slightly more than *often*. As to the use of drama in teaching ESL, two major groups of similar values emerged. One states that drama techniques are used *sometimes*, on the contrary the other *never*. In the majority of cases those teachers who use such activities estimate to be integrating them from 30 to 60 minutes every month.

Students' results can be compared with the teachers' results in terms of frequency perception. *Grammar* has exactly the same value (4.5), *speaking and vocabulary* differ only by 0.4 point *(higher in teachers' view – precisely 4.9)* and *comprehension* vary by 0.3 point (teachers' responses value being 4.2). There is a greater difference between perception of frequency of use of *body language* – students' result is almost twice less than that of the teachers (3).

Values gained from students' responses to what communication components are important can be looked on in relation to what they most often are exposed to in their classes. It is quite surprising that the graph of frequency components shows *comprehension* to be focused on *often* while only 11% of students has mentioned its importance. Interestingly enough, pronunciation resulted similarly as concentrated on *often*, however it came to students' minds as important in 40% of the cases. On contrary, both *body language* and *the way of using voice* are seen as occurring in classes pretty rarely which corresponds with students hardly mentioning these aspects on their own.

3.4.2 Case study findings

The findings of the qualitative part of the research are based on data which were collected through three different instruments – observation, interview and questionnaires. The findings are compared and connected here to offer a coherent view on the experiment.

The time dedicated to activities of real language nature was measured in detailed and repeated observation. **Chart 12** presents the amount of opportunities to activities of each selected category expressed in time figures for each lesson.

Lessons/Categories	Significant use of voice	Significant use of body language	Being in a role	Discussion (questions) on the topic
First Aid	4 min 24 s	7 min 44 s	11 min 4 s	20 min 52 s
What is normal?	4 min 29 s	4 min 29 s	4 min 29 s	14 min 9 s
Distorted information	14 min 53 s	13 min 57 s	7 min 1 s	7 min 56 s

Chart 12

Naturally, certain activities come under more than one category at a time. **Chart 13** therefore offers another point of view. The total time providing opportunities to real language use in each carried out experimental class is presented (pure time of the individual activities of this focus was counted up).

Lessons/Total time	Total time of opportunities for real language use
First Aid	23 min 36 s
What is normal?	14 min 9 s
Distorted information	21 min 54 s

Chart 13

For more details about the analysis offering an overview of time opportunities during individual stages see appendices 9, 11, 14. These also include notes on which activities were group work and which were conducted with the whole class.

From the charts displayed above it seems that real language was used rather significantly in the class. Although it should be taken into account that the lesson lasted slightly more than traditional 45 minutes. Problems with managing to realize all planned activities within the 45 minute teaching unit seemed to be of major significance. It was observed that *First Aid* was 15 minutes longer, *What is normal?* was 2 minutes longer and *Distorted information* exceeded an ordinary lesson by 11 minutes. One of the students also mentioned that more time would be helpful, especially for scene preparation. The teacher suggests how to divide each lesson into two so there is enough room for the proposed activities and they are not so

rushed. The *First aid lesson* can be divided into pre-teaching in one lesson (vocabulary, appropriate treatment) and then to start next lesson with the mambo jambo activity. For *What is normal?* it was suggested to summarize the lesson and conclude after the group choice of fellow traveller and begin the following lesson with the role-play. In the third lesson, *Distorted information*, leaving out the Odd News activity is recommended (it can be kept for a separate lesson because it is more time demanding). Another feature which could have an effect on the time issues was the fact that the activities were new to students as well as to the teacher and everybody needs some time to get used to it. One student stated that he/she had difficulties understanding what she was asked to do but it improved after a while.

What was observed to be rather problematic was integrating the target language (more specifically grammar) to be actively used by the students. Reported speech in *Distorted information* was not practiced at all. However, it can be assumed if the teacher had given them an example they would have followed it. The teacher admitted that connecting both aspects, the thematic content and grammar, was not performed very successfully and should be focused on and insisted on more. Students sometimes concentrate on one aspect (e.g. they focus on how the injury happened but do not follow the recommended steps of appropriate treatment). During the lessons it was observed that certain grammar can arise when using the language naturally in class in particular activites and can serve as a stimulus for intentional practice in next lesson (e.g. the teacher suggested that the train compartment activity could serve well for practising present perfect tense or *going to*). For the positives of the language aspects few students have mentioned new vocabulary learnt in the lesson.

The character of all these lessons is that of a language practice. During the lessons, the teacher noticed, students were using only the language they knew well. Therefore the suggested division of the lesson plans will be also useful for enabling students to spend more time on the language aspect and pre-teaching and then follow with practise in which students can use the learned language naturally and practise it in life-like situations to support the experience.

There were no negative comments on the lessons as such. Except for the time problem, the teacher was also considering that some students might possibly not feel uncomfortable in such activities (they might not want to act anything or let other people touch them – e.g. in the *First aid* lesson). One student answered that he/she does not think that similar activities

to those in the experimental classes would help him/her to be able to communicate in English better and successfully.

The overall evaluation from the teacher as well as from the students is positive. The teacher evaluated the lessons as motivational and enjoyable for the students and helpful and beneficial for her as a teacher. She emphasized the interesting themes, new vocabulary and possibility to link it to the content of other ESL classes. Thanks to the step by step described lesson plans including materials, it can make things easier for teachers who are worried about trying these techniques on their own. From the perspective of the students, *First aid* was considered to be the most beneficial (*First aid* was considered beneficial by 12 students, *Distorted information* by 7 students and *What is normal?* by 3 students). All students found the topics interesting. Three people expressed their initial worries (somebody who is not into drama, nervousness from the video camera and feeling strange at the beginning) but also wrote that it improved after a while.

No significant change was shown in the students' answers before and after the experiment. On the scale from 1 to 6 when one is least important and 6 is most important students expressed their opinions on importance of individual aspects of communicating in a foreign language. **Chart 14** is an overview of selected aspects which were considered most significant from the collected data and present the class average opinion.

Grammar		Pronunciation		Vocabulary		Comprehension (text/listening)		Using voice		Using facial expressions, gestures and body language	
before	after	Before	after	before	after	before	after	before	after	before	after
4	5.3	3.8	4.6	5.1	5.7	3*	5.4	-	2.9	2.3*	3.2

Chart 14

* average based on answers from only three people (in the pre-experiment questionnaire only these three students stated such an answer which falls into this category)

The biggest difference was 1.3 points between values of *grammar*. Results of *pronunciation* differentiated by only 0.8 and those of *vocabulary* only by 0.6. In the post-experiment questionnaire *comprehension* was valued rather high at 5.4 (originally it was 3, however it was stated only by three students), *using facial expressions, gestures and body language*

resulted in 3.2 (previous 2.3 value was gained from only 3 students) and *using voice* 2.9 (not mentioned in the first questionnaire at all).

Interestingly enough, *speaking* was valued 5.4 in the post-experiment questionnaire whereas in the pre-experiment questionnaire only three people stated it (with values 5, 5 and 6). There were no given options in the first questionnaire deliberately with the intention to find out which aspects students can think of themselves and thus what they actually are aware of. Moreover, *speaking* was valued 5.5 (most of all aspects) in terms of frequency during English classes, *comprehension* gained 4.8 and *grammar* 4.7 in this respect.

3.5   Discussion

The original presumptions were confirmed in the results from the data collected in the quantitative part. Beside this expected result, very striking was the finding which shows that only 11% of students at the lower-secondary level of education stated *comprehension* among the important components which are needed to know and be able to do for successful communication in a foreign language.

Frequency of involving various aspects of communication in the classroom from students' point of view can be looked on in connection to the average significance ascribed to the aspects by students. Values of grammar and vocabulary are both the highest in average significance as well as in the frequency graph. The amount of time dedicated to these aspects at school can be assumed to effect the free choice of students (and shaping their opinion in the matter). *Comprehension* is presented as being focused on insignificantly less than *often* while the average value of importance (based on responses of 17 students) is high - 5.2 points on a 1 – 6 scale.

The majority of the teachers who integrate drama techniques in their teaching stated to be using them from 30 to 60 minutes monthly. Presuming there are three classes every week, it is 6 – 11% of the whole time (7.5 – 15 minutes a week in average) set aside to activities which teachers consider to be beneficial for active use of practical language and strengthening communicative competence.

It should be emphasized that the results are based on the participants' answers and how they perceive the reality. Therefore a certain degree of subjectivity should be taken into account when judging the outcomes. There is a question about what students perceive as *drama* because it was noticed that answers of students from the same classes differed quite a lot in

this respect and that students answers (how often they do these activities at school) to drama and theatre were the same, whereas for role-play and scenes chose a different one. Also the fact that such a low number of students has mentioned the importance of comprehension can be effected by other influences (e.g. what they hear their teachers or parents to consider important). However, the results showed what was on students' mind when filling in the questionnaire. And what comes to their mind is most probably what they naturally consider to be important. Although, does it really mean that if the students are not aware of these aspect they are not naturally using them?

The aim of the experiment classes was to discover how they work when put into practice and to bring another option and an interesting combination to promote real language use in the ESL classes. All these classes were to offer space for practising and focused on fluency over accuracy. Naturally, students err when communicating and it is up to the teacher to decide whether it is appropriate to do either immediate correction or delayed.

In all experimental classes there were certain difficulties with time management. Putting the lesson plans into practice thus enabled the real experience and provided impulses for improvement and certain considerations. It is advisable to use a reasonable amount of aids which need to be distributed among students so it does not significantly affect the lesson in terms of time. Also, it is natural that everybody (students as well as the teacher) needs to get used to new activities. Once they are familiar with them the lesson pace can be quicker. The suggested division of the original lesson plans is crucial and will probably increase the time for real language use since the lesson will not be delayed by pre-teaching activities focused on the needed language. Connected to the difficulties with time managements and based on the practise character of the lesson plans two question arise. How often it would be suitable to implement such lessons among traditional ESL classes? And how to more effectively interconnect the used approaches together to reinforce active practice of the target language?

4   Conclusion

This thesis is based around the communicative competence acquisition. It dealt with the issue of how to make the language more real in in ESL classes at lower-secondary level of education. For their benefits and support of communicative competence the CLIL method and drama techniques were chosen to prepare experimental classes drawing on these two approaches.

The theoretical background introduced both drama techniques and The Content and Language Integrated Learning more in detail. It focused on the beneficial aspects of both and presented recommended procedure when applying them. Soft CLIL was described for it was type of CLIL used in the experiment.

The quantitative part of the research confirmed the original presumption about students at lower-secondary school not being aware of paralinguistic features and other aspects of communication which are involved in communicating the whole meaning of what is verbalized. The results showed what students stated as important for successful communication in real language which to a certain degree mirrors what students are exposed at schools.

The three experimental lessons were carried out with one group of participants. Analysis consisting of observing video recordings of lessons, interview with the teacher who taught all the lessons and the students' pre-experiment and post-experiment questionnaires provided various perspectives on the lessons and enabled rather complex evaluation. On average, the amount of opportunities toward use of real language in the classes was rather significant. The lessons were perceived as enjoyable by all participants. The teacher emphasized the usefulness of these lessons, the possibility to link them to the content of other ESL classes and the combination of language practise connected to interesting themes and activities providing room for practicing students' communicative skills. Putting the lessons into practice enabled consequent modification of the lesson plans for future improvement to be suggested.

The experiment was described to provide an insight of the experience with one particular group of students. For more comprehensive evaluation of the suggested combination of approaches, piloting the materials (and creating more lesson plans) in a number of classes

across various ages and levels of English could be a subject matter of further research to provide more complex insight and analysis to make generalized conclusions.

The research deals with the presumption that students at lower-secondary level of education are not aware of the fact that paralinguistic features form an aspect of communication of the entire meaning of what is verbalized. It is also presumed that teachers do not pay much attention to these aspects in their ESL classes and do not use drama techniques often in their teaching.

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6   Abbreviations used

CBLT – Content-based language teaching

CLIL – Content and Language Integrated Learning

EFL - English as a foreign language

ELT – English language teaching

ESL – English as a second language

e.g. – for example

i.e. – that is

PE – Physical Education

7   List of Appendicies

No. 1 – Character Identity Sheet

No. 2 – Questionnaire for students (quantitative)

No. 3 – Questionnaire for teachers (quantitative)

No 4. – Teacher's pre-experiment questionnaire

No. 5 – Students' pre-experiment questionnaire

No. 6 – Students' post-experiment questionnaire

No. 7 – Parents informed consent

No. 8 – Lesson plan 1 (First Aid)

No. 9 – Lesson analysis 1 (First Aid)

No. 10 – Leeson plan 2 (What's the News?)

No. 11 – Lesson analysis 2 (What's the News?)

No. 12 – Lesson plan 3 (Distorted Information)

No. 13 – Sentences and pictures (illustration)

No. 14 – Lesson analysis 3 (Distorted Information)

No. 15 – Video recordings from experimental lessons (attached on DVD)

8   Appendicies

Appendix No. 1: Character Identity Sheet

Character identity sheet

```
Name:           ...................................

Profession:     ...................................

Age:            ...................................

Height:         ...................................

Weight:         ...................................

Hair colour:    ...................................

Eyes:           ...................................

Distinguishing marks:   ...........................

................................................

Main personality features:   .....................

................................................
```

You can gradually add other questions to this list, such as: *What is your favourite colour/music/book?*, etc. to encourage students to think about their adopted personality.

Source: Porter Ladousse, Gillian. Role Play. Ed. Alan Maley. Oxford: OUP, 1987. Print. (page 14)

Appendix No. 2: Questionnaire for students (quantitative)

<u>Anglický jazyk – jednotlivé složky jazyka a jejich důležitost</u>

Milí žáci,

jsem studentkou Pedagogické fakulty UK v Praze a v rámci své diplomové práce bych se vás chtěla zeptat na váš názor ohledně výuky anglického jazyka. Tento krátký anonymní dotazník bude sloužit ke zjištění názoru žáků na II. stupni ZŠ v českých školách. Předem děkuji za váš čas a spolupráci.

Jitka Wirnitzerová

Pohlaví: (dívka) chlapec

Věk: 13

Základní škola (název + město): ZŠ Stará Boleslav

Třída: VII. C

Ve které třídě ses začal/-a učit anglický jazyk? 1.

Kolik hodin Aj máte za týden ve škole? 3×

Učíš se Aj také mimo školu? ne

Pokud ano, napiš :   kde

                         jak často za týden (jak dlouhá je lekce)

                         kdy jsi začal/-a

1. Napiš prosím, z jakých složek si myslíš, že se skládá komunikace v cizím jazyce (co všechno je potřeba v cizím jazyce znát a umět, abychom mohli dobře komunikovat).

    správná výslovnost   5

    správné složení věty   4

    umět přeložit z Čj do Aj   a naopak   5

    základní slovíčka   6

    umět tvořit otázky   3

2. Oboduj složky, které jsi napsal/-a v otázce č. 1. Každou složku oboduj body na škále 1 – 6.

1 = nejméně důležité, 6 = nejdůležitější   (napiš body vedle složek do otázky č. 1)

1

3. **Zaškrtni, jak často se při výuce Aj ve škole věnujete následujícím položkám.**

   a. GRAMATIKA

      nikdy   výjimečně   občas   často   velice často   (stále)

   b. SLOVNÍ ZÁSOBA

      nikdy   výjimečně   občas   často   velice často   (stále)

   c. VÝSLOVNOST (tzn. správná výslovnost hlásek, přízvuk)

      nikdy   výjimečně   občas   často   velice často   (stále)

   d. ČTENÍ

      nikdy   výjimečně   občas   (často)   velice často   stále

   e. POSLECH

      nikdy   výjimečně   (občas)   často   velice často   stále

   f. MLUVENÍ

      nikdy   výjimečně   (občas)   často   velice často   stále

   g. PSANÍ

      nikdy   výjimečně   občas   často   (velice často)   stále

   h. PŘEKLAD

      nikdy   výjimečně   občas   (často)   velice často   stále

   i. POROZUMĚNÍ OBSAHU TEXTU/POSLECHU

      nikdy   výjimečně   občas   často   (velice často)   stále

   j. PRÁCE S HLASEM (tzn. intonace, síla apod.)

      nikdy   (výjimečně)   občas   často   velice často   stále

   k. PRÁCE S MIMIKOU, GESTY A ŘEČÍ TĚLA

      (nikdy)   výjimečně   občas   často   velice často   stále

   l. DRAMA

      (nikdy)   výjimečně   občas   často   velice často   stále

   Z toho *(vedle možností připiš, zda nikdy, výjimečně, občas, často, velice často či stále)*:

   1. scénky

   2. rolové hry

   3. divadlo   *Nikdy*

   4. případně jiné, upřesni _____

   _____

4. **Pokud chceš doplnit cokoliv dalšího, co se týká výuky různých složek jazyka a jejich důležitosti, zde je prostor. Pokud ses učil angličtinu jiným způsobem, než ostatní žáci, prosím, napiš své zkušenosti.**

Appendix No. 3: Questionnaire for teachers (quantitative)

<u>**Anglický jazyk – jednotlivé složky jazyka a jejich důležitost**</u>

Vážené paní učitelky a páni učitelé,

jsem studentkou Pedagogické fakulty UK v Praze a v rámci své diplomové práce bych se Vás chtěla zeptat na Váš názor ohledně výuky anglického jazyka. Tento krátký anonymní dotazník bude sloužit ke zjištění názoru učitelů na II. stupni ZŠ v českých školách. Předem děkuji za Váš čas a spolupráci.

Jitka Wirnitzerová

Pohlaví: (žena)   muž
Věk: 35
Základní škola (název + město): ZŠ Bezručova, Hradec Králové
Ročníky, ve kterých vyučujete Aj: 3. – 9.
Kolik let Aj vyučujete: 13   **Z toho na ZŠ:** 13
Dosažené vzdělání (obor): VŠ (Aj) – PF – UHK

1. **Zaškrtněte, jak často se při výuce Aj věnujete následujícím položkám.**

   a. GRAMATIKA

      nikdy   výjimečně   občas   (často)   velice často   stále

   b. SLOVNÍ ZÁSOBA

      nikdy   výjimečně   občas   (často)   velice často   stále

   c. VÝSLOVNOST (tzn. správná výslovnost hlásek, přízvuk)

      nikdy   výjimečně   (občas)   často   velice často   stále

   d. ČTENÍ

      nikdy   výjimečně   občas   (často)   velice často   stále

   e. POSLECH

      nikdy   výjimečně   občas   (často)   velice často   stále

   f. MLUVENÍ

      nikdy   výjimečně   občas   často   (velice často)   stále

   g. PSANÍ

      nikdy   výjimečně   občas   (často)   velice často   stále

   h. PŘEKLAD

      nikdy   výjimečně   občas   (často)   velice často   stále

   i. POROZUMĚNÍ OBSAHU TEXTU/POSLECHU

      nikdy   výjimečně   občas   (často)   velice často   stále

   j. PRÁCE S HLASEM (tzn. intonace, síla apod.)

      nikdy   (výjimečně)   občas   často   velice často   stále

   k. PRÁCE S MIMIKOU, GESTY A ŘEČÍ TĚLA

      nikdy   (výjimečně)   občas   často   velice často   stále

1

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2. **Jak často používáte v hodinách Aj techniky dramatické výchovy?**

nikdy   (výjimečně)   občas   často   velice často   stále

Pokud tyto techniky do hodin Aj zařazujete, napište prosím, jaký časový prostor ve svých hodinách v průměru na jednu třídu těmto aktivitám věnujete.

Vyjádřete v hodinách za měsíc (např. 30 min = 0,5 h, 60 min = 1 h).

   a. scénky _0,5_ h/měsíc
   b. rolové hry _/_ h/měsíc
   c. divadlo _/_ h/měsíc
   d. případně jiné, upřesněte _/_ h/měsíc

   _____
   _____

3. **Používáte-li techniky dramatické výchovy v hodinách Aj, napište, s jakým cílem či očekáváním.**

4. **Na kterou složku (které složky) jazyka kladete největší důraz při výuce? Zdůvodněte.**

   mluvení, poslech

5. **Učí se Vaši žáci anglický jazyk ve škole v kontextu?**

   občas

6. **Máte čas s žáky dostatečně procvičit nově prezentované učivo? Pokud ne, zdůvodněte a napište, čemu jinému je dána přednost.**   _ano_

7. **Zaškrtněte, zda si jsou podle Vás žáci vědomi toho, že úspěšnou komunikaci ovlivňují také specifické aspekty: práce s hlasem (např. intonace), neverbální komunikace, kontext situace.**

   Ano   (Ne)   Jen někteří *(uveďte Váš odhad v procentech)*

8. **Pracujete při výuce s aspekty jazyka vyjmenovanými v otázce č. 7? Pokud ano, se kterými?**

   _ne_

9. **Na jaké úrovni si myslíte, že jsou Vaši žáci na konci 9. ročníku ZŠ v jednotlivých řečových dovednostech? Zaškrtněte.**

POSLECH	A1	(A2)	B1	B2
ČTENÍ	(A1)	A2	B1	B2
ÚSTNÍ INTERAKCE	A1	(A2)	B1	B2
SAMOSTATNÝ ÚSTNÍ PROJEV	(A1)	A2	B1	B2
PÍSEMNÝ PROJEV	(A1)	A2	B1	B2

10. **Pokud chcete doplnit cokoliv dalšího, co se týká výuky různých složek jazyka a jejich důležitosti, zde je prostor. Děkuji za Váš názor.**

2

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Appendix No. 4: Teacher's pre-experiment questionnaire

Anglický jazyk – jednotlivé složky jazyka a jejich důležitost

Vážená paní učitelko,

v rámci své diplomové práce bych se Vás chtěla zeptat na Váš názor ohledně výuky anglického jazyka. Tento krátký dotazník bude sloužit ke zjištění Vašeho názoru a k následnému zpracování po experimentu, který roběhne ve Vaší třídě. Předem děkuji za Váš čas a spolupráci.

Jitka Wirnitzerová

Jméno: IVA VABÚRKOVÁ

Věk: 43

Základní škola (název + město): ZŠ VILOVÉ U PRAHY

Ročníky, ve kterých vyučujete Aj: 4. – 9.

Kolik let Aj vyučujete: 12   **Z toho na ZŠ:** 12

Dosažené vzdělání (obor): VŠ VUT, Fakulta technologická; DP studium

1. **Zaškrtněte, jak často se při výuce Aj věnujete následujícím položkám.**

   a. GRAMATIKA

   nikdy   výjimečně   občas   často   (velice často)   stále

   b. SLOVNÍ ZÁSOBA

   nikdy   výjimečně   občas   často   velice často   (stále)

   c. VÝSLOVNOST (tzn. správná výslovnost hlásek, přízvuk)

   nikdy   výjimečně   občas   (často)   velice často   stále

   d. ČTENÍ

   nikdy   výjimečně   občas   často   velice často   (stále)

   e. POSLECH

   nikdy   výjimečně   občas   často   (velice často)   stále

   f. MLUVENÍ

   nikdy   výjimečně   občas   často   velice často   (stále)

   g. PSANÍ

   nikdy   výjimečně   občas   (často)   velice často   stále

   h. PŘEKLAD

   nikdy   výjimečně   občas   často   (velice často)   stále

   i. POROZUMĚNÍ OBSAHU TEXTU/POSLECHU

   nikdy   výjimečně   občas   často   velice často   (stále)

   j. PRÁCE S HLASEM (tzn. intonace, síla apod.)

   nikdy   (výjimečně)   občas   často   velice často   stále

   k. PRÁCE S MIMIKOU, GESTY A ŘEČÍ TĚLA

   nikdy   výjimečně   občas   (často)   velice často   stále

1

2. **Jak často používáte v hodinách Aj techniky dramatické výchovy?**

nikdy   výjimečně   (občas)   často   velice často   stále

Pokud tyto techniky do hodin Aj zařazujete, napište prosím, jaký časový prostor ve svých hodinách v průměru na jednu třídu těmto aktivitám věnujete.

Vyjádřete v hodinách za měsíc (např. 30 min = 0,5 h, 60 min = 1 h).

   a.   scénky __1__ h/měsíc
   b.   rolové hry __1__ h/měsíc
   c.   divadlo __0__ h/měsíc
   d.   případně jiné, upřesněte _____ h/měsíc

_____

_____

3. **Používáte-li techniky dramatické výchovy v hodinách Aj, napište, s jakým cílem či očekáváním.**

   — Spojení pohyku, gest → lepší zapamatování slovíček, výrazů
   — Spojení s konkrétní situace

4. **Na kterou složku (které složky) jazyka kladete největší důraz při výuce? Zdůvodněte.**

   — gramatiku – používání správných časů
   — mluvení – nebát se promluvit, uvědomit si, že se dobře domluví
        s tím, co už znají

5. **Učí se Vaši žáci anglický jazyk ve škole v kontextu?**

   ano

6. **Máte čas s žáky dostatečně procvičit nově prezentované učivo? Pokud ne, zdůvodněte a napište, čemu jinému je dána přednost.**

   Času by vždy mohlo být víc. Plnění tem. plánu to nedovoluje

7. **Zaškrtněte, zda si jsou podle Vás žáci vědomi toho, že úspěšnou komunikaci ovlivňují také specifické aspekty: práce s hlasem (např. intonace), neverbální komunikace, kontext situace.**

   Ano   Ne   (Jen někteří) (uveďte Váš odhad v procentech)
                                          70%

8. **Pracujete při výuce s aspekty jazyka vyjmenovanými v otázce č. 7? Pokud ano, se kterými?**

   kontext, neverbální komunikace

9. **Na jaké úrovni si myslíte, že jsou Vaši žáci na konci 9. ročníku ZŠ v jednotlivých řečových dovednostech? Zaškrtněte.**

POSLECH	A1	(A2	B1)	B2
ČTENÍ	A1	A2	(B1)	B2
ÚSTNÍ INTERAKCE	A1	(A2	B1)	B2
SAMOSTATNÝ ÚSTNÍ PROJEV	A1	(A2	B1)	B2
PÍSEMNÝ PROJEV	A1	(A2)	B1	B2

10. **Pokud chcete doplnit cokoliv dalšího, co se týká výuky různých složek jazyka a jejich důležitosti, zde je prostor. Děkuji za Váš názor.**

2

Appendix No. 5: Students' pre-experiment questionnaire

<u>Anglický jazyk – jednotlivé složky jazyka a jejich důležitost</u>

Milí žáci,

jsem studentkou Pedagogické fakulty UK v Praze a v rámci mé diplomové práce bych se vás chtěla zeptat na váš názor ohledně výuky anglického jazyka. Tento krátký dotazník bude sloužit ke zjištění názoru žáků na II. stupni ZŠ v českých školách. Předem děkuji za váš čas a spolupráci.

Jitka Wirnitzerová

Jméno/přezdívka: Dominik

Pohlaví: dívka (chlapec)

Věk: 15

Základní škola (název + město): ZŠ Jílové u Prahy

Třída: 9.B

Ve které třídě ses začal/-a učit anglický jazyk? 3. tř.

Kolik hodin Aj máte za týden ve škole? 3

Učíš se Aj také mimo školu? NE

Pokud ano, napiš :   kde

jak často za týden (jak dlouhá je lekce)

kdy jsi začal/-a

1. Napiš prosím, z jakých složek si myslíš, že se skládá komunikace v cizím jazyce (co všechno je potřeba v cizím jazyce znát a umět, abychom mohli dobře komunikovat).

Gramatika, slovní zásoba, mluvení, vyslovnost
6   5   5   4

2. Oboduj složky, které jsi napsal/-a v otázce č. 1. Každou složku oboduj body na škále 1 – 6.
   1 = nejméně důležité, 6 = nejdůležitější (napiš body vedle složek do otázky č. 1)

1

90

3. **Zaškrtni, jak často se při výuce Aj ve škole věnujete následujícím položkám.**

   a. GRAMATIKA

   nikdy   výjimečně   občas   (často)   velice často   stále

   b. SLOVNÍ ZÁSOBA

   nikdy   výjimečně   (občas)   často   velice často   stále

   c. VÝSLOVNOST (tzn. správná výslovnost hlásek, přízvuk)

   nikdy   výjimečně   občas   často   (velice často)   stále

   d. ČTENÍ

   nikdy   výjimečně   občas   (často)   velice často   stále

   e. POSLECH

   nikdy   výjimečně   občas   často   (velice často)   stále

   f. MLUVENÍ

   nikdy   výjimečně   občas   často   (velice často)   stále

   g. PSANÍ

   nikdy   výjimečně   občas   často   (velice často)   stále

   h. PŘEKLAD

   nikdy   výjimečně   občas   (často)   velice často   stále

   i. POROZUMĚNÍ OBSAHU TEXTU/POSLECHU

   nikdy   výjimečně   občas   (často)   velice často   stále

   j. PRÁCE S HLASEM (tzn. intonace, síla apod.)

   nikdy   výjimečně   (občas)   často   velice často   stále

   k. PRÁCE S MIMIKOU, GESTY A ŘEČÍ TĚLA

   nikdy   (výjimečně)   občas   často   velice často   stále

   l. DRAMA

   nikdy   (výjimečně)   občas   často   velice často   stále

       Z toho *(vedle možností připiš, zda nikdy, výjimečně, občas, často, velice často či stále)*:

   1. scénky *často*
   2. rolové hry *občas*
   3. divadlo *výjimečně*
   4. případně jiné, upřesni _____

4. **Pokud chceš doplnit cokoliv dalšího, co se týká výuky různých složek jazyka a jejich důležitosti, zde je prostor. Pokud ses učil angličtinu jiným způsobem, než ostatní žáci, prosím, napiš své zkušenosti.**

2

Appendix No. 6: Students' post-experiment questionnaire

Drama-CLIL experimentální hodiny

Milí žáci,

děkuji vám za účast v experimentálních drama-CLIL hodinách, které ve vaší třídě proběhly. Nyní bych vás ráda požádala o vyplnění dotazníku, který bude použit ke zjištění, zda drama-CLIL hodiny přispěly ke změně vašeho názoru (a do jaké míry) ohledně důležitosti jednotlivých složek jazyka potřebných k úspěšné komunikaci. Výsledky budou zpracovány v mé diplomové práci. Děkuji za váš čas a spolupráci.

Jitka Wirnitzerová

Jméno/přezdívka: Josefína

Zaškrtni, kterých hodin ses zúčastnil/-a

1. První pomoc	ANO	(NE)
2. Co je normální?	(ANO)	NE
3. Zkreslování informací	(ANO)	NE

---

1. **Jak je podle Tebe důležité, aby se při výuce na II. stupni na ZŠ věnovala pozornost následujícím složkám jazyka za účelem úspěšné komunikace?**

   Každou složku ohodnoť dle svého názoru body na škále 1 – 6.

   1 = nejméně důležité, 6 = nejdůležitější (napiš body vedle jednotlivých složek)

   a. GRAMATIKA _5_
   b. SLOVNÍ ZÁSOBA _6_
   c. VÝSLOVNOST (tzn. správná výslovnost hlásek, přízvuk) _4_
   d. ČTENÍ _4_
   e. POSLECH _2_
   f. MLUVENÍ _3_
   g. PSANÍ _6_
   h. PŘEKLAD _4_
   i. POROZUMĚNÍ OBSAHU TEXTU/POSLECHU _6_
   j. PRÁCE S HLASEM (tzn. intonace, síla apod.) _1_
   k. PRÁCE S MIMIKOU, GESTY A ŘEČÍ TĚLA _2_

1

2. Co z proběhlých experimentálních hodin považuješ za přínosné? (např. jaké aktivity, zkušenost)

- volání 1. pomoci
- ~~klep~~ pomluvy = do života

3. Co bys v proběhlých hodinách změnil/-a a proč?

- nic

4. Domníváš se, že by Ti podobné aktivity pomohly k tomu, abys uměl/-a lépe a úspěšně komunikovat v Aj? - Jo, člověk si odvráti ve třídě mluvit i s chybami a poté se ponaučí, v reálném životě se už tolik nebojí

5. Byla pro Tebé zvolená témata hodin zajímavá? Jaké jiné bys případně navrhl/-a?

Byla zajímavá

6. Prosím, popiš vlastní zkušenosti z drama-CLIL experimentálních hodin, Tvůj názor, jak ses při aktivitách v hodině cítil/-a. Prosím, napiš svoje postřehy.

Bylo to více zajímavé a byla to dobrá výuka hrou.
Při hodinách jsem se cítila bez stresu a šťastná.

INFORMOVANÝ SOUHLAS K POŘÍZENÍ AUDIO/VIDEO ZÁZNAMU

Souhlasím s pořízením audio/video záznamu z hodin anglického jazyka pro účely diplomové práce. Nahrávky nebudou použity k jiným účelům. Svůj souhlas uděluji pro nahrávky pořízené v období květen – červen 2015.

Jméno žáka: ....

V ...., dne ....

Appendix No. 8: Lesson plan 1 (First Aid)

First Aid

Class: 9A/9B   **Level:** Pre-intermediate and higher   **Number of learners:** 13   **Date:** 11.6.2015   **Time:** 10:55 – 11:40

Overall aim: students are able to use non-verbal expressions and work with their voice to communicate a message

Linguistic focus: injuries + first aid vocabulary

Content focus: first aid

Time needed	Activity	Material and aids	What a teacher does	What the learners do	Interaction patterns	Objectives
3'	1 Warm-up, introducing the lesson topic	Attachment 1	T shows pictures of 6 injuries to the Ss on the board. *You have one minute to write down what you can see in the pictures. Write as many words as possible. Work in groups of four.* Teacher sets one minute. *Count how many words you have written down.*	The group with most words wins and reads them out. Other groups are crossing these words out from their lists. After this other groups read words from their lists which the winning group has not mentioned.	T – Ss Group work	To activate vocabulary.
6'	2 Presentation	Attachment 1 First aid kit (as a visual to introduce the topic)	T elicits the word *injury + first aid. What do we see in the pictures? What do these people need?* T shows a first aid kit to the Ss to help elicit *first aid.*	Ss say what these people need.	T - Ss	To present new vocabulary and correct treatment.
		Attachment 2	T shows labels of the injuries.	Ss tell the T which labels to match with which pictures (on the board).	T - Ss	
		Attachment3 Attachment 4	T gives each group 6 labeled pictures + 6 slips of paper with appropriate treatment. T monitors, checks/corrects the answers.	Ss match injuries with appropriate treatment. When checked by the T, Ss have 1 minute to remember it.	T - group Group work (3 - 5 Ss in each)	

			T gives review questions and elicits correct treatment for individual injuries. *I have broken my forearm. What should I do?* T can ask for individual steps of correct treatment so more Ss can get involved.	Ss turn the materials upside down. First S to raise their hand and answers correctly gets a point for the group.	T - Ss	
2'	3 Introducing drama activity	Attachment 5 2x elastic bandage, non-elastic bandage, 2x gauze pads, scarf to make a sling, tweezers	T explains the activity. *What is in the pictures is your problem now. Make it into a story solved in an original way and with a happy end. Each group will get a card. Discuss all the points, when everybody agrees, practise miming the situation. Start the situation as if the scene was frozen (not at the beginning). Each group can use 2 objects (from first aid kit or classroom).*		T – Ss	To introduce the problem and following activity. Ss are told what to do now.
3'	4 Group discussion, mime scene preparation		T monitors, reminds how much time is left and helps if asked.	Ss discuss the given points and prepare the mime.	Group work (same groups from previous activity)	To agree on the scene details and prepare the mime.
6'	5 Mime scenes	Blanket (for scenes performed on the floor) 2x elastic bandage, non-elastic bandage, 2x gauze pads, scarf to make a sling, tweezers	T reminds Ss that it is important to stay quiet during mime scenes. On T's instruction Ss turn to see the tableu of mime group. T asks what they see, after a few seconds T starts the scene (can use arms to pretend a clapboard starting the scene). Every time when a group finishes its mime T asks two or three Ss what problem they have seen, how it was solved and what they base their assumptions on. T tries to make them to interpret the situation. *Was the original idea from the still image correct?*	Each group mimes their scene to the others. The group starts in a still image (the rest of the class is not looking at them when setting it). The audience tell what they see in the still image and after the mime briefly compare if they still think the same.	Ss – group T - groups	To notice how mime/non-verbal communication can be used to convey certain meaning.
2'	6 Mambo jambo scene preparation		T explains next step. *Now you can add voice to the scene but the only words you can say are "mambo jambo". Make sure only 1 person speaks at a time, decide who says what.*	Ss prepare the same scene adding voice.	T – Ss Group work	To prepare the scene using paralinguistic features of voice.

			T monitors, reminds how much time is left and helps if asked.		
6'	7 Mambo-jambo scenes		T start the scenes and asks Ss what new information they have recieved from the added voice.	Ss start the scene from a still image, no need to hold it long. Other Ss are watching the scene.	Ss – group T - groups	To notice how and what paralinguistic features of voice can be used to convey certain meaning.
1'	8 Real words scene preparation		T explains next step. *Now you can add real words to your scenes. Use body language and voice as in previous scenes.* T monitors, reminds how much time is left and helps if asked.	Ss prepare the same scene adding real words.	T – Ss Group work	To prepare the scene using real words.
6'	9 Scenes with real words		T starts the scenes.	Ss start the scene from a still image, no need to hold it long. Other Ss are watching the scene.	Ss – group T - group	To notice what is the rest of information given by actual words and what was recognized before from mime and voice.
4'	10 Evaluation		T asks Ss about how they felt in the previous activities and what helped them to understand. *What was possible to recognize from mime and from the added voice? And what did you recieve from real words?* T asks questions to provoke the discussion and highlights certain aspect which arose.	The whole class discusses point which helped to communicate the message in each version of the scenes.	T - Ss	To realize how much information was conveyed through different means of communication.
6'	11 Radio role-play	Attachment 6 Attachment 7 (T can distribute concrete roles to each student)	T explains the activity. *Now you will get role cards and prepare for a radio interview. Think about how it happened and be creative.* T chooses most linguistically proficient S to be the host of the show. T show to the hosts an enthusiastic opening to start their shows with. T monitors GW.	Ss are given role cards, prepare for a radio interview. Each hosts starts the show in their group. (The activity is going on in each group simultaneously)	Group work (still same groups)	To summarize how the injury happened and what was the proper help and treatment.

Problems anticipated

- Some students might not feel well looking at the pictures of injuries.
- Students might have problems with keeping to the given time limit (T should remind them of how much time is left for individual activities).
- Students might laugh aloud when looking at miming scenes (T should remind them that it is necessary mime is done in silence).
- Ss might want to share their experience immediately after each scene. There is only short time for this. T should assure Ss they will all have enough time to share their experience at the end of these activities.

Variations

- This activity can be used for other topics that the students are familiar with.
- If there are more than 4 groups in a class put 2 groups together to act their situation out to each other to save time.

Notes

- It is helpful when there is one student in each group who is responsible for the work of the whole group.
- Explain to the Ss that it is necessary to do mime activities in silence (so everybody can focus on other aspects of communicating a message) – you can assure them that you are going to discuss everything at the end of the lesson (what has helped them to understand the content when there were no words).
- Tell the Ss how much time they have for each task, remind them 1 minute or 30 seconds before the end of the activity. Keep the activities strictly within a given time limit.

Suggested follow-up activities

- Discuss if anybody has ever provided or needed first aid, what happened, what they have done and whether it was correct.
- Ss can describe symptoms and let others guess the injury.
- Ss ask yes/no questions to find out what injury somebody is thinking of.
- T demonstrates (or shows a video) to the Ss what the correct steps of first aid should be in these situations.

Source: Hanušová, Jaroslava. *Zásady předlékařské první pomoci.* Praha: Univerzita Karlova v Praze, 2014. 10 May 2015. <http://vzdelavani-dvpp.eu/download/opory/final/06_hanusova.pdf>.

Attachment 1 (to be displayed on the board)

<http://arlingtonpodiatrycenter.com/?page_id=44>	<http://hikeandsurvive.com/first-aid/>
<http://uvahealth.com/services/orthopedics/hand-center/hand-arm-conditions/forearm-fracture>	<http://www.dailymail.co.uk/news/article-2863049/She-let-blood-curdling-scream-started-shaking-Toddler-suffers-horrific-second-degree-burns-harmless-looking-metal-base-tree-city-park.html>
<http://www.dhzleopoldov.6f.sk/prva-pomoc/bezvedomie/>	<http://www.topnews.in/files/snakebite365.jpg>

Attachment 2 (to match with pictures from attachment 1 on the board)

SPRRAINED	BROKEN	LOSS OF CONSCIOUSNESS

GRAZED KNEE	BURNT PALM	SNAKEBITE

Attachment 3 (print out for each group)

SPRAINED ANKLE	**BROKEN ARM**	**LOSS OF CONSCIOUSNESS**
GRAZED KNEE	**BURNT PALM**	**SNAKEBITE**

Attachment 4 (print out for each group, cut out, remove the injury column)

Sprained ankle	1. Rest the injured leg. 2. Ice the injured area. 3. Compress the ankle with an elastic bandage. 4. Elevate the injured leg to reduce swelling.
Broken forearm	1. Immobilize the injured forearm. You can use a splint to support the broken forearm or hang it in a scarf (sling) tied around the neck. 2. Ice the injured area. 3. Go to the hospital to get medical help.
Loss of consciousness	1. Try a pain stimulus if a person is not responding to natural interaction. 2. Check if the person is breathing (it can be felt on one's cheek – lean closer to feel it). Raise his or her legs. 3. If the person is not breathing call the emergency service (155) and start resuscitation.
Grazed knee	1. Wash the knee under running watter, use soap. 2. Get out any dirt from the wound. 3. Dry it gently with a clean towel. 4. Use antiseptic (if the wound is deep apply it only around the wound). 5. Cover the wound with a sterile plaster or bandage.
Burnt palm	1. Remove the source of heat. 2. Cool it under cool running water for at least 10 minutes. 3. Take off any rings, bracelets, watch or clothes from the burnt area. 4. Do not apply any cream. 5. Use a bandage to cover the burnt area carefully.
Snakebite	1. Keep the injured person calm. 2. Make the injured person sit or lie down. 3. If it was a poisonous snake call the emergency number – 155. 4. Use an elastic bandage close to the sankebite (from the wound towards the body) – tie it so a finger can fit under the bandage. 5. Lower the injured limb.

Attachment 5 (print out and give one situation to each group)

SPRAINED ANKLE Decide the following points: - Who are you? - What are your relationships? - Where are you? - When is it? (season, part of the day) - Are you rushing? Where are you going? *You can consider other details which you think are necessary to set the scene.*	**GRAZED KNEE** Decide the following points: - Who are you? - What are your relationships? - Where are you? - When is it? (season, part of the day) - Are you rushing? Where are you going? *You can consider other details which you think are necessary to set the scene.*
BROKEN FOREARM Decide the following points: - Who are you? - What are your relationships? - Where are you? - When is it? (season, part of the day) - Are you rushing? Where are you going? *You can consider other details which you think are necessary to set the scene.*	**BURNT PALM** Decide the following points: - Who are you? - What are your relationships? - Where are you? - When is it? (season, part of the day) - Are you rushing? Where are you going? *You can consider other details which you think are necessary to set the scene.*
LOSS OF CONSCIOUSNESS Decide the following points: - Who are you? - What are your relationships? - Where are you? - When is it? (season, part of the day) - Are you rushing? Where are you going? *You can consider other details which you think are necessary to set the scene.*	**SNAKEBITE (by a poisonous snake)** Decide the following points: - Who are you? - What are your relationships? - Where are you? - When is it? (season, part of the day) - Are you rushing? Where are you going? *You can consider other details which you think are necessary to set the scene.*

Attachment 6 (print out and give cards to the relevant groups)

HOST (sprained ankle)	GUESTS (sprained ankle)
You are a radio host and your task is to introduce a radio interview about how somebody **sprained his or her ankle**. Start your show and welcome your guests: *"Good morning ladies and gentlemen and welcome to our show The Looser of the Week! Please welcome our guests… ."* Find out information about the accident which might be of interest to the listeners. Find out as many details as possible. Prepare the questions (you have 2mins).	Discuss who of you is going to be the injured one. The other is your wife or husband. (If there are more of you in the group, the other people are a police officer and a shop assistant.) You have sprained your ankle and now you are going to talk about it with your wife (or husband) in a radio show. In 2 minutes prepare how the injury happened. Use these words in the interview: **NEW SHOES, THEATRE, ICE COFFEE**.
HOST (grazed knee)	GUESTS (grazed knee)
You are a radio host and your task is to introduce a radio interview about how somebody **grazed his or her knee**. Start you show and welcome your guests: *"Good morning ladies and gentlemen and welcome to our show The Loser of the Week! Please welcome our guests… ."* Find out information about the accident which might be of interest to the listeners. Find out as many details as possible. Prepare the questions (you have 2mins).	Discuss who of you is going to be the injured one. The other is a bus driver. (If there are more of you in the group, the other people are a young couple on a trip.) You have grazed your knee and now you are going to talk about it with the bus driver in a radio show. In 2 minutes prepare how the injury happened. Use these words in the interview: **BACKPACK, SNACK, CAT**.
HOST (broken forearm)	GUESTS (broken forearm)
You are a radio host and your task is to introduce a radio interview about how somebody **broke his or her forearm**. Start you show and welcome your guests: *"Good morning ladies and gentlemen and welcome to our show The Looser of the Week! Please welcome our guests… ."* Find out information about the accident which might be of interest to the listeners. Find out as many details as possible. Prepare the questions (you have 2mins).	Discuss who of you is going to be the injured one. The other is a shop assistant. (If there are more of you in the group, the other people are a police officer and a grandma.) You have broken your forearm and now you are going to talk about it with a shop assistant in a radio show. In 2 minutes prepare how the injury happened. Use these words in the interview: **BIKE, NECK, MONEY**.

HOST (burnt palm)	GUESTS (burnt palm)
You are a radio host and your task is to introduce a radio interview about how somebody **burnt his or her palm**. Start you show and welcome your guests: *"Good morning ladies and gentlemen and welcome to our show The Looser of the Week! Please welcome our guests… ."* Find out information about the accident which might be of interest to the listeners. Find out as many details as possible. Prepare the questions (you have 2mins).	Discuss who of you is going to be the injured one. The other is your sister (or brother). (If there are more of you in the group, the other people are neighbours.) You have burnt your palm and now you are going to talk about it with your sister (or brother) in a radio show. In 2 minutes prepare how the injury happened. Use these words in the interview: **COOK, DOG, GRANDMA**.
HOST (loss of consciousness)	GUESTS (loss of consciousness)
You are a radio host and your task is to introduce a radio interview about how somebody **lost his or her consciousness**. Start you show and welcome your guests: *"Good morning ladies and gentlemen and welcome to our show The Looser of the Week! Please welcome our guests… ."* Find out information about the accident which might be of interest to the listeners. Find out as many details as possible. Prepare the questions (you have 2mins).	Discuss who of you is going to be the injured one. The other is your friend who is a hairdresser. (If there are more of you in the group, the other people are your mothers.) You have lost your consciousness and now you are going to talk about it with your friend in a radio show. In 2 minutes prepare how the injury happened. Use these words in the interview: **SLEEP, JOKE, LOW BATTERY**.
HOST (snakebite)	GUESTS (snakebite)
You are a radio host and your task is to introduce a radio interview about how somebody **was bitten by a poisonous snake**. Start you show and welcome your guests: *"Good morning ladies and gentlemen and welcome to our show The Looser of the Week! Please welcome our guests… ."* Find out information about the accident which might be of interest to the listeners. Find out as many details as possible. Prepare the questions (you have 2mins).	Discuss who of you is going to be the injured one. The other is your colleague. (If there are more of you in the group, the other people are customers in a restaurant.) You have been bitten by a poisonous snake and now you are going to talk about it with your colleague in a radio show. In 2 minutes prepare how the injury happened. Use these words in the interview: **POISONOUS, CAMERA, SUN GLASSES**.

Attachment 7 (roles for radio role-play – guests)

SPRAINED ANKLE	WIFE/HUSBAND	POLICE OFFICER	SHOP ASSISTANT	THE INJURED PERSON
GRAZED KNEE	BUS DRIVER	BOYFRIEND	GIRLFRIEND	THE INJURED PERSON
BROKEN FOREARM	SHOP ASSISTANT	POLICE OFFICER	GRANDMA	THE INJURED PERSON
BURNT PALM	SISTER/BROTHER	NEIGHBOUR	NEIGHBOUR	THE INJURED PERSON
LOSS OF CONSCIOUSNESS	HAIRDRESSER (A FRIEND OF THE INJURED PERSON)	MOTHER OF THE INJURED PERSON	HAIRDRESSER'S MOTHER	THE INJURED PERSON
SNAKEBITE	COLLEAGUE OF THE INJURED PERSON	CUSTOMER IN A RESTAURANT	CUTOMER IN A RESTAURANT	THE INJURED PERSON

Appendix No. 9: Lesson analysis 1 (First Aid)

Selected relevant lesson stages/Categories	Significant use of voice	Significant use of body language	Being in a role	Discussion (questions) on the topic
2 Presentation	x	x	x	9:51 (12 students)
5 Mime	x	3:20*	3:20*	1:11 (6 students)
7 Mambo jambo	2:29*	2:29*	2:29*	x
9 Real words	1:55*	1:55*	1:55*	x
10 Evaluation	x	x	x	1:30 (3 students)
11 Radio role-play	x	x	3:20 (everyone)	3:20 (groups)
Total time	**4:24**	**7:44**	**11:04**	**20:52**

This chart displays time (minutes and seconds) dedicated to activities belonging to given categories in *First Aid* lesson.

* time divided between four groups (each group was presenting their scene)

groups = students were working in small groups (3 – 4 students in each) simultaneously

number of students = number of students actually involved (one word answer such as "Yes." or "No." was not counted as being involved in the discussion)

Appendix No. 10: Lesson plan 2 (What is normal?)

What is normal?

Class: 9A/9B   **Level:** Pre-intermediate and higher   **Number of learners:** 15   **Date:** 16. 6 2015   **Time:** 10:00 – 10:45

Overall aim: Students are able to argue for and against something, give reasons, persuade other people, they are able to come to an agreement.

Linguistic focus: Practise gerunds, relative clauses, conditionals in speaking activities

Content focus: To help students to perceive group and personal prejudice towards other people, minorities, other nations. It leads to respect and tolerance.

Time needed	Activity	Material and aids	What a teacher does	What the learners do	Interaction patterns	Objectives
5'	1 Introduction to the lesson topic		T asks Ss *What is normal?* T wants Ss to give an example and explain why it is normal. Similarly T asks what isn't normal. Then T asks Ss *Can we agree on an example of what is normal?* T is trying to question Ss' answers (e.g. Watching TV is normal – T objects that he reads books).	Ss give examples of what is normal (situations, activities) and what is not normal. Ss are trying to give an example of something everybody agrees is normal.	T - Ss	To activate Ss' vocabulary. To make Ss tell different opinions and arouse certain suspicion.
8'	2 Test of (Non) normality	Attachment 1	T reads out statements and Ss write down item-by-item whether they consider it normal or not. T writes the statements on the board. Than the class evaluates each item together.	Ss write their opinions/decisions in their notebooks. Each Ss works on their own. Ss suggest different situations and environments of when something is and is not normal.	T – S T - Ss	To practise gerunds. To make Ss express their opinion and give reasons for them, to involve Ss in a discussion.
5'	3 Pre-teaching vocabulary	Attachment 2	T expalins the activity and distributes handouts to Ss, explains the activity and gives an example. T monitors Ss's work, helps if asked and checks correct answers.	Ss work in pairs and match the definitions. Ss can ask T for help if not sure with the vocabulary. Ss tell words to fill in T's definitions (spoken).	T – S S - Ss	To clarify meaning of given words/people.

			After each pair has finished, T practises the definitions with Ss. T reads a definition and leaves out a key word for Ss to fill in.			
2'	4 Individual choice of fellow-travellers		T introduces the activity. *You have just got on an express train and set off for a week long jorney. You have to share a compartment with 3 other people.* T explains the activity. T distributes a list of fellow-travellers (or can display it on the board).	Each S decide on their own with which 3 people they prefer to travel with and 3 who they definitely do not want to travel with.	T – S Individual work	To make a decision on their own.
		Attachment 3				
4'	5 Group choice of fellow-travellers		T divides Ss into groups of four and tells them that they all have to agree in their group on the choice from previous activity. They have to come to a common solution. T monitors GW.	Ss work in groups and decide on 3 people who they want and 3 who they do not want to travel with.	S - Ss GW	To agree on collective choice and come to a compromise.
8'	6 Role-play On a train		T explains the activity and distributes role cards to all Ss and explains the activity. *Each of you is going to get a role card. Read it carefully and make sure you understand everything (ask me for help if you need). Try to imagine the situation. Do not show your card to anybody else.* When everybody understands their roles T starts the group activity and monitors. *Now, you just got on a train for a week long journey with the people in your group...*	Each S carefully reads their role card. Each group is trying to solve the situation in the train compartment.	S – Ss Group work	To study each Ss's role and react to the conflict that arose and come to a mutual agreement.
		Attachment 4				
3'	7 Reflection		T conducts follow-up reflection. T asks individual groups how they have solved the problem and compares all groups conclusions. *What was the biggest problem? Who or what has actually caused the problem? How did you solve it?.*	Ss discuss how they solved the conflict and what happened.	T - Ss	To summarize the way of coming to a solution of the conflict.

4'	8 List of factors influencing normality		T asks Ss *What and who influences what is and what is not normal?* T writes down Ss' answers on the board (e.g. culture, traditions, historical development, environment, people, financial situation). When the list is done, T asks for specific examples for each.	Ss give examples (e.g. environment). When they agree the list is complete Ss give specific examples for each (e.g. It is not normal to ski in Africa).		To summarize aspects influencing what is or is not considered normal.
2'	9 Evaluation		T comments on Ss work, can correct and highlights language aspect which considers important. T concludes with a question *What do we need to be aware of when with meet a different culture?* T asks Ss about stereotypes from the role play and what is considered normal and what is not and why.	Ss write down new phrases, vocabulary. Ss should come up to idea that certain diversity is normal and we need to be aware of this. They should mention *tolerance* as a means of getting on well with different cultures.		To summarize and appreciate Ss work. To give feedback on language points. To come to *tolerance* as something needed for harmonious coexistence.
1'	10 Song	Attachment 5	T plays the video. After the video T asks if Ss know the song and what purpose it was ment to serve.	Ss answer, if they do not know it is their homework to find out and to find out what the song is about.		To provoke contemplation about the topic.

Problems anticipated

- If there are 3 Ss in a group, leave out the role of a blind musician.

- Ss need to perfectly understand everything what is written on their cards. They should try to imagine the situation. Each group gets the same set of roles. Ss with the same role can get together to help each other understand it (do not tell the role aloud as the other fellow-travellers should not know who is travelling with them). You can fold the role card and write a number on it – tell Ss *all numbers 1 get together...*). When everybody understands their role cards they get back to their original groups and start the actual role-play.

- In a class consisting of Ss coming from different cultures or practicing distinct religion T should consider appropriateness of the specific roles.

Variations

- Those Ss who want to can prepare (rehearse) their scene and act it out next lesson. They can get a good mark for it.

Notes

- T can start the lesson differently to arouse suspicion if something is normal and why he/she is doing it (e.g. greets Ss by standing on a chair, coming backwards in the classroom, wearing a sweater inside out etc.)

- T can help Ss to start the role-play by telling them that who is doing something (it is written on his/her role card) should start doing it (miming it).

- The language used in the role-play is of course English (eventhough it is written on the role cards that some travellers are speaking German – it is only to characterize the person and to know his/her nationality).

Suggested follow-up activities

- activities dealing with individual cultures and their traditions, customs in detail

Suggested questions to ask Ss when evaluating:

- How did you decide who you would like to travel with (and with whom you would not)? What was more difficult?
- Ask Ss who they have chosen. In case there is some traveller who none of the Ss has chosen ask them why.
- React to situations such as when two Ss in a group have contrary opinions (one wants to travel with a certain person and the other completely rejects it).
- Ask Ss how they decided in groups about their choice. What was dificult? Did they need to persuade other people in the group? What caused most problems?
- Try to reflect specific situations that occur.

Activities available from:

http://osobnostnirozvojpedagoga.cz/moduly/m1/priloha-1.html

Co je normální? In: HOFMANOVÁ, Zuzana. *Průřezová témata na 2. stupni ZŠ II.: MULTIKULTURNÍ VÝCHOVA*. Praha: Nakladatelství Dr. Josef Raabe, s. r. o., 2011, s. 1 - 6. ISBN 978-80-87553-18-3.

Attachment 1 (to be read out by T and possibly put one by on on the board)

	Statements	Questioning for discussion
1.	Eating scrambled eggs for breakfast.	*Can this be considered non-normal? Is eating breakfast normal?*
2.	Singing in a shower	*Do we consider singing in the street normal?*
3.	Wearing a skirt	*In our country it is normal for girls, not for boys. What about Scotland?*
4.	Blowing one's nose in the street.	*It is normal in our country. In China or Japan it is unacceptable.*
5.	Washing the laundry in a river	Today v past times. Today – some nations (India)
6.	Taking off your shoes when you come to someone's apartment.	Czechs do it but many nations don't (e.g. the French, Americans).
7.	Going to work.	We consider it normal when women and men go to work. In some countries it is inappropriate for a woman to go to work (she is supposed to stay at home and take care of the household and family) – e.g. Egypt.
8.	Taking something out of the fridge when on a visit.	We consider it non-normal. However, an American would consider it normal.
9.	Drinking alcohol in public.	The Czech Republic v illegal in some countries (USA, Sweden)
10.	Having more than one wife.	Unaccaptable in Christian countries v Muslims – normal (they need to be rich to be able to afford more wives – has to financially support all of them). Poor people live in monogamy.

Attchement 2 (one copy for each pair)

Who is...?

Match the people with the correct definition. The first one is an example.

1. A Romanian woman _A_
2. A businessman ___
3. A gypsy ___
4. A Muslim ___
5. A musician ___

6. A feminist ___
7. A skinhead ___
8. A prostitute ___
9. A farmer ___
10. An emigrant ___

A) is a woman from Romania.
B) is a man who works in business and has a high position in the company.
C) is a person who leaves a native country to settle in another.
D) is a member of a subculture, shaves his or her head and often belongs to a violent group.
E) is a person who has sex with someone for money.
F) is someone who is very good in playing music, usually as a job.
G) is someone who owns or takes care of a farm.
H) is someone who follows the religion of Islam.
I) is a member of a race of people originally from northern India who typically used to travel from place to place, and now live especially in Europe and North America.
J) is someone who believes that women should have same rights and equal opportunities as men.

Attachment 3 (print out for each S or display on the board)

1. An Overweight Swiss businessman
2. A Muslim from Pakistan who sells leather goods
3. A gypsy travelling to Slovakia
4. A blind musician from France
5. A Romanian woman in her middle age who has no visa and is holding a year old baby in her arms
6. A Dutch stubborn feminist
7. A skinhead from Sweden who is probably under the influence of alcohol
8. A Polish prostitute from Berlin
9. A French farmer who has a basket full off smelly cheese.
10. A Czech emigrant was just released from a Portuguese prison

Attachment 4 (print out for each group – each group gets the same situation)

Rolecard *Muslim* – preferably most linguistically proficient student

| You are an **overweight Swiss businessman**. You are a boss of a GE money bank Swiss department. You think it is a very important work and you are a highly important person. You are really upset because you cannot travel in the first class as usual (the first class tickets were sold out). You are also hungry and you just started eating a pork schnitzel (your favourite meal). Everybody is annoying you, you have a problem with everybody. Definitely, you will not leave the compartment if there is any problem. Other people usually listen to you and they do what you say. You are used to it.

In the train compartment where you are travelling there is a man wearing traditional arabic clothes. He has a suitcase with him. You don't like his suitcase and you also think that he has something under his arabic clothes, you think he is suspicious. Another man in the compartment speaks German, he has a case with a violin and is probably blind. There is also a young woman who speakes German and English with a Polish accent. She is very attractive and she is wearing a very short dress. It seems she wants to become a friend with everybody in the compartment. | You are a **Muslim from Pakistan who sells leather goods**. You have a suitcase with you. You are very strict about Islamic rules. Of course you don't want to be looking at anybody eating pork! Also, you are upset because there is a woman in the same compartment with you and moreover that she is not properly dressed as a Muslim woman! When you see the German speaking fat man eating pork schnitzel you ask him to eat it somewhere else.

In the train compartment where you are travelling there is a fat German speaking man in his middle age. He is very well dressed (he is wearing a suit) and has a laptop with him. Another man in the compartment speaks German, has a case with a violin and is probably blind. There is also a young woman who speaks German and English with a Polish accent. She is very attractive and she is wearing a very short dress. It seems she wants to become a friend with everybody in the compartment. |

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You are an **Austrian blind musician.** You have a case with a violin with you which was very expensive. Ask your fellow travellers to help you with whatever you need (read your ticket, pass your suitcase or find something in it etc.). You touch people's heads to recognize them. You are an international expert in solving conflicts (you have done many courses on solving conflicts). You absolutely hate conflicts. And you have a problem - you can't stop working even if you are not at work.

In the train compartment where you are travelling there is a man speaking German and you can hear him eating something. You can smell it is meat. You can also smell nice parfume of a young lady. You heard the heels of her shoes clapping when she came in the compartment. There is also another man. He is whispering something. You can't really understand what he is saying but you think he is praying.

You are a **Polish prostitute from Berlin**. You are always very fair to people. You hate violence and anytime you see that somebody or something is unfair you always protest. You are also very hardworking and you try hard to make use of every single opportunity to do a good business. You are wearing your favourite very short dress and you think you look absolutely fantastic.

In the train compartment where you are travelling there is a man wearing traditional arabaic clothes. He has a suitcase with him. Another man in the compartment speaks German, he has a case with a violin and is probably blind. There is also a fat German speaking man in his middle age. He is very well dressed (he is wearing a suit) and has a laptop with him.

Appendix No. 11: Lesson analysis 2 (What is normal?)

Selected relevant lesson stages/Categories	Significant use of voice	Significant use of body language	Being in a role	Discussion (questions) on the topic
1 Introduction	x	x	x	1:16 (6 students)
2 Test of (Non)normality	x	x	x	9:00 (6 students)
5 Group choice	x	x	x	1:26 (groups)
6 Role-play	4:29 (groups)	4:29 (groups)	4:29 (everybody)	x
7 Reflection of role-play	x	x	x	1:27 (6 students)
9 Evaluation	x	x	x	1:00 (2 students)
Total time	**4:29**	**4:29**	**4:29**	**14:09**

     This chart displays time (minutes and seconds) dedicated to activities under given categories in *What is normal?* lesson.

groups = students were working in small groups (3 – 4 students in each) simultaneously

number of students = number of students actually involved (one word answer such as "Yes." or "No." was not counted as being involved in the discussion)

Appendix No. 12: Lesson plan 3 (Distorted information)

Distorted information

Class: 9A/9B   **Level:** Pre-intermediate and higher   **Number of learners:** 15   **Date:** 18. 6. 2015   **Time:** 10:55 – 11:40

Overall aim: students are aware of the process of passing on information and how people distort information

Linguistic focus: reported speech

Content focus: media education, passing on information

Time needed	Activity	Material and aids	What a teacher does (+ instructions)	What the learners do	Interaction patterns	Objectives
3'	1 The Sun or The Moon	Suggeste words: bannanas x apples Vodafone x O2 Mc Donald's x KFC Coca-cola x Kofola mBank x GE Money	T stands in the middle of the classroom close to the wall. T explains the warm-up activity. *Everytime I tell you two words you have to immediately choose one of them. I will show you which part of the room will be for each word.* E.g. T says *Bananas or apples?* and points to two different corners. T can include something from current commercials.	Ss stand in the middle of the room. When T says two words each S choses one and goes to the corresponding corner (part of the room) according to where T is pointing to for the chosen word.	T - Ss	To make a choice and react quickly.
3'	2		T elicits what influenced their choice and aims to elicit	Ss name what were the factors that influenced	T - Ss	To realize what can influence our choice.

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	Factors influencing our choice		*commercial/advertisment* as one of the factors.	them in their choice in the previous activity.		
3'	Distorted reality of beauty		T plays this video to demonstrate what *DISTORTED* means. https://www.youtube.com/watch?v=ZiZ1w7t57W4 T elicits the correct meaning from Ss after the video and asks for examples what else can be distorted (e.g. beauty, reality, information). T asks if it was done on purpose.	Ss watch the video. Ss try to figure out meaning of the word *DISTORTED* and give examples what can be distorted.	T - Ss	To demonstrate and explain the meaing of the word *DISTORTED*.
7'	4 Retelling of news (whole class)	Attachment 1 – text of the news A thing representing a mirophone (for the TV news presenter)	T moderates the activity. T chooses 3 Ss and asks them to leave the room for a while. T chooses one TV news presenter to read the original news in front of the rest of the class. T takes the paper with the news on it away from the presenter. T chooses one S from the class: *Your husband is coming home and you are going to tell him what you have just heard in the news. Tell him as many details as you remember.* T lets Ss from behind the door	The news presenter reads the news. One chosen student retells the news to his husband (one S who was not in the classroom) when returns back home. After this, he retells it to his brother (second person from outside the room) and he retells the story to his grandma (third person). Grandma retells the story to the audience (rest of the class). The	S – Ss S - S	To practise using reported speech. To notice how easily information can get distorted (eventhough not on purpose). To present the activity to the whole class.

			inside one by one, T always tells them their role.	TV presenter reads out the news again.		
7'	5 Retelling of news (in groups)	Attachment 2	T divides Ss in groups of four or five. T explaines *You are going to try out the same activity in groups. Two people from each group stay in the classroom, the rest goes outside.* T distributes text with news to each group TV news presenter, conducts the activity and monitors.	Groups of Ss work on the same activity as was demonstrated in the previous stage for the whole class.	S - S	To practise using reported speech. To notice how easily information can get distorted (eventhough not on purpose).
2'	6 Reflection		T asks what was most difficult, how much the original and final information differed. Was there any piece of same information distorted in each group?	Ss comment on how the news has changed and what caused it.		To compare the original and final story, to think about what caused it.
13'	7 Odd News	Attachment 3	T divides Ss into groups of five and distributes each group fragments of a news. T explains the task. *You have five minutes to link these fragments into a connected story.* T helps if asked and reminds how much time is left. T asks groups to read their stories out and compare different stories made of same fragments.	Each group is creating a story, one person in each group writes it down. When the story is written each group practices how to read it dramatically (one person or everybody from the group).	T – Ss S – Ss GW	To realize how same fragments of a news can sound differently when put together by different people.

2'	8 Discussion		T concludes the theme *Is distorting information normal or not?* T highlights that certain distort of information is natural (when passing on information) but certain can be done on purpose (in commercials). Also T can comment on mistakes made in reported speech and highlight specific linguistic aspects.	Ss comment on whether distorting information is normal or not and why.		To make Ss aware of both distorted information as a result of a natural process or as made on purpose. To warn Ss that they should critically think about what they believe to.
5'	9 Sentences + drawings	Atachement 4	T explains the activity. *Each group is going to take a piece of paper with a sentence on it. First person reads it (silently), draws what the sentence says and folds the paper so next person can see only the drawing (not the sentence). Next person writes a sentence according to the picture and folds it (so only the last sentence can be seen). The paper is sent round the group this way.* At the end T reads out the first sentence and asks each group to read their last sentence. The points which caused the changes are commented on.	Ss work in groups of four. First S reads the sentence, draws it, folds the paper (covers the sentence) and passes it on. Nobody can show other people what they are reading or drawing. When the last sentence is written, the group unfolds the whole paper, compares first sentence with the last one and uncovesr the changes.	S – S S - Ss	To try out how easily information gets changed.

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Problems anticipated

- Ss are not able to link the fragments together in a story, T should think about possible suggestion how to help them before the class.

Variations

- Instead of the video T can use a picture of a certain object taken from such a point of view which makes it difficult to recognize what it actually is and then T shows a picture of the same thing from a different (more common) point of view.
- Retelling of news in groups – T can prepare questions asking specific information from the original news to ask them the last person from each group to see to what degree the information was distorted in each group.

Notes

- Ss can be asked in advance to bring their own fragments from newspaper, TV, etc.
- The last activity (sentences and pictures) can be left out and more time can be spent on the *Odd News* activity.

Suggested follow-up activities

- Groups can perform their stories for other classmates and discuss the differences of different interpretations.

Source:

- Maley, A. and Duff, A.: Drama Techniques Third Edition (p. 27, 28, 182)

Attachment 1 (text for the class activity – one copy for the TV news reporter)

Two Men Escape from a Prison

11-06-2015 07:00

Two **murderers** escaped from a maximum security prison in New York. They cut a hole through a wall and **crawled** out through **sewer tunnels**. This was like from the famous film called "The Shawshank Redemption".

Police are looking for the two criminals – more than 200 officers are involved. New York is offering a $100,000 reward for information leading to the arrests of the criminals. They also informed the police in Canada and Mexico.

The two men are described as dangerous.

Difficult words: **murderer** (a person who murdered/killed somebody), **crawl** (to move on your hands and knees), **sewer tunnel** (a tunnel which carries away waste material).

Source: http://www.newsinlevels.com/products/two-men-escape-from-a-prison-level-21/

Attchement 2 (text for the group activity – print out same text for each group)

Full head transplant

28-04-2015 15:00

A Russian computer scientist suffers from a rare disease which causes **severe** muscle **weakness**. His condition is getting worse and worse and he must get help. Otherwise, he will die.

The man plans to have the surgery – a full head transplant. During the operation, doctors will place his head on somebody else's body. The operation would cost around $10 million pounds, and it would take place in either China or the US.

The man knows that this is very dangerous – he knows that he may not survive the operation. However, he wants to take the risk. Even if he dies, he can still **push forward** medical science.

Difficult words: **severe** (very strong), **weakness** (being weak – not strong), **push forward** (help by providing information).

Source: http://www.newsinlevels.com/products/full-head-transplant-level-21/

Attachment 3 (print out same set of fragments for each group, choose the difficulty)

| Simpler	More demanding
... but that was when I was young, of course.	... produce about 60% of the bread eaten in England.
... and I don't think he knew about it.	... and suddenly they have a pet – a cat, a horse, a dog, a donkey...
... before that I was in the army.	... bananas or oranges. They didn't even know how to peel an orange...
Who knows whether she really loved him. I certainly don't.	... What happens in this story? Well, there's this magpie...
He had long hair and a long grey beard at the time.	... fishing rights, oil prices and the problem of...
Did she ever mention that war to you?	... and how many times have we heard that argument before?
How did it feel to meet a monster like that?	... but will she be able to get the world to vote for her?
Do you ever worry about the dangers involved?	

Source: Maley, A., Duff, A.: Drama Techniques Third Edition (p. 183)

Attachment 4 (print out one for each group, T can invent their own sentences)
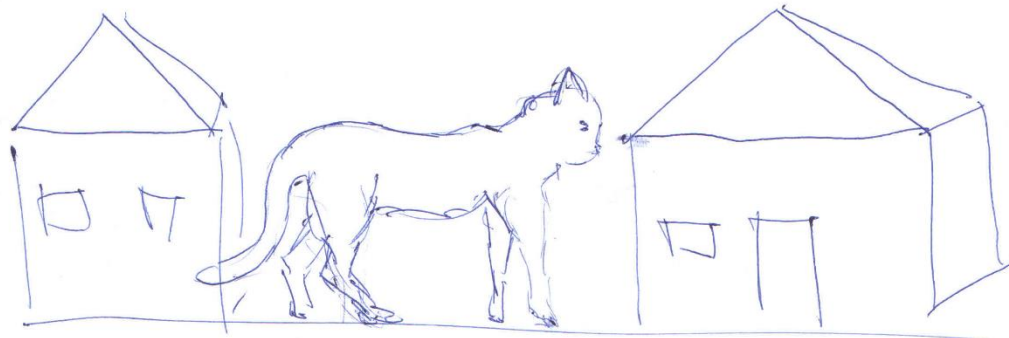
There is a polar bear walking in the streets of London.

Appendix No. 13: Sentences and pictures (illustration)

There is a polar bear walking in the streets of London.
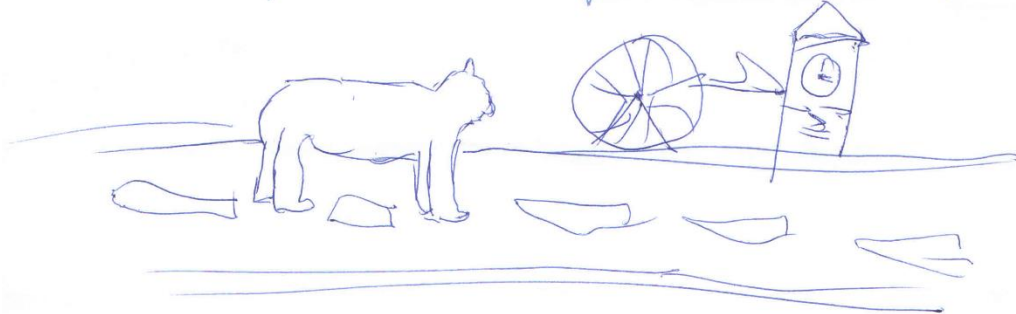
There was a big cat walking trough a street.

A cat is going from one house to another.

Appendix No. 14: Lesson analysis 3 (Distorted information)

Selected relevant lesson stages/Categories	Significant use of voice	Significant use of body language	Being in a role	Discussion (questions) on the topic
3 Distorted reality of beauty	x	x	x	2:28 (5 students)
4 Retelling of news (whole class)	7:01 (5 students)	7:01 (5 students)	7:01 (5 students)	2:04 (3 students)
5 Retelling of news (in groups)	5:11 (groups)	5:11 (groups)	x	x
6 Reflection	1:46 (4 students)	1:46 (4 students)	x	1:02 (6 students)
7 Odd news	0:55 (2 students)	x	x	x
8 Discussion	x	x	x	1:11 (3 students)
9 Sentences + drawings	x	x	x	1:11 (groups)
Total time	**14:53**	**13:57**	**7:01**	**7:56**

This chart displays time (minutes and seconds) dedicated to activities under given categories in *Distorted information* lesson.

groups = students were working in small groups (3 − 4 students in each) simultaneously

number of students = number of students actually involved (one word answer such as "Yes." or "No." was not counted as being involved in the discussion)

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