

**Kieltenopettajien  
täydennyskoulutuspäivään ”OPSia  
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In our workshop we worked focusing on the practical application of drama or loosely understood as “storying” and we tried out various exercises as a group. I left out more obvious forms such as roleplays or simulations and we did not discuss process drama as this would have required another workshop.

Here is a summary of the practical exercises we did. I have left out the theoretical bits because they would need to have more clarification and explanation than can be given here. I hope that you find them useful, experiment with them, and adapt them to work best for you.

*Work with who/what is in the room.*

*Tell stories.*

*Welcome the bodymindheart into the classroom.*

### **The story of your name**

We told the stories of our names. What does your name mean? Was it a popular name? Is it a typical name? Was it someone else’s name? What stories do you associate with your name? (Can discuss middle name, nickname, last name)

*Use the space and the bodies in the space.*

*Repopulate and rediscover the classroom space.*

*Use metaphor.*

### **Pronunciation, intonation and multisensory imagination**

We looked at teaching pronunciation by making real world multisensory association through the imagination. The idea is that we listen and pronounce with our whole bodies, making associations with real-world sounds—not only focusing on the mouth and the ear.

What do the sounds we make sound like? Examples were taken from back of the Readers for grades 3 &4 of the primary series All Stars (Otava Publishing). For example, when pronouncing /r/ we tried to make the sound of a motorcycle or when pronouncing the voiceless /th/ we made the sound of an aerosol spray

bottle (hairspray, spray paint, deodorant This builds on the notion of “phonics” used widely since the 70s to teach reading in English speaking countries.

We practiced intonation and expression with an “open scene.” This is an extract from “*The Dumb Waiter*” by Harold Pinter. Everyone had to invent the context for this dialogue and perform it—using intonation and expression to convey the context.

**Gus: Ben, look here.**

**Ben: What?**

**Gus: Look.**

**Ben: What’s that?**

**Gus: I don’t know.**

**Ben: Where did it come from?**

**Gus: Under the door.**

**Ben: Well. What is it?**

**Gus: I don’t know.**

*They stare at it.*

**Ben: Pick it up.**

**Gus: What do you mean?**

**Ben: Pick it up!**

*Gus moves slowly, bends and picks it up.*

**Ben: What is it?**

*Limitation is inspiration.*

*Allow the imagination  
to mingle with reality.*

### **Narration & group performance**

We practiced ways in which students could act out texts. When the text is not a dialogue, the instructor can read it aloud and the students can mime what is being read aloud as a whole group. This is reading comprehension! Example text was taken from All Stars texts book.

Dialogues do not have to always be performed in front of the class. Have students perform dialogues for small groups. Use minimal props to add an element of performance. For example, a sheet pulled over desks acts as a table cloth and suddenly you're in a restaurant. If a character always wears a scarf—have a scarf handy in class for students to use when they play that character. Do not put the focus on props as they can become distracting, but use just enough to stimulate the imagination. Others can be the inanimate objects in the room, etc. It is important to do together and both have this division between audience and performers.

### **Puppet shows**

Puppets are excellent tools, but should be used as puppets—i.e. put some desks together, put a sheet over the desks, place your “puppeteers” behind the desk and seat your audience on the floor in front the desks. The only performers that can be seen are the puppets—this forces students to speak up and focus on intonation. It is also liberating for some students as they cannot be seen—their puppet is doing the speaking.

### **Scrapbook**

Using an A3 with boxes drawn on it to represent the pages of a scrapbook we imagined that we were looking at our own scrapbooks. We discussed the pictures that were there and asked each other about the pictures we saw in small groups.

*Allow the imagination to mingle with reality—  
creating moments of collective dreaming.*

### **The rainstorm**

We ended our workshop by creating a soundscape of the a rainstorm which passes overhead. An example of how we can change the classroom through creating communal *soundscaes*. We could then proceed by reading a text about the rainforest or hiking or weather or end our class together and wash away our cares.

And the final rules or bits of advice to follow ...

*Believe your students will participate.*

***Expect “YES”***

**&**

***Look like you know what you are doing.***

*Try them. Change them. Make them your own.*

*Good luck to everyone and thank you for your wonderful participation!*