Creative Dramatization in English Teaching

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June 7, 1994

Abstract

I decided to write my final paper because use of creative dramatization attracted me. I anticipated a new element that could change not only English lessons but also other subjects. But which other subject offers better chances! Here we need to live through various situations and imitate real life. I wanted to show some activities to illustrate my thesis. I considered using this new approach meant a larger intervention to our school life. I was interested in what steps had to be done. I considered it should be the change of the whole school atmosphere and a change of the teacher should be one of the basic pressumptions. But the teacher cannot be lonely. To use drama techniques means to change the relations teacher-pupil and pupil-pupil.

Outline

Thesis : A new useful element at our schools could be creative dramatization. It might make learning less boring and help to connect dry school practising with real life situations.

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I. Introduction

1. Analysis of our school situation

I had never taught any foreign language before I started to teach English and then study it. I would not have been influenced by any stereotype. My big effort is to head for investigating methods which do not bore pupils and bring success as quickly as possible. These successful methods are communicative methods of teaching. We use them if we want school situations to be near real life, to fill them with emotion, to comprehend own personality as well as other pupils' personalities. At the same time, pupils acquire language via spontaneous way. It attracts me because I would like to see my pupils successful. There is nothing better for me than to tell myself that pupils really lived over my lesson. Then they keep new experience in their minds for longer time and it will attract them to study without urging. I would like to discuss this in my paper.

Our schools had or had to have totalitarian methods. Some of us still keep uniform access and procedure full of authoritarism and ideology in our memories.

Liberalism came to most of our schools and many teachers fetched a sigh of relief but only a few of them took up new work with an élan. But after an enthusiastic beginning, many

teachers have realized that the authoritative and directive styles have influenced them deeply. Possible changes leading towards breaking of established stereotypes mean for teachers working overtime with frequent risk-taking.

In much of our present system, an encyclopedic character of education prevails and emphasizes isolated pieces of knowledge without connection. A child does not comprehend whole contexts and he cannot use knowledge learnt this way. Education is based too much on drill and compulsion. Discipline and obedience are overestimated to the detriment of self-control. The pleasure of learning, cooperation, success and motivation is missing. Pupils do not have a taste for learning with interest. Schools unilaterally emphasize intellectual development, social, emotional and moral developments are omitted. Humanistic categories such as toleration, noble-mindedness, conscience, humility, responsibility, sincerity, cooperation, etc. are ignored. Children primarily make an effort to get a mark and their successes are compared among them. Children often do not cooperate and help each other enough. Very frequent correction of mistakes and punishing for them and stress on an absolute correctness of answer leads to the blocking of creative development and often to disproportionate anxiety of children.

Lessons tend to stress verbal transmission of knowledge in finished form. Pupils do not discover, play, cooperate in groups and do not solve problems.

2. Possible ways out of this situation

I think school should be comprehended as a system of service for children. A basis of education should be a partner-communicative approach to a child. It should be based on putting the teacher in the place of a child, on comprehension, respect, toleration, and understanding pupils' needs. School should be a place of a collective searching and experimentation. It should be a place of adventure, quest and pleasure in education.

Here we can ask an important question. Are there good conditions to apply methods of creative dramatization at our schools? I think there are. But it depends on a particular teacher. It is difficult for him if he is the only one who works in this way because children have not got similar habits from other subjects and grades.

Creative dramatization is one of the meaningful media which expressively influence school atmosphere. And it can also influence quality of communication between a teacher and a pupil, methods of their work, kinds of motivation and a valuation of pupils according to humanisation of school. I see it as a method of active learning through creative games, group work, solution of problems, discussions, games with roles and improvising.

Creative dramatization offers remedies to restrict the dominant role of a teacher in the class. It develops interior motivation, leads to

self-understanding and self-control. It also makes weaker pupils successful and can be also medium of relaxation and rest. I think creative dramatization is not only dramatization of articles from a reading book, training for a puppet theater or education of future actors. It is a principle of approaching to a child and a principle of child's comprehension of world.

We can teach pupils to name their feelings in English, to express relations to other schoolmates, animals, things. Children learn spontaneously to make up dialogues. They imagine themselves to be in a position of people of different professions, animals, travellers, lovers and people in other situations. This way they learn many new expressions and structures.

I think that imagination in the position of another person, animal or thing is the most important element of creative dramatization.

II. Roots of creative dramatization

1. Early history of creative dramatization in the USA

The outset of creative dramatization was in 1924 at Northwest University in Evaston, state Illinois. Winifred Ward, its founder, starts her book <u>Playmaking</u> <u>with</u> <u>Children</u> with a sentence: " What children do is for them much more important than what they see or hear."/Ward, 1957:2/

John Dewey /1859-1952/ affected the development of creative dramatization by his <u>Democracy</u> <u>and</u> <u>Education.</u> He is a representative of pedagogy of pragmatism that emphasizes a social target of education. He says: " Neither culture, discipline or knowledge is an aim of education, but education that is able to ensure for an individual his successful social function in life and that prepares him for social targets."/Dewey,1919:25/

2. The first base targets of the creative dramatization

W. Ward determines these targets for the creative dramatization:
a. To give an opportunity to pupils to control and emotional discharge.

b. To give a corridor for selfexpression of each individual.

c. To stimulate and lead creative imagination.

d. To give opportunity for young people to develop themselves in social understanding and cooperation.

e. To give to students experience of an independent thought without fear.

3. Pedagogy of pragmatism in contrast with pedagogy of 20th century in our country

Eve Machkova notes that the pedagogy of 19th century, evident in our country, was built on the approach to a child as an imperfect creature who needs to be changed to an ideal picture of an adult and to fulfil the child with acquirements of human culture. The matter was in the center of education and upbringing. A child had to receive the matter and to adapt to it. /Machková,1992:13/

She also says that the 20th century is a century of a child. At the center of pedagogues' attention a child is not an object but a subject of upbringing and education /pedocentrism/, as a creature much different than an adult, but not without his or her own value.The reformatory pedagogy emphasises emotional element beside rational element emphasised to that time. They lay art beside science and concrete social skills of a concrete person beside a general codex of morals. It leads to a criticism of an abstract encyclopedism, verbal learning and

searching ways of practical acquiring pieces of knowledge in situational structure, through practising and it supports selflearning at the same time. Czech school in conception of reformal tendencies of the first third of the century leads to actual needs and interests of a child. The school becomes, so, a preparation for life and a life itself.

Education is to organize a development of an individual, not to be the out-moded ± school torture chamber./Machková,1992:14/

E.Machkova quotes W. Ward, "...education is not merely a child's preparation for his future life but it gives him possibility to live already now " /Machková,1992:14/. Ward believes not only child's mind should be educated and that the child grows up not only by the way that knowledge is poured by a teacher but by participation in activities which appeal to his deepest interests and highest powers. /Machková,1992:14/

A dramatic game became one of the important elements of education. It influences experience obtained in inter-people contact, getting practice, experience with a tolerant and free behavior with learning about childrens' personalities through mirrorring themselves in others.

III. Temporary targets at some of our schools

1. Characterization

Some teachers at some of our schools have made an effort to leave a traditional style of their work. It means they should change a day monotony, pupils feeling that nothing is happening at school, which is what my ten year-old daughter sometimes says. Pupils feel more free.They are led to be less dependent on the teacher. Teacher becomes only an organizer, he is not that one infallible to a child.

Creative dramatization intents on help with personal social development of a person generally. In teaching English we can add a development of language knowledge, mainly its natural using in different living situations. By use of drama techniques we can test and establish any component of English learning. Improvisation is used. Pupils go through situations as if they were real, they can investigate them, prepare themselves for similar ones to probe various kinds of solutions. They often change their roles. It allows to experience a number of different situations, to test own responses. They also learn to understand plenty of human feelings, ideas and meanings. In the language area pupils get varied vocabulary. Using of words in practical situations makes it easier to keep them in

memory. Students spontaneously test grammatical regularities. Such school activities has worked out a need to improve a verbal expression, pupils search for new vocabulary and grammatical rules. Presumptions have arisen for one of the basic aims of creative dramatization, which is self-study.

We can distinguish :

The personality development - disengage and concentration are developed, that break inhibitions in a verbal expression, pupils remove mistakes in pronunciation, students are getting more sensitive, pupils discover their own personalities as well as the world around them. They learn to look for proper expressions of communication. Imagination and creative genius are developed.

The social development - an ability of contact, confidence, cooperation, deciding independently and responsibly, all these areas are mentioned.

I can suggest three basic groups of drama activities for later description in the part called Examples of Concrete Activities :

a/ games and exercises for contact and social communication

    1. non verbal - warming up

                - cooling down

    2. verbal

b/ theme games and improvisation from ordinary living situations - we can appoint certain rules

c/ dramatic improvisation - a result in the process of the dramatic education could be a performance too, it should not be purposeless but a medium for an enrichment of an individual and for his responsibility for a group. It might also give the reason for pupil's learning.

2. A space as a very important condition

The first step for changing the method of teaching is to change traditional arrangement of the classroom. In the classroom where I want to teach language using creative dramatization a cassette recorder, magnetic blackboards for work in groups and free space for dramatic activities should not be missing. "The traditional arrangement of chairs and tables or desks works against the successful use of dramatic activities" / Alan Maley and Alan Duff,1982:18/.

It is easier to do all these changes in lower grades. Only one teacher usually works there. In the higher classes we have to take into account other teachers coming to the class later. They may be supporters of discipline and traditional way of teaching. "For many people, rows of desks and chairs represent order and discipline" / Alan Maley and Alan Duff, 1982:19/. Pupils also have difficulties with changing of teaching approaches.

It would be nice if teachers had similar notion about their targets in the class. Then we

could arrange a classroom to the final form. It means without tables and chairs in rows or with a possibility to adapt furniture according to the character of a planned activity.

It is very important to have some space for displaying pupils works. To have a carpet in the classroom is also good. This carpet makes children closer, even more with the teacher. They can also relax from sitting in chairs.

3. Changing relationship among pupils and between pupils and teacher

Use of drama techniques in English learning requires to change methods and ativities. These two basic changes cause a change of relationship among pupils. Children cooperate, solve problems together and compete in groups. It means students need one another. I can show an example:

My pupils like game "suitcase". I have got groups of four people. I need a set of cards with nouns well known to pupils. One pupil holds the set and shows the noun to other two members of his group. They have to describe the word without saying it. The fourth member has to guess what word it is.

F.e.: cat - they describe - it is an animal, it has got short hair, a long tail and four legs.

table - it is furniture, it has got four legs,... .

The group has got only four minutes for their descriptions. Then we count up a number of challenged words. Now it is turn for another group. But this one has got another set of cards. The fastest group is the winner. Next lesson students can change roles inside their groups.

Now we see that it is better to revise vocabulary in this way than to examine them and mark their knowledge. The procedure with marking discourages pupils, does not lead students to cooperation. I have tested that the vocabulary revision by "suitcase" is more effective than by using traditional way which some of my collegues still use. In addition of it vocabulary obtained in the game is kept in children's memories for a longer time, because they remember it in connections. F.e.: they have got "a car" on the card. They say: "This is a vehicle. It has go four wheels and an engine." My pupils use this sentence in later repetitions of the game. Besides "car" they remember also "a vehicle" and "wheels". They use also opposits for their expression of the card term.

We can also see the relationship between teacher and student has changed too. Teacher becomes only a coordinator. He checks keeping rules and later he can let all preparation to children. It is wonderful if he can leave his position and let children have control of the game. Then teacher can be an audience or be one of the players. This spontaneous way of learning needs longer time for its application. This teacher's leaving his/her traditional dominant position in front of the pupils is very important element in the dramatic approach.

IV. Use of creative dramatization in English lessons

1. Examples of concrete activities

First I would like to report possible opening activities of English lessons taught in spirit of creative dramatization. At the beggining of the lesson I often use a short game with a card. The name of the lesson topic or word /words/ closely connected with subsequent lesson are written on this card. In this way children improve their concentration after break and it brings some mystery to the lesson and leads them to return back to the previous lesson in their minds. It can be also the first pupil's success in the lesson.

Example of such part of the lesson:
I had planned to talk about cooking of the apple crumble, to revise giving istructions and knowledge of the ingredients.
I had " frying " written in my card.
Teacher: In my card there is a word connected with our previous lesson. What is it?
A pupil: Is it an ingredient?
Teacher: No, it is not.
A pupil: Is it a thing?
Teacher: No, it is not.
A pupil: Is it an activity?
Teacher: Yes, it is.
A pupil: Is it any cooking activity?
Teacher: Yes, it is.

A pupil: Does it begin with the letter "b"?
Teacher: No, it does not.
A pupil: Do we need an equipment?
Teacher: Yes, we do.
A pupil: Do we need a knife for it?
Teacher: No, we do not.
A pupil: Do we need a frying pan for it?
Teacher: Yes, we do.
A pupil: Is it the word "frying"?
Teacher: Yes, it is.

If students are familiar with this game it is useful to replace the teacher by a pupil. The pupil may prepare his/her card or the teacher may hand him his card.

A similar opening game is looking for letters of two unknown words.The words are written in different colours. Also two groups compete. Each one searches letters of one colour. The words are also connected with the last or future lesson. A teacher hides single letters in the classroom /behind a picture,in the desk/. It is better to do it before pupils' coming to the classroom. The teacher has to tell them how many letters each word has got. The found letters are composed on one of the desks. If they have all letters their task is to order them to the word that is being searched. The winner is the faster group. I could make the end of the game more difficult if I added a charge to make a sentence with this searched word. When we played the game I found with pleasure that all children were joined in. It was really

a group work. I tried to put this activity also to a later part of the lesson when I wanted children's attention to bring over and to relax after some drill activity.

Another useful opening game - two children do not listen to a conjecture of the rest of the class. Pupils are divided into a few groups according to a number of syllables of the chosen word. Then all groups call out their own syllables of the word. The task of the chosen pupils is to guess which word the other pupils are calling out and they write it on the blackboard. Who will write it first is a winner. The problem is that all syllables are called all at once. It is a funny game. Called pupils with an interest watch the guessing pupil and they see how the children move in the classroom and compound their syllables. In this way we can revise vocabulary.

F.e.: chosen word is " margarine " we have got three groups, one calls [   ], another [   ] and last one [   ]. The winner will be the first who will guess which word it is.

Especially in lower classes it is good to use a puppet. Smaller children like to interview with it. We can give pupils tasks through the puppet. School can change to a creative game in this way.

With young boys and girls I play game called "Fairy tale ball". Animals had done a ball in the forest and all at once a magician came who enchanted them. He clapped his hands and cried out some animal, f.e. birds and all animals changed to the birds. In this way we

can practise names of other animals.

My small pupils like Kim's games in all their variants. I take to lesson a lot of things: school needs, toys,etc. Pupils have watched them on the desk till they can remember them. Then I take one thing under the blanket and after recovering the children guess which one is missing. I have usually pupils round me and who is the first will receive the thing, it means one point. It is also a contributory game for improving vocabulary.

Another amusing and useful game I call "jogelling". Jogelling is a code-name for some activity, f.e.: cleaning teeth, washing hands, washing up, sleeping, reading books, running, etc. Other students ask the pupil qualities of the activity he has thought of, f.e.: Do you need any equipment? Can you do it outside? Can you sing during it? Do you like jogelling? Do you jogel with hands? and other different questions with different structures. Jogelling child answers only "yes" or "no". Who will guess it may jogel next.

Children are walking through their classroom and imagine they are in the forest. They talk about mushrooms, nature, etc. They agree where trees, bushes, plants or mushrooms are. After this walk pupils can stand in front of their schoolmates and report them what they saw. In this way they practice taking over of their conversation to the past.

A good relaxing exercise is the activity when children lie down on their desks with

closed eyes. A teacher explains some fairy tale or a story. Suddenly the teacher rings a bell and says: "It is morning! Get up! It was a nice dream. Now take a piece of paper and write down the end of the tale.

Bringing stories to an end in various versions /written, spoken or mimicly/ is a useful exercise. Students may work solo or in groups. But it is better if children prepare the act in groups, in this case also weaker students can contribute.

Now I would like to report a game for practising grammar structures. Pupils sit in the circle and in the centre of it there is a teacher. In case students are more familiar with the game it can be a student. The person in the middle of the circle asks a question in the tense we want to revise. Other children react to it by changing their places if they want to answer "yes". Children with negative answer stay in their chairs. A boy or a girl who did not find a chair should ask another question.

Examples of the question types:
Have you ever been to Prague?
Have you got a brother?
Do you belive in God?
Did you get up at 7 am yesterday?
Have you already had your birthday this year?

It is good to start with a question with well known answer to us. F.e.: Are we in Liberec?

This way we make sure the game is quite clear to pupils. Not to depress weaker students

we can help with grammar structures written on the blackboard or the asking students can receive a few cards with prepared questions. They only read them. Later I do the game more difficult.

A game where pupils start standing in the middle of the classroom has got very similar rules. One person also asks questions and students move to the side of the classroom that is marked "yes" or the other side with answer "no". The pupils who stay somewhere in the center mark a degree of their yes-no answer /almost yes, almost no/. The teacher or pupils can test knowledge of grammar structures and pupils' life experience. I would play this game after mastering the previous game.

"Body words" is a good and funny game. Children make groups of 5 or 6 members. The task is to make words of concrete area /flat, school, garden, inn, street, .../. The task for other students is to guess what word it is. It depends on the teacher or a group if each student demonstrates just one letter or they cooperate in pairs because some letters are too difficult to be done by only one person, f.e.: X,M,W,O,Q, ... In this way we can practice the alphabet too.

When we want to practise comparatives and superlatives it fits a game where groups of three people mime an adjective. Each member of the group mimes one form of the adjective. F.e.: slow - slower - the slowest
/ one child moves slowly, the second is slower and the third is the slowest/.

Other students guess what adjective it is. The teacher can prepare adjectives on cards or children can think out their own. I would revise adjectives and their comperatives and superlatives before playing the game.

If we want to practise commands we play game "Robots". It is played in pairs. One child is the robot and the other gives commands to him. He says: "Sit down, stand up, sing a song. draw a picture, ...". The burdensomeness of the commands depends on a level of the students. Games like this one are a great boon because most pupils are active but teacher is not able to check everybody. I think good teacher knows where it is necessary to listen to pupils and where they stay without checking. If I wanted to check all groups I gave them task to write all commands on the distributed cards. Then I saw easily who realized the given work. It is good to demonstrate the activity with one pupil first.

More extensive is a game called " Decorating a room". We make groups of about 6 people. In each group one child is a decorater and he organizes colleagues to demonstrate furniture in the room that they have chosen or have been given. They should speak only in English. Other pupils guess what room is described and they name pieces of furniture too. Then the words are going to keep in pupils' memories. They say: "Peter was a shower." This activity should be followed by a space for discussion about pupils' flats or how they would imagine their ideal bedrooms or flats. We have a problem of checking again.

Miming a sport can be done in two ways in pairs. In the first case one child demonstrates a sport by miming and the second one guesses what sport it is. The second activity is more complicated. The first part is the same but the other member reacts: "No I am not. I am riding a horse." The first student has to demonstrate riding a horse. I would revise sport activities before this game. After it we let two or three pairs show their exercise.

I have a possibility to compare two groups of children in my practice. One was tought by traditional way. Their teacher is authoritative. The second was lucky because their teacher tried to change used steretypes. They are more active, like to imagine themselves in the position of the different roles and to compete. It validates my assumption about necessity of the wider changes.

2. Application of creative dramatization for using of Project English.

Project English is an ideal English course for application of creative dramatization. This textbook is a communicative course. Children use the language to communicate about something. There is a wide range of problem-solving tasks in Project English. Through the project tasks pupils are given many opportunities to think and communicate about their own lives, which are two of the main aims of creative dramatization. This course contains a lot of pair-work and group work where pupils create.

Role-play is a simple and effective way of giving pupils practice in using the language. For dramatic needs it is important to bring activity near real conditions. F.e.: if we talk about giving instructions for cooking according to Project English II, Issue 4, Section 5,which is called "Phil's potato cakes" we usually go to our school kitchen and make the meals. During this activity students practise ingredients and giving instructions and most importantly they experience cooking, taste the meals and later they are able to report more easily about it.

There are plenty of similar activities in the course. I can name some of them from Project English I:

Project One, Section 3, "Television" - we could get the pupils to make their own TV show.

I usually divide my class into three groups. Each group has to prepare a set of

pictures where objects are shown unusually /only a part of them or from unusual position/. Then they play the favourite television quiz programme. They rotate in three roles: Tv speaker/Sam Baker/ and two players. If the group is in TV speaker's role its members use their pictures. They ask the members of the other groups: "What is this?" Who responses earlier will obtain the first point. Each pair guesses three times and then they change in their roles. We can proclaim the winning group of the game. Examples of pictures you can see in Appendix./See Appendix, p.30/

Section 4, "Radio" - here we can organize pupils to bring their favourite records. I usually bring my children's home telephone sets to the classroom. Then children make their own "Radio One Show". Here we can see an example of such phone conversation:

DJ /disc jockey/: Hallo. What's your name?

Jack: Jack Vanek.

DJ: How old are you?

Jack: I am eleven.

DJ: Who is your record for?

Jack: It is for my brother, Peter.

DJ: How old is he?

Jack: Eight.

DJ: Happy Birthday, Peter, from your brother Jack. OK, Jack. Thank you and goodbye.

Jack: Bye.

DJ: And now here is the record for Jack and his brother Peter. Their record is ...

We can change the content of the conversation according to participants.

Project Two, Section 2, "My favourite pop group" - we usually build up a ticket office from the classroom furniture and pupils decorate it with their own posters for the show of The Colossal Oranges. Then we make tickets and money. And then children experience the situation. A similar activity is in the same section and we imitate shopping.

We could go on in this way but I think it is not necessary. It is enough as an example.

Creative work is contained in the project work /special group or individual exercises which are done at school or at home/. There are a lot of creative elements. It means a child is led to independence, fancy, thoughtfulness, etc. Pupils are able to find information about their parents, town, country, things,etc. They also develope an imaginary person's stories. "It is an opportunity for the pupils to express their own ideas, so it is important that they should not be too tightly controlled. Most of the projects is done by individual pupils but they will be most creative if they work in groups" /Hutchinson, 1985:17/. Pupils are led to think about themselves, look for some information, pictures or stage natural talk in groups so as to collect information and feelings about other colleagues. F.e.: children make a table with their own questions to ask a friend according to magazine work called "What can you do?". /See Appendix, p.31/

Top group work is development of the play and then acting it in the group like in Project English II, Issue 2, section 4. Pupils imagine they are a group of sailors on the Mary Rose that is sinking to the bottom of the sea. It is good to draw pictures about the disaster at home and then to decorate the classroom during the presentations of the play. /See Appendix, p.32/

I organize individual project work to be done at home and group work is done at school. It is necessary to prepare some material at home. In my experience it is useful to define who will organize work in groups and main points of the task.

My pupils do their projects on separate sheets of paper so as they could make a wall display.

V. Conclusion

I wanted to think of possible changes of our English teaching. My view was to be a bit wider because we can not develop new approaches to English teaching without influenning the whole school atmosphere.

On 30 April 1994 I took part in the conference of our best English teachers in Liberec. Plenty of our American lectors attended this conference. I was interested just in my final paper topic and this is why I joined group of teachers who gave time to the problem in lesson called "Drama grammar practice activities" which were led by Phill Brabbs. I must say that I found there exactly such positives that I had seen in using drama technics before this seminar. I made sure I had followed the right direction.

There are a few problems, though, one of the main ones is a preparation of teachers. Now it is built up only on a voluntary infrequent initiative of individuals to obtain some information, to dedicate to it one's own free time and to do an uncomfortable change in one's own approach to teaching. I would be unfair if I said that small steps are not done in it.

Another problem is how to overcome surviving directive system with lack of time where a school bell is a main authority. It means teacher has to subordinate to it even if his main idea of the lesson has not been fulfilled. He is permanently pushed by time. It

is connected with the whole school atmosphere which I have several times mentioned in my work.

At the end of the seminar there was time for discussion. Some teacher said: "It is great but our students are passive." Another one added: "I am at a secondary school and these games seem too childish to my students". I think it underlines a necessity to begin earlier with such way of education so as children would obtain needful habits.
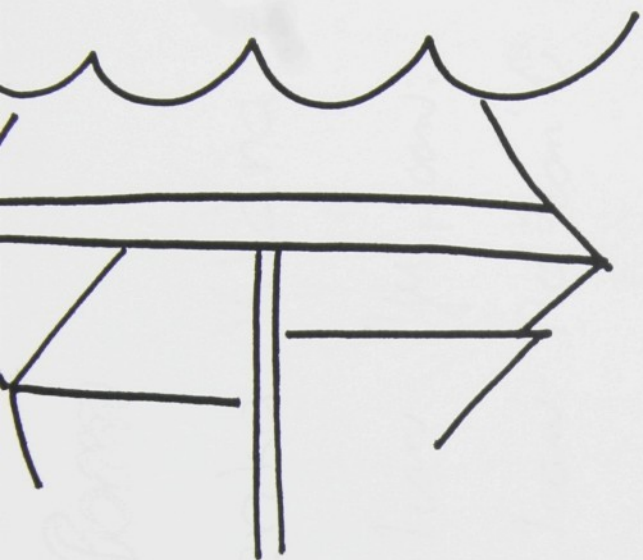
I have several times reminded teacher's personality in my work. To teach by drama creative methods it means to get rid of authoritative behavior of the teacher.

Children have to know why to learn English. It would be nice if they had learnt for success in game. They should have strong feeling for group success. We might develop collective feelings and responsibility. Pupils have to be encouraged by such motives, not by fear of bad marks or punishments.

Phill Brabbs said: "We can let children to do filling-in activities to workbooks at home and let us spread them by drama activities at school".

I believe my work has revealed some problems of our temporary school and at the same time has shown some solutions.
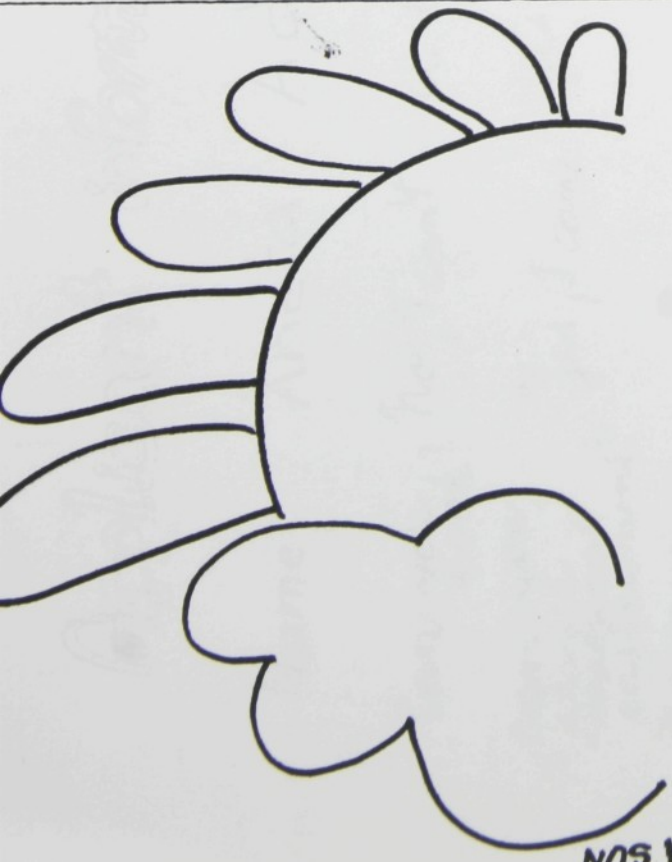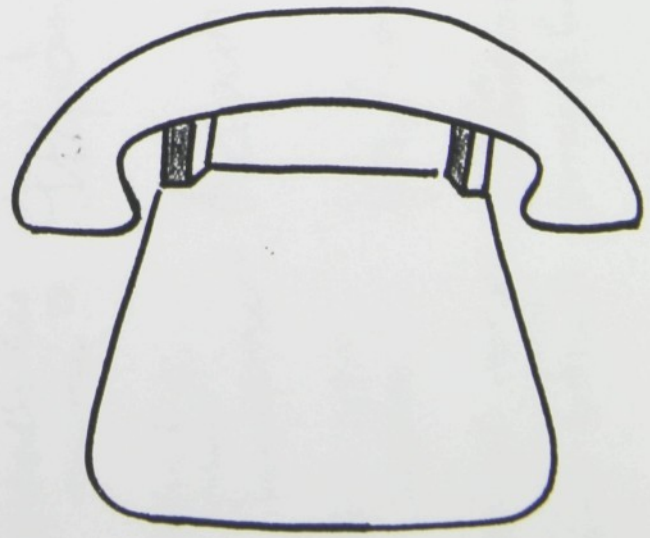
Appendix

A SHIP

PEAR

A SUN

A CHAIR

Applicant's information form

Name: Aneta   Adéla   Lenka   Klára

Can you cook?   No, I can't   a little   Yes, I can.   Yes, I can.

Can you played musical instrument?   Yes, I can.   Yes, I can.   No, I can't.   —

Have you got a toy?   Yes, I have.   Yes, I have.   Yes, I have.   I haven't.

What's his name?   Štěpán   Michal   Aleš

What's your surname?   Rabatin   Poráček   Košata   Máčlo

Can you swim?   Yes, I can.   Yes, I can.   Yes, I can.   Yes, I can.

What do you do in your free time?   go a tollerskate dance(a little)   go a tollerskate dance(a little)   go a tollerskate, stenskate, dance(a little)   go a stenskate, tollerskate, dance(while)

Sailors on the Mary Rose

(a short play about the disaster)

Sailor 1: Look do you see the people? They are waving and cheering.

Sailor 2: And I see the king Henry VIII. He is in Southsea Castle.

Sailor 3: I'm afraid of the strong wind. It's quite danger.

Sailor 4: Don't be worry. This is a good ship.

Sailor 1: The wind is stronger. Put the sails down!

Sailor 2: It's late. The ship is leaning.

Sailor 3: Where are rescue boats?

Sailor 4: Jump into the water!

Sailor 1: Help, help!

Sailor 2: We have to (the) swim to the coast.

Sailor 3: Save your life!

It's done by the group called "The Stars".
(F. A)

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Ladislav Flégl
Creative Dramatization in English Teaching

This final project has demonstrated the author´s overall creative attitude towards the learning/teaching process.

The author analyses the school situation in our country demonstrating his deep understanding of the relations and links of all the factors involved.

In the following chapter he suggests possible ways out of the unsatisfactory situation, including creative dramatisation as one of them. He adds a brief summary of the development of this attitude explaining targets and comparing pedagogy of pragmatism to the pedagogic attitudes in our country.

He describes in detail all the possible wider outcomes that an educator specialising in whatever subject should have in mind and touches all stereotypes some of the teachers have in mind and cannot change, as using space, relationships among pupils and between pupils and teacher.

In chapter IV he provides a large collection of activities that might be used for creative dramatization. All of them demonstrate his deep understanding the educational process and provide teachers with possibilities of changing some of the traditional and less flexible attitudes.
In the following part he adds suggestions about possible application of his ideas for teaching with Project English textbooks.

His comments about his own classroom experience are not frequent and systematic.

There are some mistakes in spelling and on page 17 the information that should be provided in brackets is missing, which proves that not sufficient care was devoted to proof-reading.

In the conclusion the author summarises his comments about the educational situation in our country from a wider perspective.

This paper draws connections between teaching English and other subjects, educational philosophy in our country and training of teachers. The author discusses a narrow topic and puts it into a wider context.

I recommend this paper to be evaluated as a passing one.

Liberec, 13 June 1994

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