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THE USE OF DRAMA IN ELT – PROS AND CONS (part I)

This article entitled The Use of Drama in ELT – Pros and Cons consists of a selection of extracts from the scientific paper with the same name written by Ms. Raluca Andronic – an English teacher from Tulcea- Romania. (Such scientific papers tackling methodological aspects in teaching represent an assessment instrument based on which a teacher may achieve the highest level in teaching and the above mentioned paper has reached its purpose with a maximum grade.)

The paper is 135 pages long, comprising an Argumentation and 4 chapters, conclusions, annexes and bibliography/ resources, while the article is 33 pages long and it contains 6 sections, the annexes and a selected bibliography. Each of these sections were subchapters from Chapter 1 and Chapter 4 in the initial paper. Section 1 is an Introduction presenting the role of drama in education, sections 2 and 3 highlight the compatibility between drama and teaching, section 4 is about the aims and objectives of the research underlying the scientific paper, section 5 is a set of 5 lesson plans which were employed in the experimental phase of the research and section 6 brings the conclusions of the research, followed by the annexes of the lesson plans.

Key words: ELT, drama activities, role-play, improvisation, mime, grammar, vocabulary,

1. Introduction: THE EDUCATIONAL ROLE OF DRAMA

As teachers, we often notice that nowadays, in an era ruled by information and by technology, our students become easily overwhelmed by the excess of theory in formal education. That is why it is essential to make sure that the subjects we teach include practical learning as much as possible, in order to offer a balanced approach to each and every one of our lessons.

Using experiments and demonstrations in science classes is useful, handy and all too familiar; it just «goes without saying». Yet, how about teaching humanities/ humanistic subjects, such as foreign languages? How can we make the act of «saying»/«speaking» become more like «doing», that is more practical, more vivid, more dynamic for our students?

It is true that education itself, as a whole, is very resourceful when it comes to methods of teaching and learning, but today's students and classes seem to be more demanding and we must be constantly in search of efficient teaching methods. In my own search, I have come across a «new» method or complex of methods – and by that I mean it is only new to me, since I had heard of it long before, but I have only recently started to actually use it in my classes. This set of methods, which is the very core of this paper, relies on the **use of drama in teaching a foreign language** and it must be said and emphasised that it is clearly not a new concept in the vast context/ frame of ELT or ESL.

Personally, I believe that we should learn to «recycle» old approaches, methods and strategies, we should try to harness their advantages and strong points – on the one hand, and reduce, if not eliminate, their disadvantages – on the other hand. Perhaps we ought to use drama more in schools. There seem to be enough studies about using it to learn English and they manage to prove that drama may successfully provide a valuable platform for exploring both theoretical and practical aspects of the English language. My own work in class, that is my own experience resulting from the use of drama in class has become the foundation for a scientific paper (which allowed me to achieve the highest level in my teaching training and career) and it has – ever since – helped me further improve my teaching skills. The rest of this article consists of a few relevant fragments from my paper, including the experimental phase/lessons which

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were meant to highlight the advantages (the pros) and the disadvantages (the cons) of using drama in ELT.

2. Drama – from Stage into the Classroom

It is rather difficult and useless to find the absolute beginnings and origins of drama as a form of human manifestation. One could easily guess that (proto-)elements of drama may have appeared in the primitive stages of mankind. There must have been connections between such elements and the religious rituals that involved uttering special verbal combinations, possible «dialogues» with the divine force, incantations, praying, symbolic gestures, dancing and performing/making sacrifices. And since each of the early human civilisations must have displayed religious and ritualistic behaviour, one could mention contributions to the birth of drama from all over the world: from the Incas, from ancient African or Indian tribes, from Chaldeans or Egyptians, from the Chinese or Babylonians.

3. The Compatibility between Drama and Teaching

As it has been constantly noticed, dramatic art can be seen as a means of developing skills, of learning and educating, hence the most obvious reason to say that there is compatibility between drama and teaching generally. And this compatibility may be seen from two main points of view: the paradigm *actor – teacher*, and *actor – student*.

To begin with the former, in our days, maybe more than ever, teachers can learn a lot from theatre and actors. If we exclude exaggerated, unnatural intonation, postures and gestures or any kind of behaviour that does not serve the purpose of teaching/ educating according to deontology, we ought to accept or admit that teachers are very similar to actors. And the similarities are substantial:

1. Firstly, the two categories have *common goals*. These goals become obvious if we think about the fact that actors and teachers aim to present ideas in front of an audience (i.e. the students, for the teacher), so they both need to get their attention. Without it, the message cannot be conveyed to any audience. Without it learning is not possible. (Delisio, 2007)

2. Secondly, both categories need to perform, to *play various roles* in order to communicate and persuade, and thus the stage becomes the classroom, and the classroom becomes the stage.

3. Teachers and actors equally want to present material so that it becomes a part of the audience's experience and active memory for some time.

4. Both professions also share the goal of having the listeners understand promptly which parts of their messages are essential, and to achieve that actors and teachers use specific methods and means.

5. In terms of language, they both resort to *verbal* and *non-verbal communication*, thus, speech, on the one hand, and gestures and mimics, on the other hand, become two very important components in conveying ideas and emotions.

6. They both convey meaningful content and to do so, they do similar *preparation work*. Preparing for a class means planning content and also planning the means of delivering it. Just as an actor works on learning the lines and determining the best way to deliver them, a teacher should constantly be working on mastering the subject matter and on developing a set of various strategies for presenting that subject matter to the students so that they learn and retain what is covered in class.

7. Just like actors, teachers use of specific acting/performance skills such as role-playing, animation in voice and body, use of suspense and surprise, props, classroom space, and humour, which – when combined with effective entrances and exits – are guaranteed to enhance their teaching.

8. The entrances and exits of teachers are somehow comparable to those of actors, since when we teach, our job in the classroom version of a stage is to maximize our effectiveness between our sessions.

9. If the stage must be prepared, decorated suggestively for each play, each act and each scene, teachers must rearrange the space to optimise visibility for students and to provide enough

space for incorporation of creative learning devices and exercises. It is not a «stage» in the sense of a space where works of others are «performed», but a stage in the sense of a space that provides enough flexibility for the use of a variety of teaching and learning strategies.

10. Actors and teachers, even experienced ones, share some of the same thoughts and feelings before they step across that threshold onto the stage or into the classroom. They worry whether they might forget their «lines» and at times they fear the audience may not accept them. They feel anxious, apprehensive, inadequate, and insufficiently prepared. Their common, personal goal is not only to overcome these uncomfortable thoughts and feelings, but to get on with their job of entertaining or teaching and to do it effectively.

11. Actors face more and more demanding audiences, due to the progress of technology which makes people more used to stunning special effects and less prone to being impressed by the acting in itself, and in the same way, teachers work with students who are more visually oriented, more technologically sophisticated and more challenged in their academic orientation than the students of previous generations. Consequently, today's best teachers are those who can adjust promptly to their students' varied learning styles. We must offer lessons via multiple media in a consistently caring and engaging way in order to motivate students. Actors and teachers have always had to adapt to changing times and now they must be even more mindful of their presentation and approach.

12. Because teaching can be constantly improved or adjusted and can be promoted to the status of *art*, it requires passion and enthusiasm, just as actors need for their art. Such enthusiasm should come from a genuine commitment to the teaching-learning process and to the subject matter. The best actors evoke meaningful expression of lines due to their devotion to their craft; the best teachers convey enthusiasm because of a genuine devotion to their students and to the importance of the subject matter to be unveiled.

13. Beyond the teacher-actor parallel, there are also aspects of other theatrical duties in the profession of teacher. While the actor is responsible only for interpreting his character to the audience, the teacher must also assume the classroom equivalent of the duties of playwright, director, stage manager, crew and producer. Unlike the actor, who is simply given the material verbatim, the teacher must first choose the material that will be presented – task which reminds us of what producers must do; then, as a playwright, the teacher must compose the “script”, that is the set of ideas and the content to be delivered, even if not in such a strict manner as the text of a play. In fact, such duties are what take the bulk of the teacher's time, especially the first time teaching a given course. The teacher must also, like the director, organize and stage the presentation, and must, like the stage manager and crew, gather all the necessary props and scenery, e.g., for a classroom demonstration.

Maybe the list of similarities could be even longer, yet these are the most obvious and the most important and they are the proof that the comparison between these drama/ acting and teaching is not casual, nor superficial.

4. Aim and Objectives

Considering all the above, the aim of this research included in my scientific paper is to prove that drama is a truly efficient method and approach in ELT. The specific objectives by which the aim is to be achieved are:

- to collect data about the real benefits of using drama in ELT;
- to collect data also about the disadvantages/ limitations/ problems that occur when using drama in ELT;
- to measure if there are more pros than cons in using drama in ELT

There are also two derived objectives:

a) analysing the benefits and limitations that result from using drama in teaching vocabulary;

b) analysing the benefits and limitations that result from using drama in teaching grammar.

For practical reasons I limited the study to only two of the language systems, that is to *vocabulary* – which seemed to be the favourite choice for the teachers who filled in the above

mentioned questionnaire, and to *grammar* – since it seemed to be dismissed as inappropriate for drama use by most of the teachers. Therefore the drama activities were applied only to vocabulary and grammar, yet all skills were included with no particular emphasis on any of them. In order to establish the initial level for both language systems with all students that took part in the experiment, I organized a preliminary testing that will be presented a little further.

The *hypothesis* of this research may be formulated as it follows: **if the students learn English by performing drama activities targeted towards vocabulary and grammar, their will truly improve these two language systems and their linguistic skills generally, these aspects will further boost their motivation, self-confidence and interest for learning English and they will be solid proof that there are more pros than cons regarding the efficiency of using drama in ELT.**

This research was conducted at the «Delta Dunarii» Economics High School in Tulcea and it lasted 5 weeks, which means it included 10 classes of ELT, during the school year 2017-2018. Of all the sessions, 3 were dedicated to the 3 tests that I considered necessary: an initial test, an intermediary one and a final one. Out of the 7 classes, I enclosed 5 sessions which were the most relevant in terms of content and observations. The 2 classes remaining were designed to revise, further practice and reinforce the topics that had been taught via drama activities.

There were 2 groups of students under survey: 1 group of 28 students, which was the experimental group and another one, again 28 students that represented the control group. Each of them belongs to the 9th grade classes, yet each is a mixed-level group and this has been a characteristic aspect of all the groups/classes of students in our high school for the last decade. The heterogenous aspect is caused by the fact that students who attend high school come from very different environments and have very different educational backgrounds, and very different experiences, knowledge and skills when it comes to English. Each group in the experiment will be referred to – in this paper – by codes made of letters: E for the experimental group, and C for the control group. The participants' age range is between 14 and 15. As I have already stated, their skills were at very different levels, from A1 to B1, more precisely in each group there were (and there usually are) students whose English language skills were situated at the beginners' level, at the elementary level, at the lower intermediate or intermediate levels.

As part of the preparatory stage of the experiment, I considered it would be necessary to use a simple questionnaire for the students, to find out how familiar they had become with some of the drama-type activities, in the previous stage of their education, that is during primary and/or secondary education. Some students needed explanations in Romanian for the questions. The first question was «Have you ever acted out dialogues/ performed role-play for the English class at school?» and the results showed that only 22 students (39.28%) had acted out dialogues or performed role-plays. The second question was similar and it referred to «playing games for learning English grammar rules» and only 9 students answered «Yes», which means 16.07% of them, while 47 – 83.30%, the majority – answered «no». The third question was «Have you ever played a part in a play/ show at school, as an actor, using the English language?». Everybody answered «No» and 10 students said that they had only done that in Romanian. Based on the fourth question I intended to assess how willing students were to learn English using drama activities. To my relief and satisfaction, 45 of the total of 56 that is 80.35%, answered in favour of drama in ELT. Here is a representation of the results:

Conclusions:

It is more than clear that in both groups the majority of students stated that they were not familiar with any of the most typical drama activities that can be employed in ELT. Nevertheless, the fact that almost 40% (39.28%) of them had been familiarised with role-play was an aspect which could influence the initial part of the experiment in a positive way. The most encouraging aspect was the percentage of students that answered that they were willing to learn English through drama activities. In this point of the preliminary stage of the research, the results of this simple yet relevant survey were another convincing proof that I had chosen a great and challenging field of research.

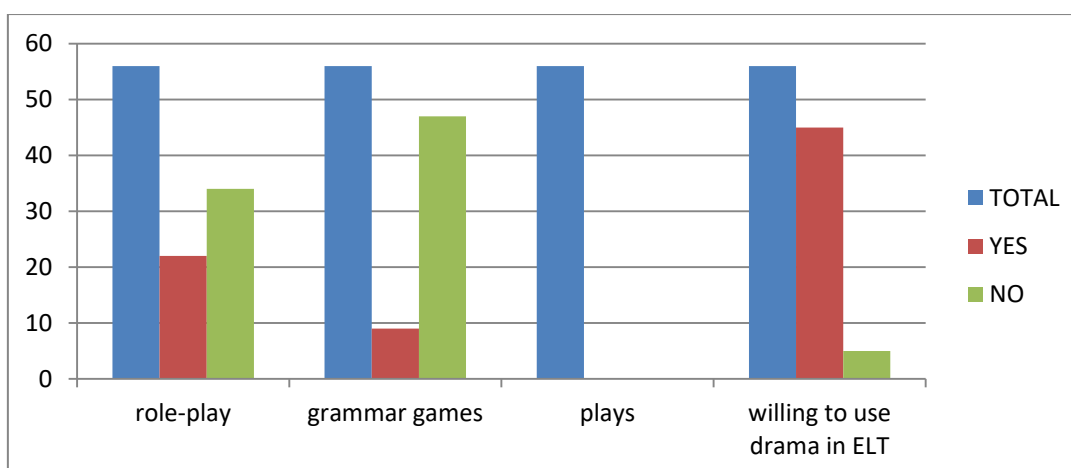


Fig. 10. *How familiar are students with drama activities?*

5. Experimental phase

Based on what I had noticed and concluded in the preparatory stage, I decided it would be appropriate or useful to employ different types of drama activities each time and to alternate the vocabulary lessons with the grammar ones. Also, I decided to use both direct methods of assessment – tests, presentations, and indirect methods – such as short surveys. Here are 5 of the most relevant lessons/ teaching sessions of my experiment:

SESSION 1

1. TOPIC: Means of transport, ways of travelling

2. AIMS: Overall aim – to develop vocabulary knowledge through drama

➤ To develop vocabulary knowledge related to means of transport and ways of travelling

➤ To practice the use of the correct prepositions and collocations when they communicating about the given topic

➤ To develop speaking skills

➤ To develop team work abilities

3. DRAMA ACTIVITIES/STRATEGIES EMPLOYED: mime and role-play.

4. TIME: 50 min.

5. MATERIALS: – pictures/ slides with means of transport (as for example the ones on <https://slideplayer.com/slide/1425295>) , cards, worksheets with gapped dialogues – **Annex 1**

Step 1: (approx. 5 min)

Students are shown pictures or slides projected on the screen and they are asked to name the means of transport they see. A short conversation is initiated to act as a warming up activity. Then students are organised in 7 groups of 4 members. Each group is supposed to write on a sheet of paper as many means of transport/ways of travelling they can remember from the pictures/slides.

Step 2: (approx. 10 min.)

Before presenting the list of words, each group has 2 tasks: to mime a word referring to a means of transport and to make a riddle for another one. The other teams must guess in both cases. Teams get 1 point for each word in the list, 3 points for the well done miming task, and 3 points for a correct riddle.

Step 3: (approx. 10 min.)

The groups receive cards on which there is the question «How do you go to?» followed by a destination and a model for the potential answers. Each team must offer and present at least 2 and maximum 4 solutions; they get 1 point for each means of transport mentioned correctly, using the preposition «by» after verbs such as «go» and «travel» (e.g. *I go to Paris by plane.*) and no prepositions after the verb «take» (e.g. *I take the bus to school.*).

Step 4: (approx. 20 min.)

Each team receives a worksheet with a gapped dialogue . Students must firstly fill in the gaps and then act out the dialogues. They get 2 points for filling the gaps correctly and each member of the team gets 2 points for memorising and playing their part convincingly.

Step 5: (approx 5 min.)

The teams and the teacher count the points scored. For the assessment of all speaking activities I used the criteria and descriptors in **Annex 9**. The team with the highest score receives a diploma for *The Best Actors* . Optionally, the teacher can give diplomas for *The Best Mime*.

This activity can be done in different ways, the teacher may convert points into grades or prizes.

Observations

Positive aspects:

- ✓ The kinaesthetic/dynamic aspect (students moved around the classroom for each task, especially for the miming task and the role-play)
- ✓ The variety of the vocabulary used
- ✓ The activities, the drama activities in particular, offered the possibility for numerous repetitions of the various words related to the topic
- ✓ Dialogues/ Activities create the idea of real-life situations
- ✓ Intrapersonal learning (learning by relating to personal experiences)
- ✓ Interpersonal learning (due to team work)
- ✓ All students had the opportunity to participate actively
- ✓ The enthusiasm most of the students showed towards miming and acting out the dialogues

Negative aspects:

- Lack of experience with dynamic activities for the English class
- Shy students who become inhibited when they are supposed to speak
- Time consuming activities need to be monitored more closely by the teacher

Conclusions:

The miming task turned out to be a better warming-up activity than the simple conversation from the beginning of the class. Possible explanation: the kinaesthetic aspect of drama activities stimulated students better to get involved in every task. Also, the drama activities allowed students to notice, store, retrieve and then use the words and collocations repeatedly. Yet, because of most students' lack of experience with drama activities, trying to memorise even simple lines in a dialogue tended to take more time than it should have.

Although initially some of the students seemed tentative and less willing to speak and then to mime the words, they gradually became more and more relaxed and their inhibition level dropped, especially because the miming task made them laugh. For the last task, the one involving role-play, they were more active, more involved and more enthusiastic than at the beginning of the class. They worked well in small groups even if they seemed a little embarrassed at the beginning. They also seemed to enjoy the activities and to be stimulated by the idea of gaining points and getting a diploma. Since this was first attempt of presenting drama activities in ELT to my students, I considered it would be a good idea to associate the idea of 'acting' with the idea of winning.

SESSION 2

1. TOPIC: Present T. Simple /vs./ Present T. Continuous (revision)

2. AIMS:

- To revise the Present T. Simple and Continuous
- To revise and practice the use of specific time adverbs
- To revise vocabulary related to daily routines, sports, hobbies
- To develop fluency in speaking on such topics

3. DRAMA ACTIVITIES/STRATEGIES EMPLOYED: role-play, mingling game, short story presented as a scripted drama (imitating a radio show)

4. TIME: 50 min.

5. MATERIALS: charts/ worksheets with routine activities, pictures of famous people (optionally) brought by students – **Annex 2**

Step 1: (5 min.)

The teacher starts the warming up conversation by asking the students about what various members of their family usually do on that day of the week, eliciting answers such as «My brother usually plays basketball on Wednesdays». Or «My parents usually work...». The teacher writes some of their answers as a model on the left half of the board. The students revise the specific adverbs of frequency and generality.

Step 2: (5 min.)

Then the teachers asks the students to guess/imagine what their family members are doing now. Meanwhile, the teacher writes some of their answers on the right half of the board, separating the two aspects of the Present Tense, so that everybody can notice the obvious contrast between the structures.

Step 3: (10 min)

Students are divided into groups – 4 groups of 7 students each. Each group is given their chart and the teacher explains them that all the characters are doing something that they do not usually do on a Saturday afternoon. Each team member must pretend they are a detective or a reporter. They pick a character on the chart and go round to the other teams to find answers to the following questions: «What does usually do?», «What is doing now/today?» and «Why is doing something different today?». Then the «detectives» / team members gather and put the information together to complete the chart.

Step 4: (30 min.)

Each team must pick one of the characters (a famous person) and starting from the sentences in the chart, they must make up a story/a set of news of 10 sentences in which they will combine contrasting information about what that person does usually and what he/she is doing today. For instance «Rihanna usually goes to the gym on Saturdays, but today she is having a party». Two students of each team will present the story/the news on a radio show. The teams must write the story first and then read it to the audience. The teacher can award with good grades the members of the team who have built all 10 sentences correctly, or even all the students according to the number of correct sentences they have made.

Observations

Positive aspects:

- ✓ Cooperation for fulfilling the tasks
- ✓ Each student had the enough opportunities to participate
- ✓ The contrasting grammar structures were correctly used most of the times
- ✓ The students appreciated the mingling game, the fact that they could move around while playing the detective or reporter
- ✓ The students enjoyed pretending they were radio presenters

Negative aspects/ Limitations:

- Some students were still shy and tentative when they had to act out
- The mingling game was new to many of them and that created a few minutes of confusion for some students
- Difficulty in monitoring the mingling game at times

Conclusions

The students reacted even better to the drama activities in this session, compared to the first. There were still tentative and shy students who got a little confused when they had to pretend they were a detective or a reporter and for a few minutes they did not know exactly how

to find the information required. I explained to them again and I guided them to the other teams. The same students tended to avoid being the news presenters on the radio in the last part of the session. Yet the other team members were very supportive to them. The teams worked well together. Each student had enough opportunities to practice the Present T. Simple and Continuous correctly. In the final activity, two teams built all 10 sentences correctly, one team had one grammar mistake, and the other team had 2 sentences which contained one grammar error and one word-ordering error. All in all, the results were better than expected. And the students were very enthusiastic about the game and the radio show.

SESSION 3

1.TOPIC; Modals – necessity, obligation, advice, criticism

2.AIMS:

- To develop the ability of using modals correctly
- To practice the use of modals for necessity, obligation, advice, (need to, must, should/shouldn't)
- To develop fluency in speaking when giving advice, expressing necessity/obligation
- To develop vocabulary related to health problems

3.DRAMA ACTIVITIES/STRATEGIES EMPLOYED: hot-seating, 'the teacher in the role', role-play, mime, improvisation

4.TIME: 50 min.

5.MATERIALS: pictures, cards, worksheets – **Annex 3**

Step 1: (5 min.)

The teacher uses hot-seating to step into the role of a patient who has a headache and a stomachache. Students must answer the question "What am I?" and they ask questions themselves to learn enough about the character on the hot-seat. She explains her symptoms, they guess she is a patient at the doctor's. And the teacher asks "What do you think I should do?" The students start giving answers. The teacher subtly offers models of answers using 'should' to help them rephrase their advice. She writes their sentences on the board.

Step 2:(10 min.)

The students are shown pictures with people having different health problems (headache again, toothache, stomachache, fever, the flu, and so on.). The teacher elicits answers from students, by asking them to formulate the answers as if they were the person with the problem. Models of possible answers are written on the board and in notebooks if necessary. The modals MUST, SHOULD and the semi-modal NEED TO are explained in short and relevant examples to let students know that they express, in turn, obligation, necessity advice or suggestion.

Step 3: (10 min.)

Students move towards the front of the class, they are divided into 4 teams, each of them receives a worksheet with a scrambled dialogue. They must a) put the lines in the logical order, b) re-write the lines so that they use modals instead of imperatives and c) then 2 members of each team act out the dialogue. They are recommended to distribute the tasks among the 7 members of each team, so that everybody participates to act as if they were actors (in a film such as 'Emergency Room, for instance). Each student who participates gets 2 points. The best 'actors' get 4 points each for their convincing performance.

Step 4: (25 min.)

Students push the desks to the walls, they are divided into 2 groups, creating 2 rows that face each other: the patients and the doctors. The group of doctors is subdivided in 2 teams: 'the good doctors' and 'the crazy doctors'. Each of the patients is given a card with a health problem or some symptoms (e.g. "I have got a cold") and they have to mime the symptom(s) for a few seconds. The doctors must guess the symptoms. Patients and doctors who do the tasks correctly get between 1 and 3 points. Next, the patients improvise an explanation for their problem, while the doctors tell them what they must do, need to do or should do. Patients will get advice and

solutions from the doctor standing in front of them (either a good doctor or a crazy doctor). Again, students get 1-4 points for their improvisation. The teacher does not interfere during the activity, yet she writes down the possible mistakes students make and at the end of the activity she will write the corrected form on the board or give students card with the corrected forms.

Observations

Positive aspects:

- ✓ The variety of activities
- ✓ Dynamic activities
- ✓ Situations similar to real-life created by the activities
- ✓ New grammar structures and vocabulary highlighted properly by the drama activities
- ✓ Numerous opportunities to retrieve and re-use the newly acquired knowledge
- ✓ Creativity
- ✓ Entertaining/ Enjoyable activities/ tasks
- ✓ The possibility to combine skills (speaking, listening, writing short texts/dialogues)
- ✓ Intrapersonal learning
- ✓ Interpersonal learning
- ✓ Team work abilities development
- ✓ Organisational skills development

Negative aspects/ Limitations:

- Monitoring was difficult when some teams required the teacher's feed-back simultaneously
- Initially, the students' vocabulary related to health was rather poor
- Certain moments of confusion when students need to distribute tasks
- Noise – in certain tasks
- More complex activities tend to last more than planned

Conclusions

This lesson allowed me to use more drama activities than the first one since the students had reacted quite well to the first attempt of introducing drama into ELT for them. This time, I noticed even more efficiency in performing the tasks in groups, even if some tasks had to be distributed and that confused them initially. The ones that initially tended to use the modals with long infinitives gradually assimilated the correct structure. Similarly, new vocabulary related to health was initially poor for some students, but by the end of the activity, students could use the new words correctly and more confidently. It was also obvious that the shy students were less inhibited and they participated with as much enthusiasm to the activities as the others. The grammar structures containing modals were easily assimilated and there were enough instances that allowed the retrieval, the repetition and the creative use of these structures.

The fact that the 'good doctor' – 'crazy doctor' improvisation or game proved to be very entertaining also accounted for the success of the activity. Due to the possibility of using gestures and mimicry and of displaying emotions connected to symptoms, when acting as patients, students experienced a comprehensive/ holistic learning. The motivation for doing such activities in English seemed to have grown. And the positive aspects were definitely more numerous than the negative ones.

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Андронік Р. Використання драматичних постановок у навчанні англійської мови: переваги та недоліки (частина I).

Стаття під назвою «Використання драматичних постановок у навчанні англійської мови: переваги та недоліки (частина I)» складається з набору уривків із однойменної наукової роботи, написаної пані Ралукою Андронік – викладачем англійської мови з Тульчі – Румунія. (Наукові роботи, що стосуються методологічного аспекту викладання, являють собою інструмент оцінювання, на основі якого викладач може досягти найвищого рівня у викладанні, а саме згадана робота досягла найвищих результатів.)

Наукова робота нараховує 135 сторінок, та складається з обґрунтування та 4 розділів, висновків, додатків та бібліографії / посилань, в той час як наукова стаття нараховує 33 сторінки та містить 6 розділів, додатки та список використаних джерел. Кожен із цих розділів був підрозділом у главах 1 та 4 в оригінальній роботі. Розділ 1 представляє Вступ, який висвітлює роль драматичного твору в освіті, розділи 2 та 3 пояснюють сумісність драматичного твору та викладання, розділ 4 визначає цілі та завдання дослідження, що лежать в основі наукової роботи, розділ 5 представляє набір з 5 планів уроків, які було проведено під час експериментальної фази дослідження, а розділ 6 пропонує висновки дослідження, за якими йдуть додатки з планами уроків.

Ключові слова: ELT (викладання англійської мови для студентів, першою мовою яких не є англійська), робота з драматичним твором, рольова гра, імпровізація, імітування, грамати́ка, словниковий запас.

Andronic R. Utilizarea drama în elt – pro și contra (partea I).

Acest articol intitulat *The Use of Drama in ELT – Pros and Cons* este o selecție de fragmente extrase din lucrarea metodică-științifică cu același nume elaborată de d-na Raluca Andronic – profesor de limba engleză din Tulcea, România. (Astfel de lucrări științifice privind aspect metodologic utilizate în predare reprezintă un instrument de evaluare pe baza căruia se poate obține Gradul didactic I în învățământul românesc, iar lucrarea mai sus-menționată a primit nota maximă și și-a îndeplinit menirea.)

Lucrarea are 135 de pagini, cuprinzând un Argument și 4 capitole, apoi concluzii, anexe și bibliografia, în timp ce articolul are 33 de pagini, conținând 6 secțiuni, anexele și bibliografia selectivă. Aceste secțiuni sunt fragmente din Cap. 1 și Cap. 4 din lucrarea inițială. Secțiunea 1 este o Introducere ce prezintă rolul artei dramatice în educație, secțiunile 2 și 3 evidențiază compatibilitatea dintre arta dramatică și predare/ munca la catedră, 4 este despre scopurile și obiectivele cercetării care a stat la baza lucrării științifice, secțiunea 5 cuprinde un set de 5 planuri de lecție care au fost folosite în faza experimentală, iar secțiunea 6 aduce concluziile cercetării, urmate de anexele planurilor de lecție.

Cuvinte-cheie: ELT, activități din arta dramatică, joc de rol, improvizație, mimă, gramatică, vocabulary, învățare interpersonală.