THE USE OF DRAMA TO REDUCE ANXIETY AND INCREASE CONFIDENCE
AND MOTIVATION TOWARDS SPEAKING ENGLISH
WITH TWO GROUPS OF ENGLISH LANGUAGE LEARNERS

By

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APPROVAL BY THESIS DIRECTOR

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DEDICATION

For My Husband, Michael P. Shand
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The purpose of this study was to create and evaluate the effects of a creative drama curriculum for English Language Learners. It was hypothesized that drama would be helpful in lowering the affective filter—psychological attributes that can impede language acquisition. A group of third graders who had good comprehension of English, yet, were reluctant to speak, and a group of sixth and seventh graders with fledgling English skills participated in the study. Participants’ response to the drama curriculum was measured by pretest-posttest, observations, and interviews with both participants and their teachers. Results of the study revealed that drama was successful in considerably reducing the third grade participants’ anxiety and increasing their confidence and motivation towards speaking English. There was evidence of positive benefit of the drama with the sixth and seventh graders, but there was little change in participants’ anxiety, confidence and motivation towards speaking English.
CHAPTER ONE

Introduction

Statement of the Problem

According to the National Center for Education statistics (NCED), over 4 million students nationwide were classified as English language learners (ELL) during the 2002-2003 school year. In that same year, in Arizona, 143,744 students, or almost 15% of the state’s student population received some type of English as a Second Language (ESL) instruction.

With the growing number of English language learners, implementing effective methods of teaching English is priority for all educators. Controversies surrounding ELL instruction have focused on the best methods of teaching English including the effectiveness of bilingual education versus immersion methods. In 2000, Arizona voters passed Proposition 203, which essentially replaced bilingual education with a program of Structured English Immersion (SEI). The overall effectiveness of SEI is not yet clear, but early indications are that it is not working or being implemented as promised. It has been reported that students who are placed in SEI classrooms often cry in class and experience feelings of anxiety, anger, and frustration (Combs, Evans, Fletcher, Parra, & Jiménez, 2005).

Whether SEI remains in effect, or if there is an eventual return to bilingual education, anxiety, a lack of confidence, and a resulting reduction of motivation towards learning English is very real problem for English language learners. Krashen’s affective filter hypothesis states that a student’s self-image, motivations, and emotional state can
affect how well that student can successfully acquire a second language (Krashen & Terrell, 1983). If a student is anxious and upset in any type of ELL instruction, he will have difficulty learning English. It is important for educators to find ways to motivate ELL students and reduce their anxiety and increase their confidence in the classroom in order for them to successfully learn English.

One possible way to reduce anxiety and increase confidence and motivation is to utilize drama in the ELL classroom. Wagner (1998) states, “Drama is powerful because of its unique balance of thought and feeling makes learning exciting, challenging, relevant to real life concerns, and enjoyable” (p. 9). Drama has the potential to provide ELLs an opportunity to practice their English is a setting where they feel safe. Research suggests that drama holds the potential to lower anxiety and increase motivation for ELL students. Stern’s (1980) study showed that drama helped ESL students gain self-confidence, and they felt less nervous speaking English in front of the group. Most of the students enjoyed the drama activities and were motivated to participate in more. Students in a Korean English as a Foreign Language (EFL) study also reported feeling more relaxed and confident speaking English as a result of a drama-based English language program (Coleman, 2005). A study of EFL students in Singapore by Stinson and Freebody (2006) also indicated that students felt much more confident speaking English as a result of participating in an English speaking drama program, and most of them expressed a desire to continue to participate in a drama program.
Purpose of the Study and Research Questions

This limited research demonstrates that drama is an effective method of ESL/EFL instruction, and that it could be a very successful teaching method for English language learners in Arizona. However, the lack of research that deals specifically with Spanish speaking students indicates that more study using these frameworks is needed. The purpose of this study was to examine how drama education methods might contribute to reducing anxiety and increasing confidence and motivation for two selected groups of English language learners. The goals for the study were to:

- Present and analyze a curriculum for drama-based instruction for English language learners
- Confirm other studies showing drama to be a successful method of second language instruction in reducing anxiety and increasing confidence and motivation
- Reveal the responses of the student participants to the drama-based curriculum
- Advocate for incorporating drama methods in ELL classrooms.

The study utilized a mixed-methods approach centered on the following questions:

1. How does drama-based ELL instruction affect students’ motivation toward speaking English?

2. How does drama-based ELL instruction affect students’ anxiety and confidence about speaking English?

It was anticipated that the drama-based instruction program would help students increase their confidence and reduce their anxiety about speaking English, and be
successful in motivating students to practice speaking English. It was hoped that educators would become more aware of the usefulness of drama in ELL programs and incorporate drama in the ELL classroom.

Definition of Terms

Creative drama. Refers to "any informal drama created by the participants" (McCaslin, 2006, p. 7). It focuses on the process of creating rather than the performance of a final product. Techniques utilized in creative drama include, but are not limited to pantomime, storytelling, story dramatization, role-playing, improvisation, theatre games, and process drama.

Process drama. An improvised group drama that is not performed for an audience. Instead “participants, together with their teacher…engage in drama to make meaning for themselves” (Bowell & Heap, 2001, p. 7). There is no script involved, but there is a planned structure. Participants in a process drama take on roles and then develop a dramatic response to a situation that is presented to them (Bowell & Heap, 2001).

English as a foreign language (EFL). A term that refers to students that are learning English in a country where English is not the native language.

English language learner (ELL). The current term for a student residing in an English speaking country whose first language is not English and is in the process of learning English. Also known as second language learners or ESL students.
English as a second language (ESL). An older term used to describe ELL students often used as interchangeably with ELL. Today ESL is often used to refer the classroom or curriculum as opposed to the students.

First language acquisition (L1). The process of learning to speak in one’s native language.

Second language acquisition (L2 or SLA). The process of acquiring fluency in a language that is not one’s first (i.e. native) language.
CHAPTER TWO

Review of the Literature

Creative drama is an under-utilized method of instruction in ELL classrooms despite the fact that it compliments language learning theories and popular methods of ELL instruction. Therefore, this chapter explores Krashen’s second language learning theories and Krashen and Terrell’s (1983) Natural Approach to second language acquisition, including the importance of reducing the affective filter in the Natural Approach, and the psychological factors that affect the affective filter. Next, cooperative learning theory’s similarities to the Natural Approach and its ability to lower the affective filter is examined. Creative drama is then compared with both the Natural Approach and cooperative learning. Finally, research demonstrating drama’s ability to lower the affective filter and its effectiveness in SLA is discussed.

Krashen’s Second Language Learning Theories

Krashen’s theory of second language acquisition has been very influential in the field of second language learning. His theory consists of five hypotheses: (1) the acquisition-learning hypothesis, (2) the natural order hypothesis, (3) the monitor hypothesis, (4) the input hypothesis, and (5) the affective filter hypothesis (Krashen & Terrell, 1983).

The acquisition-learning hypothesis makes a distinction between acquisition and learning; acquisition is a subconscious act whereas learning is a conscious act. (Krashen & Terrell, 1983). Acquisition is simply “picking up” a language, as we all did with our first language, whereas learning is being formally taught vocabulary and grammar rules.
The acquisition-learning theory states that older children and adults still retain the ability to acquire new languages, similar to the way we acquired our first language.

The natural order hypothesis suggests that grammar is acquired in a predictable order (Krashen & Terrell, 1983). Certain grammatical structures tend to be picked up rather quickly, while others are not and may need to be more formally taught. A 1981 study by Krashen showed remarkable consistency among second language learners in the order they learned certain grammatical constructions (Krashen & Terrell, 1983).

The monitor hypothesis states that the brain has an error-detecting mechanism, called the monitor, which picks up on accuracy and errors when using a second language (Krashen & Terrell, 1983). The monitor contains all our formal knowledge about a language. However, the monitor can not engage until we have acquired some fluency and attempt to use a second language, and then the monitor lets us know when we have made a mistake. The monitor can hinder communication when we are more concerned with how we say something than with what we are saying. On the other hand, the monitor often does not engage when we are more concerned with the content of our speech then the correctness of it.

The input hypothesis states that a second language is best acquired when students receive input that they can understand, but is slightly beyond what they already know (Krashen & Terrell, 1983). The input hypothesis suggests that speaking skills may lag behind comprehension and understanding. There may be a “silent period” between when a second language learner is exposed to the new language and begins to speak it, but it is vital to his language development that he continues to be exposed to meaningful communication.
The affective filter hypothesis suggests that a second language learner’s attitude can affect his language development (Krashen & Terrell, 1983). Affective variables include self-image, motivations, and emotional state. Language learners who are more at ease have lower affective filters that allow acquisition to take place. Language skills that are able to pass through the affective filter to go into the subconscious become acquired (Krashen & Terrell, 1983).

Natural Approach to Second Language Acquisition

Krashen’s hypotheses led to the development of Krashen and Terrell’s (1983) Natural Approach to second language acquisition. There are five main components to the Natural Approach:

1. The goal of the Natural Approach is communication skills
2. Comprehension precedes production
3. Production emerges
4. Acquisition activities are central
5. Lower the affective filter (Krashen & Terrell, 1983, p. 58)

The Natural Approach’s primary focus is developing the student’s ability to communicate in the second language and be understood by native speakers (Krashen & Terrell, 1983). It does not emphasize grammar, for it is assumed that grammatical accuracy will come naturally with time. Fluent speech develops gradually, and is preceded by comprehension and fractured speech. Activities are centered on creating meaningful input for the learner to comprehend and use. Finally, the environment is
intended to be as stress-free and relaxed as possible in order to lower the affective filter and allow acquisition to take place.

*Psychological Factors of the Affective Filter*

Lowering the affective filter is the key to successful second language acquisition. The best ESL instruction will not succeed if the students’ affective filter prevents them from acquiring the language. The main psychological factors that can affect the affective filter of the second language learner are outlined below.

*Anxiety.* Dörnyei (2005) states, “There is no doubt that anxiety affects L2 performance” (p. 198). Horwitz, Horwitz, and Cope (1986) first identified Foreign Language Anxiety and developed an instrument, the Foreign Language Classroom Anxiety Scale (FLCAS) to measure it (Horwitz, 2001). According to Horwitz (2001), foreign language anxiety is independent of other causes of anxiety, such as innate personality, test taking, or public speaking. Findings using the FLCAS are consistent, showing a negative correlation between anxiety and achievement in foreign language skills (Horwitz, 2001). While some have argued that perhaps anxiety is the result of poor achievement in L2 learning, Horwitz (2001) maintains that anxiety is a cause of poor L2 progress. Anxiety often stems from a fear of rejection. In the case of a second language learner, it is the fear of what others will think if he makes a mistake speaking the second language.

*Confidence.* Krashen and Terrell (1983) point out that self-image is another important factor. Self-image refers to a person’s beliefs about himself. A person with a positive self-image will usually be more self-confident than a person with a low self-
image. According to Krashen and Terrell (1983), confident language learners with a positive self-image actually seek out meaningful input, and are better able to acquire a second language. As reported in Clement, Dörnyei, and Noels (2001), Clement argues that self-confidence is the most important factor affecting the motivation of second language learners.

Motivation. Dörnyei (2005) states, “It is easy to see why motivation is of great importance in SLA. It provides the primary impetus to initiate L2 learning and later the driving force needed to sustain the long and often tedious learning process; indeed, all the other factors involved with SLA presuppose motivation to some extent” (p. 65). English language learners will have varying degrees of motivation based on their beliefs, such as their belief in the importance of learning English and their beliefs in their abilities (Dörnyei, 2005). Certain teaching methods and tasks can also affect student motivations. Students are more motivated by energizing tasks, and less motivated by ones they find boring. Dörnyei (2005) suggests that group dynamics may also have a profound effect on the motivation of L2 students.

Cooperative Learning: The Natural Approach in Action

One well established form of ESL instruction that places emphasis on group dynamics is cooperative learning. Cooperative learning emphasizes cooperation in order to enhance learning. Students work together in small groups to achieve their goals. A cooperative learning environment is structured so that students’ success is interdependent on each other (Olsen & Kagan, 1992). Motivation is increased in part because of accountability to the group (Olsen & Kagan, 1992).
In her article in the National Association for Bilingual Education Journal (NABE), McGroarty (1989) listed six benefits of cooperative learning for ELLs:

1. Increased frequency and variety of second language practice through different types of interaction;
2. Possibility for development or use of the first language in ways that support cognitive development and increased second language skills;
3. Opportunities to integrate language with content instruction;
4. Inclusion of a greater variety of curricular materials to stimulate language use as well as concept learning;
5. Freedom for language teachers to master new professional skills, particularly those emphasizing communication; and
6. Opportunities for students to act as resources for each other, and thus assume a more active role in learning. (p. 127)

Olsen and Kagan (1992) offer another benefit of cooperative learning: a more relaxed and enjoyable atmosphere compared to traditional classrooms. A relaxed, positive learning environment can result in increased achievement for all students (Olsen & Kagan, 1992).

Cooperative learning contributes to language development through increased active communication (Olsen & Kagan, 1992). Students are given more opportunities to speak than possible in a traditional classroom environment. This eventually leads to an increased complexity of communication, and increased comprehension (Olsen & Kagan, 1992).
Cooperative learning also emphasizes cooperation among students of various abilities and levels of achievement. High achieving students perform at least as well with cooperative learning as they do in traditional classrooms, despite being grouped with weaker students, while the weaker students benefit from working with the high achievers (Olsen & Kagan, 1992). This is an important point in the context of second language learning. Richard-Amato (1988) warns of a fossilization effect with beginning and intermediate second language learners. He quotes Wong-Fillmore’s (1985) study that shows that beginning language students are not good models for each other. Students with a lower English proficiency will gain the most by communicating with more proficient or native speakers because they are receiving comprehensible input (McDonell, 1992). The lower proficiency students will try their best to be understood and convey meaningful output, and after repeated attempts will develop extensive communication skills (McGroarty, 1989).

**Educational Drama and Second Language Instruction**

Educational drama refers to using creative drama techniques to teach other subjects. These techniques include, but are not limited to pantomime, storytelling, story dramatization, role-playing, improvisation, theatre games, process drama, and play production.

Creative drama complements the components of the Natural Approach and the practices of cooperative learning quite well. First and foremost, as McCaslin (2006) points out, creative drama offers a valuable opportunity to practice speech. It offers a built in motivation for the students to work on speaking skills such as word choice and
articulation because of the students’ desire to express themselves and be understood (McCaslin, 2006). Practicing speech and communication skills is the first component of the Natural Approach.

Kao and O’Neill (1998) also point out that dialogue is an essential element of drama and that drama allows students to create speech and make meaning in a variety of different contexts. This is precisely the meaningful input that the Natural Approach strives to achieve. Kao and O’Neill (1998) state in their book, *Words into Worlds*:

Drama does things with words. It introduces language as an essential and authentic method of communication. Drama sustains interactions between students with the target language, creating a world of social roles and relations in which the learner is an active participant. Drama focuses on the negotiation of meaning (Snyman & De Kock, 1991). The language that arises is fluent, purposeful and generative because it is embedded in context. … By helping to build the drama context, they develop their social and linguistic competence as well as listening and speaking skills. (p. 4)

In addition to practicing speech in a meaningful context, additional benefits of using drama in second language instruction are similar to the benefits of cooperative learning. In fact, McCaslin (2006) lists the opportunity for cooperation as one of creative drama’s main benefits. Burke and O’Sullivan (2002) identified seven reasons to incorporate drama in the second language classroom:

1. Teachers and students can concentrate on pronunciation.
2. Students are motivated.
3. Students are relaxed.
4. Students use language for real purposes.
5. Risk-taking equals heightened language retention

6. Community is created.

7. Students and teachers can approach sensitive topics.  (p. xx)

Effects of Drama on the Affective Filter

Drama has the potential to lower English language learners affective filter, helping them lose their inhibitions and overcome their shyness and anxiety. Drama is an engaging activity that can increase motivation and cause students to forget that they are actually learning (Burke & O’Sullivan, 2002). English language learners can be very self-conscious about learning another language. Creative drama can engage these students, causing them to be so involved in the action, that they forget their fears about learning a second language (Richard-Amato, 1988).

Research shows a positive effect of drama on students’ anxiety, self-confidence and motivations towards learning English. Stern’s (1980) study showed that drama helped ESL students gain self-confidence and that they felt less nervous speaking English in front of the group. Most of them enjoyed the drama activities and were motivated to participate in more (Stern, 1980). Stern also interviewed their teachers and overall they also perceived the drama activities as helpful in relaxing their students, making them less nervous, and motivating them. Students in a Korean EFL study also reported feeling more relaxed and confident speaking English as a result of a drama-based English language program (Coleman, 2005). A study of EFL students in Singapore by Stinson and Freebody (2006), also indicated that students felt much more confident speaking
English as a result of participating in an English speaking drama program, and most of them expressed a desire to continue to participate in a drama program.

**Effectiveness of Drama in Second Language Learning**

In spite of the research showing the positive benefits of drama on *attitudes* for second language learning, there are few studies examining its *effectiveness*. Wagner (1998) found five studies showing drama helpful in improving oral language skills in second language learning (Kao, 1994; Maranon, 1981; Planchat, 1994; Shacker, Juliebo & Parker, 1994; Vitz, 1984). Most of these, with the exception of Planchat (1994) and Vitz (1984) were observational studies. The study by Vitz (1984) was a quasi-experiment comparing an eight-week drama based ESL program to a traditional ESL instruction program that emphasized oral drills. Although both groups showed improvement in oral English language skills, the drama grouped scored significantly higher in total verbal output and mean length of utterances than did the control group (Vitz, 1984). Results of Coleman’s (2005) quasi-experiment of Korean EFL students showed significant pretest-posttest gains in English speaking skills after participation in a 5-day intensive drama-based program. Stinson and Freebody’s (2006) study of EFL students in Singapore also showed significant pretest-posttest gains in English speaking skills, while control groups showed no significant change.
Conclusion

This study builds on the research for second language learning and for drama-in-
education. Krashen’s hypotheses are widely accepted in the field of second language
acquisition (Krashen & Terrell, 1983). Krashen and Terrell’s (1983) Natural Approach to
second language acquisition emphasizes practicing communication skills, receiving
meaningful input and lowering the affective filter in order to better acquire a second
language. Cooperative learning is a successful method of learning that utilizes
components of the natural approach and has been shown effective in second language
acquisition. Creative drama shares many of the group dynamics that make cooperative
learning successful, and it also emphasizes the communication skills and meaningful
input required by the Natural Approach. Also, research has shown drama to be a
successful method of ESL/EFL instruction. Specifically, drama has been shown to
reduce students’ anxiety, and increase their confidence and motivation towards second
language learning. In addition, a small body of research shows drama to be effective in
improving second language skills yet does not specifically address the needs of Spanish-
speaking English language learners. This study uses these frameworks as a way to add to
the literature on the uses of drama in ELL instruction.
CHAPTER THREE

Methodology

Researcher Role

I first became interested in using creative drama with English Language Learners when I taught an after-school theatre program. My job was to direct a short play with the students, some of whom were English Language Learners. The only Arizona educational standards I had to adhere to were the arts standards. I received much positive feedback on how it was affecting the students’ speaking and reading skills. The teachers reported all the students, including the English Language Learners, were volunteering more to read out loud. In addition, the teachers and I both noticed some of the English Language Learners were less reluctant speaking English. Although I mainly worked with the script, I also used creative drama exercises as warm-ups, and recognized how some of them seemed to be helping the English Language Learners with their English. Because of this experience, I became interested in researching a creative drama curriculum designed specifically for these English Language Learners.

As the principal researcher, my role was that of a reflective-practitioner. Taylor (1998) defines reflective-practitioner research as that in which the teacher collects and analyzes data on his own practice of teaching. I designed, implemented, and reflected upon my curriculum and its effects on the participants. In addition, I did as Taylor (1998) suggests, and allowed others to inform on my reflections by asking the students and teachers to reflect upon their experiences with the drama. Taylor (1998) also advocates reflecting in-action as opposed to just after the fact. I adjusted much of my original
lesson plans based on the students’ affective state and their response to the drama activities. I also sought to accurately describe the participants’ responses to all the activities. These descriptions are vitally important because it is not enough to empirically show an effect of a curriculum. As Wagner (1998) states, “What both the research community and teachers need are more richly detailed observations of teacher-led classroom drama, descriptions that capture the immediacy and power of the student’s struggle to make meaning” (p. 235). Rich descriptions are more vivid and therefore more accessible and convincing to classroom teachers and therefore can encourage change (Wagner, 1998). It was my goal to not only create a successful creative drama curriculum for English Language Learners and show it be effective, but to vividly illustrate its effects on the students.

Research Questions

This mixed-methods study was guided by two research questions with the following sub-questions:

1. How does drama-based ELL instruction affect students’ motivation toward speaking English?

   a. As a result of participation in a drama-based ELL instruction program, are participants more willing to practice and speak English?

   b. As a result of participation in a drama-based ELL instruction program, is there a significant difference in participants’ pre and post survey reports of their motivation to learn English?
2. How does drama-based ELL instruction affect students’ anxiety and confidence about speaking English?

a. As a result of participation in a drama-based ELL instruction program, are participants less anxious and more confident about speaking English?

b. As a result of participation in a drama based ELL instruction program, is there a significant difference in participants’ pre and post self reports of their anxiety and confidence levels about speaking English?

I employed a mixed methods design for the study in order to discover how participants responded to a drama-based ELL program. A mixed-methods design is one which incorporates both qualitative and quantitative methods in a single study (Creswell, 2003). This study is primarily a qualitative case study with a quantitative data set to help inform the descriptions of the participants (Creswell, 2003).

*Ethical Considerations*

Permission to conduct this research study was obtained by the research site. The research study was approved by the University’s Human Subjects Review Board (Appendix A). All participants and their parents or guardians were provided with informed consent forms in Spanish and English. All participants and the setting remained anonymous. There was no deception involved in the methodology. The drama-based instruction was provided to all participants. Students in the class who did not wish to participate in the research were still allowed to participate in the drama activities with their classmates. Participants were allowed to withdraw from the research at anytime.
Since the intent of the research was to create an anxiety free learning environment, the study was designed so as to not cause any psychological distress to the participants.

Though I had worked with this school district in the past, I have never been employed directly by the district. It has been over two years since I taught at the after-school program, and it was highly unlikely I would encounter any of my previous students as participants.

**Setting and Participants**

The site of this study was an elementary school in an Arizona city. The site was chosen because the elementary school was conducting a summer school program specifically for English Language Learners, and it was very open to being a part of the research. The research took place during a 6 week summer school that met three times per week. The participants were eighteen elementary age English Language Learners who participated in the summer school program, three teachers, and one teacher’s aide. The selection of participants was not randomized. Instead, it was a convenience sample of two already intact classrooms of English Language Learners. One class consisted of eight third graders and the other was a class of ten sixth and seventh graders. These classes were chosen based on the student participants’ differing ages, English speaking skills, and length of time learning English, as well as their classroom teachers’ willingness to be a part of the research. All participants were officially classified as English Language Learners by the school district, were already attending the summer school, and agreed to be part of the drama program. Table 1 describes the participants in each class.
Table 1

*Descriptions of Each Group of Participants*

<table>
<thead>
<tr>
<th>Third Grade Class</th>
<th>Sixth and Seventh Grade Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 students total</td>
<td>10 students total</td>
</tr>
<tr>
<td>Most students had been learning English since kindergarten</td>
<td>Most students had been learning English for just one or two years</td>
</tr>
<tr>
<td>Students could read and comprehend English quite well (including successfully reading out loud).</td>
<td>About half of the students comprehended very little English</td>
</tr>
<tr>
<td>Most students could successfully exchange pleasantries in English, but otherwise were reluctant to speak English.</td>
<td>Most students completely reluctant to speak English</td>
</tr>
</tbody>
</table>

*Overall Procedure*

The procedure for the study was as follows:

- Participants were selected based on their attendance at summer school at the site.

- Informed consent was obtained from participants, and participants’ parents or guardians.

- The researcher observed the students in the classroom and recorded field notes concerning the students' motivation, anxiety and confidence about speaking English.
• The pre-survey was administered to the participants reporting their motivation, anxiety and confidence about speaking English before participating in the drama-based instructional program.

• The participants were exposed to the drama-based instructional program. The researcher recorded her observations after each drama session.

• The post survey was administered to the participants reporting their motivation, anxiety and confidence about speaking English at the conclusion of the drama-based instructional program.

• Interviews were conducted with all the participants and their teachers at the conclusion of the drama-based instructional program.

The day to day procedure was slightly different for each group. (See Appendix B for a more detailed schedule.)

Data Collection

Specifically, this study is a concurrent nested design. A concurrent nested design is a mixed methods design in which both quantitative and qualitative data is collected at the same time, but one type of data is predominant over the other (Creswell, 2003). The qualitative data is the predominant data, and the quantitative data was nested into the design to help further explore the main research questions. Table 2 summarizes the different data collection techniques for each research sub-question.
Table 2

*Data Collection Techniques for Research Sub-Questions*

<table>
<thead>
<tr>
<th>Research Sub-Questions</th>
<th>Data Collection Technique</th>
<th>Qualitative Data</th>
<th>Quantitative Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>As a result of participation in a drama-based ELL instruction program, are participants more willing to practice and speak English?</td>
<td>Researcher observations</td>
<td>Field notes</td>
<td>Responses to interview questions</td>
</tr>
<tr>
<td>As a result of participation in a drama-based ELL instruction program, are participants less anxious and more confident about speaking English?</td>
<td>Researcher conducted Interviews</td>
<td></td>
<td></td>
</tr>
<tr>
<td>As a result of participation in a drama-based ELL instruction program, is there a significant difference in participants’ pre and post survey reports of their motivation to learn English?</td>
<td>Likert Scale Survey</td>
<td></td>
<td>Responses to Likert scale questions on survey</td>
</tr>
<tr>
<td>As a result of participation in a drama-based ELL instruction program, is there a significant difference in participants’ pre and post self reports of their anxiety and confidence levels about speaking English?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Drama curriculum.* Two different curricula were designed for each class. The curricula consisted of a variety of traditional drama games and activities, including warm-ups, movement exercises, pantomime, improvisation, role-play, storytelling, story dramatization and process drama (Appendices C, D, E, & F). Emphasis was placed on activities that required students to cooperate with each other in order to build community within the group, required oral communication, and that would be appealing and motivating to the students. The curriculum was developed using resources from a variety
of sources including Spolin (1986), McCaslin (2006), Rooyackers (1998), Bany-Winters (1997), Novelly (1985), and Rohd (1998). Classes were conducted in English, though in the sixth and seventh grade class, students with a better comprehension of English often translated instructions into Spanish for me.

**Qualitative data.** There were three sets of qualitative data: the drama curriculum and my reflective notes on teaching it; my observational field notes throughout the drama program noting perceived levels of the participants’ motivation, anxiety and confidence; and interviews with students and teachers asking them what they thought of the drama program and how it affected them (Appendices G & H). Interviews were conducted by me in English. With the sixth and seventh graders, one of the teachers translated for me and her students.

**Quantitative data.** The quantitative portion was a Likert scale survey administered to the participants asking them about their motivations, anxiety, and confidence speaking English (Appendix I). Many questions were adapted from Horwitz, Horwitz and Cope’s (1986) Foreign Language Classroom Anxiety Scale (FLCAS), while others were created by me. The Likert survey was not pilot tested prior to the research. The survey was administered both before and after the drama program to see if there were any significant changes in these attitudes. Therefore, the survey follows a classic pretest posttest design. Using the notations provided by Campbell and Stanley (1963, p.6), the design looked as follows:
One-Group Pretest-Posttest Design

O------X------O

The pretest-posttest design has been used in the past in similar research including Coleman’s (2005) study.

The surveys were translated into the students’ first language, Spanish. However, only the sixth and seventh grade teachers allowed the Spanish translation to be used. The third grade teacher insisted on the use of the English version, citing the SEI policy. However, she did allow unfamiliar words to be clarified in Spanish. All questions were read out loud as the students completed the survey.

There are three reasons for the inclusion of the quantitative survey in the methodology as opposed to simply employing qualitative procedures. First, it was hoped that the survey would establish a baseline for participants’ attitudes, motivations, and anxieties about learning English. Second, although the qualitative data was well triangulated, it was hoped the quantitative data would further confirm the findings of the qualitative data. Finally, it was hoped the surveys will mitigate any researcher effect in participant responses that could possibly occur during the interviews. Since the surveys were coded and participants did not put their names on them, the participants had a sense of anonymity when answering the survey that they did not have during the interview.

Data Analysis

The qualitative data from the curriculum, the reflections on teaching, the observational field notes and interviews were transcribed, organized, and coded according to the steps of qualitative data analysis listed in Creswell (2003), and the
frameworks for second language acquisition presented in the literature review. Scores from the surveys were analyzed using SPSS software to determine any possible difference between the pretest and posttest scores (Isaac & Michael, 1995). The mean scores for the pre and post survey were calculated and compared using a standard paired t-test. The quantitative analysis was then compared to the qualitative analysis to further enhance the description of the participants. Following the concurrent nested design, the qualitative and quantitative data was integrated in the final interpretation of the data (see Chapter Four).

Limitations and Considerations

According to Creswell (2003), “One cannot escape the personal interpretation brought to qualitative data analysis” (p. 182). The fact that the curriculum and data collection was both designed and implemented by me means there was a potential for bias to color the observations and field notes. However, the qualitative data in this study was triangulated and was also collected from the participants and their teachers. In addition, quantitative data was collected from the participants. Another important consideration is the researcher effect on the participants. Although I was very careful not to reveal exactly what I was researching, and emphasized that I wanted to hear their honest opinions, it is very possible that the participants may have told me what they thought I wanted to hear, or what they thought would help me with my research.

With the quantitative data, there are several possible threats to internal validity in a pretest-posttest design that affected this research. According to McMillan and Schumacher (1989) the most serious threat is participant history; intervening events or
maturation that can affect results. The length of time of the study was short enough that maturation was not an issue. However, the fact that the drama program coincided with the summer school means it is difficult to separate the effects of the drama from the effects of the summer school itself in the statistical analysis of the quantitative data. Testing is another threat to the internal validity of the pretest-posttest design. Pretests can often cause participants to change their attitude toward the problem being tested for (McMillan & Schumacher, 1989). It is very possible that the pretest may have affected students’ feelings towards the drama program and English language learning. Statistical regression was not a problem for the third grade class. All participants appeared to have comparable English speaking skills. However, the range of skills in the sixth and seventh grade class varied, with a couple of participants exhibiting very high and extremely low comprehension of English. The biggest threat to validity in this study was mortality. In the third grade class, three students were absent when the posttest was administered.

According to Creswell (2003), threats to external validity occur when a researcher incorrectly generalizes results of a study to other populations. Although this study has a quantitative component, it is mainly a qualitative case study design, looking in-depth at a drama-based instructional program on a specific population. In this case, the number of participants is small and they were chosen for convenience. Therefore, the participants are not necessarily representative of the general population, and the results of this study are not generalizable to other populations. Any findings can only be used to describe the population being studied.
Conclusion

This mixed methods study was designed to see if the drama-based instruction program as outlined by the curriculum would help students increase their confidence and reduce their anxiety about speaking English. The drama-based curriculum was also designed to motivate students to practice speaking English. Chapters Four and Five describe the findings of the study and highlights the ways in which the drama-based instruction met the goals of the overall project.
CHAPTER FOUR

Data and Analysis for the Third Grade Class

The Curriculum

The main goal of my curriculum was to help the students become more motivated and comfortable speaking English. I started each lesson with a warm-up song or chant. I taught a few songs to them and then repeated these warm-ups throughout the session. It was my belief that the repetition of these songs would be fun and increase their confidence in speaking out loud. By doing it in unison every day, it would help the students prepare to later speak out loud by themselves in front of the group.

One of the cornerstones of my curriculum was community building. By building a strong classroom community and group cohesiveness, I believed the students would become less anxious speaking in front of each other. In addition, I carefully chose community building activities that used limited amounts of English, such as “The Truth About Me” and “Minefield." My hope was that the use of short phrases that were repeated throughout the game and could be easily remembered would boost their confidence.

I also attempted to pick activities that tied into the summer school's language curriculum. Each week centered around a theme such as School, Self and Body, Family, House/Home, Places, and Food. So for example, the song “Head Shoulders, Knees and Toes” not only served as a good warm-up, but also reviewed body parts. “Minefield” is a trust building game, but also helped to reinforce directions such as left, right, forward and backward that they were learning in class.
I also included a lot of pantomime games. The purpose of these games was three-fold. First, pantomiming silently in front of each other would help the students become more comfortable performing in front of the group, and that would translate to being more comfortable speaking in front of the group. Pantomime would also serve as a tool to reinforce vocabulary. By performing an action, with their bodies, it would help the students better remember the words that corresponded with those actions. Finally, many of the pantomime games I chose are guessing games, and it was my hope that while engaged in the game, the students would be able to easily recall their English vocabulary, and grow more confident in their knowledge.

Finally, I incorporated tableaux, puppets, and process drama into my curriculum. It was my hope that by becoming other characters, the students would become engaged and less self-conscious while speaking English.

*English Language Skills*

In this class, there were 3 girls and 5 boys. All of the students were 9 years old and had completed third grade. Most students reported that they had been learning English since kindergarten, except Miguel and Juan, who reported only starting the school year prior. All the students appeared to have a fairly basic understanding of English, and according to their teacher only lagged about two years behind their native speaking counterparts. Most students were able to read out loud fairly well, and could comprehend quite a bit of what they read. I was able to explain directions to them

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1 All names used are pseudonyms. The participants were Lucy, Isabella, Adrianna, Emilio, Juan, Miguel, Diego, and Marcos
without the assistance of a Spanish translator. They appeared to comprehend what they were told the majority of the time. I was able to conduct the pretest-posttest and interviews in English without difficulty. I only had to clarify a few unfamiliar words. Many students appeared very well spoken, especially with conversations that revolved around familiar, everyday, “scripts” such as “Hello, how are you today?”, “Fine, thank you”, and “May I get a drink of water?” Some of the students had little trace of an accent when speaking English, and at first glance, it was difficult to tell that they were second language learners. However, when they had to deviate from familiar scripted conversations, it became apparent that most students were having difficulty with their English. Often, the students had to stop and think of the right words to respond. It was at those times when some students became very shy and answered in whispers, or appeared stuck and could not answer at all. Although these students apparently comprehended quite a bit of English, they definitely were not fluent speakers.

Baseline levels of Motivation, Anxiety and Confidence

Table 3 summarizes this group’s pre-existing levels of motivation, anxiety and confidence about learning English. (Emilio was unable to fill out a pretest because of developmental delays and his/her results were omitted.)
Table 3

*Third Grade Pretest Results with the Number of Students Selecting Each Alternative*

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>SF</th>
<th>N</th>
<th>ST</th>
<th>VT</th>
</tr>
</thead>
<tbody>
<tr>
<td>I think it is important that I learn to speak English.</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>I am trying my very best to learn English</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>I think learning English is difficult.</td>
<td>1</td>
<td>--</td>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>I think learning English is boring.</td>
<td>3</td>
<td>--</td>
<td>--</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>I don’t care if I ever speak English well.</td>
<td>1</td>
<td>--</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>I enjoy learning English.</td>
<td>--</td>
<td>1</td>
<td>--</td>
<td>--</td>
<td>6</td>
</tr>
<tr>
<td>I feel nervous when speaking English.</td>
<td>1</td>
<td>1</td>
<td>--</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>I don’t worry about making mistakes when I speak English.</td>
<td>1</td>
<td>3</td>
<td>--</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>When speaking English, I often forget how to say things that I really do know.</td>
<td>--</td>
<td>--</td>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>I get scared when I know I will have to speak English.</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>I feel relaxed when I speak English.</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>--</td>
<td>3</td>
</tr>
<tr>
<td>I’m afraid other students will laugh at me when I speak English.</td>
<td>2</td>
<td>--</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>I know that someday, I will be able to speak English very well.</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>I feel embarrassed when speaking English in front of others.</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Often, I know how to say something in English, but I am afraid to say it out loud.</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>I am smart enough to learn English.</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>I feel confident when I speak English.</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>2</td>
<td>5</td>
</tr>
</tbody>
</table>

F=False; SF=Somewhat False; N=Not Sure or Neutral; ST=Somewhat True; VT=Very True
**Motivation.** My initial impression of this group was they were a fairly motivated group that was cooperative with their teacher, and were trying their best to succeed in their teacher’s activities. The students liked their teacher and enjoyed many of her activities. Sometimes, the group appeared bored or frustrated with the classroom activities, especially writing activities, but they did not act out. For the most part, the pretest scores appeared to confirm the initial observations with regards to motivation. All of the students endorsed the statement, “I think that it is important that I learn to speak English.” Six out of seven students answered “very true” or “somewhat true” to the statement, “I am trying my very best to learn English”, while one student answered “not sure.” Six out of seven also agreed with the statement, “I enjoy learning English” while one answered “somewhat false.” However, despite these answers, four students answered “very true” or “somewhat true” to the statement, “I don’t care if I ever speak English well.” Two students were “not sure”, and only one student answered “false.”

Four out of seven students endorsed the statements “I think learning English is difficult.” This split response was not surprising given the fact that some students had been learning English for four years and others had just started the year before. Four out of seven students also endorsed the statement, “I think learning English is boring.” Again it is not a surprise that some students would find learning English (or anything else in school) boring, whereas others would not.

**Anxiety.** From my observations, the students did not appear to be overly anxious. However, most of the students did appear shy. The students were often hesitant and a little nervous when speaking English during classroom tasks, but not to the point of
appearing visibly scared or upset. The students appeared fairly comfortable with each other and with their teacher. They appeared much more confident reading out loud than during other lessons that required them to speak spontaneously. There was a definite sense that these students knew much more than they thought they knew.

The results of the anxiety portion of the pretest somewhat confirmed these initial observations. Five out of seven students endorsed the statement “I feel nervous when speaking English.” However, three students also endorsed the statement “I get scared when I know I have to speak English” indicating a higher level of anxiety than what was observed. Interestingly, when examining individual responses to both questions, some students made a distinction between being nervous and scared. Lucy, Isabella, and Marcos indicated that they got nervous, but not scared when speaking English, while Adrianna and Miguel indicated they got both scared and nervous. Juan answered “very true” to being scared, but “somewhat false” to being nervous, perhaps indicating that nervous was not a strong enough word to describe his anxiety. Juan was definitely the shyest and most anxious student in the class. Diego denied being either nervous or scared. Despite Diego’s shyness in class and the fact his English lagged behind most of the others, he appeared to be a very outgoing, confident child.

Four out of seven students endorsed the statement, “I’m afraid other students will laugh at me when I speak English.” Four students also rejected the statement, “I don’t worry about making mistakes when I speak English.” Five of the students endorsed the statement, “When speaking English, I often forget how to say things I really do know.”
The statement “I feel relaxed when I speak English” had more varied answers. Three students endorsed the statement, while two did not, and two were “neutral or not sure.”

**Confidence.** As stated above, there was a sense that these students knew English better than they thought they did. It was obvious through their reading activities that many comprehended English quite well; they were just reluctant speaking it. They did not trust their knowledge. Despite the initial shyness when first meeting and talking with me, I could tell this was actually a very gregarious group. Perhaps this is why, despite the apparent hesitancy when speaking English, the pretest indicated the students were actually very confident in themselves and their abilities.

When asked to respond point-blank to the statement “I feel confident when I speak English” all the students endorsed the statement with five students answering “very true” and two answering “somewhat true.” Answers to two of the questions also indicate the students have very high self-esteem and self-confidence in their abilities in general. All of the students endorsed the statement, “I know that someday I will be able to speak English very well,” with six students answering “very true” and Juan answering “somewhat true.” Six out of the seven students endorsed the statement, “I am smart enough to learn English” while Diego indicated he was “neutral or not sure.”

The remaining two questions dealt more specifically with situational confidence when speaking English. Here you see the students’ confidence falter a bit. Four of the students endorsed the statement, “I feel embarrassed when speaking English in front of others.” Three of the students also endorsed the statement “Often, I know how to say
something in English, but I am afraid to say it out loud." Only two students rejected this statement, and two students were “neutral or unsure.”

Response the Curriculum

The first days. The third grade students started off rather shy, but warmed up quickly. The very first game I played with them was Sound & Motion as a name game. The only thing they had to verbalize was their name, and they had to do it while simultaneously doing a motion. I was surprised at how anxious the group was playing this game. Some students were barely audible. I believe the pretest which was administered immediately prior to playing this game got them thinking about their language skills and subdued them, as they were rather boisterous when I had arrived in the classroom. However, as the game went on the students became visibly more relaxed, though still rather shy.

I was rather surprised the very next day when I was greeted with a chorus of, “Mrs. Shand!” when I walked into the classroom. It was obvious they were happy to see me. My warm-up for the day was “Head, Shoulders, Knees, and Toes”, a song with which they were already familiar, and they sang it fairly loudly and confidently, and that set a nice tone for the rest of the lesson. The students were much more boisterous. They called out names nice and loud in a different name game that I played with them. Only Adrianna and Isabella were still speaking in whispers.

All of the students appeared to enjoy the main drama activity, “First Day Pantomime.” In this activity, teams receive a card with a place or a category and then
each student must act out a different thing pertaining to that category. For example, if a card said “sports”, one student would pantomime baseball, another soccer and so forth. After two rounds, the students were so excited to act out the next round, it was a little difficult to calm them down to go over each individual’s pantomimes and reinforce the vocabulary.

From this day on, things went very well with this group. They were always excited to see me, and some of them even greeted me with a hug each day. Everyone was always enthusiastic and cooperative. Of course, some activities went over better than others, but none of the students expressed any outright resistance or refusal to participate. All of the students appeared very motivated, and they grew less anxious and more confident as the session continued, with the most dramatic changes occurring in the shyest students.

**Warm-ups.** The warm-up songs were all very well received. There was often a lot of smiling and giggling during the warm-up songs. When I introduced a new song for the first time, the students sang them somewhat softly, but everyone did indeed try to sing. Sometimes, with songs that got faster and faster, students would stop singing and concentrate on the movements that went with the songs. However, this tendency went away as they became more familiar with the songs. In subsequent lessons, when I repeated a song, the students always sang louder than the first time I introduced it. Overall, the students performed the warm-ups much louder at the end of the session than they did at the beginning. Isabella and Adrianna often sang very loudly during the warm-ups to the point that they could be heard above the group, even though they tended to
speak very softly the rest of the time. Doing it in unison appeared to give them the confidence to speak up. When asked in the interview which drama activity was the most useful in learning English, Diego identified the warm-ups.

Diego: I think with the thing we do, after the second time, before we do anything else.

Researcher: The warm-ups?

Diego: Yeah, they help you get ready.

Researcher: So things like Bananas, Head Shoulders, Knees and Toes, Flea?

Diego: [nods head yes]

Researcher: I’m sorry; can you say again why the warm-ups helped you?

Diego: They kind of warm me up, get me more ready.

Researcher: They get you more ready? How do they get you more ready?

Diego: To play a game, you need to be warm up. If you are playing baseball or something, if you don’t warm up, you are going to be poor, but if you warm up first, you gonna play better.

Researcher: Okay, so how do you think the warm-ups helped you speak better?

Diego: Speak better? By...they make me speak. They helped me speak. (3rd grade interview, July 18, 2007)

It is interesting that Diego noted how the repetition of the warm-ups helped him by specifically stating they helped “after the second time.” Diego was one of the students who often just mouthed the words while concentrating on the movements when a song was first introduced. He also was one of the shyer students who often spoke very softly in the beginning, but really blossomed by the end of the session. Also, according to the teacher, Diego was the least proficient in English compared to the rest of the students. Diego went on to say that one of the things he liked about the warm-ups was that the
students did them all together. He felt that speaking English in unison with the group prepared him to later speak English by himself. The warm-up songs appeared to really bolster his confidence.

Community building. This class was already a rather cohesive group. The students already knew each other’s names and appeared to get along very well. There was a natural separation between boys and girls, but no outright hostility between the genders. I could not discern any student who appeared to be an “odd man out.” Emilio, the developmentally delayed student, was completely accepted by the group. It was apparent that the classroom teacher had done some community building on her own, which allowed me the luxury to do more drama activities with them. I still played two name games with them, partly for my benefit, and also because I thought activities where the students only had to verbalize their names would help relax them and ease them into later activities. Two community building games, “The Truth About Me” and “Minefield,” proved to be extremely popular. Miguel, Diego, and Marcos identified “Minefield” as one of their favorite drama activities. Diego also said “The Truth About Me” was one of his favorites. When asked which drama activities were the most helpful in learning English, Emilio said “Minefield”, and Juan and Miguel said “The Truth About Me.”

Yet, when asked why these two community building activities were some of the most helpful activities for them, none of the students identified the community building aspects of the game. Instead, they focused on the language benefits of these two games. Emilio said that “Minefield” helped him listen and follow instructions. Juan believed the
“The Truth About Me” was the most helpful because “we were talking in English” and that repeating the words “the truth about me” made it easy to think of things to say (3rd grade interview, July 18, 2007). Miguel also cited speaking in English as the main benefit of the game and that he learned a lot of new words while playing the game.

However, when asked beforehand in the interview why drama, in general, was helpful with speaking English overall, Diego said, “You showed us how to play correctly, without hurting, and we had fun without hurting anyone or getting hurt” (3rd grade interview, July 18, 2007). Again, Diego was very shy in the beginning, but quickly became much more vocal as the session went on. Incidentally, his cousin Marcos was also in the class, and he happened to be the most advanced speaker in the class, and he often attempted to correct Diego’s English (Which both the teacher and I gently put a stop to.) Through community building, Diego soon learned drama was a safe place to speak English, and he quickly grew to trust his classmates as well as his abilities.

The games “The Truth about Me” and “Minefield” also stood out to the teacher as being very beneficial. With “The Truth About Me”, she articulated some of the same reasons the children mentioned.

I like the two games we just played [The Truth About Me and What are you doing?] because it really brings out a lot of verbal. But it still has guidelines -- that you give them x number of words, short sentences that they can remember or paraphrase or just repeat, so for a second language learner that makes it very easy. By the third or fourth time they should be able to repeat four or five words in a sentence. They can observe in both games what others are doing. And it takes limited vocabulary so that they can succeed right away and still have fun. (3rd grade teacher interview, July 19, 2007)

However, with “Minefield” she emphasized the community building benefits of the game:
I would like the Mine[field] game often, especially at the very beginning and then see how the children develop and then make it a little bit more difficult throughout because it is really building up the layer of trust. That you learn to trust your partner, that you are blindfolded and that you have to trust. And it also uses a tremendous amount of verbal skills to direct them... But I also like it for the trust factor, that you have to trust your partner to lead you, and that builds for a cohesive class. (3rd grade teacher interview, July 19, 2007).

The teacher also mentioned that because of community building that she felt the students had gotten to know each other better and had “let down a few walls” (3rd grade teacher interview, July 19, 2007).

*Pantomime activities.* All the pantomime games were well received by the students. As referenced above, “First Day Pantomime” was the first actual drama skill activity we did, and it went extremely well. The students enthusiastically acted out the categories on their cards. They called out their guesses nice and loud. Their vocabulary recall was very good with most of their guesses being correct and in correct English, though sometimes mistakes had to be gently corrected, such as when Adrianna said someone was “brooming” instead of “sweeping.” They also were able to easily read most of their cards and think of things to pantomime. Pantomime also appeared to help the students recall English words. Emilio wanted to build a sandcastle for the card that said, “At the beach.” He said he knew what he wanted to do, but not how to say it in English, and while he was pantomiming it for me, the word sandcastle came to him all on his own. As the activity continued, the students became less self-conscious with their pantomimes, and the complexity of the pantomimes grew.

The other pantomime game “Circle of Objects” was also very well received. The students seemed very engaged playing this game. They could hardly sit still and wait for
their turn. In this game, students chose an item from the middle of the circle and pantomimed using it as something else. The other students then had to guess what it was and what the student was doing. At first, the pantomimes were very simple, such as making a flower pot a hat. But they quickly grew more complex, and eventually students started using more than one object in their pantomimes, such as when Lucy put a shower poof in the flower pot, and turned them into an ice cream cone. It often seemed the shyest students created the most complex pantomimes. During one of her turns, Isabella pantomimed being a nurse. She hung an extension cord on a hook in the classroom, pretended to check the contents of something hanging from it. Then proceeded to read off a large manila envelope, write on it, and pantomimed taking a pulse. The students enjoyed this game so much that they did not want to stop playing.

Despite how engaged the students were, and how much they enjoyed the pantomime games, none of the students listed any pantomime game as their favorite, nor did anyone list them as the most helpful. One student listed “First Day Pantomime” as one of his least favorite games. However, no one listed the pantomime as “least helpful.”

There are a couple of possible explanations for this. First, these games were played very early on in the session, and therefore they may have just become overshadowed by other, more recent games in the children’s minds. Also, when asked which games were the most helpful, the students tended to identify games which involved speaking, especially games during which they, specifically, had spoken a lot of English. For example, Marcos, listed as “Minefield” as one of the least helpful games despite also listing it as one of his favorites. When questioned further, it was revealed that because
his partner stepped on the “mine” early on, his turn ended quickly, and he did not get to speak very much. Therefore, in his opinion, the game was not as helpful for him. The unspoken assumption amongst the students was that only speaking games helped with English. It is also possible the children picked up on the teacher’s lack of enthusiasm for the pantomime games. Though she offered no criticism of them in the final interview, she did not single them out for praise either. After we played “First Day Pantomime” she remarked that she would like to see more talking. And she mentioned on the third day how much she liked “Minefield” because the students did so much talking.

However, I maintain the pantomime games were extremely useful. They accomplished what I hoped they would by helping the students become more relaxed performing and speaking in front of the group. Students became less inhibited playing the pantomime games. Judging by the students high levels of engagement, they were highly motivating. The students’ enjoyment of these games made them more open to later activities that required more speech. Although, the pantomime games did not require as much speaking as other games, the students still utilized their vocabulary knowledge. And the effects on vocabulary did not end with the games. There were many instances throughout the session where students would try to think of a word, would pantomime the action, and then be able to recall the word. The pantomime games also prepared the students for the pantomime portions of the process drama. I do not think the students would have created such rich, complex, uninhibited, and engaged scenes during the process drama if they had never pantomimed in front of each other before.
Tableaux. A tableau is a posed or "frozen" picture. When asked to create a tableau, students stand silent and motionless in order to depict a scene. One of the most exciting things that occurred with this activity happened before the students actually did the activity. Before we did “Fairy Tale Tableaux”, I wanted to ensure that they were familiar enough with the fairy tales to work with them. So I asked them if they knew the stories of “The Three Bears” and “The Three Little Pigs”, knowing they were using *Jazz Chant Fairy Tales* (Graham 1988) exercises of both stories in their class work. I was planning to retell both stories, but Adrianna raised her hand, and when I called on her, she began to tell the story of “The Three Bears”, and did so very well. When she reached a natural stopping point Diego took over, and even though his English was more stilted, he was so enthusiastic, he was able to tell the rest of the story. The teacher and I both were very pleased and surprised and praised them. When we moved on the “The Three Little Pigs”, Adrianna, who obviously felt Diego got to tell more of the story than she did, asked if they could take “even turns.” While it is very normal for children this age to be obsessed with fairness, the fact that one of the shiest and quietest students in the class was upset because she did not get to speak enough was an exciting development. So we took “even turns” with “The Three Little Pigs” with Marcos and Lucy also telling parts of the story.

The tableaux activity went quite well, though at first there was a misunderstanding of what to do. For their first tableau, “The Three Little Pigs” group did a great tableau of the pigs building their houses, while a hungry wolf watched in the

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2 *Jazz Chants* is a series of vocal exercises set to jazz rhythms that help English language learners with the intonations and inflexions of spoken English.
distance. “The Three Bears” group did a family portrait of the Three Bears. So next, I asked for three different tableaux of the beginning, middle, and end of the story, which they successfully did. Then the students actually begged to act out the story, so I agreed, giving them time to prepare. Interestingly, while both groups were practicing, they not speak in Spanish amongst themselves and they used a lot of English dialogue to depict the scene, but when they presented their scenes to the other group, they mysteriously became pantomimes. However, right at the end of “The Three Little Pigs” scene, Lucy, who was playing the wolf, suddenly exclaimed, “Let me in, let me in.” And Diego responded, “Not by the hair of our chinny-chin-chin.”

The levels of motivation and engagement during the tableaux lesson were extremely high. Even before the students knew what I had planned for them, they were so excited to participate that they eagerly relayed the plots of the fairy tales, something I was not expecting at all. They were very engaged during the entire tableaux and scene making process. No one appeared anxious about making or presenting the tableaux. They were using English to construct the tableaux and scenes, as well as when practicing the scenes. They genuinely wanted to act out their scenes with dialogue, even though their nerves got to them and they ended up performing mostly in silence. Still, they were engaged and in the moment during both their rehearsals and performances. It is this high level of engagement that caused Lucy and Diego to forget themselves for just a moment, and spontaneously speak at the end of their scene.

Puppets. It was my prediction that puppets would be a useful tool to lower the affective filter and performance anxiety while speaking English. I believed that the
students would become less shy talking in front of the group while hiding behind the puppet stage.

The puppets were stick puppets the students made in art class that depicted themselves and their family. The first part of the puppet lesson involved the puppets introducing themselves. I had the students hold up their puppets and then I would ask, “Hello, what is your name?” or “Hi, I’m Mrs. Shand, who are you?” A few of the children would forget to stay in character at first and would say things such as “This is my mom,” instead of “I’m Miguel’s mom.” I reinforced their family lessons by asking questions like “Are you Lucy’s sister?” “Or is this your husband?” These first performances were a little inhibited at first, but soon everyone relaxed into it and some students got more creative, such as using their parents first names when using their parent puppets, (“Hi, I’m Rose.” as opposed to “Hi I’m Marcos’s mom.”), and making up different voices for their puppets. Despite the initial nervousness, all of the children were very eager to present their puppets. Everyone raised their hands to be the next to go.

The next part of the lesson was adapted from Viola Spolin’s (1986) “Verbalizing the Where.” To make things easier, I had place names written on cards. The children had to use the puppets to depict the place on the card without saying outright where it was. The other students were not allowed to guess the place until the student presenting the puppets was finished. I gave a lengthy example where each puppet said three lines each. Unfortunately, most of the students tended to simplify the scenes to just one line per puppet. For example, when Lucy depicted a library, she simply had one puppet say, “Hurry up, we have to go get a book” and the other puppet said, “I’m coming.”
However, Isabella, who was most definitely one of the least talkative students, and tended to talk in one word answers and whispers, did a very complicated scene depicting Walmart:

Isabella: Can I get this please?
Mom: No.
Isabella: Please?
Mom: I said, No.
Isabella: Pleeeeeeze?
Mom: Let’s go find your Dad.
Isabella: Can I get this please?
Dad: Okay.
Isabella: Yay! (drama class, June 28, 2007)

What is difficult to fully appreciate by reading the dialogue of Isabella’s scene is the emotional honesty of it. The Isabella puppet was very pleading; the mom was very annoyed and exasperated. In Isabella’s case, the puppets did indeed do what I predicted and helped her break out of her shell. Hidden from the audience’s view, she gave a fully engaged and emotionally honest performance, and spoke loud enough that everyone could easily hear. Isabella became much more talkative after this breakthrough, though she remained somewhat soft-spoken. She appeared to be a shy child in general, not just about speaking English.

While Isabella’s breakthrough was exciting, it was disappointing that most of the other students reduced their scenes to the bare minimum. The only other exception was Diego, who also did a lengthy hospital scene. These short dialogues were also somewhat
surprising, given how excited the students were to present their scenes. Everyone raised their hand when I asked who wanted to go first, and many students would call, “I’m next!” after someone had already been chosen to go. As fully engaged as they all were, most were simply not quite ready to talk at great lengths just yet. It obviously disappointed the classroom teacher, who asked if she could do one, and gave a very lengthy depiction of an airport. Unfortunately, we ran out of time after that to do any more cards. But she told them to keep their puppets, and that they would be using them again with her. She was not able to, but she wondered in the interview if they had been able to revisit the puppet theatre later on in the session if the students would have talked longer, now that they were more relaxed and used to each other.

*Gibberish.* The introduction to the "Gibberish" lesson went extremely well. I opened by telling the students to pay close attention to the instructions for our next game, and then proceeded to speak in Gibberish. Diego caught on quickly and raised his hand, and when I called on him, he spoke in Gibberish. Soon almost everyone was speaking it enthusiastically.

Then I introduced the warm-up “Greetings” except we used Gibberish. This went extremely well. The volume of voices was very loud. Everyone seemed very comfortable. We moved on to Gibberish/English where the conversation randomly changes from English to Gibberish. I originally intended to do Gibberish/English/Spanish, but the classroom teacher would not allow it, stating in went against immersion policy. Interestingly, Isabella asked if we could add Spanish, even
though she had no prior knowledge of my intention to do so. This game went smoothly, though I cut it short because some students appeared to be growing restless.

Finally, I attempted to play "Gibberish/Interpreter" with the students. Based on past experiences with the puppets and tableaux, I wanted to help them prepare what to say, so I led a guided imagery where they were aliens and then had them share with a partner about their alien persona. The intent was then for the “alien” to talk in Gibberish and the partner to “interpret” and tell us what their partner told them. However, it did not work out the way I had hoped. The students were a little confused at first. Isabella actually said, “But I can’t understand him!” When the confusion was cleared up, the students were able to do it, but they were clearly nervous and uncomfortable. So I cut the game short, and we had a discussion about why it was so difficult.

This discussion went extremely well. They all volunteered reasons, the most popular being the difficulty of remembering what their partners had told them. Lucy said speaking Gibberish was difficult and she did not like it because “it doesn’t make any sense.” At that point, I asked them if English made sense, and they all responded, “yes.” I told them Gibberish is just for fun, and does not have to make sense, and there is no perfect way to do it. I told them that I wanted to demonstrate English is similar--that it doesn’t have to be perfect for us to be able to understand each other, and left it at that.

Some students were clearly relieved we were done with Gibberish and able to use English again. They apparently did not like the feeling of not being able to understand, perhaps because it is a feeling they were all too familiar with. Though it was not my intent to cause them any distress, ironically, the anxiety about speaking Gibberish seemed
to help some students recognize how well they really do understand English. Thankfully, the distress did not appear long lasting. Only one student listed Gibberish as a “least favorite” activity in the final interview. The students played the next game I introduced after our discussion without difficulty. In fact, they used a lot of advanced and descriptive vocabulary during the course of “What am I passing on?” Marcos noticed this as well and stated in the interview that "Gibberish" was the most helpful drama activity because afterwards, “We spoke more English than the other games” (3rd grade interview, July 18, 2007).

The teacher did not have any specific comments about the "Gibberish" activities except to say that with all lessons, sometimes it takes some reflection and refinement to make it the most effective it can be. If I were to do it again, I would do the Greetings warm-up and Gibberish/English activity multiple times before introducing the Gibberish/Interpreter game, if at all. Much like the puppets, they just were not quite ready to speak at such great lengths in front of an audience, even in gibberish. I also would try reversing the format of the Gibberish/Interpreter. I would have the student speaking English simply talk about themselves, perhaps reading from a form with answers already filled out, and have an alien interpreter “interpret” the English to a room full of other aliens. The goal of the activity in this setting is just to get them used to vocalizing in front of the group, not to improve improvisational skills, as the original game is set up to do. However, it may be the case that Gibberish/Interpreter is not the best choice of activity for ELLs. Yet, for many students, speaking Gibberish in the first two games was the loudest I ever heard them vocalize, so I would not abandon Gibberish
as a tool for speaking English altogether, as I do feel it can help increase confidence and reduce anxiety about public speaking in general.

*Process drama.* The process drama was definitely the most popular activity of the drama session. All five students interviewed listed it as one of their favorite drama activities. The students were excited about the process drama the minute I announced that we were going to be pirates for next couple of days. As enthusiastic as the students were towards the previous activities, it did not compare to the enthusiasm for the process drama. Two of the students were so enthusiastic, that on the second day, they brought their toy pirate swords to school with them. In addition, Juan drew a treasure map, and he made a hook at home from a plastic coat hanger which he brought in and proudly showed to me. We ended up using the map during part of the drama.

The level of engagement was extraordinarily high. I was worried the girls would not be as enthused about it as the boys, but the popularity of the *Pirates of the Caribbean* movies proved to be universal. The students loved the pirate sashes and eye patches I brought in for them to wear. They wanted to take them home, so I allowed them to do so when the entire drama was completed. More so than any other activity, the students seemed to really lose themselves and let go of inhibitions during the process drama. The classroom teacher had this to say about the process drama:

The ones that I thought really brought them out, and timely because it fits into what they’re exposed to was the Pirate unit that you had. From beginning to end, it got them to write, it got them to work together; it *really* got them to think out of the box, to act out, to pretend, and to pretend in English. I loved the staging, the theatrics, the music, the pirate outfits, to help them not put the focus on themselves, but on the character. So that any mistakes, any acting out was the character, and it took the onus off of themselves; which is great for anyone, for
any shy person that’s up there, but it gave them a freedom in the English language, a freedom to not to think about themselves, a freedom to act out, and a freedom to just pretend, and there were no consequences. It was “You’re not laughing at me, you’re laughing at my character” or “We’re all playing.” And I thought that was great. (3rd grade teacher interview, July 19, 2007)

I agree with the teacher that one of the keys to the process drama’s success was the students’ creation of a pirate persona that was different from them. As the classroom teacher observed, this enabled the students to stop focusing on themselves and lose themselves in the action of the process drama. They were simply engaging in imaginative play, not performing for others. This lowered their affective filter, and most of the time, the English just spontaneously emerged without them having to think about it. Below are a few highlights from the process drama.

Spontaneous, uninhibited speech. Throughout the process drama there were many instances where the students spontaneously spoke. The very first activity involved my going into role as “Captain Shandy”, captain of the ship "The Yellow Diamond" and announcing I needed a crew. (See Appendix E for complete script.) The students were instructed to come see me and tell me their pirate name and why they wanted to be a pirate. The first two students to go simply parroted back my requirements, “I’m brave, I’m strong, I’m not afraid.” Then Juan announced, “I want to be a pirate because pirates are cool!” After complimenting his answer, the rest of the students followed with more creative answers: “I love the sea”, “I want to hunt for treasure”, “I like gold”, “I’m brave, and I like boats.”

Eventually, we set sail. Music from the Pirates of the Caribbean played in the background to help set the mood. Everyone was very focused and pantomimed their jobs
in silence. But then I whispered into the lookout, Juan’s, ear to announce that a storm was coming, and he shouted, “A storm is coming!” Since Juan was usually so quiet, his volume came as a pleasant surprise. I changed the music to a more intense piece and turned the volume up. At Juan’s announcement, there was a collective scream, and much inarticulate screaming after that, but then some speech started to emerge. Diego and Marcos repeated my instructions to “Get the sails down” and added “Now!” I heard someone exclaim, “Oh no! Water!” and that set off a chain of events of bailing out the ship. The students told each other “Hurry up” and “Quickly” and “We need to get the water out!” “We need a bucket!” and other such instructions. When the music faded, Diego announced, “We did good. There is only a little water in here.”

The music proved to be an extremely powerful tool to help the children get into character and the action of the drama. The fairly loud volume of the music and the relative chaos of the storm took the attention off of any one student in particular, and gave all of them a freedom to be vocal. They enjoyed this part of the process drama immensely, and asked the second day if they could do it again. They were thrilled when they saw the CD player for the third day for when we boarded the ship to go home. Again, at first, they were so focused on their pantomimes, there was silence, but when we ran into another pirate ship there was much excitement and again, spontaneous speech. Juan told everyone “Hold on! I’m turning the ship around!” Miguel and Marcos talked while loading and firing the cannons, including shouting “Ready, Aim, Fire!”

At another point in the process drama we sat around the camp fire and told pirate stories. First, I told the students a story, and then asked if anyone had a story they would
like to tell. Juan excitedly raised his hand and said, “A lion bit my hand off, that’s why I wear this hook!” I then asked him how that happened and he said, “I was looking for food, and a lion came and bit me.” I asked if anything else happened, and he got shy and giggled and said, “No.” However, this story was a real accomplishment for Juan, who was one of the shyest in the class, and was still the quietest of all the students. Miguel announced he had a story about when he sailed with “Captain Jack”, and eagerly told everyone the plot of the first *Pirates of the Caribbean* movie. When he got stuck, Marcos said he was there too, and helped him, adding a little bit of the second movie to his story. Both of them talked excitingly and in great detail, and while they mixed up a few plot details between the two movies, it was very easy to follow their story.

*Writing-in-role.* This was one of the most exciting moments of the process drama. I actually had the opportunity to observe the teacher leading the students in a group writing assignment, and unfortunately, the students appeared uninterested and were generally unresponsive. However, they very eagerly wrote messages to put in bottles in order to be rescued from our deserted island. The teacher suggested making this a group activity, so I formed two groups. The teacher assisted one group, and I assisted the other. Juan and Miguel were in the group I assisted. Miguel wrote, and for the most part, Juan dictated what to write. I was rather shocked at the ease at which Juan thought of things to say, and it was the most I had ever heard him talk. I had to tell him to slow down so Miguel could write it all. It was so exciting that I forgot to have them switch places. Miguel was very engaged in the writing of the message, despite the fact it was obviously a difficult task for him. He wrote rather slowly and had a lot of trouble with spelling, and
he often asked how to spell things. However, he never appeared anxious or frustrated with the task. In the other group, Isabella, Marcos, and Emilio successfully took turns writing, and they were very excited to show me the finished message. In addition, the writing activity took a lot less time than I had anticipated, as I had observed a previous writing assignment that took a very long time.

_Treasure hunt._ This was essentially the culminating event of both the process drama and the drama sessions, although we did also act out boarding the ship to go home afterwards. This was the activity the students looked forward to the most. They asked me repeatedly if they were going to look for treasure, and I promised them we would on our last day of drama classes.

The treasure hunt consisted of clues written on index cards that led to the next card with the next clue. The clues related to things inside the classroom such as "What would you use to listen to music?" On the back of each card was a word. When the students had all nine cards, they put together the words to reveal the location of the treasure.

The students were very engaged during the activity, and frankly, it caused them to become very rambunctious. They were talking very loud and excitedly. Answers to the clues and exclamations of, "I found it!" were yelled out everyone, even by very quiet Juan. Juan was the most careful listener and very methodical searcher of all the students, and therefore, he found the most cards. This caused a bit of an argument because other students wanted the chance to read the clues out loud. Yet Juan, despite his difficulties with reading, felt he should be the one to read them because he was the one who found
them. He very reluctantly let Miguel read one of his cards since he had not had a chance to read any.

The treasure was a chest full of little bags of chocolate coins wrapped in gold foil. The students were very excited about them. When our ship "arrived home" I congratulated them and declared that they were now officially full-fledged pirates and gave them a pirate temporary tattoo, and their share of the treasure. After the process drama, there was only a little time left before the school day ended to reflect upon our pirate experience. Because they were so rambunctious, it was difficult to get any meaningful reflective comments out of the students. However, they reiterated over and over how "Cool", "Awesome" and "Fun" it was.

*The last day.* On the last day of school, after the students had taken their posttest and completed their interview, the teacher asked if I would be willing to have the other third grade class join us for some drama activities, and I agreed. We played two drama games, “The Truth About Me” which my students had played before, and “What are you doing?”, a game I had not played with my students before. It was in this context that I was able to fully appreciate the effects of drama on my students. My students were lively, confident, and talkative, whereas the other students were extremely shy and speaking in whispers—just as my students had six weeks earlier. Even with the game my students had never played before, they were enthusiastic and confident. The teacher specifically wanted me to observe this. In the interview, she stated:

Well, I think you bought out the participation, willingly from all of them. That the children that were reticent at the very beginning, the first day of class,
certainly were not reticent at the end of class and became leaders when we exposed them to other children who hadn’t participated, and I wanted you to see that. I wanted you to see them carry that exuberance and excitement in, and that pulled even the shy ones from the other classes into the game… So you could see the contrast of what you accomplished—how far these children have come. Because in actuality the children that you had, that we took over there, were just like that six weeks ago. (3rd grade teacher interview, July 19, 2007)

The contrast between the two classes became even more poignant as I watched Juan, my shyest student, encouraging his identical twin brother to join in on the game, telling him, “You can do it, it’s easy.” The shyest student in the class was now speaking English with ease and encouraging his brother to do it. The teacher also noted the stark contrast in the two brothers’ English abilities:

The gap between [Juan and his brother] now has really broadened. The boy in here is so much more advanced and more understanding of the English language and applying the English language, and just little subtleties that he has that he follows through on. He has grown immensely. (3rd grade teacher interview, July 19, 2007)

Posttest Results

Only four students were able to successfully complete the posttest. All three girls were absent the last day of school, and Emilio still was unable to successfully complete his posttest because of his developmental delay. Therefore, a pair t-test with a confidence interval of 90% was performed on the complete data from only four participants. Despite the fact the test was performed on only half of the subjects, it yielded some very intriguing results.

A comparison of the means, and individual responses showed that all of the statement scores changed significantly in a positive way. That is to say they all indicate a desirable improvement. Two of the motivation questions were statistically significant--
The statements “I think learning English is difficult”, p=.005, and “I don’t care if I ever speak English well”, p=.015. The anxiety questions that were significant were “When speaking English, I often forget things I really do know”, p=.007, and “I feel relaxed when I speak English”, p=.09. In addition, “I feel nervous when speaking English” was almost significant with p=.11 just above the p=.10 threshold. Two confidence statements were also significant—“Often, I know how to say something in English, but I am afraid to say it out loud”, p=.10, and “I am smart enough to learn English”, p=.09.

**Discussion**

The drama program with the third graders was clearly a success. Based on my observations, students, who were shy and unsure at the start of the program blossomed into very talkative and confident children. The students enthusiastically participated, appeared engaged in the activities, and looked forward to drama each day. They clearly were speaking more English at the end of the session than they were at the beginning. The teacher credited drama with the change she saw in her students. The results of the posttest cannot be explained by just the summer school alone. When given the opportunity to observe my students interacting with those who attended summer school without the benefit of the drama, it appeared that drama had a huge role in the students changed behavior. The question remains exactly how and why the drama was so successful. To answer those questions, we must reflect upon the third graders' drama experience in the context of the two main questions:
1. How does drama-based ELL instruction affect students’ motivation toward speaking English?

2. How does drama-based ELL instruction affect students’ anxiety and confidence about speaking English?

Motivation. Observing the students, it was clear that all the students enjoyed the drama, and that it was motivating for them. All five of the students interviewed indicated that they thought drama was helpful with learning English. When asked why it was helpful, all five mentioned drama being fun as one of their reasons. All five enthusiastically stated they would want to participate in a drama class again, and all five would recommend drama to a friend who was learning English. Marcos explicitly said he was going to tell his mom he wanted to come back to summer school next year because it was so much fun and he learned a lot. The teacher had this to say about why drama was so motivating:

I can tell by their responses of excitement when you would walk into the room from day to day that it was not drudgery, it was not “oh my gosh, we're going to have to be speaking another set of English in this game.” It was subliminal English, having fun, and learning throughout. And they held the English the whole time. It was not a case where they had to be reminded to use English in the game. The parameters of the game were set up, and they held that line throughout the game or the activity and they spoke English throughout. (3rd grade teacher interview, July 19, 2007)

The two pretest-posttest questions that were statistically significant also reveal why drama was so motivating. The first one, “I think learning English is difficult”, was endorsed by three out of four students in the pretest, but in the posttest, they all answered “false” (See Figure 1). Clearly, the students found the drama activities, not only fun, but
accessible to them. As the teacher pointed out, many activities took very limited vocabulary to be successful. People are more motivated to do tasks which they think they can succeed at, and drama provided these students with successes everyday, which in turn, caused them to perceive learning English a less difficult task than they had before.

![Figure 1. Responses to “I think learning English is difficult”](image)

Along the same lines, is the statistically significant result to the statement, “I don’t care if I ever speak English well” (See Figure 2). There was much agreement to this question in the pretest despite the fact students also agreed “I think it is important that I learn to speak English” and “I am trying my very best to learn English.” These seemingly contradictory answers can be interpreted a couple of different ways. One explanation is that the students have been told repeatedly by parents and teachers that learning English is important, and it is important to try their best, so they responded accordingly, yet when asked whether they cared about speaking English well, the
students revealed their true feelings. Another possible explanation is that the students do indeed believe learning English is important and are trying their best, yet are unsure if they will succeed. Therefore, stating that they do not care whether they succeed in speaking English is a defensive reaction. Instead of admitting they are afraid of failure, they pretend it does not matter. This can be a dangerous thought process for students. Although some students may truly try their best, and just be telling themselves it is okay if they do not succeed, others may actually decide not to try and self-sabotage themselves.

Figure 2. Responses to “I don’t care if I ever speak English well”

Regardless of which explanation is the correct one for why they endorsed the statement, “I don’t care if I ever speak English well” in the pretest, the students clearly rejected the statement in the posttest. Three out of the four students answered “false” on the posttest, and one student answered, “not sure or neutral.” Either drama has truly
motivated them to start caring about learning English, or their success with drama has made them less afraid and less defensive. Given the anxiety observed and revealed by the pretest, it is likely the latter explanation. Yet, either way, it is a very encouraging change of heart, one that will hopefully stay with them when the students enter next grade and beyond.

Anxiety. Observations showed drama to have a profound effect on students’ anxiety levels. Students who were nervous, shy and speaking in whispers blossomed into very relaxed, talkative children. Drama allowed students to take the focus off themselves, and not worry so much about making mistakes or looking foolish. The teacher commented many times about the students “letting down walls” and drama “bringing out the participation willingly from all of them.” They became leaders when participating with the class that was not exposed to the drama.

The students had little to say about anxiety, fear, or nervousness during the interviews. For fear of putting words in their mouths or ideas in their heads, the students were not specifically asked if drama made them less nervous or scared. Diego’s comment, “You showed us how to play correctly, without hurting, and we had fun without hurting somebody or getting hurt” (3rd grade interview, July 18, 2007), was the closest any of the students came to admitting they had some anxiety about speaking in front of each other. Instead, the students continually talked about how much fun they had during drama. These comments reveal why drama is motivating, but they also reveal how little anxiety the students felt during the drama, as it is difficult to truly have fun when nervous at the same time. The students also repeatedly pointed out how much they
spoke, and how they learned and used new words during drama. All the students recognized that they spoke English more during drama than they usually did, and that may also be recognition on their part that drama helped them be less nervous about speaking English.

The pretest-posttest results for the anxiety questions are very supportive of the observations that anxiety was reduced. Even the results that were not statistically significant indicated a reduction of anxiety. The statement, “I feel nervous speaking English”, $p=.11$, was just slightly above the required $p$-value of .10, but indicate a positive effect of drama (See Figure 3). Answers on the pretest were across the board, but all of the students answered “false” on the posttest. Although they all had different levels of nervousness before drama, they all agreed they did not feel nervous speaking English after the drama. The same was true for the non-significant finding for the statements, “I’m afraid other students will laugh at me when I speak English” and “I get scared when I know I will have to speak English.” Although, they had varying answers in the pretest, all the students answered “false” to both statements in the posttest.
Figure 3. Responses to “I feel nervous when speaking English”

The result for the statement, “I feel relaxed when I speak English” was statistically significant (See Figure 4). All the students answered “very true” to this statement in the posttest, indicating they now felt very relaxed whereas they had varying answers before. This result is encouraging because observations corroborate that the students actually did feel relaxed speaking English.
Finally, the most intriguing significant result is for the statement, “When speaking English, I often forget how to say things I really do know” (See Figure 5). In the pretest, all four students endorsed this statement, but in the posttest, three out of four rejected it. As noted earlier, there was a definite sense that the students knew more than they thought they knew. Three out of the five students interviewed had been learning English for four years. They had a lot of knowledge in their heads; the problem was getting it out of their mouths. Drama put those three students enough at ease that they could better recall their English while speaking it.
Figure 5. Responses to “When speaking English, I often forget how to say things I really do know”

Confidence. The pretest results showed that this group had fairly healthy self-esteem and confidence in themselves and their ability to eventually learn English. Still, there was a visible hesitancy when actually speaking English that improved during the course of the drama. The students spoke more, spoke louder, responded faster, and used much more complex vocabulary as the drama program progressed. Most striking was how articulate the students were during the interview, and how not only were they not afraid of the microphone and tape recorder, but they enthusiastically wanted to share their opinion of the drama with me. As with anxiety, none of the students listed increased confidence as a reason drama was so helpful, but the effect was visible nonetheless. The teacher was extremely pleased with the students’ increased confidence, and felt that the drama would have a lasting effect on their confidence.
The fact that we can go into another classroom, and they feel so very confident going into another classroom. Even [the student with developmental delays] participated and was not embarrassed to stand up in the middle of the circle and participate and talk and feel that he was in control and knew what he was doing. He had experience, he could be a teacher. That’s tremendous, that’s just huge gains. Now the goal is to just keep this going, but I think they have that added boost, that added confidence, that added self-confidence that will help them when they go into the next grade. “I can do this. I can participate [teacher's emphasis] Nothing happened to me. I wasn’t hurt, I wasn’t embarrassed. I had fun, I learned, I’m confident. I can go forward.” (3rd grade teacher interview, July 19, 2007)

The two significant results were reflective of the students’ new found self-confidence. The unanimous answer of “very true” of the statement, “I am smart enough to learn English” is especially heartwarming because it shows such a high degree of self-confidence after drama. Before the drama, their responses were less emphatic, with Marcos and Juan answering “somewhat true” as opposed to “very true”, and Diego answering “not sure or neutral” (See Figure 6).

![Figure 6. Responses to “I am smart enough to learn English”](image)
The other statement, “Often I know how to say something in English, but am afraid to say it out loud”, met with much disagreement in the posttest compared to the pretest (See Figure 7). In the posttest, three students answered “false” and one student answered “not sure or neutral” compared to three students endorsing the statement in the pretest. This is an indication that they indeed were much more confident in their knowledge of English. They were willing to take more chances. As the teacher noted, they learned nothing bad would happen if they made a mistake.

![Figure 7. Responses to “Often, I know how to say something in English, but I am afraid to say it out loud”](image)

Conclusion

The research questions asked how drama would affect students’ motivation, anxiety and confidence toward speaking English. Drama clearly helped motivate these students, reduce their anxiety, and increase their confidence. The students perceived the
drama as fun, and that helped them to perceive learning English as less difficult, and to feel that they would be successful in learning English. They enthusiastically would participate in drama again. They became less anxious about speaking English and more confident in their ability to speak English. They were much more relaxed when speaking English. They spoke more, and when they spoke, they were louder and uninhibited. These students demonstrated a definite improvement in their English speaking abilities as a result of the drama curriculum.
CHAPTER FIVE

Data and Analysis for the Sixth and Seventh Grade Class

The Curriculum

The main goal to help the students become more motivated and comfortable speaking English did not change with the sixth and seventh graders. However, since the majority of sixth and seventh graders had very limited English speaking skills, the curriculum had to be adapted to accommodate that. The resulting curriculum was truly an example of reflection-in-action. The pre-planned curriculum that worked so beautifully with the third graders would not work with these students. Although, I had some ideas of what these students needed, the individual activities for these students were planned day-by-day, based on how they responded to activities done before.

As with the third graders, each lesson began with a warm-up song or chant, and the different warm-ups were repeated throughout the session. It was hoped that these songs would be fun and encourage the students to become more vocal.

Community building was equally important for this group, if not more so, since observations soon revealed that the students were very uncomfortable around each other compared to the third graders. It was vitally important that this group become cohesive in order to reduce their anxiety about speaking English in front of each other. As with the third graders, the community building activities required very little English to successfully participate, and it was hoped that these activities would also give the students some confidence in their English speaking skills.
As with the third graders, I planned to include a lot of pantomime games for the same reasons I included them in the third grade curriculum: (a) to help the students become more comfortable performing and speaking in front of the group, (b) to serve as a tool to internalize and reinforce vocabulary, and (c) to help students more easily recall their English vocabulary and grow more confident in their knowledge.

Finally, I had planned to incorporate tableaux and puppets, and possibly process drama into my curriculum. It was my hope that by becoming other characters, the students would become engaged and less self-conscious while speaking English. However, as it became apparent that the students did not possess the English speaking skills to successfully participate in these activities, those elements of the curriculum were abandoned. Instead, after much reflection, I elected to concentrate on community building activities and pantomime.

*English Language Skills*

The sixth and seventh grade class was made up of 3 girls and 7 boys who participated in the research and two additional boys who did not. With the exception of two participants, Mario and Enrique, everyone in the class reported they had been learning English for only one or two years. There was a definite language barrier when communicating with most of these students. It was evident that the students often did not understand what was being said to them. Thankfully, the classroom teachers felt my research was separate from their curriculum, so they allowed the use of the Spanish

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3 All names used are pseudonyms. The sixth and seventh grade participants were, Cecelia, Sophia, Marisa, Nathan, Ricardo, Elijah, José, Jorge, Mario, Enrique
translations of the both the surveys and interviews, which were approved by the IRB. During the drama classes, I often had to rely on Enrique and Mario to translate for me. These boys were the only ones who appeared comfortable speaking English at the beginning of the session. They usually volunteered to go first when doing drama activities, and often conversed with me before class. The rest of the students barely spoke a word of English without being prompted to do so.

Baseline Levels of Motivation, Confidence, and Anxiety

Table 4 summarizes this group’s pre-existing levels of motivation, anxiety and confidence about learning English.

Motivation. My initial impression of this group was that most of these students did not want to be at summer school. Although I did not witness any horrible misbehavior, it was a very rowdy group that was a challenge to control, despite the fact the sixth and seventh grade teachers had teamed up in order to work together. Though the majority of students did seem to be earnestly trying their best at classroom tasks, it was clear many were having a very difficult time. They often appeared bored or frustrated.

Some of the pretest results confirmed the initial observations, while others were quite surprising. Despite the fact many students seemed unhappy to be there, eight out of ten students endorsed the statement, “I enjoy learning English.” In addition, all of the students endorsed the statement, “I think it is important that I learn to speak English.” There were mixed results with the statement, “I am trying my best to learn English.” Six
### Table 4

**Sixth and Seventh Grade Pretest Results with the Number of Students Selecting Each Alternative**

<table>
<thead>
<tr>
<th>Statement</th>
<th>F</th>
<th>SF</th>
<th>N</th>
<th>ST</th>
<th>VT</th>
</tr>
</thead>
<tbody>
<tr>
<td>I think it is important that I learn to speak English.</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>I am trying my very best to learn English</td>
<td>1</td>
<td>--</td>
<td>--</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>I think learning English is difficult.</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>I think learning English is boring.</td>
<td>8</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>I don’t</strong> care if I ever speak English well.</td>
<td>7</td>
<td>--</td>
<td>1</td>
<td>--</td>
<td>2</td>
</tr>
<tr>
<td>I enjoy learning English.</td>
<td>--</td>
<td>--</td>
<td>2</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>I feel nervous when speaking English.</td>
<td>1</td>
<td>--</td>
<td>3</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td><strong>I don’t</strong> worry about making mistakes when I speak English.</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>When speaking English, I often forget how to say things that I really do know.</td>
<td>1</td>
<td>--</td>
<td>1</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>I get scared when I know I will have to speak English.</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>I feel relaxed when I speak English</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>I’m afraid other students will laugh at me when I speak English.</td>
<td>3</td>
<td>--</td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>I know that someday, I will be able to speak English very well.</td>
<td>--</td>
<td>1</td>
<td>--</td>
<td>--</td>
<td>9</td>
</tr>
<tr>
<td>I feel embarrassed when speaking English in front of others.</td>
<td>2</td>
<td>--</td>
<td>2</td>
<td>--</td>
<td>6</td>
</tr>
<tr>
<td>Often, I know how to say something in English, but I am afraid to say it out loud.</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>I am smart enough to learn English.</td>
<td>1</td>
<td>--</td>
<td>--</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>I feel confident when I speak English.</td>
<td>1</td>
<td>--</td>
<td>4</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

* F=False; SF=Somewhat False; N=Not Sure or Neutral; ST=Somewhat True; VT=Very True
students answered “very true”, three students answered “somewhat true” and one student answered “false.” These results were consistent with the behavior observed in class; some students appeared to be earnestly trying their best and others did not. Most of the students also rejected the statement, “I don’t care if I ever speak English well” with seven students answering “false”, one student “not sure or neutral” and two students answering “very true.” A slim majority, six out of ten students, endorsed the statement, “I think learning English is difficult.” The most surprising result was for the question, “I think learning English is boring.” Eight students rejected the statement while two students endorsed it. A reexamination of the Spanish translation revealed that the question had been translated as “Pienso que aprender Ingles es enfadoso” which could also be interpreted as “I think learning English is annoying.”

Anxiety. The anxiety in this classroom was immediately noticeable. About half of the students appeared tense and nervous at all times. Most of the students appeared extremely nervous when speaking English. Sophia and Marisa appeared visibly frightened the majority of the time, even when they were not speaking or being asked to perform. All of the girls were shy and barely spoke at all, even in Spanish, and when they did speak, they spoke in whispers. Jorge, Nathan, and Elijah appeared very shy, and the rest of the boys were very rowdy. It was my belief that the boys’ rowdy behavior was a front to cover up their anxiety.

The pretest results supported the observations very well. Cecilia, Sophia, Marisa, Ricardo, Elijah, and Jorge all endorsed the statement, “I feel nervous when speaking English.” José, Mario, and Enrique answered “not sure or neutral” and Nathan answered
“false.” Cecilia, Sophia, Marisa, and José also endorsed the statement, “I get scared when I know I will have to speak English.” It is interesting that José was “not sure or neutral” about being nervous, but answered “somewhat true” to being scared. Half the students endorsed the statement “I feel relaxed when I speak English” while the other half did not. Six out of ten students endorsed the statement, “I’m afraid other students will laugh at me when I speak English.” Eight out of ten students agreed that “When speaking English, I often forget how to say things that I really do know.” Finally, half of the students rejected the statement “I don’t worry about making mistakes in English.”

Confidence. Along with the marked anxiety, there was a definite lack of confidence. Most students were reluctant to speak English, and when they did so, it was in mumbles and whispers. The exceptions were Enrique and Mario, who had been learning English the longest. These boys were definitely leaders in the classroom and could be counted on to volunteer first during the drama activities. Their confidence and enthusiasm helped to encourage the other students. If it had not been for these boys, many drama activities would have fallen flat. While the students’ confidence with their English speaking skills appeared low, most students appeared to have a healthy overall self-esteem, except for Jorge and Elijah who appeared to have very low self-esteem. They were obviously not part of the group with the other boys, and in addition to appearing shy, appeared rather dejected. In addition, Sophia’s lack of confidence appeared to cross the line into low self-esteem. She literally appeared to be scared of everything, not just speaking English.
For the most part, the results for the confidence portion of the pretest confirmed the observations, but there were a few surprises. Over half the class endorsed the statement, “I feel confident when I speak English” with three students answering “very true” and two students answering “somewhat true.” A closer examination of individual responses revealed that two of those responses belonged to Enrique and Mario, the two boys that had been speaking English the longest, and were already fairly comfortable speaking English. The other three affirmative responses belonged to Cecilia, José, and Jorge who blossomed quite a bit during the drama. As the drama session progressed, it became apparent that these students could comprehend and speak English much better than had been assumed on the first days of class.

The remaining confidence statement responses matched the observations. Six out of ten students endorsed the statement, “I feel embarrassed speaking English in front of others” with all six students answering “very true.” Six out of ten students also endorsed the statement, “Often, I know how to say something in English, but I am afraid to say it out loud.” Observations that self-esteem was fairly high in this group were supported by the pretest results. Nine out of ten students answered “very true” to the statement, “I know that someday, I will be able to speak English very well.” Only Sophia answered “somewhat false.” All of the students, except Jorge, endorsed, “I am smart enough to learn English.”

Response to the Curriculum

The first days. This was a very anxious, self-conscious group. The first day did not go very smoothly. We played “Sound and Motion” with names. Most students were
barely audible, even though all they had to verbalize was their names. Movements in this
game were also very inhibited. There was a lot of hesitation, as if each student were
trying to think of the perfect movement to do. Things picked up somewhat after the
fourth boy, José, loudly stated his name and proudly performed his movement. However,
overall the students were very inhibited, and the activity seemed to drag on.

On the second day, I opened with “Head, Shoulders, Knees, and Toes.” Most of
the students were already familiar with it, though I still reviewed it slowly with them
before we sang it. Surprisingly, most of the students actually sang, and those who did
not, appeared to at least be mouthing the words. The singing got louder as the song got
faster. The students appeared comfortable, and they were laughing and having a good
time. The next activity I did with them was “Name Tag.” From the start, this game
instantly appealed to them. The problem was, even though they had been in school for a
week, they still did not know everyone’s name. Many students still spoke in whispers.

Another activity that stood out early on was the “Mirrors” warm-up activity. This
is an activity that requires no speaking whatsoever. In this activity, two partners face
each other and one mirrors the movement of the other. Eventually, the teacher calls out
for them to switch and they are supposed to switch seamlessly. The group appeared very
focused and engaged in this activity. After they practiced it with their partners a couple
times, I announced the “Who is the Mirror?” activity, where the audience guesses who is
the leader and who is the mirror. I allowed them more time to practice before they
performed it in front of each other. Jorge and his partner (who did not participate in the
research) and Ricardo and his partner (also a non-participant) eagerly volunteered and
performed the activity in front of the class. The rest of the students did not want to volunteer and had to be asked to take their turn. These students were clearly nervous and uncomfortable performing the activity in front of an audience. José went so far as to purposely mess up so that his partner was quickly revealed as the leader so they could stop and sit down. This was a surprising situation for me. I have always considered “Mirrors” a fail-safe drama activity, and I have never before seen students have such performance anxiety over it.

It became obvious to me that this was not a cohesive group. The students were extremely uncomfortable around each other, even more than would be expected with middle-school students. After a week of summer school, they still did not know each other’s names. There was also a clear gender divide. The three girls stuck to each other like glue, and did not like being separated. Elijah and Jorge were clearly the “odd men out” as far as the other boys were concerned. All these social anxieties clearly contributed to the students’ anxiety about speaking English and performing in front of each other.

Given the students’ anxiety and discomfort with each other, plus their fledgling English speaking skills, I decided the best course of action would be to concentrate on community building activities, pantomime activities, and games that required limited English to play. Most of the students simply did not know enough English to participate in a process drama or other advanced drama activities without a lot of frustration on their part. What these students needed the most was a boost in confidence as well as the ability to relax and be less anxious around each other so they could better learn English.
**Warm-ups.** For the most part, warm-up songs were very well received. All of the students attempted to sing or at the very least mouthed the words of the song. All except self-conscious, Elijah, performed the movements associated with the songs with energy. The student’s singing grew louder as the session progressed. Cecilia could always be heard singing above the group, despite the fact she otherwise was extremely quiet. She and José listed one of the warm-up songs, “Bananas”, as their favorite drama activity. Cecilia said it was “Cute. And I liked the dancing” (6th/7th grade interview, July 18, 2007). Only one student, Nathan, disliked the warm-ups, which he said were “too babyish” (6th/7th grade interview, July 18, 2007). However, despite the fact he did not care for them, he was cooperative in performing them.

The warm-ups appeared to really boost all the students’ confidence. It was very helpful the second day, when they already knew “Head, Shoulders, Knees and Toes,” as it gave them a sense of accomplishment. I noticed the same thing with the “Kick 8” warm-up. Although none of them had ever done it before, they all knew how to count to eight in English, and therefore were able to easily perform the warm-up loudly and confidently. These early successes helped later when I introduced more unfamiliar songs like “Bananas.” They were very open to learning a new song, and they caught on quickly. “Bananas” became a favorite. The teacher’s aide even reported hearing a few students singing it around the school.

**Community building.** Many community building activities also happened to be activities that required very little English to participate, but I will first focus on the community building aspect of the games and its effect on the students, as opposed to the
language aspects. As stated earlier, the most striking observation with this class was how uncomfortable the students were around each other. There was also a difference in the English speaking skill levels amongst the students. Mario, Enrique, José, Nathan and Elijah were all much more advanced English speakers. Of these higher level speakers, Mario and Enrique were very outgoing and confident, Nathan and José were more reserved and somewhat shy, and Elijah was extremely shy. Jorge, Sophia, Cecilia, Marisa, and Ricardo all had been learning English for just one school year. All of them except Ricardo appeared painfully shy. Despite his very limited English speaking skills, Ricardo was always a little bundle of energy and enthusiasm during drama activities.

Complete community building with these students really required more time than the eight drama sessions allowed, yet, some promising things were observed. The community building process began with activities where we learned each other’s names and learned about each other. While it is seems such a simple thing, knowing each other’s names is important in order for a group to be comfortable with each other. Otherwise, the group remains strangers. This was not lost on one of the students, Mario, who when asked which drama activity was the most helpful with learning English, stated the name games.

Researcher: Okay. So you think it is important to know everybody’s name?

Mario: Yeah, because sometimes I say, “Hey,” and sometimes people tell me, “Hey, I’m not ‘Hey’ so call me by my name,” or something. So that’s why I’m trying to learn their names. Because sometimes you get into a lot of fights, and sometimes I hate fights and all. So sometimes it’s better not to hit someone. And that’s why I want to learn people’s names.

Researcher: Okay, so you think if you know everybody’s name then you’ll get along better and you won’t fight?
Mario: Yes. Yes! (6th/7th grade interview, July 17, 2007)

While Mario’s explanation is a bit simplistic, it is clear that Mario believes that when the group knows each other better, they get along better, and that helps him better learn English. This is precisely the goal of community building—if a group knows each other well, they will be less anxious around and more comfortable speaking English in front of each other and that will help them learn.

As the session progressed, the students did appear more comfortable and less anxious around each other. This effect was especially noticeable with José, Jorge, Cecilia, and Marisa who at first were petrified to do anything in front of the group. Only Elijah and Sophia still seemed rather anxious speaking and performing in front of the group by the end of the session. The shy students’ anxiety did not disappear completely, but it was much improved compared to the beginning of the session. The teacher’s aide who was always present during the drama lessons agreed, stating, “As time went on, they seemed way more comfortable being in a group and doing the group activity” (6th/7th grade teacher interview, July 18, 2007).

Even though some of the shyer students remained somewhat shy during drama, one of the teachers, Mrs. Garcia, felt they opened up in the regular classroom (6th/7th grade teacher interview, July 18, 2007). She went on to name some of shiest students who benefited the most from the drama. She mentioned two students that I noticed a reduction in shyness-- José and Cecilia, as well as Ricardo, Sophia and Elijah. Even though I did not personally witness much of a reduction in Sophia’s and Elijah’s anxiety during drama, it appears that drama helped them become less anxious in their regular
classroom. The community building is important part of that. Even though performing
may still have intimidated them, the group no longer did, and they were better able to
participate in their normal classroom activities. It was also interesting that she labeled
Ricardo as initially shy because I found him to be extremely outgoing from the start.
Drama apparently appealed to him and brought out his true, more outgoing personality.

In addition to students becoming more comfortable in the group, another
characteristic of successful community building emerged-- students helping each other.
At the beginning, only Mario and Enrique readily helped other students. By the end of
the session, all the students seemed to readily help their fellow student—and in English.
Sometimes this help was to the detriment of the rules of the activity, but it was so
heartwarming to see, I often let it slide. One activity where this really stood out was the
“Grocery Store” game. In this game, two students took turns running up a chair that
represented a grocery store shelf, pantomime an item, naming the item, and running back
and placing it in another chair that represented their shopping cart. (See Appendix F for
complete instructions). This continued until someone was out, either by naming an item
that cannot be bought at a grocery store, repeating an item that was already said, or
hesitating too long and not saying anything. The students who were not playing at the
moment would routinely call out foods for the students who were having trouble.
Especially noticeable was how the boys helped the girls. There were no teams or
anything of that nature; the boys were helping the girls out of their own goodwill.
Cecilia noticed this also. She listed “Grocery Store” as the most helpful game with
learning English, and when asked why, remarked that when she forgot, people helped. (6th/7th grade interview, July 18, 2007).

In addition to the students readily helping each other, another sign of successful community building was Jorge being more accepted by the rest of the boys. Though he always remained rather quiet, it was clear that he was now part of the group. Unfortunately, the same thing could not be said for Elijah, though I did notice Nathan repeatedly reaching out to him.

Speaking during community building activities. While community building activities were successful in building a community, their effects on language were mixed. Students definitely had a preference for pantomime games versus the community building games that required them to speak. The two community building games that proved so popular for the third graders—“The Truth About Me” and “Minefield” had mixed results with the sixth and seventh graders. With “The Truth About Me” which we did on the second day of the drama session, most students mumbled their sentences. I often had to ask the students to repeat themselves. I had to help Cecilia form her sentences. Unlike the third graders, some students never relaxed into speaking the phrase “The truth about me is…” after the first few turns. Although they all appeared to enjoy the action of the game, few wanted to end up being the person in the middle and having to speak. The ones who did not seem to mind speaking were the ones who were already fairly well advanced speakers. If it were not for them, the activity may have fallen flat.

However, for the students who did not want to speak, “The Truth About Me” appeared to be helpful for their listening skills and vocabulary recall. There was lots of
laughing and giggling as the students ran around to switch seats. Most of the time, they recognized and understood the sentences the students were sharing about themselves, and they were able to show that recognition in a fun way, and that gave them a confidence boost. Two of the students listed “The Truth About Me” as the most helpful drama activity for learning English. Nathan stated, “It helped me speak a lot of English and it makes me speak up” (6th/7th grade interview, July 17, 2007).

"Minefield" also had mixed reviews. The timing of it was intended to correspond to the students learning directions such as left, right, forward and back in the classroom, but unfortunately, it did not work out that way. Therefore, the students who already knew these words loved the game while those who did not were a little confused. All the students appeared to be very engaged in the game, but only the more experienced speakers would volunteer to be blindfolded or give directions. The less advanced speakers seemed content to stay in the circle and observe. This reluctance to participate was disappointing. I was able to convince Sophia to be blindfolded, and Enrique successfully helped her across the circle, although he had to speak a little Spanish to do so. However, the experience proved helpful to Sophia who stated that “Minefield” was the most helpful drama activity with learning English because she learned new words (6th/7th grade interview, July 18, 2007). Of course, this could hopefully be said for most of the drama activities. However, the experience of being blindfolded, listening to the directions, and then performing them may have helped her to internalize those new words in a way the other activities did not.
The most successful speaking game was “Grocery Store.” This game was played near the end of the session, and most likely benefited from all the community building that preceded it. It also had a pantomime element, which the students clearly enjoyed. As stated above, the students willingly helped each other during this game. This was the only game beside “Minefield” that students asked if they could play again, and unlike “Minefield”, even shy students requested it again. The game was timed well to correspond with the students learning various foods in the classroom. Three students stated that “Grocery Store” was the most helpful activity for learning English that they did during the entire summer school. All of the students willingly participated and appeared to be engaged while playing this game. Many of the shyer students won their round, and that gave them a boost of confidence. Sophia was one such student, who stated in Spanish, why the game was so helpful. The teacher translated:

Because while she was playing, she was so nervous she would forget about foods she already knew about, but after the game she felt fulfilled because she knew all of them, she just couldn’t think of them all right there. It made her realize how much she knew. (6th/7th grade interview, July 18, 2007) Sophia also added when she goes into the store now, she sees words she learned in drama. Marisa also stated the game was the most helpful, but for a different reason. She did not know many of the foods the first time she played, but after hearing her classmates name different foods and watching their pantomimes, she learned new words (6th/7th grade interview, July 18, 2007).

Pantomime activities. Pantomime activities were very well received. Of course, there was always some performance anxiety with the shyer students, but overall, students preferred these mostly silent activities to ones where they had to speak. Most of the
speech involved with the pantomime games consisted of students guessing what was being pantomimed. Students were able to just call out answers and did not have to speak if they did not want to. Enrique, José, Ricardo, and Marisa listed different pantomime activities as the most helpful with learning English.

“First Day Pantomime” was the very first pantomime activity the students participated in. During this activity, an immediate divide became apparent between the less advanced English speakers and the more advanced English speakers. The more advanced English speakers, Enrique and Mario confidently performed their pantomimes and loudly called out answers while the less advanced English speakers’ movements were inhibited and they rarely called out answers. However, as the game went on, José, Ricardo, Cecelia, Jorge, and even Elijah relaxed into pantomiming in front of the group. This was especially evident with Ricardo who appeared to emerge as a leader in his group. Only Sophia and Nathan still appeared self-conscious at the end of the game. The students did very well guessing the answers in English, though they often used Spanish to talk and plan amongst themselves in their group. Cecilia listed “First Day Pantomime” as the most helpful drama activity for learning English because it helped her gain vocabulary, and it helped her recognize what she already knew because as the teacher translated, “She had to read the paper and she had to act it out, so she automatically knew whether she knew it or not” (6th/7th grade interview, July 18, 2007).

“Yes, let’s” was a pantomime activity that went over very well. Because everyone, including myself at first, performed at the same time, the performance anxiety that was present during the other pantomime activities disappeared. Pantomimes during
this activity often became very involved, even from some of the shy students, especially Jorge. I noticed the girls would often hesitate before performing their pantomimes. I believe this happened when they did not quite understand what was said, so they waited to see what the others did, and once they understood, would then perform. The students’ repetition of the English helped reinforce the English vocabulary for the students.

One of the most popular pantomime activities of the session was “Circle of Objects.” Most of the students appeared to really love this activity. Only Elijah remained shy, often refusing his turn. The informal nature of the circle, as opposed to the students going up “on stage” to perform their pantomime was one of the keys of success with this game. Some students were so excited to pantomime that they tried to switch places in the circle so they could take another turn sooner. Marisa stated “Circle of Objects” was the most helpful activity for learning English. She felt that acting things out, as well as watching the other students act things out and hearing her classmates correctly identify what was being pantomimed, helped her learn new words (6th/7th grade interview, July 18, 2007).

With the exception of Elijah, no one appeared self-conscious performing their pantomimes. This activity really brought the girls out of their shells, and it was Cecilia who performed the first complicated pantomime using more than one object. Her use of an extension cord and a flower pot to illustrate a lamp set off the imaginations of the rest of the group, and some very complicated and creative pantomimes resulted from all the students. The students were able to guess every pantomime, except one, in English.
Everyone except Sophia said at least once guess out loud. Even Ricardo called out many guesses in English. Up until this point, I had only heard Ricardo speak Spanish.

*The last day.* Unlike the third graders, I did not plan a culminating event like the process drama for this group. These students would not have been able to participate in such an activity. Also, the constant reflection and revising of my lesson plans with this group made it difficult to plan a culminating activity, since I was never sure how activities would go over. Another reason a culminating activity was difficult is the process of community building was not complete by the last day of the drama. Therefore, the last session for these students was much like the previous sessions.

Based on the success and appeal of the pantomime activities with this group, I elected to play “Clue!” on the last day of class. It was a much more complicated game than any we had played before, but it is one that especially appeals to this age group. Though it took some careful explanation which was translated into Spanish, and a walk through example to explain the game, once the game was understood, everything clicked, and it went over extremely well. All the students appeared to enjoy the game, even if they did not get a turn to pantomime. There were lots of laughs when it was obvious a player misunderstood a pantomime, and some very creative death scenes. The most notable thing with this activity was how absorbed the players were in pantomiming for the other player. They were so concerned with communicating to the other player that they appeared to completely forget about the other students watching. Enrique said that “Clue!” was the most helpful activity with learning English because of “the descriptions and it was fun to do” (6th/7th grade interview, July 17, 2007). The students were enjoying
"Clue!" so much we played right up until it was time for them to go to lunch. They did not get a chance to reflect on their experiences until the interview.

*Overall Observations.* This was a very difficult group for drama. There was a disparity amongst the students with regard to their English speaking skills. Some of the students barely knew enough English to successfully participate. Despite this, most students appeared to enjoy the drama, and the teachers reported that most of the students looked forward to the drama each day. Drama did appear to motivate the majority of the students to speak English, albeit many students still spoke rather hesitantly. Changes in the students’ anxiety, and confidence were observed, but those changes were not as dramatic as the third graders. Still, some positive effects were observed. The students started off extremely anxious around each other, and while that anxiety never went away completely, it improved greatly. At the very least, the students appeared to be more comfortable around each other than when the session started. One sign of this was the reduction of rowdy behavior. Often, the students would be very unsettled at the beginning of a lesson, but then calm down once the students had grasped the concept of the activity and became confident in their ability to participate. Though the rowdiness never disappeared completely, the group was much easier to control by the end of the program than it was at the beginning.

Though most of the group did not have enough comprehension of English to blossom into fluent speakers, I did see some individual students, José and Cecilia, and to a lesser extent, Marisa and Jorge, gain some confidence and reveal a much more advanced comprehension of English than their silence had indicated in the beginning of
the session. Cecilia, especially, blossomed and seemed to become a leader with the other
two girls. During the interview, soft spoken Jorge tried to answer questions in English as
much as he was able to, despite the fact he was allowed to speak Spanish, and most of his
fellow students answered in Spanish. The two most advanced speakers, Mario and
Enrique, improved also. Although, they already could communicate quite well, they both
seemed even more at ease, and on their way to fluency. Finally, Ricardo, the least
proficient English speaker in the class, really enjoyed the drama activities, and came out
of his shell both during drama and in the regular classroom.

There were also some disappointments, as a few students remained just as anxious
and lacking in confidence as they appeared before being exposed to drama. Sophia, the
one who always appeared frightened, still appeared anxious as the program concluded.
Elijah also remained extremely shy. Both Elijah and Nathan were reluctant to engage in
conversations with me, despite evidence that their English was just as good as Mario’s
and Enrique’s who always conversed with me before each session.

Posttest Results

All of the students successfully completed the posttest. Therefore, a paired t-test
with a confidence interval of 90% was performed on the complete data from all ten
participants. None of the results of the paired t-test were statistically significant.
Discussion

The results of the paired t-test were not very surprising since overall, little change in the group’s motivation, anxiety, and confidence were observed. However, some impressive changes were observed in individual students, and both teachers and students spoke enthusiastically about the drama during the interviews. Below is an examination of the interview responses in the context of the research questions.

1. How does drama-based ELL instruction affect students’ motivation toward speaking English?

2. How does drama-based ELL instruction affect students’ anxiety and confidence about speaking English?

Motivation. Observations indicated that the students enjoyed the drama and found it motivating. The classroom teachers clearly agreed that the drama was motivating and beneficial to their students. Mr. Smith had this to say:

They were using the English language, learning vocabulary, and they were doing it in a fun way. These students need as much exposure, as much usage of the English language as possible because … once they go and leave this place they don’t use the English language a lot. So the more practice they’re getting, [the better] and it’s in an enjoyable way so it’s very beneficial. (6th/7th grade teacher interview, July 18, 2007)

Mrs. Garcia agreed adding:

You know, every time I would see them come from there they were smiling, laughing about things they did, so I think that they enjoyed it, you know. They were learning and having fun at the same time. (6th/7th grade teacher interview, July 18, 2007)
The students also reported in the interviews that drama motivated them and helped them learn English. All ten students answered “yes” when asked, “Do you think drama was helpful in improving your English speaking skills?” and “Did you enjoy the drama program?” When asked why drama was so helpful with learning English, José and Mario indicated that the combination of talking and playing made it fun. In addition, Jorge said, “[Drama] games are fun. The other side is vocabulary only” (6th/7th grade interview, July 18, 2007). The opinion that drama was fun was repeated throughout the interview, with Mario, Enrique, José, and Ricardo citing it as the main reason they would recommend a friend take a drama class in order to learn English. Enrique, Ricardo, Nathan, Cecilia, and Elijah all indicated that they were “forced” to speak and/or listen carefully in order to participate in the drama activities. This concept of drama encouraging the students speak up or listen well was repeated throughout the interview, with these students indicating that they spoke more during drama than they would have otherwise in order to participate. The benefit of being able to have fun doing drama often outweighed any perceived risks of speaking.

Not only did drama appear to motivate the students to speak more during drama class, but it also helped motivate the students in the regular classroom. The students definitely noticed the coordination between their regular lessons and the drama activities, and this helped them to pay attention and focus in their classroom. As Mrs. Garcia explained:

[Drama] keeps the students motivated to learn. Because they’re looking forward to, you know, interacting in some kind of way. They know that they will be active; they’re not going to just sit there and do paperwork or worksheets. They know that they’re going to listen, speak it and then act it out, so they’re going to
have to [know their English to] be able to do all those things. (6th/7th grade teacher interview, July 18, 2007)

_Ansxiety._ The reduction of anxiety was probably the most noticeable effect of drama in this group of students, especially the reduction of social anxiety. Mrs. Garcia witnessed José, Cecilia, Sophia, Ricardo, and Elijah become less shy and anxious.

They were more open. They came to us very shy, but after taking the drama classes, it helped them get motivated, and they opened up more to us. And they seemed to be absolutely not afraid, not intimidated to learn a second language. (6th/7th grade teacher interview, July 18, 2007)

This strong of an effect, of being “absolutely not afraid”, was not observed during the actual drama classes or indicated by the pretest-posttest results. However, a noticeable reduction in anxiety was observed by the teachers, and I also witnessed José, Cecilia, and Ricardo, and to a lesser extent, Sophia, become less anxious. In addition, because classroom activities were not performance based, the teachers may indeed have observed a larger decrease in anxiety than I did. One indication of this may be the fact that during the interview, six students attempted to speak English at least part of the time, despite the fact they were free to speak Spanish. For Jorge, José, Elijah, and also Nathan, the interview was the most I had heard them speak English.

As far as the students’ responses, the students tended to speak more about increased confidence than they did about a reduction in anxiety. The students were not specifically asked if drama made them less anxious for fear of researcher effect. However, Sophia did address anxiety directly. According to the teacher’s translation of her response, Sophia stated, “[Drama] games make you feel more relaxed and comfortable” (6th/7th grade interview, July 18, 2007).
Although overall, drama had many positive effects on anxiety, it was also noted that Sophia and Elijah never quite got over their nervousness and anxiety. Elijah, and surprisingly, Cecilia indicated they would not want to participate in drama again. Elijah emphatically stated he did not like acting things out. He stated that acting things out made him “tired” (6th/7th grade interview, July 18, 2007). Cecilia, the girl who became somewhat of a leader, also indicated that drama was “tiring” (6th/7th grade interview, July 18, 2007). When asked to elaborate, she indicated that she felt she needed to know more vocabulary to fully participate, and it was a bit of a struggle for her to keep up. Cecilia and Elijah’s responses indicate that they experienced a lot of nervousness which, of course, can be very draining or “tiring.” However, Cecilia still maintained that drama was fun and would recommend drama to a friend who did know more vocabulary.

Confidence. The classroom teachers repeatedly stated that they thought the drama curriculum gave their students a lot of confidence. Mrs. Garcia had this to say when asked what effect drama had on the students:

I think building confidence. Some of them really opened up. Because when they first got here they were very shy, they were even embarrassed to try to even to speak or say a word. So I think they opened up a lot. (6th/7th grade teacher interview, July 18, 2007)

Three of the students agreed that increased confidence was a benefit of participating in drama. When asked why drama was helpful with improving English speaking skills, Marisa stated that it helped her gain confidence, and she also listed gaining confidence as a reason she would want to participate in drama again. Sophia also stated gaining confidence as a reason she would want to participate again. In addition,
Jorge said he would tell a friend to take a drama class because “it [would] help them feel good.” (6th/7th grade interview, July 18, 2007).

**Conclusion**

Despite the fact there were no statistically significant results on the pretest-posttest, observations showed drama had some definite benefits for these students. Drama helped the students to relax and become less anxious around each other and begin to lower their affective filter enough to get some vocabulary benefits from the drama activities. The drama activities also motivated the students to focus more in their regular class. The teachers saw these effects in their classroom, and the students themselves reported such benefits. Marisa, Sophia and Jorge specifically stated that drama increased their confidence and made them “feel good.” Although, the amount of time most of these students had been studying English was not very long, and many of the students were not advanced enough for drama to help them become more fluent, it still was a helpful tool to teach and reinforce vocabulary, as well as help students overcome performance anxiety that comes with speaking in front of others.
CHAPTER SIX:  

*Final Discussion and Conclusions*

Krashen and Terrell (1983) state, “the most important goal of the early stages of the Natural Approach is to lower the affective filter” (p. 91). The findings of this research suggest how drama can be effective in lowering the affective filter, increasing motivation and confidence and reducing anxiety for the English language learners who participated. At the same time, the findings also indicate that the success of the drama activities and the student responses to drama varied from class to class. This suggests drama may be more beneficial for some English language learners than others, and that different drama activities are more appropriate for different English language learners.

*The Third Grade Experience: A Natural Approach Success*

For the third graders, their entire drama experience was an ideal Natural Approach experience. To review, the five components of the Natural Approach are:

1. The goal of the Natural Approach is communication skills  
2. Comprehension precedes production  
3. Production emerges  
4. Acquisition activities are central  
5. Lower the affective filter. (Krashen & Terrell, 1983, p. 58)

The drama curriculum clearly achieved the goal of communication skills. Every activity, even the silent pantomimes, was designed to enhance the students’ communication skills. The students had the opportunity to practice not only speaking,
but also listening, reading, and writing. Every day, all of the students in the class successfully communicated in English.

Most of the third grade students had been learning English for four years. All of the students could comprehend most of the English spoken to them, and could read English. However, with the exception of a few familiar, social niceties, they were not very successful conversing in English. They were at the perfect point in their learning experience for drama to help their production emerge. All of the students spoke more after the drama than they had before. Because the students already possessed a good knowledge of English vocabulary, what they needed was to become confident in it, and begin to utilize it.

All of the drama activities were acquisition activities involving speaking, understanding, and using the language in context. Krashen and Terrell (1983) state that through acquisition activities ESL instructors should be able to:

1. Introduce new vocabulary
2. Provide comprehensible input that students will utilize for acquisition
3. Create opportunities for oral production
4. Instill a sense of group belonging and cohesion which will contribute to lower the affective filters. (p. 97)

The drama activities accomplished all these things. The students reported learning new vocabulary from the drama. The drama activities provided comprehensible
input in a meaningful context that was interesting and enjoyable for the students. During
the drama, the students had numerous opportunities to practice speech. Finally, the
drama activities did help the group become more cohesive and helped lower the affective
filter. Statistically significant results in the areas of motivation, anxiety and confidence
were measured. Observations showed that the students’ motivation and confidence
towards speaking English increased and their anxiety decreased. The students were
clearly were much more at ease speaking English and spoke much more after the drama
curriculum than they did before. The students reported that they perceived drama as fun,
enthusiastically indicated that they would want to participate again, and believed that
drama helped them better speak English.

All and all, the third grade drama curriculum was clearly is a good model of a
successful Natural Approach classroom experience. Drama activities clearly fit Krashen
and Terrell’s (1983) definition of acquisition activities providing meaningful input, and
drama clearly helped lower the affective filter in order for the students to better acquire
English. Although the results with these students cannot be generalized to other
populations, these results could likely be replicated with similar populations whose
English comprehension is already quite advanced. The drama techniques of community
building, pantomime, puppetry, tableaux, story dramatization, and process drama could
be successfully used with other students whose comprehension of English is good, yet
have not made the leap to truly speaking the language.

The Sixth and Seventh Grade Experience: Building a Good Foundation
The sixth and seventh graders had a much different experience. Because they were much more limited in their English speaking skills and comprehension, the students could not be expected to successfully participate in such activities as story dramatization and process drama, nor could they be expected to suddenly start speaking English at great lengths, especially given the short duration of the summer school. As a result, a large portion of their curriculum was devoted to community building. As a result of the emphasis on community building, most of students became more relaxed around each other, and as a result, were more open and relaxed in their regular classroom.

The importance of building a cohesive community for ELL instruction, especially for students in this age group and for students with very limited English, became a key finding of this study and is supported by the research. As Krashen and Terrell (1983) state, “Such an atmosphere is not a luxury, but a necessity” (p. 21). Community building is the first step in lowering the affective filter. As the third grade teacher explained,

I think for any program like this to work or for any classroom to work, you have to make it like a family. That you have to trust each other; you have to rely on each other. That you have rules and guidelines that you don’t laugh at, you don’t make fun of, you don’t put people down, that these are family rules. Then you have a group, and you can just really fly when you have a group where everybody is working together. (3rd grade teacher interview, July 19, 2007)

Unfortunately, community building and group cohesiveness is often overlooked in ELL classrooms, or reduced to just one or two ice breakers. It was obvious at the start of the summer school that very little community building had been done with the sixth and seventh graders since they still did not know all their classmates’ names after the first week of school. The reasons for this are unknown, but it is possible that because of the short duration of the summer school, the teachers felt it necessary to “get down to
business” right away. Also, there is a tendency to believe that cooperative learning on its own fosters community building. While students may indeed get to know each other a little better during group academic activities, they are not a replacement for community building activities that help students truly get to know each and trust each other.

Although community building appeared to be having a positive effect on the group, and many students appeared less anxious, not all the students became visibly relaxed around each other. Nor were there any significant changes on motivation, anxiety, and confidence on the pretest-posttest. One reason for this may be the short duration of the drama curriculum. The students only attended eight drama lessons, and that was not really enough time to transform the students into a truly cohesive group. While many positive signs of group cohesiveness emerged, such as the students knowing each other’s names, the students helping each other, and the reduction of rowdy behavior, the process was not yet complete by the time summer school ended.

Another possible explanation for why some students still remained anxious is the design of the drama curriculum. This drama curriculum emphasized speech production. Although most of the activities required very little English to successfully participate, a few still required speech. These activities, while so successful with the third graders were not fully embraced by the sixth and seventh graders. The explanation for this is grounded in the second component of the Natural Approach—“Comprehension precedes production” (Krashen and Terrell, 1983). The third graders already comprehended the majority of what was said to them, while the most of the sixth and seventh graders did not. Therefore, with the sixth and seventh graders, more emphasis should have been
placed on what Krashen and Terrell (1983) refer to as *prespeech* activities (p. 75). In the early stages of the Natural Approach, it is recommended that students receive meaningful input that they can comprehend without the pressure to respond orally. When the time comes for speech production, Krashen and Terrell (1983) recommend *random volunteered group response*. Rather than calling on individuals or having them raise their hands, they recommend letting anyone who wishes to respond to do so spontaneously, even if many answer simultaneously.

Krashen and Terrell’s (1983) success with the practices of using prespeech activities and random volunteered group response explains why the sixth and seventh grade students clearly preferred the pantomime activities over all other drama activities. The pantomime activities did not require the students to speak. The students who wished to guess what other players were doing were allowed to do so without being put on the spot. Everyone, including those who did not wish to answer, received comprehensible input, both by internalizing the actions of their pantomimes and hearing the English vocabulary of their classmates matched to those actions. Clearly, pantomime activities fit Krashen and Terrell’s (1983) idea of prespeech activities which should be taught early on in the Natural Approach process.

Despite the lack of statistically significant results on the pretest-posttest, overall, the sixth and seventh graders had a positive experience with the drama curriculum. Most of the students reported that it was enjoyable and that it helped them better learn English. The students got to know each other better through community building and were able to relax around each other, and begin to lower the affective filter. Their teachers reported
that the students were less anxious and more confident in their classroom as a result. The coordination between their class work and the drama activities also motivated the students to focus more in their regular class. However, many of the students were not quite ready for all the speech production involved in their drama curriculum. Ideally, with these beginning English language learners, more emphasis would be placed on pantomime activities and other listening comprehension activities. Also, a much longer drama program would allow the students more time for community building and allow the students to eventually move on from pantomime activities to activities that require more speech. And given enough time, these students, when ready, could ultimately participate in the more advanced drama activities of puppetry, story dramatization, and process drama.

Implications of Findings and Future Research

The findings in this study demonstrate that drama can be successfully implemented in ELL classrooms and coordinated to reinforce the regular curriculum. The findings support results from other studies showing drama to have a positive effect on English language learners’ anxiety, confidence and motivation towards speaking English (Coleman, 2005; Stern, 1980; Stinson & Freebody, 2006). While the sample size is too small to draw any generalizable conclusions, the findings indicate that drama significantly lowered the affective filter for the third graders, and began to reduce the affective filter for the sixth and seventh graders. Most of the students were motivated by drama because they perceived it as a fun activity. Drama activities helped develop community and foster group cohesiveness, which helped lower students’ anxiety about
speaking English in front of the group. And drama activities provided the students small successes that built confidence in their abilities to communicate in English. In addition to these positive effects on the affective filter, drama activities exemplify the other components of the Natural Approach. Drama provides opportunities to practice communication skills, and it provides the meaningful and comprehensible input necessary to for English language learners to successfully acquire English.

This research vividly illustrates how using drama to lower the affective filter can enable English language learners to successfully acquire English. Combined with previous research, this study makes a strong case for the inclusion of drama techniques in ELL curriculum in Arizona and elsewhere. However, the effects of drama were very different for the two groups of students. Creative drama appeared to have a much more profound effect on the third graders than it did the sixth and seventh graders. Although both groups of students received many benefits from drama, drama may be more effective with students who have an advanced comprehension of English. On the other hand, pantomime prespeech activities may be of more benefit to students who do not yet comprehend English well. Future research should examine how different types of drama activities affect students of differing English abilities.

Age and gender are also important factors to consider in future research. Overall, the third grade class was less anxious starting out than the sixth and seventh grade class. This was evident by both observation and pretest results. Although this can be attributed to the fact that the third graders were more advanced speakers than the sixth and seventh graders, it could also be a function of the differing ages, since adolescents are
considerably more self-conscious than elementary aged students. Research comparing these different age groups with students of equivalent English abilities would probably yield some interesting results and help educators tailor drama activities with each age group. In both classes, girls appeared more anxious than the boys, but the sixth and seventh grade girls were the most anxious of all. Future research should examine these gender differences in order to help educators design ELL curriculum for each gender.

Finally, much larger studies tracking the use of drama in ELL classrooms are needed. Long term studies on larger populations of students will strengthen the case for the inclusion of drama, and to add to the growing body of research on drama as an important and effective strategy for English language learning. Longer term studies may also reveal effects of drama were not possible to observe in this study. For example, in the sixth and seventh grade class, with the few students who did speak English more, it became apparent that those students comprehended English better than initially thought. The affective filter not only affects output, but also input. Since there is a lag between comprehension and production, it is possible that drama was helping all students comprehended English better, even those who did not speak.

It is hoped that this research will encourage ELL instructors to incorporate drama methods in their classrooms. A major challenge to this lies in the preparation of ELL teachers. There is clearly a need for teacher education programs to include drama as one of the methods courses for pre-service teachers. Professional development workshops in drama for practicing ELL teachers are also needed. Furthermore, enlisting the aid of the drama specialist in the school, when available, or involving English language learners in
drama classes provides an excellent opportunity for English language learners to experience the benefits of drama in their ELL curriculum.

One of the most striking observations in this study was how the students perceived drama as fun and as "play", and yet, it was through playing, the third grade students made their final breakthrough to speaking English. Of course, none of it would have been possible without their regular classroom instruction which laid the foundation of their English knowledge and comprehension. However, the point is, play is important, and that it helps children learn and explore their world. Creative drama gave students a safe place to play while exploring the English language. Too often, teachers and administrators consider play, and by extension drama, a frivolous activity. This research clearly illustrates that is not the case. Creative drama is a powerful tool in that can help children learn not just English, but a wide variety of subjects. It is hoped that this research will help elevate the status of creative drama in the classroom.

Final Reflection

As a reflective practitioner, I would be remiss if I did not look back on this experience and reflect upon what it means to my practice of teaching. In the very beginning, all I had was some limited experience working with English language learners and a gut feeling that creative drama could help them speak English. It has been a very gratifying experience to see my idea not only succeed, but to be able to support the use of creative drama with the literature and research on English language learning.

The goal of my research was to decrease anxiety and increase confidence and motivation about speaking English for English language learners. However, it also made
me less anxious and more confident in my own teaching abilities. I have learned that every lesson need not go perfectly for it to have a positive effect on my students. Also, I am much better at "thinking on my feet" due to all the improvising I had to do with the lesson plans for the sixth and seventh graders. Coming from a professional theatre background, I am now much more confident in my creative drama knowledge and abilities.

Second language learning was not a passion of mine before I embarked upon this research, but this experience has changed that. I am very eager to apply what I learned during the course of this research with future English language learners. Instilling confidence in my students has always been a top priority in my practice of teaching theatre arts and drama. But the transformations I saw in my ELL students brought it to a whole new level. The third grade teacher had these kind words to say about the lasting effect of drama would have on her students.

Well, I think whenever you talk about effect on a student, you’re talking about will they take this, what they’ve learned, out of the classroom? Will it make a difference in their life? Will it make a difference tomorrow? Will they be able to use it in any way? And for all of those, I would say, yes, for them. Absolutely, yes. (3rd grade teacher interview, July 19, 2007)

Throughout my career, I have always aspired to make a difference in my students' lives. With this research, I truly feel that I have indeed accomplished that.
APPENDIX A

IRB DOCUMENTATION

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June 8, 2007

Jennifer Wood Shand
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BSC: B07.205 THE USE OF DRAMA TO REDUCE ANXIETY AND INCREASE MOTIVATION TOWARDS SPEAKING ENGLISH IN AN ARIZONA ELEMENTARY CLASSROOM

Dear Jennifer Wood Shand,

We received your research proposal as cited above. The procedures to be followed in this study pose no more than minimal risk to participating subjects and have been reviewed by the Institutional Review Board (IRB) through an Expedited Review procedure as cited in the regulations issued by the U.S. Department of Health and Human Services [45 CFR Part 46.110(b)(1)] based on their inclusion under research categories 6 & 7. As this is not a treatment intervention study, the IRB has waived the statement of Alternative Treatments in the consent form as allowed by 45 CFR 46.116(d)(2). Although full Committee review is not required, the committee will be informed of the approval of this project. This project is approved with an expiration date of 8 June 2008. Please make copies of the attached IRB stamped consent documents to consent your subjects.

The Institutional Review Board (IRB) of the University of Arizona has a current Federally Assurance of compliance, FWA00004218, which is on file with the Department of Health and Human Services and covers this activity.

Clearance from official authorities for sites where proposed research is to be conducted must be obtained prior to performance of this study at those sites. Evidence of this must be submitted to the Human Subjects Protection Office.

Approval is granted with the understanding that no further changes or additions will be made to the procedures followed without the knowledge and approval of the Human Subjects Committee (IRB) and your College or Departmental Review Committee. Any research related physical or psychological harm to any subject must also be reported to each committee.

A university policy requires that all signed subject consent forms be kept in a permanent file in an area designated for that purpose by the Department Head or comparable authority. This will assure their accessibility in the event that university officials require the information and the principal investigator is unavailable for some reason.

Sincerely yours,

Theodore J. Gladue, Ph.D.
Chair, Social and Behavioral Sciences Human Subjects Committee
TJGzirk
Cc: Departmental/College Review Committee
20 August 2008

Jennifer Shand, Graduate Student
Advisor: Barbara McKean, PhD
School of Theatre Arts
College of Fine Arts
Drama Bldg. 239
PO Box 210003

RE: PROJECT NO 08-0759-02 THE USE OF DRAMA TO REDUCE ANXIETY AND INCREASE MOTIVATION TOWARDS SPEAKING ENGLISH AS AN ARIZONA ELEMENTARY CLASSROOM (FORMERLY PROJECT NO. 07-0445-02)

Dear Ms. Shand:

We received your research proposal as cited above. The procedures to be followed in this study pose no more than minimal risk to participating subjects and have been reviewed by the Institutional Review Board (IRB) through an Expedited Review procedure as cited in the regulations issued by the U.S. Department of Health and Human Services [45 CFR Part 46.110(b)(1)] based on their inclusion under research categories 6 and 7. The requirement for obtaining informed consent has been waived for this study since the research involves no more than minimal risk, the waiver will not adversely affect subjects’ rights and welfare, the research could not practicably be carried out without the waiver [and whenever appropriate, the subjects will be provided with additional pertinent information after participation], as allowed by 45 CFR 46.116(d).

Although full Committee review is not required, notification of the study is submitted to the Committee for their endorsement and/or comment, if any, after administrative approval is granted. This project is approved with an expiration date of 19 August 2009.

The Institutional Review Board (IRB) of the University of Arizona has a current Federally Assurance of compliance, FWA00004218, which is on file with the Department of Health and Human Services and covers this activity.

Approval is granted with the understanding that no further changes or additions will be made to the procedures followed without the knowledge and approval of the Human Subjects Committee (IRB) and your College or Departmental Review Committee. Any research related physical or psychological harm to any subject must also be reported to each committee.

A university policy requires that all signed subject consent forms be kept in a permanent file in an area designated for that purpose by the Department Head or comparable authority. This will assure their accessibility in the event that university officials require the information and the principal investigator is unavailable for some reason.

Sincerely yours,

Elaine Jones
PhD, RN, FNAP
Chair, Social and Behavioral Sciences Human Subjects Committee

EG/nn
cc: Departmental/College Review Committee

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APPENDIX B
RESEARCH PROJECT SCHEDULE

Note: This summer program met Tuesday, Wednesday and Thursday for six weeks.

Third Graders

Week 1: June 12-14 Obtained informed consent

Week 2: June 19 Observations in regular classroom

June 20 Pretest and beginning drama activity

June 21 Drama Day 2

Week 3: June 26 Drama Day 3

June 27 Drama Day 4

June 28 Drama Day 5

Week 4: July 3 Drama Day 6

July 4 Fourth of July holiday

July 5 Fourth of July holiday

Week 5: July 10 Drama Day 7

July 11 Drama Day 8

July 12 Field Trip

Week 6: July 17 Drama Day 9

July 18 Student Interview

July 19 Posttest, Teacher Interview & Drama Activities with the other 3rd grade class
Sixth and Seventh Graders

Week 1: June 12-14 Obtained informed consent

Week 2: June 19 Observations in regular classroom
        June 20 Pretest and beginning drama activity
        June 21 Drama Day 2

Week 3: June 26 Drama Day 3
        June 27 Drama Day 4
        June 28 Drama Day 5

Week 4: July 3 Drama Day 6
        July 4 Fourth of July holiday
        July 5 Fourth of July holiday

Week 5: July 10 Drama Day 7
        July 11 Drama Day 8
        July 12 Field Trip

Week 6: July 17 Student Interview with more advanced speakers
        July 18 Student Interview with less advanced speakers, Teacher Interview
        July 19 Posttest
APPENDIX C

THIRD GRADE DRAMA CURRICULUM

*Please note: This curriculum represents the final curriculum as it actually occurred during the research project. Whenever possible, the sources of the drama activities have been listed, and the source listed in the references. For complete instructions on how to lead the activities, please see the original text.

**Age Level:** 3rd grade

**Setting:** Summer Language Program for English Language Learners at an Elementary School.

**Goals:**
- Students will know each other’s names
- Students will begin to trust each other and be part of a unified group
- Students will be more relaxed and comfortable with each other
- Students will be more comfortable expressing themselves through drama
- Students will have many opportunities to practice listening to and speaking English.
- Students will be more comfortable speaking English

**Lesson Length:** 1 hour session that meets 3 times per week for 5 weeks. (Minus July 4th holiday and a field trip)

**Classroom Management Strategies:**
- The “Hushing hand” (when the hand goes up, mouth goes shut)
- If necessary, count backwards from 5 when hushing hand is up
- Flickering the lights

**Week 1**

**Day 1:** Goals: Administer the pretest survey. Break the ice, learn names, and have fun playing first community building activity.

**Activities:**

**Sound and Motion:** (source unknown) The leader states his name while simultaneously performing a movement. Everyone repeats the leader’s name and movement. Then the player to the leader’s left states his name and performs a different movement. Players repeat this name and movement. When all players have taken a turn, the “popcorn”
round begins. A student performs his name and movement and then performs a second player’s name and movement. Then second player repeats his own name and movement, and performs another player's name and movement. And so on. The leader encourages the group to perform faster and faster. <20 minutes>

**Day 2:** Goals  Continue getting to know each other, introduce first warm-up song, reinforce body part lesson learned in class work, introduce and have fun doing first drama activity.

**Warm-up: Head, Shoulders, Knees, and Toes:** (Source unknown) Classic childhood song  <5 minutes>

**Name Tag:** (Denise Shorbe) Students gather in a circle sitting on the floor with their legs stretched out in front of them. One person stands in the middle holding a rolled towel or other soft item (a card board paper towel roll would also work). A student in the circle calls out a name of another student in the circle and the person in the middle tries to tap the called out person’s feet before s/he can call another person. This continues until someone is tapped and that person goes into the center and former tapper starts the calling. You can change the dynamic of the game by asking students to wait a beat between names—this is useful when the group members don’t know each other yet. You can also make a rule that if a person cannot call the name of the person who just called his/her name, so the names don’t go back and forth. You’ll think of other variations! <10 minutes>

**First Day Pantomime** (Novelly, 2006, p. 15-16) "Working in groups from five to seven, actors pantomime a single general activity, supplied on a card by the session leader. In order to communicate the idea of the general activity, each actor in the group must pantomime a related specific activity. The audience then guesses the general activity and each actor's specific activity. The actors need not interact with each other on stage." For example, a card could say "Sports." Each player could depict a different sport, football, basketball, baseball etc.

**Week 2**

**Day 3:** Goals: Teach a new warm-up song, help the group to establish trust with each other, reinforce directions such as left and right that were learned in class work, and continue building pantomime skills.

**Activities**

**Warm-up: Bananas:** (Source unknown) Classic childhood chant that gets faster and faster <5 min>
Words: There are no bananas in the sky, In the sky
There are no bananas in the sky, In the sky
There's a sun and moon, And coconut cream pie
But there are no bananas in the sky, In the sky

Actions: No - Action of sweeping hands from crossed position across the chest outwards and away from the body
Sky - Action of pointing upwards towards the sky
Sun - Action of putting hands against side of head palms facing forwards to make the shape of the sun
Moon - Action of putting hands to one side of head to make a pillow for the head to rest on as if asleep
Coconut cream pie – Do a little twist-like little boogie shake

Minefield (Rohd, 1998) Gather about 4-5 small items that can easily be tossed. Unused sponges work great for this activity. Players stand in a circle. One person is blindfolded. Assign another person to be the leader. The other players throw the objects into the center of the circle. It is the leader’s job to guide the blindfolded person directly across the circle without stepping on the objects. <35 min>

Circle of Objects (Adapted from Nellie McCaslin’s (2006) table of objects activity, p. 74.) Instead of the objects being on a table, they are placed in the center of the circle of players. A player takes an object and uses it in a pantomime, but must pretend the object is something else. Other players guess what the player is pantomiming. <20 minutes>

Day 4: Goals: Introduce new warm-up, introduce tableaux, students create first character role, reinforce fairy tales learned from Jazz Chants

Warm-up: Kick-8 aka Super Sonic Shakeout: (Source unknown) Another chanting warm-up. Simply count to 8 shaking your right hand, then count to 8 shaking your left hand, then your right foot and left foot. Repeat all counting to 7, then, 6, and so on until you get to one. Counting gets faster as you get closer to 1. <5 min>

Snap and Click (McKean & Orsland) Leader gives students a word. When the leader calls out “Snap”, students assume a pose that reflects the word and then freeze. Students hold the pose until the leader calls out “Click” (as in taking a picture). Students go back to neutral and leader gives another word. Words can range from emotions, such as joy, surprise, fear, etc., to textures, colors, professions, and senses. <5 min>

Fairy Tale (Laura McCammon) See Appendix D for lesson plan
Day 5: Goal: Get the students talking in English, and reinforce the family lessons from the class work

Warm-up: Head, Shoulders, Knees and Toes <5 min>

The Truth About Me: (source unknown) The group forms a circle of chairs, making sure there are enough chairs in the group except one. One person stands in the middle while the rest of the group sits in the chairs. The person in the middle says, “The truth about me is….” and makes a statement that is true about them. It could be something they are wearing --The truth about me is I’m wearing blue” something they like—“The truth about me is I like pizza”, something they hate, they have brown hair, blue eyes, own a cat etc. After the person in the middle makes his/her statement, if it is true about the people sitting in the chairs, they must get up and change seats. The person in the middle tries to take a seat, so he/she is no longer in the middle. A new person ends up in the middle and the game continues. <10 min>

Puppets

Part 1: Students introduce the stick puppets they made of themselves and their families to the rest of the class. The leader reinforces the students’ family lessons by conversing with the puppets and asking them questions such as “Is this your daughter?” “What is your brother’s name?” etc… <10 min>

Part 2: Adapted from Verbalizing the Where 2 (Spolin, 1986, p. 122). To make things easier, place names have been written on index cards ahead of time. Students must use their puppets to create a dialogue that depicts the place without saying the place name. Students watching must remain quiet and not guess the place until the puppeteer is finished with his/her scene <35 min>

Week 3

Day 6: Goals: Introduce Gibberish, help students get more comfortable just being vocal

Warm-up: Bananas <5 min>

Gibberish (Spolin, 1986, p. 123) Introduce the lesson by simply demonstrating gibberish which is completely nonsensical talking that does not use real words. Usually it needs no explanation; someone will catch on a start speaking it too, and soon everyone is speaking it. If necessary, stop and explain what is happening. <5 min>

Greetings (Johnny Saldaña) combined with Gibberish
“The object of this activity is to explore a variety of multicultural greetings. Begin with all members of the group sitting in relatively close proximity, but not making eye contact. Group members can also be moving around the room. Direct members of the group as
follows:
1. raise nose in the air and look disdainfully at others without making eye contact
2. begin making eye contact, still maintaining a disdainful look
3. relax look, make eye contact with others nodding in greeting, but not speaking
4. say hello to others cordially
5. say hello, shaking hands while doing so”
6. greet others with a "high five"
7. _exchange the European air kissing three times, otherwise known as "mon ami"

When allowed to speak, let the players only speak gibberish <5 min>

_Gibberish/English_ (Spolin, 1986, p. 128) Group players into teams of two. “Players choose or accept a subject of conversation. When the subject begins to flow in English, side coach Gibberish! And the players are to change to gibberish until coached back to English.” <5-10 min>

_Alien Interpreter_ adapted from _Gibberish/Interpreter_ (Spolin, 1986, p. 130)

Guided Imagery:
Imagine that you are a space alien from another planet. What do you look like? Do you look like a human? Or do you look completely different? Are you very tall like a giant? Or are you are very tiny, like a mouse? Do you have skin? Or fur, or scales? What color are you? Are you green? Pink? Blue? What is your name? What planet are you from? What is your planet like? Is it hot? Is it cold? Are there mountains and oceans and rivers like here on earth? Where do all the people on your planet live? Are there buildings like here on earth? Do you live underground? Underwater? Why did you come to earth?

Find a partner and tell them all about your alien self. When you tell your partner about yourself, answer these four questions (written on the board) 1. What is your name? 2. What planet are you from? 3. What is your planet like? 4. Why did you come to earth? Do your best to remember what your partner tells you for you will be telling the rest of us later.

Alien Introductions:
Now you are going to introduce your alien partner to the rest of the class. Both the alien and his partner are going to talk. The alien can only speak gibberish. The partner will tell the rest of us in English what the alien is saying.

Reflection:

Which was easier speaking in gibberish or speaking in English? Why? <20-25 min>
What am I passing on? 4 (Rooyackers, 1998, p. 32) Before class, gather objects of different shapes, sizes and materials and put them in an opaque bag. “Ask the group to sit in a circle and everyone close their eyes or put on blindfolds. Give an object to a person in the circle. Ask the person to describe how the object feels without saying what the object is and then hand it to the person next to him. Have each person say something about the object’s characteristics (for example, whether it is hard or soft, cold or hot, smooth or rough)... If necessary, blindfold yourself and give a description of an object as an example. Have the very last person in the circle guess what the object is without touching it.”

Alternate Rules: If worried about limited English vocabulary, only blindfold the last person. Let those describing the object be able to see the object. But encourage them to use their other senses in describing the object. (This is how the game was played in this study.) <30 min>

Fourth of July holiday-- no school

Week 4

Day 7: Goals: Help students speak English spontaneously through Process Drama. Reinforce food lessons in the classroom

Warm-up: Head Shoulders, Knees and Toes <5 min>

Pirate Process Drama Day 1 (See Appendix E for entire Process Drama lesson plan)

Day 8: Goals: Help students speak English spontaneously through Process Drama.

Warm-up: Bananas

Pirate Process Drama Day 2

Week 5

Day 9: Goals: Help students speak English spontaneously through Process Drama.

Warm-up: Bananas

Pirate Process Drama Day 3

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4 This activity was added spontaneously when the Gibberish activity did not work out as well as originally planned.
APPENDIX D

FAIRY TALE LESSON PLAN

Topic: First story dramatization/improvisation activity
Grade Level: 4th grade to adult.
Focus: Getting a group used to dramatic playing by dramatizing a familiar fairy tale.
Standards Addressed:
Standard 1: Creating Art (Readiness – Kindergarten)
1AT-R1. Use natural language patterns (e.g., from literature or school and home experiences) with familiar phrases as they play out a story.
(Foundations – Grades 1-3)
1AT-F1. Working within a group use selected characters, environments, and actions to improvise a dramatic problem; formalize by recording and/or writing the dialogue and stage directions.
Standard 2: Art in Context (Readiness – Kindergarten)
2AT-R2. Demonstrate audience behavior appropriate for the context and genre of theatre performed.
Standard 3: Art as Inquiry (Readiness – Kindergarten)
3AT-R3. Share their responses (e.g., what they liked, didn’t like; what seemed “real”; what helped them understand the event) to a dramatic performance.
3AT-R4. Understand and respect opinions of others in discussions of classroom dramatizations.
Materials Needed: None

Activities
1. Divide the class into groups of 4-7 each. Tell each group to pick a familiar fairy tale, one that they all know. (This is important so that everyone feels a part of the story.) Choosing a fairy tale helps give an initial improv structure because the players already know the story and the characters. Tell the group members to spend a moment making sure they know each other’s names and then review the events of the story to make sure they all know what the story was about. You may want to listen to their choices and try to help groups avoid choosing the same story.

2. Tell each group to create a tableau (frozen picture) depicting one familiar moment in the story. Ask all students who are not in a tableau to close their eyes until the members of the sharing group are ready, then everyone opens their eyes and views the tableau. Afterwards discuss what was suggested by the pictures and how the group staged their scenes. Note if the group did anything particularly interesting dramatically, e.g., used levels, suggested movement, suggested tensions or feelings, etc. Give the students a definite amount of time and then keep them advised of how much time they have left.

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5 This lesson plan was developed at the University of Arizona for TAR 410/510-Educational Drama methods. This lesson was based on the Arizona Arts Standards in place in January 2006.
3. To help prepare for improvisation, you can “tap into” some of the characters in the tableau. This means you tap someone on the shoulder and s/he says out loud what the character is thinking.

4. Dynamize the tableaus. Each character in the tableau says a sentence out loud one at a time. Group members have to decide what to say and in what order. The lines should move the story forward and create at the end, a new tableau. Discuss each set of lines and what they add to the story. You can also “play” with the order of the lines if you think you might be creating a more aesthetic effect. Class can discuss what changed if new choices were made with the lines.

5. Now groups are ready to develop an improvisation that either starts or ends with the tableau. They can use the dynamized lines as a part of the improv if they wish. You can also encourage the players to adapt or change the fairy tale rather than playing it out as it was originally. They can, for example, give the story a modern setting or a new twist. To help the drama, tell them to have a beginning and decide on an ending. (They could end with their frozen tableau.) Students share their work with the rest of the class.

Notes:

a. Groups never finish at the same time, so be prepared to give a group that finishes early something else to do. For example, you can encourage them to practice the story or you can suggest things they might do to "flesh the story out" or to give the story a "twist."

b. Since this is the first improv they’ve done, you have the opportunity to establish your classroom procedures for sharing work in class. Some drama teachers don’t like the idea of applauding after shared work because it makes the improvs seem like "finished productions." Others feel that it’s part of theatre etiquette to applaud or support your peers. This is your decision and maybe also that of your group.

c. When you observe the groups at work, you have a pretty good idea of which students can take the initiative early on and which students are more shy and hesitant. This can be useful information later when you’re selecting students to "go first" with a game or activity. You can avoid a lot of unnecessary stress, if you don’t ask extremely shy students to go first!

6. Time Permitting, choose one or two characters from the fairy tales and place them on the “hot seat.” Players have the opportunity to question that character [a player who maintains the role from the improv and responds in-role.] Note: Hot Seating is a favorite activity for players of all ages and can be an effective rehearsal technique. It can be used to explore point of view or to get additional information about a character.

7. Reflective Discussion

1. How did you decide which story to choose? How did you go about deciding who would play which characters?
2. What did you observe about improvisation from watching the other groups?
3. What did you learn about improvisation from playing this story?
4. If you were to play this story again, what might you do differently?
For any of the getting started activities, your emphasis will probably be on the **process** of working as a member of a group and the **process** of doing improvisation. It might be better not to worry too much about such things as volume and projection, stage positions, etc.
APPENDIX E

PROCESS DRAMA LESSON PLAN

TITLE OF DRAMA: Captain Shandy’s Pirate Adventure

THEME/LEARNING AREA
The theme is pirates which is extremely popular with elementary aged children with the recent release of the third Pirates of the Caribbean movie. The learning area is English Language Learning. The students will speak, read and write in English throughout the course of the drama.

CONTEXT:

Place: Captain Shandy’s pirate ship and a deserted island
Time: 1700-1800’s
Event: Captain Shandy’s ship sails off for a high seas adventure and ends up stranded on a deserted island.

ROLE:
Leader: Captain Shandy
Players: The pirate crew

FRAME:

The ship is stranded on a deserted island. What will the Captain and her crew do to survive and return home?

SIGN:

Ship’s flag, pirate sashes and eye patches, music.

MATERIALS USED:

Poster board, markers, crayons, Pirates of the Caribbean soundtrack, CD player, pirate sashes, eye patches, empty plastic soda bottle with labels removed, index cards, chocolate coins.

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6 This process drama was inspired by a lesson plan created by Patti Jones and Stacey Castillo at the University of Arizona for TAR 410/510.
ASSESSMENT:

Students will be assessed on their willingness to participate in the drama, level of engagement, and by how much they speak in English, per leader observations, and by students self-reports at the final reflection.

STRATEGIES:

Day 1

1. Context Building <30 minutes>

Introduction: Today and for the next couple of days we are going to be pirates and have a pirate adventure. We must cooperate and work together so that we can achieve all of our pirate goals. As always, we will respect each other and have fun. (Leader puts on CD of *Pirates of the Caribbean* to help set the mood.)

Leader-in-role: Instructor will then put on her pirate captain’s hat, and any other costume piece desired and go into role as Captain Shandy. “Attention everyone! I am Captain Shandy and I am the captain of the famous pirate ship *The Yellow Diamond*. I am looking for more people to join my crew for my next exciting adventure. Only the bravest, strongest, and most fearless people need to apply. If you wish to become part of my crew, come to my ship and tell me who you are and why you want to become a pirate.”

If necessary step out of role and tell the students to think of a pirate name, and a reason why they want to become a pirate.

One by one each player tells Captain Shandy who he is and why he wants to be a pirate. If Captain Shandy is pleased with his answer, she gives him a pirate sash and eye patch.

Designing of the Flag: Leader-in-role Captain Shandy announces that she now has a fine crew, and the first thing that must be done is to make a new flag for *The Yellow Diamond* as the first one was destroyed in a battle.

The class designs a new flag on a big piece of poster board.

<transition> “This is a wonderful flag for a pirate ship. Let us now raise our flag on the mast.” (Leader hangs flag on the board or wall where the drama is taking place).

“Alrighty mates, now we must prepare for our trip. Gather around for our first crew meeting.”
2. High Seas Adventure <30 minutes>

Crew meeting:

Supplies: “Before we set sail, we need to gather our supplies. What supplies do we need for a long voyage at sea?”

Pirates help Captain Shandy make a list of all the supplies needed for their trip. (This part of the lesson was intended to help reinforce the food lessons in class, but the students will likely think of other supplies also.

Division of Jobs: Captain Shandy assigns jobs to each crew member. Lookout, anchor, sails, steers, swab the decks etc..

Setting Sail:

Captain Shandy takes the crew to her ship and gives them a “tour” pointing out where various things are, the wheel, the sails, the cannons etc… The crew pantomimes preparing to set sail and setting sail.

The Storm: After the students have grown comfortable with pantomiming their jobs on the ship. The music is changed to a storm. The leader can announce a storm is coming, or encourage the student assigned to lookout to announce it. The crew pantomimes being tossed about the ship while also trying bail out water, lower the sails, etc. Captain Shandy narrates what is happening, but only as much as necessary to spur the action “Oh no, I sense a storm brewing. Can you feel the wind? Lower the sails.” Hopefully, the students take the cue, and take the action from there, but if necessary add additional dialogue such as “Oh no, here comes a giant wave! The ship is filling up with water! What should we do?”

When the storm has run its course, fade out the music and announce “Whew! The storm has passed. Lookout, can you see where we are?” Hopefully he/she will say he/she sees land. If not, leader can say she sees it herself. “Let’s go ashore and rest while we figure out how to fix our damaged ship. Lower the anchor!”

Captain and crew wade through the water to the land, and drop down exhausted and so ends Day 1.
Day 2

Return to pirate character Have the students put on the pirate sashes and eye patches and state their pirate names again. <5 min>

Guided Imagery—Have the students lie down as if asleep. Lead a guided imagery reminding the crew what they did yesterday and help them get back into character for today. After the guided imagery they will “wake-up” and start the new day. <5 min>

Scouting the island— Leader-in-role “Alrighty crew, let’s have a look around this island and see what there is to see. Is there any shelter, food, supplies to build our ship?” Each of you take a section and report back what you find. While you are doing that, I will examine the damage on the ship.” <5 min>

Step out of role for a moment and tell them that they will NOT find treasure because that will happen later. Nor will they find any other people. The crew will have a look around the island and report what they see—trees, mountains, caves, animals etc…

Messages in a bottle— After all the reports are in, Captain Shand will inform the crew that the ship is too damaged to sail, and may not be able to be repaired. So we all must write messages in a bottle asking for help. <30 min>

Divide students into groups of 2 or 3. Have them write a message together, taking turns. Write on the board the different sections they need to write in the letter.

- Who we are
- Where we are
- What happened to us
- We need help

After the letters are written, the students will read them out loud to each other. Then they will put them into bottles and “throw them into the ocean.”

Making camp After throwing the messages in a bottle overboard, have the crew gather supplies to make a campfire, and also gather food. <5 min>

Pirate Stories In the evening, while eating around the campfire, Captain Shandy will share one of her pirate adventures. Then she will ask if anyone else has any pirate stories they would like to share. If no one has any stories to share, play What did you do when you…? (Rooyackers, 1998, p. 20) Simply ask students what they did when they… <15 min>

- Found a treasure
• Fell overboard
• Sailed your own ship
• Any other pirate themed thing you can think of

When the campfire tales are over, it is time to go sleep and end day 2.

Day 3

Return to pirate character  Have the students put on the pirate sashes and eye patches and state their pirate names again.  <5 min>

Guided Imagery—The pirates go “to sleep” which is where we last left off. The crew is reminded of what they did the day before in the process drama. They then “wake up” to start a new day. <5 min>

Leader-in-role “Everyone wake up! Quickly mates! I have found a message in a bottle! Perhaps it is someone coming to rescue us!”

As it turns out, it is the first clue to finding a treasure

Text of the note:  Whoever finds this note is very lucky. This note holds the first clue to finding the treasure of this island. Follow each clue to the next location. On the back of each clue is a word. Once you find all nine clues, put the words together in a sentence to discover where the treasure is hidden. Good luck!

The clues are things inside the classroom such as desk, computer, and books. Clues may be adapted to your particular classroom. The clues for this drama were

1. What would you use if you wanted to cook food really fast? Microwave
2. What can you use to do both school work and play video games? Computer
3. What would you use to listen to music? CD player
4. What would you have to open in order to go outside? Door
5. What does the teacher write on so everyone can see? Board
6. What has four legs and you can sit on it? Chair
7. What do you find a lot of at the library? Books
8. What piece of furniture do you use to do schoolwork? Desk
9. What do you use to color or draw with? Crayons
In this instance the sentence formed from the words on the back of the cards was “Look for the treasure in the white box”, which was the teacher’s little refrigerator. Inside the refrigerator was a box of chocolate coins for all the students.

**Going Home**— After finding the treasure and celebrating, Captain Shandy announces we must get off this island, and it appears no one has answered our messages for help. She takes suggestions on what to do. Hopefully, someone will say fix the ship. The crew will pantomime gathering supplies and fixing the ship. Then crew will all go aboard, pantomiming the same jobs we had before. On the way home, we will run into another pirate ship! *Leader-in-role* “Pirates! Quickly mates, battle stations!” The music is changed to another intense piece, and a battle quickly begins. Hopefully, there will be much talking, and spontaneous action, but if not, the leader can help things along by assigning people to cannons, telling the first mate to turn the ship around, etc…

**Safely home**—Captain Shand will congratulate the crew on a job well done. She splits the treasure evenly with them, and gives them their pirate (temporary) tattoos and tells them “Congratulations, mates! You did a wonderful job and are now officially pirates!”

**Final Reflection**

What was it like being a pirate? What was easy about it? What was hard about it? Did being a pirate help you speak English? Why or Why not?
APPENDIX F

SIXTH AND SEVENTH GRADE DRAMA CURRICULUM

*Please note: This curriculum represents the final curriculum as it actually occurred during the research project. The original curriculum was nearly identical to the third grade curriculum in Appendix C. Whenever possible, the sources of the drama activities have been listed, and the source listed in the references. For complete instructions on how to lead the activities, please see the original text.

Age Level: 6th and 7th grade

Setting: Summer Language Program for English Language Learners at an Elementary School.

Goals:
- Students will know each other’s names
- Students will begin to trust each other and be part of a unified group
- Students will be more relaxed and comfortable with each other
- Students will be more comfortable expressing themselves through drama
- Students will have many opportunities to practice listening to and speaking English.
- Students will be more comfortable speaking English

Lesson Length: 45 minute session that meets 3 times per week for 5 weeks. (Minus July 4th holiday and a field trip)

Classroom Management Strategies:
- The “Hushing hand” (when the hand goes up, mouth goes shut)
- If necessary, count backwards from 5 when hushing hand is up
- Flickering the lights

Week 1

Day 1: Goals: Administer the pretest survey. Break the ice, learn names, and have fun playing first community building activity.

Activities:

Sound and Motion: (source unknown) The leader states his name while simultaneously performing a movement. Everyone repeats the leader’s name and movement. Then the player to the leader’s left states his name and performs a different movement. Players repeat this name and movement. When all players have taken a turn, the “popcorn”
round begins. A student performs his name and movement and then performs a second player’s name and movement. Then second player repeats his own name and movement, and performs another players name and movement. And so on. The leader encourages the group to perform faster and faster. <20 minutes>

**Day 2:** Goals: Continue getting to know each other, introduce first warm-up song, reinforce body part lesson learned in class work, introduce and have fun doing first drama activity.

**Warm-up: Head, Shoulders, Knees, and Toes:** (Source unknown) Classic childhood song <5 minutes>

**Name Tag:** (Denise Shorbe) Students gather in a circle sitting on the floor with their legs stretched out in front of them. One person stands in the middle holding a rolled towel or other soft item (a card board paper towel roll would also work). A student in the circle calls out a name of another student in the circle and the person in the middle tries to tap the called out person’s feet before s/he can call another person. This continues until someone is tapped and that person goes into the center and former tapper starts the calling. You can change the dynamic of the game by asking students to wait a beat between names — this is useful when the group members don’t know each other yet. You can also make a rule that if a person cannot call the name of the person who just called his/her name, so the name’s don’t go back and forth. You’ll think of other variations! <10 minutes>

**First Day Pantomime** (Novelly, 2006, p. 15-16) "Working in groups from five to seven, actors pantomime a single general activity, supplied on a card by the session leader. In order to communicate the idea of the general activity, each actor in the group must pantomime a related specific activity. The audience then guesses the general activity and each actor's specific activity. The actors need not interact with each other on stage." <30 min>

**Week 2**

**Day 3:** Goals: Teach a new warm-up song, help the group to establish trust with each other, reinforce directions such as left and right that were learned in class work.

**Warm-up: Bananas:** (Source unknown) Classic childhood chant that gets faster and faster <5 min>

Words: There are no bananas in the sky, In the sky There are no bananas in the sky, In the sky
There's a sun and moon, And coconut cream pie
But there are no bananas in the sky, In the sky

Actions: No - Action of sweeping hands from crossed position across the chest outwards and away from the body
Sky - Action of pointing upwards towards the sky
Sun - Action of putting hands against side of head palms facing forwards to make the shape of the sun
Moon - Action of putting hands to one side of head to make a pillow for the head to rest on as if asleep
Coconut cream pie – Do a little twist-like little boogie shake

**Minefield** (Rohd, 1998) Gather about 4-5 small items that can easily be tossed. Unused sponges work great for this activity. Players stand in a circle. One person is blindfolded. Assign another person to be the leader. The other players throw the objects into the center of the circle. It is the leader’s job to guide the blindfolded person directly across the circle without stepping on the objects. <35 min>

**Day 4:** Goals: Continue community building, encourage students to be vocal, further develop pantomime skills

**Warm-up: Kick-8:** (Source unknown) another chanting warm-up. Simply count to 8 shaking your right hand, then count to 8 shaking your left hand, then your right foot and left foot. Repeat all counting to 7, then, 6, and so on until you get to one. Counting gets faster as you get closer to 1. <5 min>

**Yes, let’s aka Yes Game (Keith Johnson)**

Students are all standing. One person makes an offer: “Let’s all shake hands”; the group yells “YES” with enthusiasm and everyone shakes hands until someone says something new to do. As soon as someone makes a new offer, the group yells “YES” again and does the activity. Activities can range from “let’s all walk around the room” to “let’s all fly to the moon.” If someone makes an offer that a player doesn’t like, the player can say “NO” and sit down until someone says something s/he does like, at which time s/he jumps up, yells “YES” and rejoins the group. The game is an exercise in democracy. A student quickly learns that if her/his suggestions are not acceptable to the group s/he may end up out there alone. <5 min>

*Note: With this group, the leader offered all the suggestions, and the players repeated the instructions e.g. “Yes, let’s all shake hands” to reinforce the English vocabulary.*
Mirror (Spolin, 1986, p. 75) “Players count off into teams of two players. One player becomes A, the other B. All teams play simultaneously. A faces B. Explain that B is a person looking into a mirror. A reflects all the movements initiated by B, head to foot, including facial expressions. After a time, positions are reversed [by the leader] so B reflects A.” <10 min>

Who is the Mirror? (Spolin, 1986, p. 75) “This game is played in exactly the way as Mirror, except the teacher does not call out, Change! One player initiates all movement, the other reflects, and both players attempt to conceal which one is the mirror from the audience players.” The audience tries to guess “Who is the mirror?” <10 min>

Zip Zap Zop (Source unknown) Everyone stands in a circle. The leader quickly points at another with their whole hand in a strong motion and makes eye contact with the other person, while saying "zip." The person who received the "zip" then points at another, while saying "zap." That person then points to someone while saying "zop." The pattern continues, "zip, zap, zop, zip, zap, zop...." The goal is to pass the words and energy around as quickly as possible. <10 min>

Day 5: Goals: Continue community building, further develop pantomime skills, teach and reinforce vocabulary

Warm-up: Head, Shoulders, Knees, and Toes <5 min>

Circle of Objects (Adapted from Nellie McCaslin’s (2006) table of objects activity, p. 74.) Instead of the objects being on a table, they are placed in the center of the circle of players. A player takes an object and uses it in a pantomime, but must pretend the object is something else. Other players guess what the player is pantomiming. <35 minutes>

Week 3

Day 6: Goals: Continue community building, encourage students to be vocal, further develop pantomime skills, teach and reinforce vocabulary.

Warm-up: Bananas <5 min>

Yes, let’s <5-10 min>

What am I passing on? (Rooyackers, 1998, p. 32) Before class, gather objects of different shapes, sizes and materials and put them in an opaque bag. “Ask the group to sit in a circle and everyone close their eyes or put on blindfolds. Give an object to a person in the circle. Ask the person to describe how the object feels without saying what the object is and then hand it to the person next to him. Have each person say something
about the object's characteristics (for example, whether it is hard or soft, cold or hot, smooth or rough)... If necessary, blindfold yourself and give a description of an object as an example. Have the very last person in the circle guess what the object is without touching it.”

Alternate Rules: If worried about limited English vocabulary, only blindfold the last person. Let those describing the object be able to see the object. But encourage them to use their other senses in describing the object. (This is how the game was played in this study.) <30 min>

**Fourth of July holiday-- no school**

**Week 4**

**Day 7:** Goals: reestablish community after long holiday weekend, encourage students to be vocal, further develop pantomime skills, teach and reinforce food vocabulary learned in class work.

**Warm-up:** Kick-8 <5 min>

**Three Changes** (Spolin, 1986, p. 62) Students form teams of two. “Partners observe one another, noting dress, hair, accessories, and so on. Partners then turn backs on each other and each makes three changes in personal appearance...When ready, partners again face each other, and each tries to identify what changes the other has made.” <5 min>

**What are you doing?** The players stand in a circle. One person moves to the center and begins pantomiming an activity, such as playing baseball. A second person enters the circle and asks, “What are you doing?” The first person then responds, while still doing the original activity, with another activity: “Brushing my hair.” The second person then begins brushing her hair, and the first person leaves the center. Another person enters and asks, “What are you doing?” The person in the center, while still doing her activity, replies with yet another different activity, and the game continues. <10 min>

**Grocery Store** (Bany-Winters, 1997, p. 29) Set two chairs about ten feet from a wall. “Pretend the chairs are shopping carts. Each person stands by their shopping cart, facing the wall. On the count of three, the first person runs to the wall, grabs a pretend food item, loudly and clearly calls out the item name, and then, as this person runs back to their cart, the second person runs to the wall and grabs another food item” The game continues until someone is called out. A person is called out if 1. He repeats an item that has already been said. 2. He pauses too long to name your item. 3. He doesn’t speak
loudly or clearly enough so the partner can hear. 4. He says something that can’t be bought at a grocery store. <30 min>

I added a pantomime element to this. Students had to pantomime the food item before running back and placing it in the cart.

**Day 8:** Goals: Continue to community building, further develop pantomime skill, and reduce performance anxiety

*Warm-up: Bananas*  <5 min>*

**Whisper Down the Alley/ Telephone** (source unknown) The classic childhood game. Players sit in a line. The first player whispers a phrase, and the players whisper it down the line. The last person to hear the phrase says it out loud, and the result is compared to the original. <10 min>*

**Clue!** (Source unknown) Think the "Telephone Game" in pantomime form. Each person must act out a location, occupation, and weapon (just like the board game) without using words. Four players are chosen to perform. 3 are sent outside. The one inside is given the first locale, occupation, and weapon by the audience. The three things cannot be related. In sequential order the next player must try and guess the place, occupation, and weapon. When the person guessing thinks they know the answer, they must touch their nose. This is the signal to the person pantomiming to go on to the next pantomime. The players continue until all three things are guessed. After the third time, when the person guesses the weapon, he pantomimes taking the weapon from person pantomiming, and pantomimes killing him with the weapon. That player then becomes the one pantomiming for the next player. The person acting out the three things cannot correct or indicate whether the person guessing is right or not. At the end of the 4 person sequence, each in descending order reveal what they thought each thing was. <30 min>*

Example:
Location: Bank
Occupation: Policeman
Weapon: Toothbrush

**Final Reflection**

Unfortunately, time ran out, and there was no reflection.
APPENDIX G

STUDENT INTERVIEW QUESTIONS

Note: During this oral interview, the students’ teacher will be present to translate these questions into Spanish and the student’s responses into English.

Out of all the activities you did at Summer Language School, which was the most helpful to you with learning English?

Out of all the activities you did at Summer Language School, which was the least helpful to you with learning English?

Do you think the drama program was helpful in improving your English speaking skills? Yes/No

If you feel the drama program was helpful, how did it help you?

If you don’t feel the drama program was helpful, why wasn’t it helpful?

Which drama activities were most helpful in helping you learn English?

Which drama activities were the least helpful in helping you learn English?

Did you enjoy the drama program? Yes/No

Compared to other activities at Summer Language School, how much did you enjoy the drama program?

What was your favorite drama activity?

What was your least favorite drama activity?

Would you want to participate in another drama program in the future? Yes/No

If you had a friend who was also learning English would you tell him or her to take a drama class like this one? Why or why not?

Is there anything else you’d like to say about the drama program and your experience?
APPENDIX H

TEACHER INTERVIEW QUESTIONS

Overall, do you think the drama curriculum was beneficial to your students? Why or why not?

What effects have you seen in your students, either positive or negative, that you attribute to their participation in the drama curriculum?

Which drama activities do you think were most beneficial to your students? Why?

Which drama activities do you think were least beneficial to your students? Why?

Would be interested in incorporating drama into your own curriculum in the future?

Is there anything else you would like to say about the drama curriculum and its effect on your students?
# APPENDIX I

## PRETEST-POSTTEST LIKERT SCALE SURVEY

### LEARNING ENGLISH SURVEY

For each statement below, circle the number to the right that best fits how true each statement is for you. It is very important that you answer these questions honestly. Don’t answer the way you think you “should.” Answer how you truly think. Don’t think too hard about each question, the first answer that comes to mind is usually how you really feel.

<table>
<thead>
<tr>
<th>Question</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>I think it is important that I learn to speak English.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I am trying my very best to learn English.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I think learning English is difficult.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I think learning English is boring.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td><em>I don’t</em> care if I ever speak English well.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I enjoy learning English.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I feel nervous when speaking English.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td><em>I don’t</em> worry about making mistakes when I speak English.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>When speaking English, I often forget how to say things that I really do know.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I get scared when I know I will have to speak English.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I feel relaxed when I speak English</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I’m afraid other students will laugh at me when I speak English.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I know that someday, I will be able to speak English very well.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I feel embarrassed when speaking English in front of</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>--------------------------</td>
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</tr>
<tr>
<td>Often, I know how to say something in English, but I am afraid to say it out loud.</td>
<td>1</td>
</tr>
<tr>
<td>I am smart enough to learn English.</td>
<td>1</td>
</tr>
<tr>
<td>I feel confident when I speak English.</td>
<td>1</td>
</tr>
</tbody>
</table>
ENCUESTA SOBRE EL APRENDIZAJE DE INGLES

Por cada declaración a continuación, ponga un círculo al número que está a la derecha que mejor refleja que tan cierta es cada declaración para usted. Es muy importante que conteste estas preguntas honestamente. No conteste de la manera que usted cree que "debería" de contestarlas. Conteste de la manera que usted piensa de verdad. No piense mucho en cada pregunta, la primera respuesta que viene a su mente es por lo regular lo que piensa usted en realidad.

<table>
<thead>
<tr>
<th>PREGUNTA</th>
<th>ESCALA</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FALS O</td>
</tr>
<tr>
<td>PIENSO QUE ES IMPORTANTE QUE APRENDA INGLES.</td>
<td>1</td>
</tr>
<tr>
<td>ESTOY TRATANDO LO MEJOR POSIBLE PARA APRENDER INGLES.</td>
<td>1</td>
</tr>
<tr>
<td>PIENSO QUE APRENDER INGLES ES DIFICIL.</td>
<td>1</td>
</tr>
<tr>
<td>PIENSO QUE APRENDER INGLES ES ENFADOSO.</td>
<td>1</td>
</tr>
<tr>
<td>NO ME IMPORTA SI NUNCA HABLO INGLES CORRECTAMENTE.</td>
<td>1</td>
</tr>
<tr>
<td>ME GUSTA APRENDER INGLES.</td>
<td>1</td>
</tr>
<tr>
<td>ME SIENTO NERVIOSO/A CUANDO HABLO INGLES.</td>
<td>1</td>
</tr>
<tr>
<td>NO ME PREOCUPA COMETER ERRORES CUANDO HABLO INGLES.</td>
<td>1</td>
</tr>
<tr>
<td>CUANDO ESTOY HABLANDO INGLES, SEGUIDO SE ME OLVIDA COMO DECIR COSAS QUE EN REALIDAD SE COMO SE DICEN.</td>
<td>1</td>
</tr>
<tr>
<td>ME ASUSTO CUANDO SE QUE TENDRE QUE HABLAR INGLES.</td>
<td>1</td>
</tr>
<tr>
<td>ME SIENTO A GUSTO CUANDO HABLO INGLES.</td>
<td>1</td>
</tr>
<tr>
<td>TEMO QUE OTROS ESTUDIANTES SE BURLARAN DE MI CUANDO HABLE INGLES.</td>
<td>1</td>
</tr>
<tr>
<td>SE QUE ALGUN DIA, PODRE HABLAR INGLES MUY BIEN.</td>
<td>1</td>
</tr>
<tr>
<td>ME SIENTO APENADO CUANDO HABLE INGLES ENFRENTE DE OTRAS PERSONAS.</td>
<td>1</td>
</tr>
<tr>
<td>A MENUDO, SE COMO DECIR ALGO EN INGLES, PERO TEMO DECIRLO EN VOZ ALTA.</td>
<td>1</td>
</tr>
<tr>
<td>SOY LO SUFFICIENTE INTELIGENTE PARA APRENDER INGLES.</td>
<td>1</td>
</tr>
<tr>
<td>ME SIENTO SEGURO CUANDO HABLO INGLES.</td>
<td>1</td>
</tr>
</tbody>
</table>
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