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## Collaborative Drama for the Adult ESL Classroom: A Guidebook for Engaging Adult English Language Learners in their Oral Language Production through a Television Series

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University of San Francisco

## Collaborative Drama for the Adult ESL Classroom: A Guidebook for Engaging Adult English Language Learners in their Oral Language Production through a Television Series

A Field Project Proposal Presented to The Faculty of the School of Education International and Multicultural Education Department

In Partial Fulfillment Of the Requirements for the Degree Master of Arts in Teaching English as a Second Language

> By Molly McCarthy December 2019

## Collaborative Drama for the Adult ESL Classroom: A Guidebook for Engaging Adult English Language Learners in their Oral Language Production through a Television Series

In Partial Fulfillment of the Requirements for the Degree

#### MASTER OF ARTS

in

#### TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES

by Molly McCarthy December 2019

#### UNIVERSITY OF SAN FRANCISCO

Under the guidance and approval of the committee, and approval by all the members, this field project (or thesis) has been accepted in partial fulfillment of the requirements for the degree.

Approved:

Luz Navarrette García, EdD Instructor/Chairperson

December 9, 2019 Date

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#### ACKNOWLEDGEMENTS

"Through others we become ourselves."

-Lev S. Vygotsky

I would like to thank those who have helped me become myself: my husband, my mother, my sister, and our family members who passed away too soon. I thank Richard for his kindness and friendship in all things, coming into my life at exactly the right time, his compassion in general for other human beings and his thoughtful and experienced dramatic input for my ideas around a drama curriculum for adult ESL students; my sister, Liz, for our lifelong friendship, solidarity in shared experiences through our losses, and her vast experience as a Spanish and Portuguese interpreter in San Francisco; and my mother, Molly, a World War II WAC (Women's Army Corps) veteran and world traveler, for her consistent ability to say yes to everything in life, her sense of humor, and laid-back disposition no matter what the turmoil. Through our weekly Friday Night get-togethers and Sunday morning breakfasts, these three important human beings have helped me prepare for this project by listening to and proposing ideas with shared humor, interest, and excitement.

I would also like to thank my elementary school students whom I have been fortunate enough to observe and learn from for over the last twenty years. It is through observing them that my conviction around using drama as a venue to teach adults continues to make an imprint in my practice.

I also extend a very warm and grateful thanks to my drama teacher, Terry McGovern, for his ability to transform the lives of everyone who comes into his class; and to all of my University of San Francisco professors, Dr. Popal, Jessie Blundell, Yi Guan, and Luz Navarrette García for their depth of knowledge around education, field project writing, their

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patience, and gracious dispositions. Thank you for helping me expand my knowledge base and create what will be a life-long approach in my teaching practice which is to continue listening, learning, growing, and changing.

#### ABSTRACT

This field project addresses the lack of engagement in oral language production of adult English as a Second Language (ESL) students in the classroom. To address this issue, this project identifies the reasons behind the lack of engagement in oral language production and suggests the ways in which drama techniques can improve engagement of adult ESL students in their oral language production. This project looks specifically at the positive effects that teaching ESL through the use of a television series will have on students' engagement of oral language production. With a lens on lowering students' affective filter, increasing collaboration, and using authentic language in teaching adult ESL, topics and situations viewed on a television series aim to increase student engagement in their oral production of English in and beyond the adult ESL classroom. As oral language production is tantamount to life engagement beyond the classroom, the ability to communicate with others authentically and in real-life situations is the beneficial component of this dramatic approach. This teachers' guidebook provides lessons that promote collaboration among students, student choice in activities, and authentic communication based on topics and situations in a television series that are relatable to adult ESL learners. Any television series can be adapted to this guidebook and lessons contain a variety of student groupings (independent, partnerships, small groups, whole class) that can be adjusted as per students' needs. Drama games are embedded within the lessons as are opportunities for independent scriptwriting, partner dialogues, and discussions, as well as small and large group reenactments of scenes from a television series.

Keywords: Affective filter; collaboration; authentic language; Adult English as a Second Language; adult ESL; "ESL;" life engagement; authentic communication; television series; drama games; scriptwriting; reenactments; oral production.

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#### CHAPTER I INTRODUCTION

"Any game worth playing is highly social and has a problem that needs solving within it – an objective point in which each individual must become involved, whether it be to reach a goal or flip a chip into a glass."

- Viola Spolin, Improvisation for the Theater, 1999

Learning a new language is a difficult game. As adult English as a Second Language (ESL) teachers, we know that if one takes into account even a few of the pertinent parts of learning English - vocabulary, grammar, syntax, and pragmatics - the endeavor on the part of the student is considerable. And what lies at the center of this great endeavor is the authentic engagement with other human beings. Authenticity invites all exchanges to be steeped in rich and meaningful context. In *The Ecology and Semiotics of Language Learning, A Sociocultural Perspective*, van Lier (2004) analogizes ecology as a classroom model. "Since ecology studies organisms in their relations with the environment, ecology is a contextualized or situated form of research" (p. 3). In clear terms, student agency takes place " in a learnable environment, appropriating meaning (and linguistic forms) in action, and jointly with others building structures of effective functioning" (p. 222). This emphasizes the importance of the learning environment.

While the main objective for each individual is to be communicatively competent, there are a great many aspects of language learning that can often take precedence over oral language production practice in a traditional ESL classroom. Adult ESL classes often include courses that focus on citizenship, career, jobs, or entry into college. An ethnographic study conducted in Canada in 2017 showcases an adult ESL playwriting class (Kim, 2017). In this study, students created a radio-play relaying their experience in the drama class itself. It was then performed for a live audience. The researcher found that although many students supported the drama class, "general creative non-academic courses are valued differently by the program in the face of a pedagogical effort towards a more academic, structured and outcome-oriented curriculum" (p. 121). When creative outlets are not provided in language learning, engagement in rigorous oral language production wanes as it does not find its place squarely at the forefront of classroom practices.

Many studies have addressed the lack of oral language production engagement and have cited a variety of reasons for this gap (Atas, 2015; Carter & Henrichsen, 2015). Among these are reticence, performance anxiety, a lack of interest in lessons, and a lack of intentional collaboration on the part of educators to thoughtfully organize lessons that promote oral language experiences. One study referring to reticence as a factor cautions teachers against making assumptions about students' abilities to communicate orally. It was discovered that students were simply not clear on classroom norms or expectations and therefore needed more response time. These unsure behaviors can often mask themselves as reticence (Carter & Henrichsen, 2015). In another study's efforts to increase English speaking skills while lowering students' anxiety, drama techniques were introduced to 12th Grade students in Kozan, Turkey. Researcher Mine Atas (2015) found that, before engaging in what evolved into collaboration around reading scripts and creating props, students had experienced fears around being laughed at by their peers for pronunciation errors. In a study focused on increasing classroom participation, Chen and Yang (2017) found that one student was disengaged from his university level class because he felt the grammar and vocabulary lectures were boring. Fisher and Frey (2017) found that, when they met frequently to discuss the effectiveness of interventions used to improve the oral language skills of their students, middle

school teachers were able to make informed decisions about instruction. This included a significant programmatic change, "that 50% of the instruction time be focused on collaborative learning in order to provide more opportunities for academic oral language development" (p. 34). Dedicating time explicitly to oral language development is an important priority for educators to consider.

If participation with other human beings lies at the core of learning a new language, then we must, as human beings and educators, identify the participatory conditions that are necessary for students to reach their communicative goals in collaboration with others. If fear, anxiety, and topic dissonance affect engagement, then a lens toward remedying this would include circumstances that would lessen anxiety and connect students to relatable lessons. In a study conducted on the influence that a popular Turkish television series, *Karadayi*, had on language learners, Shechter (2018) relays the ways in which this shared experience created an organic, social connection, beyond the classroom on a Facebook forum. "...fans from many other nationalities devotedly wrote on this forum to interpret the events, predict what will happen in the next episode, reassure one another with regard to worrying developments, criticize the scriptwriters, etc" (p.100). The excitement students can feel about a topic is clearly portrayed as a direct link to the way in which instruction is offered.

This researcher suggests that a drama curriculum using any English language television series implemented under three distinct conditions (*lowered affective filter, opportunities for collaboration, and authentic language*) are necessary for an increase in engagement around English oral language production. With this specific aim on increasing engagement in students' oral language production through a television series, referring to the general definition of terms to consider and understand are recommended under the definition of terms. Finally, the importance of this project is that it offers an avenue for the increased engagement of adult ESL students in their oral language production of English. By using a fun, kinesthetic, and engaging medium such as drama, students will further their oral language production skills in an emotionally safe environment, be in collaboration with others, and actively use authentic language for meaningful purposes.

#### **Statement of the Problem**

As educators, we are constantly in search of the best ways to meet the needs of our students. We build relationships so that we may better understand students' backgrounds, their individual learning styles, their feelings around learning English, and most importantly, what motivates them to keep learning English. In examining self-directed learning practices, Grover, Miller, Swearingen, and Wood (2014) found that even when students feel confident in their own learning, "...the instructor's guidance, monitoring, and encouragement are still an important part of the process" (p.14). Tending to general student engagement is integral to effective teaching but tending to a lack of engagement in oral language production presents a particularly important challenge. While communicative competence is the end goal for our students, it is often a source of stress for students to speak out loud in a language that is not their first. We cannot overstate the fact that oral language production is a tremendous risk for a great many students who are fearful of making mistakes. This discomfort can manifest in a lack of engagement in oral language production is a tremendous risk for a great many students who are fearful of making mistakes.

Engagement in oral language production by the adult ESL student in and beyond the classroom can wane under the pressures of the linguistic demands (*reading comprehension, vocabulary, grammar acquisition, and pragmatic knowledge to name a few*) of the

language. It is therefore reasonable to consider that the pressures surrounding the scope of learning can affect sustained oral language engagement. As a result, this engagement needs to be constantly addressed in order to ensure our students are successfully acquiring their target language.

Reasons explaining the decrease in student oral language engagement over time are varied. One possible reason resides in the negative feelings students have around types of vocabulary and grammar lessons. Another reason speaks to how well the topics relate to students' lives. This aspect of learning English can either promote feelings of value or exclusion, affecting students emotionally. In their study supporting the use of culturally responsive teaching strategies, Chen and Yang (2017) asked students to provide reasons behind their lack of engagement in their university test preparation ESL class. One student expressed boredom because he felt the teacher focused exclusively on grammar and vocabulary while another student reported she would fall asleep if the content did not address something about her culture. In a study pursuing the causes affecting oral language of adult learners in Bangladesh, lack of confidence arose as a contributor. Jamila (2014) received feedback from students claiming that speaking was the most difficult skill for them. Results showed that "among 83 students, 20 ranked lack of confidence as 1st barrier, 15 students ranked it as 2nd, 11 ranked as 3rd barrier." (p. 4). If confidence is a reason for a lack of engagement in one's oral language production, then addressing that confidence through the building of relationships would be of utmost importance to educators of language.

Confidence in what one is saying affects how one is communicating. Referring to a well- known analogy for this, Savignon compares the ability to trust that one can float in the water - confidence - with the ability to then move to learning how to swim - communicative

competence (Savignon, 1997). Collaborating orally with others in class can help build this confidence. Human connection has long been regarded as a definitive contribution to successful learning. In writing about the learning and development of children, Lev Vygotsky (1978) stated, "human learning presupposes a specific social nature and a process by which children grow into the intellectual life of those around them" (p.88). This social collaboration in the adult ESL classroom is essential for its great potential for authentic language. It is only through authentic speech that students can develop the communicative competence they need within and beyond the classroom.

On a personal note, I took four years of French in High School. Although I was interested in the language and did well on grammatical exercises, I was going through a lot of personal changes at the time; shy and very focused on friendships, I was not ready for input. My affective filter was up so four years of French yielded only a working knowledge of grammatical forms, but not communicative competence. Further, this French class did not offer the opportunities for oral language to be practiced. We sat at our desks, listened to the teacher explain language forms, and then we filled out exercises in our workbooks.

Drawing further on my own experience, I have observed this lack of engagement in oral language manifest in my own 5th grade students in similar ways. Many show signs of insecurity and shyness and tend not to speak within the larger group. Although they are not adults, they reflect the same human need around support and encouragement. As noted by Brown (2014), in reference to students learning language, "...most of the time our challenge as teachers will be to encourage students to guess somewhat more willingly than the usual student is prone to do, and to reward them for those risks" (p. 150). Risk-taking is an important part of

language learning and depending on the type of class an ESL student is taking, it is hard to gauge how much risk-taking is taking place in any given class.

In California, there are many offerings of classes for the adult English learner. Currently, the program section of the California Department of Education's "Adult Education - CalEdFacts" web page, <u>www.cde.ca.gov/sp/ae/po/cefadulted.asp</u>, lists a variety of programs, including English as a Second Language.

The English as a Second Language (ESL) program is described as follows:

Instruction to enable students with limited English proficiency to learn competencybased English. These courses encompass the skills of speaking, listening, reading, writing, mathematics, decision making and problem solving, and preparation to participate in jobspecific career and technical training. Students may use ESL instruction to gain life and employment skills, progress to career or academic programs, and become actively engaged in their communities (Last Reviewed: Monday, December 24, 2018).

While the State of California's ESL program is clearly pivotal to making lasting changes in students' lives due to their attention to career and job training embedded in the four language skills of reading, writing, speaking, and listening, there is a noticeable absence of classes naming oral language production as a main objective. While these traditional ESL classes have important aims in mind, specifically "...to enable adults to become more employable, productive, and responsible citizens through literacy" (California Department of Education Adult Education, 2018) and artistic type of class engaging students through dramatic play, is needed.

The expectations for students to listen and comprehend text, identify sounds, words and phrases, and decipher when and under which circumstances words and phrases are used can

feel like an insurmountable task. Workbook oral language skills activities that address pronunciation through dialogues, for example, will enable a student to progress in the language, but the *types* of oral exchanges may have an added impact on oral language engagement. In an article about Drama-Smart Learning (DSL) in an English as a Foreign Language (EFL) class, Peker (2017) speaks about dramatic techniques (including role playing, gesturing in pantomime, movement, and improvisation) having both linguistic and non-linguistic outcomes. These include motivation, imagination, critical thinking, and emotional awareness (pp. 374-76). Oral exchanges ultimately have to mean something to students in order to build confidence in what they are actually saying to each other and not all workbook dialogues provide that relatability. Student ownership of what types of exchanges they want to make cannot be encouraged and honored if classes offering creativity are not part of an adult ESL program.

Citing a plethora of reasons behind a lack of engagement in oral language production, these studies ultimately reflect a need for educators to attend to three overarching elements in teaching: students' emotional selves, their need for connection with others, and opportunities to practice authentic language in context. This field project proposes a model that combines these elements into one comprehensive, whole learner focused class. Only a thoughtful combination of classroom norms supporting a low affective filter, opportunities for meaningful connections, and language authenticity can fill this oral language production engagement gap.

#### **Purpose of the Project**

The purpose of this field study is to increase engagement of adult ESL students in their oral language production of English. In order to honor the need for oral language production engagement, teachers need to be consistently prepared to create dynamic lessons that reflect oral language practice. Also important to keep in mind is the idea that "Learners who are bored with rule recitation, sentence translation, or dialogue memorization may just as easily lose interest in games, role playing, or getting-acquainted activities if these are allowed to become routine" (Sauvignon, 1997, p. 201). As delineated in the book *The 6 Principles for Exemplary Teaching of English Learners*, the fourth principle speaks to the importance of adapting lessons when needed. "By observing and reflecting on learners' responses, teachers can readily see whether or to what degree the students are succeeding in meeting the learning objective" (Short, Becker, Cloud, Hellman, & New Levine, 2018, pp. 36, 55).

It is not enough to ask students to engage more fully in their oral language production goals. In order for this engagement to take hold, students must feel they are in an emotionally safe space to take linguistic risks. An environment that promotes collaboration and authentic use of language makes practice in oral language infinitely more meaningful for students. On the other hand, a paucity in oral language practice within a classroom environment that does not address the whole learner understandably decreases students' engagement in oral language production. "This involves having meaningful things to do and say, being taken seriously, being given responsibility, and being encouraged to tackle challenging projects, to think critically and to take control of one's own learning" (van Lier, 2004, p. 223). It is only in the collaborative, social, and authentic exchange of language that students create a consummate knowledge of their target language.

The opportunities for students to involve themselves with others in reaching a particular communicative goal within the context of their real lives in a classroom setting is difficult to provide. Authenticity can be difficult for educators to replicate especially when the

classroom focus is expected to be allotted to the use of provided books and workbooks, or focusing on steps needed to advance one's education or career. "High stakes tests may put pressure on classroom time to be spent on drills and test practice" (van Lier, 2004, p. 222). As educators, our primary focus around oral language instruction should be to provide students with as much authentic practice as possible. In this way, students may have a better chance of engaging with English in ways that extend beyond the classroom. While vocabulary and grammar are important in usage, these aspects of language are better utilized by students when vocabulary and grammar are part of the whole communicative experience. As Savignon (1997) states, "A person demonstrates grammatical competence by using a rule, not by stating a rule" (p. 41). The ability to utilize grammatical forms, in context, to create and negotiate meaning with English speakers and to also engage in and understand non-verbal aspects of language is the goal of all English language learners.

A dynamic drama curriculum created around a television series, this teacher's guide incorporates kinesthetic, communicative tasks, as well as games and activities that benefit students in a myriad of ways. Most beneficial to students will be the effect a drama based English class has on the lowering of their affective filters and using authentic language in collaboration with others in and beyond the classroom. In a study conducted with 80 students studying English in Turkey through drama, Kalipci (2016) notes that, "In terms of anxiety, 97.5% of the participants confirmed that they were feeling less anxious by the end of the semester. Working together in groups and taking on different roles each time helped them to relax" (p.15). Further, "Participants in this study noted that working together helped them become more acquainted with their classmates, building better relationships in a short time" (Kalipci, 2016, p. 15). In the process of getting to know others through a shared experience like this, human beings begin to understand and develop genuine compassion for each other, which strengthens the ability to support each other's goals.

The shared experience of watching a television series that situationally represents characters and moments that are relatable, promotes a collaboration among peers that is more social and emotional in nature. Students can become different people and imagine themselves in similar situations. On the other hand, situations on screen may open conversations up to issues that are more sensitive. In these cases, students who are willing to share, may do so. Interacting meaningfully gives students a chance to connect with others on personal levels and may ultimately help them become stronger emotionally. This emotional bond between students can keep students enthusiastic, having vested interests in continuing to attend class. Finn (2015) found, in a study about how emotions play into participation, that for an immigrant suffering from emotional stress due to severe life trauma, the student "recognized the importance of emotional support and felt encouraged by both her peers and her teacher to share her painful stories with those around her" (p. 44). The value of personal connections as a way to improve communicative competence cannot be overstated. Shared experiences through the watching and discussions of a television series will serve as an important catalyst for an increase in oral language production engagement, emotional support and authentic language.

While this teacher's guidebook aims to serve students' oral language production engagement, it also addresses students' social and emotional needs and communicative demands beyond the classroom. Connecting with others about situations happening on screen is a perfect training ground for potential professional interactions and settings outside the classroom. The ability to be confident while speaking in prospective job interviews or other professional situations, is not overlooked in a drama centered class. Many drama games involve improvisation and role-play. Opportunities for creating "what if" questions become a perfect setting for process drama and in turn, for practicing real life professional situations. In her book, *Embodying Language in Action*, Piazzoli (2018), refers to Dorothy Heathcote in her pioneerism around drama in education (DiE); specifically, its popular form - process drama. Essentially, process drama allows all of the participants, including the teacher, to create a dramatic story organically, in the moment. In these creative, less stressful speaking situations, where entertainment is used for fun, students can hone their improvisational and problem solving skills in both a relaxed and energetic environment.

When students behave authentically in context, without having to necessarily expose themselves or their lives to others, they access authenticity from within the drama. In Dorothy Heatchcote's *Mantle of the Expert Approach to Education*, she poses this very idea - that all participants in any drama are approaching situations and characters from within the drama itself. All students and teachers are part of the playing out of the drama as if it were theirs. "Drama is about making significant meaning" (Heathcote and Bolton, 1995, p.4). Through the shared experience of watching a television series, students participate in collaboration and have opportunities "to observe, to relate, to experiment, and to create in a second language" (Savignon, 1997, p. 187).

The purpose of this guidebook is to provide students with structured engagement in oral language production with others in a dynamic setting, with entertainment and communicative competence as a goal. Through the television series, students use the target language to relate real life issues in conversation, reenactments, and reworking of scripts. With thoughtful, intended authentic opportunities for discussions and play, this guidebook for teachers of adult ESL students is needed in order to increase oral language production engagement.

#### **Theoretical Framework**

The theoretical framework for this field study employs the perspectives of the linguist Stephen Krashen, social constructivist and psychologist, Lev Vygotsky, and author and professor Sandra J. Savignon. Serving as anchors and paving the way for this project are Stephen Krashen's lowered affective filter hypothesis, Lev Vygotsky's social constructivism and zone of proximal development as it applies to collaborative learning, and Sandra Savignon's work on authentic use of language that promotes communicative competence.

Nestled in a five-part claim on language acquisition (including the *Acquisition-Learning Hypothesis, Monitor Hypothesis, Natural Order Hypothesis*, and *Input Hypothesis*) developed by Stephen Krashen, is the Affective Filter Hypothesis. This hypothesis claims that language cannot truly reach a person who feels anxious or uncomfortable in their learning space. This comfort, or *affective filter*, could be raised (promoting a shutting down of learning) or lowered (promoting an openness to learning). If there is not a space for input, there cannot be an expectation of oral language production, or output. Krashen states, "The presence of the affective filter explains how two students can receive the same (comprehensible) input, yet one makes progress while the other does not" (Krashen, 2003, p.6). This attention to the importance of one's self-esteem as a contributing factor to receiving linguistic input is an important element for this project, as one cannot produce oral language when one is not prepared to receive input. Conversely, in the right collaborative environment and with the right people, some discomfort can be helpful.

Vygotsky's work was primarily around the way in which children learn. He describes his Zone of Proximal Development as "...the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). This theory fits adequately to the adult ESL student as they each arrive to learning English with different backgrounds and capabilities in their first language. It is in the collaborative environment with peers attending to oral language at more capable levels, coupled with scaffolded instruction, that students can successfully develop their oral language production. It is not unreasonable to assume that, like children, adults will also flourish in learning with more capable peers and teachers. As Vygotsky (1978) put it, "what a child can do with assistance today she will be able to do by herself tomorrow" (p.87). The literature pointing to the benefits of collaborative learning demonstrates that one of the effects of this type of learning impacts the types of language being produced. Collaborative group activities in a drama centered class positively impact the interpersonal discourse skills of Adult ESL students as it organically pushes conversations around a television series as situations relate to students' lives. It is not just passive viewing, though. In an Australian study using film to improve English communicative skills, Khan (2015) states, "English teaching solutions don't lie in films; they lie in what English teachers do with films in the ESL classroom" (p. 50). Through the shared viewing of a television series, students are asked to think critically about themselves and others as they observe and discuss characters' motivations in authentic themes shown on-screen.

In the third important aspect of this theoretical framework lies the connection between authentic language and communicative competence. Communication is "a continuous process of *expression, interpretation,* and *negotiation* of meaning" (Savignon, 1997, p. 14). Savignon (1997) explains communicative competence as having five characteristics. One is that communicative competence is dynamic. "It depends on the negotiation of meaning between two or more people who share to some degree the same symbolic system" (p. 14). As students' own experiences will influence how they perceive situations in a television series they watch with other students, they will be free to authentically participate in classroom discussions as humans having opinions that are valued, based on their background. In terms of language production, Savignon states, "Competence is what one *knows*. Performance is what one *does*" (Savignon, 1997, p.15). Through a series, students are able to help solidify new learning of language by performing that language in context. This gives the retention of linguistic forms more traction and permanence. Also true to the project, opportunities will arise for comparing and contrasting cultures between screen and classroom. The social connection in collaboration with others through the use and construction of drama enhances oral production in a way that takes the learner out of themselves. They are free to be other people and act as if they were somebody else. The great creative freedom provides excellent soil for growing a communicatively confident English language learner.

The dedicated works of Stephen Krashen, Lev Vygotsky, and Sandra Savignon have been instrumental in the step-by-step thoughtful planning of this teacher's guidebook. Students with a lowered affective filter will have more opportunities to change their trajectory in the way of learning more about themselves. Through thoughtful usage of collaborative activities, and opportunities to use authentic language in authentic situations, students will be better situated for participating in rich and meaningful English language exchanges, ultimately attaining communicative competence.

#### **Significance of the Project**

Whether Adult English as a Second Language (ESL) students are learning English for pleasure, interviewing for a new job, or simply trying to survive, the growing pains of learning a new language are inevitable. The significance of this project lies in its potential to address these difficulties. By proposing a student centered learning experience through the shared viewing of a television series, this project propels student engagement in oral language production. Caruth (2014) notes that "when personal goals, interests, attitudes, and beliefs come from learners rather than the instructor" there is more motivation (p.5). This educators' guidebook, *Collaborative Drama for the Adult ESL Classroom: A guidebook for Engaging Adult English Language Learners in Their Oral Language Production through a Television Series*, offers a combination of teaching and learning modalities that ensure opportunities for oral language production in every lesson.

While understanding that learning a language is an emotional journey, sustaining oral language production engagement in the classroom is challenging for teachers and central to its success are the relationships that teachers help build, the trust students feel among themselves, and the familiarity with classroom norms that are adhered to consistently. The optimal situation for students learning English is one that has a well-defined safe environment providing the element of choice, opportunities for interaction with others, and rich and meaningful language affecting students personally. When students feel known, valued, and safe, linguistic risks occur. "Learners have to be able to gamble a bit, to be willing to try out hunches about the language and take the risk of being wrong" (Brown, 2014, p. 149). Without a well-built classroom, this kind of engagement is unreasonable to expect.

Collaboration with others in a classroom setting is important for students' language learning as the success of the group depends largely on the collaboration of each individual in class. In a learning environment incorporating dramatic play, there becomes "an awareness of communication as a process of negotiation with success dependent on the cooperation of all involved" (Sauvignon, 1997. p.178). But this exposure to drama in education as a means to acquire a target language serves the student beyond the classroom. Engaging with others while shopping at a grocery store, speaking with one's doctor, approaching a stranger for directions, or expressing opinions about a movie are simple tasks if you have enough practice in orally producing these words and phrases. Moreover, if students feel comfortable making mistakes as a result of the support of the people around them, they gain the confidence to persevere. Dramatic play can propel a student into that oral language discourse that is kinesthetic, collaborative, and ultimately self-affirming as it develops self-confidence.

If the goal for adult ESL students is to ultimately communicate in their daily lives successfully in English, topics that relate to their daily lives must be addressed. Personal language goals can be clearly or loosely defined depending on the individual's learning style or traits. Dornyei (2014) speaks to these characteristics in the relational sense that there are "...three areas of mental functioning: cognition, motivation, and affect (or emotions)." Further, "...motivation constantly interacts with cognitive and emotional issues...complex motivation constructs usually include cognitive and affective components" (Celce-Murcia, Brinton, & Snow, 2014, p. 519). For some students, the motivation is living in an English speaking country to broaden one's cultural education. For others, it is making a social connection or engaging in a meaningful relationship with one's child or grandchild. Marrying into a culturally different family or landing the job of one's dreams is

also a great motivation to learn English. For many other immigrants entering the United States, it can be a matter of life and death. As Eyring (2014) states, "Some refugees who experienced psychological problems as a result of torture, trauma, or discrimination in their homelands may be looking for peace and acceptance in a new society" (Celce-Murcia, Brinton, & Snow, 2014, p. 571). This is why a program or curriculum that addresses the whole person is needed as learning is difficult when one feels unsafe.

The significance of this project also lies as much in what it offers as what it does not offer, such as high stakes test taking strategies in practice. The idea behind this project is that playing with language through drama can provide a more relaxed way of learning. This, in turn, has the potential to transfer into other classes where students are expected to show competence test taking or in writing samples using academic language for entry into college. In her study on how classroom drama affected an elementary school class of students in their regular use of academic language, for example, Anderson and Loughlin (2014) found marked differences in student output. In two comparative lessons with the same teacher around the topic of the solar system, one lesson involved a read aloud and video discussing concepts subject concepts. The other lesson was one in which the solar system was discussed and relationships between the sun and planets were enacted by students.

In the enactment of the planets and sun created by the students in a skit format,

...students showed awareness and planning of their ideas and their collaboration skills in relation to the content of the lesson. Students used more requestive speech acts (p=.0003) and regulative clarifications (p=.-4) in drama, which we interpreted as a reflection of their discussion of ideas and

their use of more clarification statement to socially and intellectually reason through concepts with their peer group (pp. 276-277).

In conclusion, we ultimately seek to help our students become proficient in all four aspects of language (reading, writing, listening, and speaking) in a balanced way. Adult ESL students successfully attaining other academic requirements as well as engaging with the world outside of the classroom is also important. We have a responsibility as their coaches to help them achieve their educational, career, and personal goals. Proposing that equal amounts of instruction be given to reading, listening, speaking, and writing might be unrealistic as we strive for efficiency in every lesson. Searching for the greatest impetus for learning potential, on the other hand, by placing authentic language use in the forefront of our instruction, may reap quicker and more meaningful results. We may see that by putting oral language in authentic contexts first, that reading, writing, and listening will follow more quickly. As Richards (2017) notes, "The capacity to use language appropriately in communication based on the setting, the roles of the participants and the nature of the transaction was referred to as communicative competence" (p. 59). Lessons within this project provide the lowering of students affective filter, collaboration with others, and the use of authentic language as a means of increasing engagement. With these three elements in place, this project aims to help students possess confidence in their own communicative skills as a whole person. This ability possesses a deeper objective than just being able to communicate in pre-constructed dialogues. "People and the languages they use are viewed not in isolation but in their social contexts or settings" (Savignon, 1997, p. 16). The ability to speak about real situations is key to connecting with the world around us. Dramatic play in the way of improvisation, role-play, script rewrites, and discussions that go along with planning personally relevant pieces, provide

that connection. This connection in engaging tasks provide linguistic confidence that extends outward into participating in one's own life outside of the classroom.

#### **Definition of Terms**

*Affect* refers to a student's feelings and emotions around learning; having *communicative competence* refers to the skills students acquire that enable them to receive and transmit verbal and gestural messages to other people in context; *constructivism and social constructivism* refers to the cognitive and affective meaning making phenomena that occurs when students are in collaboration with others; and *authentic language* refers to language that students use in real situations occurring in real life (Brown, 2014, p. 366-383).

#### CHAPTER II REVIEW OF THE LITERATURE

#### Introduction

The purpose of this project is to accentuate the positive effects of using drama as a mode of teaching adult English as a Second Language (ESL) students, with an increased engagement in oral language production as its main goal. In review of the literature, it was prudent to first pinpoint some of the possible reasons behind students' lack of engagement in oral language production. Three central themes arise for this lack of engagement which include a high affective filter as it relates to feelings of value and inclusion, a paucity in meaningful collaborative tasks as confidence builders, and the use of authentic language in context. While the literature discussed reasons for student disengagement, it also offered possible solutions as pertaining to each of these themes. In seeking to establish a gap in the literature, then, I considered that a combination of empowering strategies within one class would address a need for the increase of oral language engagement. I also considered the current absence of an explicitly listed drama class for adult ESL students in California where this project will ultimately be implemented. With this review of the literature in place, the result culminated in the proposition that a class targeting the lowering of students' affective filter, promotion of collaboration, and the use of authentic language and themes, was needed.

By proposing that engagement of oral language production can be best honed through a thoughtfully designed drama-based curriculum, this literature review supports this by way of a teacher's guide incorporating all three themes working in tandem - lowered affective filter, collaborative learning, and communicative competence through authentic speech. The oral language engagement of adult ESL students will be placed at the forefront by highlighting the effects that collaboration and communication has on emotions in a learning environment. To

narrow it further, along with a specific lens on strategies attending to these three themes, this field project provides the adult ESL teacher with a drama curriculum using a television series.

The implementation of a drama centered curriculum with a lens on the combined focus of three important themes will provide an avenue for an increase in the engagement of the adult ESL student in their oral language production in and out of the classroom. As stated by Demetrion (as cited in Eyring, 2014), the current California adult ESL programs fall under three main categories: Functional Literacy, Critical Literacy, and New Literacy. The first, Functional Literacy, relates to job and career goals. Critical Literacy focuses on ways second language learners can participate in the community around social justice awareness and action. Under New Literacy, "the instructor scaffolds instruction to address students' real English learning needs while being sensitive to intercultural differences and sociocultural settings" (Eyring, 2014, p. 138-139). The programs listed for adult education on the California Department of Education online site, www.cde.ca.gov/sp/ae/po/cefadulted.asp, include a variety of technology, career, citizenship, parent education, and basic education to name a few. On account of these courses being extremely important to students' survival in a new cultural environment, coupled with limited funds allotted for adult education, there is little room for implementing a large dramatic format. In 2014, Eyring stated, "Increased state, federal, and private funding would assure that appropriate models of instruction reach the millions of underserved learners in the US, whose future success depends on it" (Eyring, 2014, p. 141). Although drama instruction was not mentioned, there is evidence that it is an effective mode of helping students achieve an allencompassing language experience, including around grammar and vocabulary, which is a focal part of learning English.

Hillyard (2016) notes on teaching English through drama,

"As the language is not taught through written grammar rules but rather acquired through comprehensible input and practised immediately through comprehensible output it tends to be more motivating. Because it is more motivating, the language aims tend to be realised much faster and through repeated practice the structures tend to stick more easily" (p. 135).

In search of finding not only the most successful and efficient way to guide adult ESL students in their oral language production, but the most enjoyable, I refer back to a time in my life when I also learned about role-playing, having fun simultaneously. I was not learning a second language, but I was experiencing something new and it pushed me out of my own thoughts of being an insecure 7th grader. I will always remember playing Walter Mitty's (a daydreaming man with delusions of grandeur) wife in a 7th grade scene study class. This pursuit of fun as an educator has culminated in my quest for what a drama curriculum focused on oral language might look like.

Drama in education is certainly not a new idea, moving prominently forward in the 1970s through the work of Dorothy Heathcote and process drama, a practice that does not require a script but instead the inspiration of the students in the room. In process drama, there is always a problem to be solved, "...the students gradually begin to take control of the imagined context, a control they have earned in a context they have helped to create. They *become* experts - experts at learning" (Heathcote & Bolton, 1995). Also pioneers in using process drama in education, Kao and O'neill (1998) caution against the ways in which role-plays and dialogues are used. If reviewed vocabulary, for example, is used in a prepared script, the students' ability to recite that language form may *appear* to show fluency, but not over time. This is because "no self-generated communication is taking place during these activities" (p.6). At the heart of fluency is

the ability to tap into one's own struggle to negotiate meaning when one is not understood; the perseverance to think in the moment, or improvise. Viola Spolin (1999) was known for her great improvisational techniques and noted, "...improvising is openness to contact with the environment and each other and willingness to play" (p.26). In a trusted environment, the element of play while learning English can promote motivation similar to any game. In relation to this project, although not emphasized as process drama, the potential for the "what if" situations abound, allowing students to stretch on negotiating meaning in context from a television series.

This literature review provides seminal and scholarly works on the importance a lowered affective filter, collaboration, and authentic use of language in context has on the second language learner. I am inspired by Piazzoli (2014) who, through an explanation of perception-in-action (part of process drama) highlights what happens to learners when they are focused on an interesting task. The benefit lies in that they are producing language in an authentic way based on a problem posed to them in the moment. Students exhibit agency to solve a problem, are able to self-regulate as they negotiate meaning, and become more vigilant in solving the presented problem (2014). I see this as a reflection of how language works in a first language as well, as we strive to get our meaning across, self-regulate, and are vigilant to reach our communicative goals.

The use of dramatic elements around a television series in order to increase the engagement of oral language production of adult ESL students is firmly anchored in the language production ideas of Stephen Krashen, Lev Vygotsky, and Sandra Savignon. The first, Stephen Krashen's Affective Filter Hypothesis, simply states that anxiety and a diminished self-view will negatively affect learning (Krashen, 2003). In looking at collaboration in the classroom as a

necessary means to increase engagement in oral language production, I look to Lev Vygotsky's work on the development of intellect, specifically that intellect begins to develop when language forms a connection with a task. In other words, speaking is not separate from engagement in an activity (Vygotsky, 1978, p. 24). The third theme is authenticity. This curriculum, in its proposed use of a television series, naturally extracts authentic themes for discussions in collaboration with others, in proposing "what if" situations, and relating the language to a task. A typical authentic task would be that of creating new scenes with new language. Students relate their own lives to what is happening on screen allowing authenticity to thrive and take hold in students' memory of what has transpired.

These important people have contributed to my belief that English can be best acquired through a thoughtfully designed drama curriculum, implementing techniques and strategies that specifically target oral language production. Utilizing dramatic elements within a carefully planned viewing of a television series, opportunities to engage students in collaboration that creates a consistent lowered affective filter environment will bring students to their fullest potential in oral language production.

To conclude, given the positive effects elucidated in the literature around drama in education, visualizing that cohesive classroom where dramatic play would be central is an attainable goal. This is a classroom in which students would feel emotionally safe, there would be opportunities to establish personal connections and collaboration with peers, and at its core, would be consistent practice with language reflecting the most authentic exchanges and situations.

#### **Use of Dramatic Elements Increases Oral Language Production**

Drama instruction has long been positively positioned as a viable way to teach language. Its potential for the use of both mind and body is endless. The approaches used in teaching any subject through drama can range in length and breadth from simple games to elaborately thought out processes. All are borne out of sound dramatic pedagogy. Dorothy Heathecote (1995), an influential developer of the approach described as *process drama*, offers the idea that students' work in process drama reflect five levels of common human experiences displayed in any society and culture. In Level 1, a person *does* something. Level 2 speaks to the *motivation* of that action. Level 3 follows with a person's *investment* in that action. Level 4 identifies the *models* for performing that action, and Level 5 states that the action is made because ultimately, this is "how life should be" (p. 20).

As educators of language, we are in constant search of strategies that have been touted successful by those that came before us. We want to bring into our practice strategies and philosophies about language learning that seem to have that magical potential for igniting motivation in our students. Alan Maley and Alan Duff (2005) are proponents of drama for its direct link to language learning. One among many of their stated reasons in favor of drama, is that drama "fosters self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed" (p.1). It stands to reason that students who are self-aware and confident, are also more prone to take ownership in learning. An example of this ownership is highlighted by Maley and Duff when students are given "what if" questions about the world in general (p.145). When students are given a problem to collaborate on and solve specifically around a "what if" situation, for example, *what if we had a big flood and we had to build a floating city*? their imaginations take flight. "There is a transfer of responsibility for learning

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from teacher to learners- which is where it belongs" (p.1). The agency promotes and inspires creativity in language which gently pushes students into experiences with language that they may not otherwise get from a workbook.

Spolin (1999) speaks to the importance of the right environment for creativity. "If the environment permits it, anyone can learn whatever he or she chooses to learn; and if the individual permits it, the environment will teach everything it has to teach" (p.3). Spolin also sees the creative experience as a whole body phenomena: "The whole body is a vehicle of expression and must develop as a sensitive instrument for perceiving, making contact, and communicating" (p. 135). In her study of students learning Italian as a second language Erika Piazzoli (2014) explains using perception-in-action techniques to promote authentic and spontaneous language. Called on to save their teacher's life who is fictitiously stuck in an elevator, both student and teacher perform, "in-role" to solve the problem. Students are later able to reflect on how it all transpired. The negotiation between students in this study is an inspiring look at what language learners can do when they are thrown into these created - but authentic - scenarios in which they need to strategize and negotiate with language. For students learning English, drama strategies provide an avenue for integrating students' own background knowledge with linguistic features presented in social, productive, authentic, and contextualized scenarios. By using any drama technique or game means there is always a problem to be solved or a rule to follow. Students are often in collaboration with others, either enacting or reenacting a relatable-to-life situation. These real-life situations (whether seen through visual media or the reading of a play), expose students to language authentic for that scenario. Further, in collaboration with others, students feel less self-conscious, making the aim to produce perfectly formulated sentences less pronounced.

It is clear that using drama to teach English is engaging and fun, but in creating lessons there is just as much teacher dedication to organization as one would find when planning traditional lessons. Susan Hillyard (2016) makes the point that drama is not an *addition* to existing curriculum or syllabi but instead, it is "...a new way to exploit the course book" (p.136). The coursework is enhanced through games and activities that utilize the body to represent features of vocabulary and grammar, people and situations. Additionally, and most encouraging is that drama helps students attain basic learning skills that ultimately facilitate language acquisition. Hillyard (2016) goes on to describe these learning skills as the 11 C's of drama, "...cooperation, confidence, control, coordination, creativity, cognition, culture, communication, compassion, critical thinking and challenge" (p.136).

#### Lowered Affective Filter Increases Oral Language Production

In the 1960s, language was perceived by many cognitive psychologists, such as Noam Chomsky, as an innate ability for the brain to receive and organize features and rules of language (Celce-Murcia, Brinton, & Snow, 2014, p. 7). Noam Chomsky proposed that the linguistic ability in all of us was due to having a Language Acquisition Device, "an innate, metaphorical "mechanism" in young children's brains that predisposes them to acquire language" (Brown, 2014, p. 375). He and other linguists were interested in not only how the brain worked but also the "underlying (and non-observable) levels of meaning and thought that give birth to and generate observable linguistic performance" (p.11). In the 1970s, the idea around emotional aspects of learning language took hold. Delineated within Stephen Krashen's (2003) five-part claim on language acquisition (which included the Acquisition-Learning Hypothesis, Monitor Hypothesis, Natural Order Hypothesis, and Input Hypothesis), is the perspective that language could not truly reach a person who felt anxious or uncomfortable in their learning space. This comfort, or *affective filter*, could be raised (promoting a shutting down of learning) or lowered (promoting an openness to learning). The importance of one's self-esteem as a contributing factor to receiving input continues to be a plausible argument. Krashen (2003) stated, "The presence of the affective filter explains how two students can receive the same (comprehensible) input, yet one makes progress while the other does not" (p.6).

There are many reasons for students' affective filters to remain walled up. Always present are dynamics in the classroom between teachers and students as well as between students. It is in the recognition of this phenomena of affective filter that we, as educators, can improve our practice and ensure an environment that puts emotional safety at the top of the list. Carter and Henrichsen (2015) juxtapose reticence with affective filter and caution that the term reticence is often misleading. "...reticence does not equate to a student's lack of competence, motivation, or even proficiency" (p. 15). Instead, it is in the environment created by the teacher that students will begin to take risks.

The explicit teaching of how the classroom is constructed in terms of its collaborative and affective norms is of utmost importance. Including students in the creation of that environment from the outset is a recipe for lowered affective filters. Students who have the freedom to create classroom protocols around emotional safety will have more of a sense of ownership of their own environment. In a study done in an adult ESL literacy classroom in Manhattan's lower east side, Heather Finn (2015) observes a classroom clear in this intent of emotional safety. Students collaborate regularly on what is going on in their private lives and students who are willing, take on specific classroom jobs. They write about themselves and divulge a lot about their personal struggles. The classroom soon becomes a place of caring. Through this community-based ESL

class, students are encouraged to share their personal lives through their writing, including how they feel about learning English and the struggles they have with not knowing English upon first arriving into this country. It brings to light that lowering affective filters is synonymous with providing a place where students and teachers get to know about each other beyond the confines of the classroom. It is in that knowing that we build trust and truly know what it is students need in terms of oral language as it relates to their individual situations. In this study we see the impact of emotional safety on student engagement.

Among many aspects of a lowered affective filter is that loss of self-consciousness and that situations are more palatable when they are happening to someone else. A television series can offer that very support. Situations in a television series are happening to somebody else while also being relatable to students. One can *pretend* to be somebody else in a commonly known human situation. The player, or learner, can deal with the situation given to them as somebody else entirely. There is great power in this as it takes away one's self-consciousness. A student may proceed to solve a problem in an improvisational setting, enacting a character's words in a scene already observed and analyzed in the classroom.

Another way to lower the affective filter is to put students in charge of their learning. Atas's (2015) study of 12th grade students in Turkey who wanted to learn English through drama as opposed to their regular English class reported some interesting findings in support of lowered affective filters. Key to involving students, they were able to select their own scripts based on their own interests. Additionally, students were free to create their own props and perform along with music. Students reported that their anxiety in their regular English class was somewhat different, and that although they did experience anxiety in the drama class, they regarded it as more important. They felt more of a commitment to getting it right because they were representing that particular character. The drama games were also more enjoyable than the system in their regular English class. When describing the drama class, Atas (2015) comments, "One of these students said that the reason for the difficulty was that they had to give attention to more than one thing at the same time, such as the lines, intonation, pronunciation, and of course acting" (p. 967). Their feelings about making mistakes lessened their previously heightened anxiety as they realized they were all learning.

Another contributor to a lowered affective filter because of its power to decrease anxiety, is the use of one's body in movement. Through dramatic play, movement promotes a sense of wellbeing, which can keep feelings of dread about speaking in public, abated. Gualdron and Castillo (2017) observed such a phenomenon in their study at a university in Colombia. Here, students collaborated, went through theater training, and subsequently were able to laugh at themselves because their experiences through role play were mutual. In another study at an English preparatory class at Ercives University in Kayseri, Turkey, 80 adult students were interviewed after having taken an English language class through drama. Muge Kalipci (2016) reported that the drama activities included role-playing through interviews, regular life routines, and giving directions. The main categories that were borne out of this study based on student interviews were overall increases in self-confidence, risk taking, and collaboration with classmates. Shared perceptions of this class were that the class was lively and interesting, students experienced an increase in English ability, and a lowered anxiety (p. 14). Students shared their observations of how different the drama class was and that they had more opportunities to get to know each other through collaborative work. Kalipci (2016) notes, "80% of the students indicated that they did not feel afraid to speak in these classes because they did

not worry about being humiliated or laughed at by others" (p. 15). This student cooperation led to feeling more at ease with each other.

#### **Collaboration Increases English Oral Language Production**

The zone of proximal development "...is the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). This reference to the relationship between one's developmental level, or maturation, with one's learning in a school environment was brought to light by a Russian psychologist prominent in the early 1900s, Lev Vygotsky. His theory of proximal development lies as a basis for the third theme in this field study, learning in collaboration. As children come to school with varying degrees of mental maturation, so do adults arrive to learn with different capabilities in their second language. It is in the collaborative environment with peers attending to oral language at more capable levels, coupled with instruction from the teacher, that students can successfully develop their oral language production. It is not unreasonable to assume that, like children, adults will also flourish in learning with more capable peers and teachers. As Vygotsky (1978) put it, "what a child can do with assistance today she will be able to do by herself tomorrow" (p.87). The literature pointing to collaborative learning demonstrates the effects of this phenomena and its impact on producing authentic oral language inside and beyond the classroom. Collaborative group activities in a drama centered class positively impact the interpersonal discourse skills of Adult ESL students.

#### Authentic Language Increases Oral Language Production

This theme speaks to the increase in oral communicative skills through the use of authentic language. I remember when my father was transferred to a job in Athens, Greece. I was twelve and started taking a Greek class at the American Middle School there. I do not remember how many years of Greek I took in the four years that we lived there, but when I think of when I was most successful and invested in using my Greek, I think of the cab rides, the bus rides, the exchanges with store owners over t-shirts and jewelry I wanted to buy, and the "listening in" I did when Greek students would talk to each other. Why was I so much more invested in my life outside of Greek class? Reddington (2018) states that "…opportunities to engage in meaningful communication are vital to language learning." (p. 132). It makes sense that one would extend the effort to communicate when there is an authentic reason to communicate.

Communicative competence has been one of the most popular topics of investigation in second language acquisition; however, Sandra Savignon (1997) explains that the definition of communicative competence has been interpreted in a few different ways along the way. First, there is the view that communicative competence starts with the structure of the language - placing grammatical forms at the forefront and deeper meanings are to follow. Next, the view that communicative competence is best attained by analyzing and participating in language that relates to specific settings and contexts. In Savignon's view, the theoretical framework for communicative competence developed by Canale and Swain (Canale & Swain, 1980 as cited by Savignon, 1997, p. 40) is an important contribution. This framework incorporates four parts of communicative competence - grammatical competence, sociolinguistic competence, discourse

competence, and strategic competence - whereby all are working in tandem. Here, one begins to see a shift from placing sole importance on the linguistic attributes of language acquisition. Instead we start to see oral production of language-in-situation take its place as a valid representation of one's language acquisition. Through this framework, what becomes obvious is that language is a negotiation of meaning between human beings and as such, students will engage with each other as they bring a plethora of cultural backgrounds, experiences, and identities. Learning a language becomes less about the individual brain's capacity for learning language and the systems it goes through. Language competence becomes to be understood as the ability to connect with others in the target language, in authentic settings, to negotiate meanings to reach a goal (Sauvignon, 1997).

In terms of the use of authentic language in language classes, Piazzoli (2014) speaks to this in her description of an Italian class. The language created by students take place in a dramatic, improvised authentic situation. Using elements of situation, time, place, and tension, the scene takes students who are learning Italian through a negotiation of language referred to as perception-in-action. Students are relegated to save the life of a woman stuck in an elevator and then are able to reflect on the dramatic process when it is over, for an added authentic language experience (p. 101-108). For students to be exposed to this authentic language consistently, it is necessary that educators commit to attend to this need in organization of lessons. Fisher and Frey (2017) found that educators had great success on the implementation of authentic language when they collaborated on interventions with the goal of oral language in mind. In their study of Middle school teachers, they found teachers supported students through the thoughtful implementation of sentence frames for reading a large variety of texts, provided collaboration with peers, and an opportunity for speech making (p.34). In addition, there were anonymous peer

evaluations made to critique fellow students and support them in their oral language improvement. Students were markedly more engaged as the whole class was part of the new speech making culture, not just second language learners who had previously been separated for different language related activities.

#### Summary

"Whatever else people do when they come together - whether they play, fight, make love, or make automobiles - they talk. We live in a world of language" (Fromkin, Rodman, & Hyams, 2011, p. 3). The literature review has shown how drama can positively impact students' production of language. Drama also provides a lowering of students' affective filter for its power to affect agency in language production through a collaborative, engaging environment; essentially, through play. When playing at something, one can get lost and anxiety and fears subside. Van Lier (1996) notes that "anxiety results from insufficient skills or insufficient challenges, and learning means that skills and challenges are increased in order to promote opportunities..." for that particular feeling of being completely absorbed in a task (p.106). With drama, a far-fetched pretense of real life can promote language building just by the mere serious participation of students in the created reality of the drama. Heathcote's (1995) coaching of a student teacher on the Mantle of the Expert model (where students largely create a drama with thoughtfully laid out coaching by the teacher) to teach students about the middle ages, involved a mostly student-driven drama. In this case, students involved themselves in manual labor, working in a monastery. "The students also produced their own set of rules for life (and their behavior) in the monastery, which they wrote on the blackboard, and later copied down into their book for the nuns..." (p. 79). Such collaboration increases language production opportunities,

and if the opportunities are through the use of authentic language, communicative competence is more accessible.

In collaboration, language becomes meaningful. Collaboration with others on a common dramatic goal like rewriting a script, or coming up with new language to enact a scene, there is the experience of the *process*, rather than the *performance*. The process, rather than the performance is where the authentic language appears and is meaningfully practiced. Authenticity in creating language with others promotes an ownership in one's own learning of language. When referring to the problem of pre-scripted role play dialogues, Kao and O'Neill (1998) note, "...these experiences lack any resemblance to authentic language interactions" (p. 6). Authentic scenarios might include such phenomena as an emergency, a job, or a social contact and if they are not practiced as such in the classroom, it can't be easily transferred into real life.

It is important to understand that authentic oral language engagement takes place when language and situations are authentic. Authenticity in language encourages performance. Performance builds confidence through collaboration with others. Confidence translates into a lowered affective filter. In order to produce language, one must feel at ease, one must feel as if one has constructed meaning with others, and one must be able to negotiate meaning in the moment when situations are not scripted. In presenting drama as a rich and meaningful way to teach language in the Greek educational system, Kalogirou (2016) states that "…learning should not only be about improving the four language skills, writing, reading, listening and speaking, but it should also be joyful, spontaneous, participatory, inclusive, interactive, and having the communication in the target language as its main goal" (p. 25). Finally, as educators, we have a responsibility to help our students attain their educational, career, and personal goals. We strive to see an increase in student motivation through collaborative learning that attends to students' interests. Through the development of a drama-based curriculum which thoughtfully encompasses the three essential themes - lowered affective filter, collaboration, and authentic language - students gain control over their oral language production. With a solid grasp on the oral production of English, students will gain control over their professional and personal lives. They will be better situated to access the resources necessary to navigate the world beyond the classroom, and to lead meaningful, productive, and happy lives.

#### CHAPTER III THE PROJECT AND ITS DEVELOPMENT

#### **Brief Description of the Project**

My project consists of a teacher guidebook incorporating drama strategies, techniques, and ideas as they relate to a television series in order to help adult ESL students increase their English oral language engagement. It is through this increased engagement in oral language production that English language learners can best access the world outside of the classroom. Access can mean a great many things to a variety of students and it is crucial to living a full life. Many students may be looking for jobs and will need a confidence that comes from being facile at speaking. Others may want to have a deeper relationship with their grandchildren who are in a largely English-speaking environment. Still others may marry into families where the English language is prevalent. Having communicative competence is often the difference between meeting basic needs and struggling to do so. Further, learning anything in a relaxed and fun way helps a person feel less stressed, which promotes hope and motivation for full engagement in life. This guidebook is meant to be a living document whereby educators can adapt their own choices of television series into the lesson plans and mix and match drama games according to their students' needs. For further guidance, there is a sample ten-day lesson plan at the end of the guidebook to give teachers an idea of how it can be used.

Drawing directly from the English Language Proficiency Standards for Adult Education with correspondences to College and Career Readiness Standards for English Language Arts and Literacy, and Mathematical and Science Practices put forth by the American Institute for Research (AIR) in 2016 as a reference, each lesson attends to specific adult ESL standards for language, including speaking, listening, and writing standards. As the goal of each lesson is to assist students in their engagement in language - communicative competence - each lesson is designed with active participation in mind. All collaborative activities, including drama games, relate to each episode of a television series. Students are steeped in opportunities to reflect on personal experiences that propel peer conversations. Themes within the television series prompt students to ask and answer relevant questions about the themes as they relate to their own lives. Appealing to a range of learning modalities, each lesson encourages independence while offering partnership, small group, and whole group activities. This guidebook, Collaborative Drama for the Adult ESL Classroom - A guidebook for Engaging Adult English Language Learners in their Oral Language Production through a Television Series, begins with an introduction to the reasons behind creating this teacher's guide, followed by the ways in which drama engages students through focused collaboration. There is a page delineating what is known about adult English language learners' characteristics and needs, a general guide to which ESL level the book is meant for, and how the book is laid out in general. Another component is a page of ideas for classroom management techniques, including student accountability strategies that work as formative assessments for the teacher, and comprehension check-ins. The planning pages are largely left blank for educator notes but lesson samples and ideas are shown in the ten-day sample lessons at the end of the guidebook.

The basic skeletal structure of each lesson begins with a corresponding **Mix and Match Activities** page which will help the educator set up activities and groupings for that lesson. A teacher's writing space is allotted for the following groupings and activities: **Small Groups, Whole Group, Drama Game, Possible Conversation Frames, Partner Work, Student Share Outs, Language/Grammar,** and **Vocabulary**. Also featured is a space for a **yoga pose** or **breath** for that lesson. The lessons are laid out with a structured pattern of the following components: Lesson Title, Title of the television series including the episode number. Next is the English Language Proficiency (ELP) standard addressed for that lesson. Next is a Focus Question which is based on what the teacher decides is the common thread within the episode, followed by lesson objectives, material/resources needed, and the anticipatory set/hook that will draw students into the lesson. The procedures for the lessons follow, along with helpful tips peppered throughout the guidebook for ways in which teachers can help their students along on particular activities.

#### **Development of the Project**

The project had as its focus communicative competence, a need to engage students and the question around the best ways in which to increase oral language production engagement. Additionally, engaging students in fun that would involve the entire human being was also part and parcel to the guidebook decision making. When I decided I was interested in teaching English to adults, I began looking to my 5th grade English language learners for inspiration. As I developed these lessons, I drew on this experience as an elementary school teacher for 20 years as well as my experience in community theatre and acting classes for over 16 years. I have also had the good fortune to observe and teach adult ESL classes for a few years in San Rafael as well as in Petaluma, California.

I knew the lessons would have to have variety and relatability and that this meant, based on my experience as an elementary school teacher, plenty of opportunities to move around, think, and collaborate. More specifically, I wanted to identify strategies, lessons, and techniques that had worked best for my students over the years and which might work for adults. Amidst all of the great instructional methods educators acquire and practice through ongoing professional developments, we are ultimately in pursuit of one thing - the best ways in which to *engage* - and relate to - the human beings we have in our classrooms.

Every year we are gifted with a new group of students. Although every class is different, there is one profoundly important and consistent factor, and that is the task of getting to know each and every student and having every student get to know each other. Understanding both the learning and emotional needs of students is the key to planning effective lessons that have an engagement at its core. My hope is that through a television series, adults can collaborate with each other over subjects that affect them on a personal level, using language that will serve them beyond the classroom.

Keeping this responsibility of engagement in mind, I have to acknowledge the fact that year after year, despite a variety of strategies taught, there is still that group of students (at least in 5th grade) who remain hesitant to produce language orally throughout an entire school year. This phenomenon of seemingly shy, insecure, or anxious behavior can also include the most advanced English language learners. There are, however, situations in which this reluctance to speak seems to shift. In all of my observations of English language learners in elementary school over the past twenty years, student to student engagement seems to be a powerful catalyst for oral language risk-taking.

When students engage in either a partnership or small group of no more than 4 students, with a high-interest task at hand, even the most reticent students tend to take linguistic risks. The collaboration seems to promote feelings of safety within a group. This safety takes precedence over individual anxiety around presenting. There tends to be a dynamic that is organically formed within the group that says "we can do this." As an educator, I can give all of the needed encouragement to shy students, but what has ultimately worked in my view, is the trust

developed within a group dynamic. Largely, I have found that peer relationships (especially in 5th Grade!) are just as important as (if not more important than) my ongoing support.

After teaching as well as observing a few adult classes in my community, I came to understand that in every class, and at every age, some of us are facile at getting up in front of each other, eager to participate, and still others will be frozen with fright at the prospect of having to utter words. It is an absolute truth that for students to be able to take risks in learning a new language, they must feel emotionally safe. In my experience, this usually tends to happen in small groups. As engagement in the oral language is a priority for students learning a new language, the hope is that through collaboration adult ESL students will become more confident using their target language beyond the classroom.

So, how would I set this up for my future adult students? What circumstances would have to be in place to provide a safe environment filled with positive feedback, trust, and fun? How could I communicate that making mistakes is part of the learning process? How would I ensure that students feel confident and comfortable with their teacher, with their classmates, and with the English they were practicing? Part of answering these questions was in trying to understand what is happening to students when they are afraid of producing language.

I harkened back to several times in my life where anxiety was a daily challenge and the anticipation of panic attacks a real concern. I began thinking that those feelings are not so far removed from what students feel when they anticipate having to speak in their target language in a classroom setting. For me, it was when I joined a drama class on a whim in the middle of one of my anxious life moments, that suddenly this anxiety shifted. I suddenly had a scene to read, interpret, think about, and learn. I had a stranger for a scene partner to attend to and play off of and a five-minute performance to get props and a costume for! In the hands of the perfect drama

teacher, I was eased into role-playing. This experience helped me become more socially and professionally confident. My anxiety took a backseat because I was engaged in something other than myself. I was pretending to be other people and through that experience, I was able to grow and understand perspectives that I would not have otherwise understood. Additionally, through the attention to body movements in dramatic role-play, there was a residual effect on my becoming more confident in general and more in control of my body and mind whenever I felt any impending anxiety. In fact, one of the many reasons Maley and Duff (2005) cited among the benefits of using drama in teaching include this very point, that drama "... fosters self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed" (p. 1).

Based on the literature and my own experience, I am confident that learning English through a drama experience could increase engagement in an adult ESL class and simultaneously be fun. Drama "...encourages an open, exploratory style of learning where creativity and the imagination are given scope to develop. This, in turn, promotes risk-taking, which is an essential element in effective language learning" (Maley & Duff, 2005, p.2). This is not to say that through drama instruction, shyness or insecurity will be completely eradicated; of course not. But the experience of drama - reflecting on a character's actions and motivations, connecting with authentic themes, and having the opportunities to relate these to one's own life with other people, and often reenacting them - can be transformative in one's life outside of the classroom.

Transformation takes time and in extreme cases, drama can offer a way to express unimaginable pain as a window into the hope of transformation. Partab (2012) makes a case for these types of opportunities as she observed the effects of trauma experienced by young people in South Africa. Students in ages ranging from 11 to 13 were part of a group of students she introduced to creative drama. The unimaginable feelings these children withstand around being separated from their families, cannot be met with regular therapy as cost is an issue. "The study revealed that it is important for a young troubled mind to have an activity that promotes inner freedom to express feelings to shape fantasies, to try and to fail, within a controlled protected structure. Creative drama offers this" (p. 491).

Engagement in a classroom setting is connected to the relationships we build through common experiences and/or mutual understandings as a result of being in that shared space. These shared classroom experiences organically promote trust and often come from the simplicity of play and games that drama instruction provides. Although reenacting scenes does bring attention to individual students, there is a focus on the action and plenty of other jobs to take on (like setting the stage with props or directing the scene). Further, dramatic warmups and games leave no one student out. Minds and bodies are active which in turn promotes less focus on how one is being perceived.

My hope is that this guidebook gives students the confidence they need to pursue their dreams, including a newfound ability to improvise and to approach any situation from different perspectives as a result of engaging with others using a television series as a base.

#### The Project

The project in its entirety can be found in the appendix.

#### CHAPTER IV CONCLUSIONS AND RECOMMENDATIONS

#### Conclusions

Learning a new language can be an overwhelming endeavor due to the many aspects of language that need to be addressed: reading, writing, listening, speaking, including attention to vocabulary and grammatical structures. While all aspects of language learning are important, the desire to orally communicate with others in the world is tantamount to moving forward successfully in one's life. We are, ultimately, living lives outside of the classroom and need language to communicate our needs to other human beings beyond the classroom.

Despite this desire to communicate while learning any language, this active engagement in students' own oral language production can wane for a variety of reasons. For some students, a decreased sense of emotional safety around taking linguistic risks in the classroom can arise. For others, opportunities for collaboration with other students may be minimal, depending on the type of English class they are taking. Also, a factor is the type of language students are engaging in while in the classroom. With these potential obstacles in mind, my intention was to search for the most authentic, enjoyable, and efficient ways in which to engage adult English language learners in their oral production of English. The underlying purpose of this search would lie in the goal of helping my students become active participants in their own lives as they learn English. Using the language one is learning is significant because it lies simply in the difference between the ability and the inability to navigate the world outside of the classroom in meeting one's needs. That my future adult students can confidently go out into their lives using English on a daily basis on account of the class I teach is the end goal.

#### Recommendations

Collaborative Drama for the Adult ESL Classroom: A guidebook for engaging adult English Language Learners in their Oral Language Production through a Television Series was created as a template for educators who are searching for ways in which to increase the oral language production of their students. By using a television series, students will relate authentic situations to their own lives in conversations with classmates, analyze characters and their motivations, reenact scenes from the series, and have opportunities to rewrite scripts in collaboration with others. The emotional safety students feel in the classroom, the opportunities that are given to them to collaborate with others, and the authenticity of the language they use to collaborate with others creates a unifying recipe in these lessons using a television series.

Within each lesson lies ample opportunities for students to engage in language through dramatic elements including games and strategies that involve students in humor and relatable topics. Embedded in the lessons are opportunities for students to expand on the television series they are watching. Students are provided with choice so that both shy and outgoing students have appropriate roles given their level of comfort. They might be an actor, a scriptwriter, the director, a prop maker, in charge of scene changes, or in charge of music for background. Students have opportunities to be in independent roles, partnerships, in small groups, and as part of the whole classroom in all activities. The classroom that takes on this approach is a living, moving classroom, incorporating a dynamic approach where students can relax and relate to what is being studied on screen.

Due to the time allotted for the development of this guidebook within this semester at the University of San Francisco, the potential for this type of drama class and curriculum has just begun. My recommendation and desire for myself would be to look at larger programmatic changes within any community. An English class using a television series with the goal to increase student engagement in their oral production of English is exciting. I envision a drama curriculum that could enable students to entertain beyond the class, potentially putting on shows within the community. As technology comes into play for students writing scripts, there is a potential for performances to be filmed for a larger community. For students who develop a passion for drama, students can run their own scene classes, critique their own rehearsals, and ultimately write their own scripts on a larger scale. Hosting classroom plays based on the television series, writing personal blogs about their learning, and essentially extending out in social ways can empower and guide students for further oral production of English as well as increase confidence in their self-direction of learning.

In conclusion, using a drama approach allows for a variety of students to engage in its unlimited processes. The inclusive and dynamic nature in this medium allows educators to reach students in a different way, motivating students to engage in their own oral language production. Looking at commonalities between themselves and what they are viewing onscreen, students can stave off that potential for language production engagement to wane. There is always another episode, another authentic topic, situation to discuss, another character to compare and contrast, another set of issues to retell, relive, and reenact while using authentic language.

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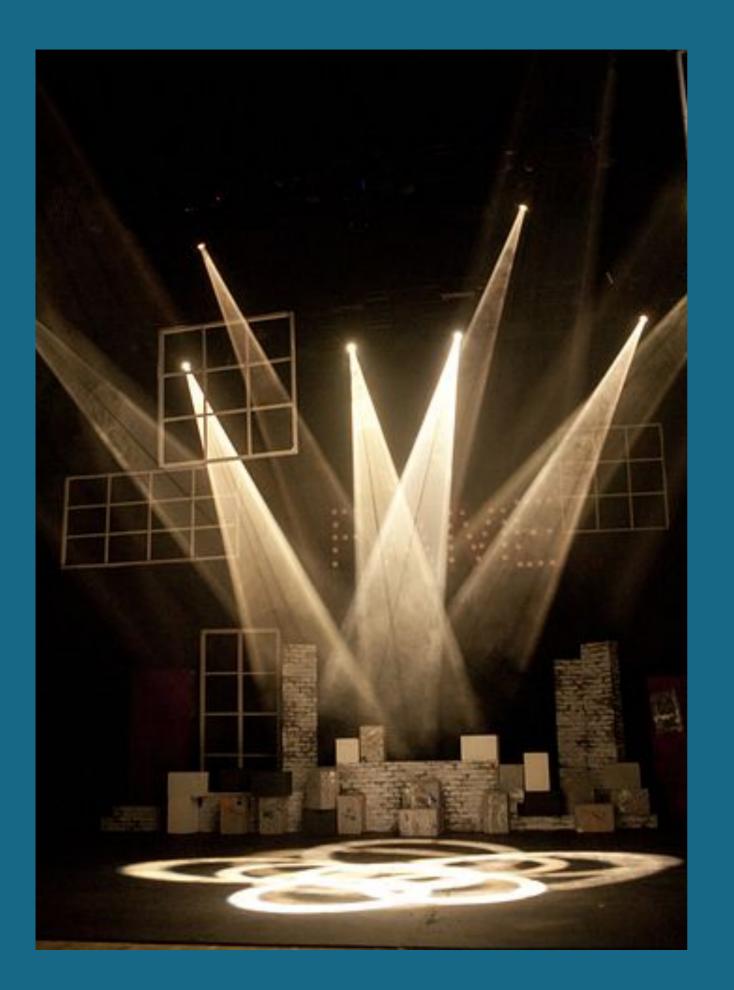
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#### APPENDIX

Collaborative Drama for the Adult ESL Classroom: A Guidebook for Engaging Adult English Language Learners in their Oral Language Production through a Television Series



# Collaborative Drama

# for the

# Adult ESL Classroom

A Guidebook for Engaging Adult English Language Learners in their Oral Language Production through a Television Series

Molly McCarthy

# Collaborative Drama

for the

# Adult ESL Classroom

A Guidebook for Engaging Adult English Language Learners in their Oral Language Production through a Television Series

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When I decided I was interested in teaching English to adults, I began observing my 5th grade english language learners for inspiration. More specifically, I wanted to identify strategies, lessons, and techniques that had worked best for them over the years and which might work for adults. Amidst all of the great instructional methods educators acquire and practice through ongoing professional developments, we are ultimately in pursuit of one thing - the best ways in which to *engage* - and relate to - the human beings we have in our classrooms.

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So, how would I set this up for my future adult students? What circumstances would have to be in place to provide a safe environment filled with positive feedback, trust, and fun? How could I communicate that making mistakes is part of the learning process? How would I ensure that students feel confident and comfortable with their teacher, with their classmates, and with the English they were practicing? Part of answering these questions was in trying to understand what is happening to students when they are afraid of producing language.

I harkened back to the several times in my life where anxiety was a daily challenge and the anticipation of panic attacks a real concern. I began thinking that those feelings are not so far removed from what students feel when they anticipate having to speak in their target language in a classroom setting. For me, it was when I joined a drama class on a whim in the middle of one my anxious life moments, that suddenly this anxiety shifted. I suddenly had a scene to read, interpret, think about, and learn. I had a stranger for a scene partner to attend to and play off of and a five minute performance to get props and a costume for! In the hands of the perfect drama teacher, I was eased into role playing. This experience helped me become more socially and professionally confident. My anxiety took a backseat because I was engaged in something other than myself. I was pretending to be other people and through that experience, I was able to grow and understand perspectives that I would not have otherwise understood. Additionally, through the attention to body movements in dramatic role play, there was a residual effect on my becoming more confident in general and more in control of my body and mind whenever I felt any impending anxiety.

On account of that experience, I felt that learning English through a drama experience could increase engagement in an adult ESL class and could be lots of fun. This is not to say that through drama instruction, shyness or insecurity will be completely eradicated; of course not. But the experience of drama - reflecting on a character's actions and motivations, connecting with authentic themes, and having the opportunities to relate these to one's own life with other people, and often reenacting them - can be transformative in one's life outside of the classroom.

Engagement in a classroom setting is connected to the relationships we build through common experiences and/or mutual understandings as a result of being in that shared space. These shared classroom experiences organically promote trust and often come from the simplicity of play and games that drama instruction provides. Although reenacting scenes does bring attention to individual students, there is a focus on the action and plenty of other jobs to take on (like setting the stage with props or directing the scene). Further, dramatic warmups and games leave no one student out. Minds and bodies are active which in turn promotes less focus on how one is being perceived. Finally, in this task-focused environment, there is the element of fun.

I hope that this guidebook gives your students the confidence they need to pursue their dreams. a newfound ability to improvise and to approach any situation from different perspectives through a fun and engaging television series of your choice.

-Molly McCarthy

# Drama Engages Students...



independently





in small groups





...through focused collaboration with others, about the authentic themes and motivations of characters found in a television series.



in partnerships





in performance





# **Adult English Language Learners**

American Institutes for Research (<u>http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf</u>) states:

- 1. Adult ELLs have the potential to meet state-adopted challenging academic standards.
- 2. Adult ELLs represent a diverse population of learners.
- 3. Adult ELLs' funds of knowledge are a resource for their learning.
- 4. Social language has an important role in ELLs' English language acquisition process.
- 5. Three key instructional advances form the basis of state-adopted content standards for English language arts in AE that ELLs must access.
- 6. Adult ELLs must be able to successfully engage with a wide variety of informational texts.
- 7. Scaffolding is an essential tool to facilitate ELLs' acquisition of language and content.
- 8. ELLs with disabilities have specific instructional needs.
- 9. Multimedia technology aligned to the ELP Standards for AE should be integrated into instruction.
- 10. Academic language instruction should be incorporated into all content lessons, including mathematics and science.





# Introduction

This teacher's guidebook is designed with the **Intermediate/Level 3 adult ESL** student in mind meeting five days a week for three hours. The first part of this practical guidebook, the skeleton, has been kept blank for easy annotations and planning by the instructor. Suggestions for activities, lessons, student groupings, and lesson flow are outlined in the ten-day sample lesson at the end, using the television series, <u>Modern Family</u>.

**Estimated times** have been purposely left out of the skeleton lessons to give teachers the freedom to decide how long each section will take, depending on the classroom; however, estimated times for each activity *have* been given in the sample lessons at the end of the guidebook.

Bolded words seen throughout the guide are words that are important words for students and teachers to use and understand during the lessons.

Where **English Language Proficiency standards** are written, any reference to "text" pertains to the words spoken in the episodes as well as the accompanying script for the episodes. For a complete look at these standards, please refer to *http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf* 

**Supplies:** Each student should have access to 3x5 white index cards on which they will write important vocabulary from the lessons, as well as plenty of drawing paper, chart paper for group work, and a computer. Students have one notebook used for all lesson notes, research notes, and writing prompts. These notebooks are kept in personalized book boxes, where materials for each student are stored, including index cards for vocabulary rings, markers, crayons, and pencils.

The **Mix and Match Activities** can be used on any day and at any time. They have been created with that particular lesson in mind but not expected to be followed exactly as written.

Most of the **drama games** are taken directly from David Farmer's website <u>https://dramaresource.com/</u>and book, Drama Resources and 101 Drama Games, respectively. Games can be found in the Resources section of this guidebook.

The Anticipatory Set/Hook section in each lesson should be treated as suggestions, especially around the drama games. These are often better played after students have some experience with the content but it will depend on the class and whether or not their understanding of directions will improve after some activities around the content have been introduced.

**Yoga Poses and Breathing** exercises are a great way for the class to connect with each other as a cohesive group. By sharing the experience of a pose or breath together, it gives students and teachers opportunities for relaxation as well as to energize. This idea came about from using the **Yoga Pretzels** card deck created by Tara Guber and Leah Kalish and illustrated by Sophie Fatus, in my own classroom as part of a daily routine.



## **English Language Proficiency Standards**

"A well known and empirically established fact is that learning should be matched in some manner with the child's developmental level." (Vygotsky, 1978, p. 85). Inspired by the words of psychologist Lev Vygotsky on his thoughts between learning and development, I felt the same idea applied to adult learners. The Zone of Proximal Development idea that Vygotsky contributed states that students can attain tasks slightly above their capability if there is appropriate scaffolding and collaboration with others along the way. With this idea in mind, I added the importance of rigor and knew each lesson would not only have to meet students where they are, but also properly challenge them to move forward.

One of the ways in which educators ensure they are meeting the needs of their students is by creating thoughtful and effective lessons that meet students' interests. For adult ESL classes, a consideration to make in order for lessons to be appropriate is to consult with existing standards for each of the levels of second language acquisition. For the purposes of this particular curriculum, I was inspired to refer to the 2016 publication of such standards by the American Institute of Research.

This comprehensive look at adult second language education standards, The *English Language Proficiency Standards for Adult Education With Correspondences to College and Career Readiness Standards for English Language Arts and Literacy, and Mathematical and Science Practices* has assisted me in connecting all lesson tasks to meaningful goals directly related to standards for Level 3 adult English language learners. Standards were chosen according to what this level student would be able to do at the end of Level 3. Also reviewed were standards from Level 2 in order to make decisions about which standards I would expect students to be able to accomplish at the beginning of the year.

For a complete look at these standards, please refer to http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf

## **Ideas for Classroom Management Routines**

Attending to transitions, ensuring collaboration, and checking for comprehension are all part of working in a productive classroom. As the year progresses, add your own ideas to the list!

#### Time To Listen/Getting Students' Attention

Musical instruments like chimes, bells, or maracas Call and response cues such as "pa, pa, ra, ra, ra" - students respond with "pa, pa!" Call and response cues such as "If you can hear me, clap once" - students respond Teacher claps a rhythm, students clap the same rhythm

#### Groupings

Clock Buddies for partnerships (<u>https://www.lauracandler.com/appointment-clock-buddies/</u>) Students count off "1" then "2" for bigger groups - all 1s confer and all 2s confer, etc...

#### Formative Assessment and Accountability

Named student book boxes are an easy way to store notebooks, quizzes, and other tools used for student accountability Partner and small group share-outs Quick notes: Students write notes on post-its and post on classroom poster

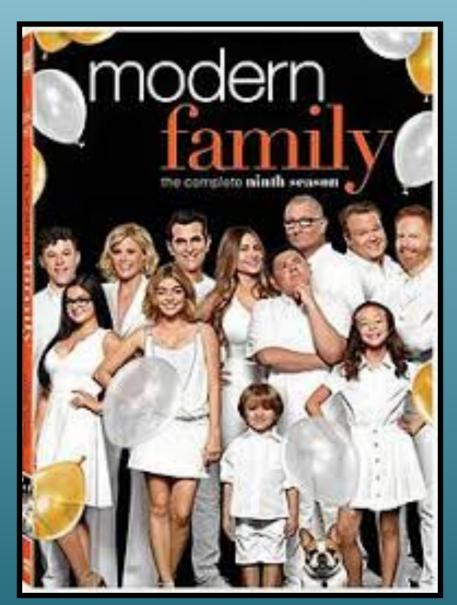
Energizers

Have extra pencils around for team or individual prizes Yoga poses and breathing Drama games

#### **Comprehension Check-Ins**

Class chart of participation strategies incorporating academic language and that show comprehension; Thumbs up sign "I'm confused" sign "I agree with....because...." "I would like to add on to .....'s idea...."

# Sample Ten-Day Lessons



# Television Series: Modern Family Created by Steven Levitan and Christopher Lloyd

## **Small Groups**

Students work together to write out a summary on large chart paper of either the beginning, the middle, or the end of the episode.

Teacher encourages groups to share examples of their summaries, including specific situations from the episode.

Teacher gives students turn-taking sentence starters such as "I agree with...." "I would like to add on to \_\_\_\_\_\_'s idea...." or "My perception of what happened was..."

### Possible Conversation Frames

- 1. What did you think about the episode?
- 2. What situation would you like to discuss?
- 3. Let's discuss \_\_\_\_
- 4. How would you compare \_\_\_\_\_ to a person you know?
  - 5. What was your favorite part? Why?

## Partner Work

# Lesson One Mix and Match Activities



## Whole Group Drama Game: Snappy Scenes

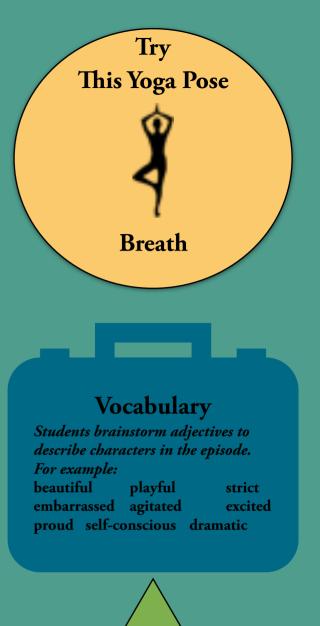
(See Resources page 98)

#### **Directions**

- 1. Students and teacher form a circle.
- 2. Teacher begins by stepping in the circle and saying "I am the uncle."
- 3. Another student steps in and builds on the same idea (family members) by saying "I am the \_\_\_\_\_."
- 4. Students can be encouraged (depending on the students) to act like or take on different voice inflections for that family member. Students can also be objects "I am the uncle's pipe."
- When all students who want to participate have, the game is over and all go back to the original circle.

## Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode, including including other teacher directed assignments in class.



Language

adoption



Introduction to the Theme Lesson One: **Television Series:** Modern Family Episode 1

English Language Proficiency (ELP) Speaking and Listening Standards Addressed: ELP 1, 2, 3: Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf) Determine a central idea or theme in oral presentations and spoken and written texts; retell key details; answer questions about key details; explain how the theme is developed by specific details in texts; summarize part of a text; participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; build on the ideas of others; express his or her own ideas; ask and answer relevant questions; add relevant information and evidence; restate some of the key ideas expressed; follow rules for discussion; ask questions to gain information or clarify understanding; with support, deliver short oral presentations; compose written information texts; develop the topic with a few details about familiar texts, topics, and experiences.

Focus Questions (written on board): What types of families and situations are presented in the episode? How are these families and situations different from our own? How are they similar to our own? By the end of this lesson, students will be able to... **Objectives:** 

- discuss and write observations about pictures leading to a determination of a central theme around this episode. a.
- b. participate in a whole group discussion leading to the making of predictions about this episode.
- give short presentations on what was discussed with a partner about a character or given situation in the episode. с.
- recount a short sequence of events orally with a beginning, middle, and end from the first episode. d.
- begin to create a section of a family tree to be added to a larger family tree representing the family from the episode. e.

#### Materials/Resources:

- Modern Family, Episode 1
  - markers/pencils
    - chart papers picture cards

small rings for vocabulary cards

**Clock Buddies Sheets** 

- index cards for students' vocabulary cards
- vocabulary words on index cards Observation posters

student notebooks sentence frames chart

#### **Anticipatory Set/Hook: Picture Posters**

#### **Procedures:**

#### 1. **Picture Posters**

- Students walk around the classroom (in pairs or triads) to look at pictures posted around the room. These are referred to as Picture Posters. a.
- Students write down what their **observations** and questions are next to the pictures shown. b.
- Once students are finished and back at their desks, the whole class is invited to **discuss** their observations and questions. This is a good time to build a class reference for sentence starters. с.
- Here's a Tip! On a large piece of chart paper, write Language Forms and Sentence Frames. Then, brainstorm common transitional words and phrases to connect ideas and opinions, adding some that you would like students to utilize, i.e. "additionally, also, first of all, secondly, etc..."
  - After the discussions, the teacher asks for **predictions** about what students think they will watch in this episode of the television series. d.
  - Predictions are written on a chart paper by a **volunteer** student. e.
  - Introduce and play Snappy Scenes (see Mix and Match Activities on previous page or other games in the Resources section) f.
  - Introduce the clock buddies sheet: First, have students find one person. Both students write their name on 12:00 o'clock. Now they have their 12:00 "buddy." Repeat this g. process for each time on the clock, until students have 4 different names on their clocks.

When helping students think about questions to ask and write, encourage them to try these sentence starters: I wonder..., Who..., Where..., When..., Why..., Are..., Did..., and How... Here's a Tip!

#### **Viewing The Episode In Parts**

- Watch first part of the episode (stop at 4:00 minutes). Ask students to write the names of the characters we have met so far. a.
- Ask students to meet with their 12:00 partner to discuss which characters we have met so far. b.
- Whole class discussion as teacher writes ideas about characters and their **motivations** or **traits** on the board as students share. Students should also take notes in their notebooks. с.

Here's a Tip! Guide students' input by asking what they are observing about character traits and motivations so far: *frantic, manic, young, playful, energetic, etc...* 

- d. Watch the next part of the episode (from 4:00 to 12:00)
- e. Take a ten minute break.
- f. After the break, ask students to meet with their 3:00 partner to discuss the **situations** presented so far.
- g. Whole class discussion, teacher writes ideas, students take notes.
- \* Here's a Tip! Guide students' input by asking them to give a thumbs up sign if some of the situations presented connect with anything in their own lives and then encourage students to share a quick connection with the person next to them.
  - h. Watch the rest of the episode.
  - i. Ask students to write a **summary** of what the last part of the episode showed. Show the last part a second time if needed.

#### 3. After Viewing Activities

- a. Place students into groups of 4.
- b. Assign different groups parts of the episode (beginning, middle, or end) to write out a summary for (in a classroom of 30 students, there could potentially be two groups that might share out the beginning, two groups to share the middle, and two for the ending of the episode)
- Here's a Tip! Guide group work by encouraging students to include details for each summary statement about the beginning, middle, and the end. For example, "in the beginning, we meet the family. There is Cam and his partner who are coming back from adopting a baby." "In the middle of the episode, we see Manny at the mall. He wants to profess his love for a girl." The idea here is to have a variety of oral production about each part of the episode so it will be important for the teacher to check in on all groups as they work.
  - c. All groups share out, ideally giving opportunities for all members of the group to say something.
  - d. Play another round of *Snappy Scenes* encouraging names and habits of newly learned characters and situations. For example, teacher can enter the circle and say "I am at the soccer game." Another student could chime in and start reenacting Gloria at the soccer game.

#### 4. Closing

- a. Give partners a sheet of paper that has a section of a family tree. As a class, decide who is responsible for which member of the family tree.
- b. Students can be creative and draw pictures or symbols for the members of the Dunphy family they have been assigned to **represent**.
- c. When ready, students should tape their section onto the class family tree of the Dunphy Family.
- d. Quick Write: In their notebooks, students should be given time to reflect on and write about what they learned in this lesson including any lingering questions.

Using the picture cards provided, match the provided vocabulary cards from the episode shown to the picture cards.

Discuss possible ways to use these vocabulary words in a sentence or review them as they were used in the episode.

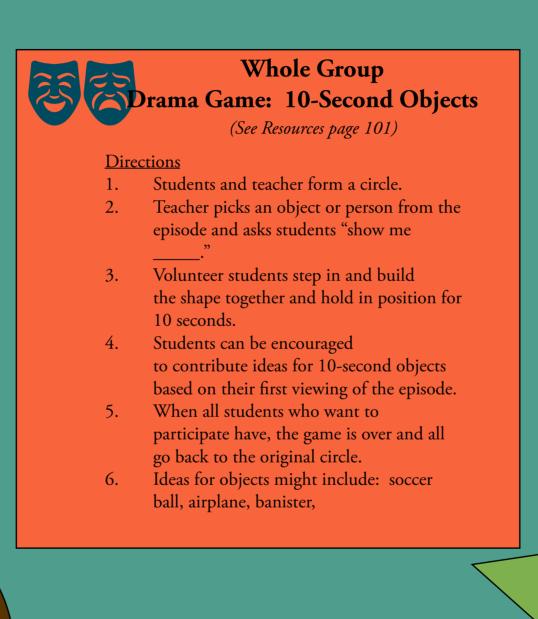
After the whole group review of vocabulary, give small groups a chance to create their own vocabulary rings to refer to this week.

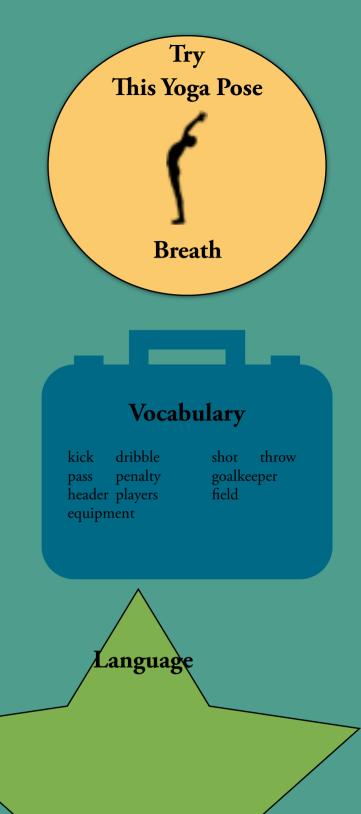
## Possible

### **Conversation Frames**

	1. There are p	layers in a game.
I	2 uses a	as equipment.
	3	is played on a field.
	4. A few rules of	are

# Lesson Two Mix and Match Activities





### Partner Work

Partners match picture cards to vocabulary words on the board.

## Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a soccer experience and when reporting out on sports researched.



#### Lesson Two: Delving Deeper into a Theme Television Series: Modern Family Episode 1

English Language Proficiency (ELP) Speaking and Listening Standards Addressed: ELP 5, 9: Level 3 Writing Standards Addressed: ELP 4: Level 3 (*http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf*) With support, carry out short research projects to answer questions; gather information from multiple provided print and digital sources; paraphrase key information in a short written or oral report; include illustrations, diagrams, or other graphics as appropriate; provide a list of sources; with support, recount a sequence of events, with a beginning, middle, and end; introduce and develop an informational topic with facts and details; use common transitional words and phrases to connect events, ideas, and opinions; provide a conclusion; construct a claim about familiar topics, introduce the topic, provide sufficient reasons or facts to support the claim, and provide concluding statement.

Focus Questions (written on board): What kinds of reactions can be observed at soccer games? Why are athletic games important? Why are some people more **invested** in athletic games than others? Objectives: By the end of this lesson, students will be able to...

- a. construct a written response to the question of the day about the episode, "Why does Gloria get so upset at her son's soccer game?"
- b. use the internet to search information about soccer (and other sports) as a sport and a cultural phenomena.
- c. keep a list (in their notebook) of websites, books, and authors' names from which information was gathered about soccer.
- d. recount a short sequence of events orally with a beginning, middle, and end about a personal experience around soccer.
- e. use sentence frames to incorporate common transitional words and phrases into their writing and recounting of events.
- f. categorize sports vocabulary by objects and people related to the games

#### Materials/Resources:

*	Modern Family, Episode 1	*	markers/pencils	*	small rings for vocabulary cards	*	sports names on index cards
*	computers	*	student notebooks	*	soccer news articles	*	index cards for student vocabulary
*	sentence frames	*	picture cards	*	American sports books & magazines	*	3x3 (or larger) post-it notes

#### Anticipatory Set/Hook:

Quick Write: Why does Gloria get so upset at her son's soccer game?

As a warm-up to class, ask students to write an answer to the above question written on the board. This should be between two to five sentences written in their notebooks. Encourage students to use the sentence frames chart from previous lesson, for common transitional words and phrases. Drama Game: 10-Second Objects (see Mix and Match Activities on previous page or other games in the Resources section)

#### **Procedures:**

- 1. Pictures, Vocabulary, and Language Forms (45 minutes)
  - a. Give each student either a word or a picture card. Students walk around to find match their word to another student's picture. Together, students will place them on a Vocabulary Word Wall.
  - b. Students present their matching pictures and words and give a short reason for why they think the word and pictures match.
  - c. Whole class reviews vocabulary one more time as teacher introduces sign language **gestures** for some of the words to assist with recall while students add vocabulary cards to their ring.
  - d. Teacher introduces the Language Forms that will be required for students to use during the whole class discussions, research, and presentation activities. For example, the teacher might say "In my opinion, Gloria was upset for a few reasons. First.....Also,....Finally, I think...."

Here's a Tip! On a large piece of chart paper, write Language Forms and Sentence Frames. Then, brainstorm common transitional words and phrases to connect ideas and opinions, adding some that you would like students to utilize, i.e. "additionally, also, first of all, secondly, etc..."

#### 2. Viewing a Particular Theme (50 minutes)

- a. Watch the soccer game sequence (1:11-2:27) and then ask students to add any additional information to their Quick Write.
- b. Ask students to meet with their vocabulary matching partner to read and discuss their **Quick Write** from the beginning of class.
- c. Whole class discussion as teacher writes students' answers (does not have to be complete sentences) on the board about why Gloria gets so upset at Manny's soccer game and any personal experience around a soccer game.

\* Here's a Tip! Guide students' input by asking what they are observing about character traits and motivations so far: frantic, manic, young, playful, energetic, etc...

- d. Ask current partners to meet with another partnership, placing students in groups of 4.
- e. Ask students to discuss the focus questions on the board, What kinds of reactions can be observed at soccer games? Why are some people more invested in athletic games than others?
- f. Share-Outs: Encourage all members of the groups to share a part of what was discussed in their groups in response to the focus questions.

Here's a Tip! Guide students' small group discussions by asking students to incorporate the vocabulary presented at the beginning of class, i.e. kick, dribble, pass, shot, throw, penalty, jump, excited, playful, energetic, header, goalkeeper, protective, frustrated, angry etc...Also remind students (if appropriate) to give each of them something to say when it is time to share out.

#### 3. Short Research Project (40 minutes)

- a. Research Project: write TWO SETS of American sports on index cards to place in a hat or box. Examples: rugby, soccer, baseball, football, volleyball, basketball, tennis, etc
- b. As students pick the word cards out of the hat or box, they get together with other students having the same sport card, get a computer and sit side by side.
- c. Before beginning the research, conduct a brainstorm session with the entire class, co-creating categories for sports (or provide the following categories) as **headers** for students on a large piece of chart paper:

Sport Equipment	Rules	Type of Field	# of Players	Action Words (verbs)	Other
-----------------	-------	---------------	--------------	----------------------	-------

- d. Students use their notebooks to take notes on research information, keep a list of websites they visit, and authors of articles or books they are using for their sport.
- \* Here's a Tip! As students work on the internet to research their particular sport, take the opportunity to work with a couple of students at a time helping them find websites, teaching them how to use Power Point (if this is a goal for future presentations), reviewing vocabulary, reminding them to keep a list of sources, or answering clarifying questions.

#### **4. Closure** (45 minutes)

- a. Pairs of students can fill in the class chart with the information they found for each category. They can use post-it notes to place on the class chart or write directly on it.
- b. Pairs of students will present their findings to the class when chart is filled.
- c. <u>Venn Diagram Lesson</u>: Demonstrate how to compare and contrast two of the sports we see on the chart. Whole group offers information to teacher as he/she writes on the Venn Diagram.
- d. Teacher hands out a Venn Diagram sheet to all students (Students may work in pairs, groups, or individually) and asks them to pick two sports to compare and contrast.

**Here's a Tip!** Guide students by ensuring they understand how to use the Venn Diagram (differences are placed on outer circles and similarities between the sports are placed in the center).

- e As students finish their Venn Diagrams, teacher adds this sentence to the <u>Language Forms and Sentence Frames</u> poster: "\_\_\_\_\_ and \_\_\_\_\_ have similarities and differences between them. First, they both \_\_\_\_\_\_, but \_\_\_\_\_" (inserting the differences after the word, *but*).
- f. Play 10-second objects using the Sports categories chart everyone collaborated on.
- g. Quick Write: Ask students to reflect on what they have learned and **annotate** any **lingering** questions or content that needs to be **clarified** for them.

Using the picture cards provided, students copy vocabulary/emotion words onto index cards, place them on their vocabulary rings, and work together to decide which words match up to the pictures provided.

Students should discuss possible ways to use these vocabulary words in sentences and/or review them as they were used in the episode.

Small groups should share their vocabulary findings with other small groups or when the whole class reconvenes to confirm words and meanings.

Possible Conversation Frames

## **Partner Work**

# Lesson Three **Mix and Match Activities**



# Drama Game: Guess The Emotion

(See Resources page 94 for more variation on this game)

#### Directions

- Students and teacher form a circle. 1.
- Teacher picks two emotion cards that are 2. unseen by others and asks two students to step into the circle.
- Students each create a still frame to depict 3. their emotion.
- Students in the circle raise their hand 4. to guess the emotions of both students and to create a possible reason.
- If a student guesses the correct emotion, 5. they are invited to be the next player in the center.

# Try This Yoga Pose Breath Vocabulary banister Language

#### Students' Share Outs Using sentence frames, students

share what was discussed in partnerships around a situation or related subject presented in this episode.



Lesson Three: Character Study Television Series: Modern Family Episode 1

English Language Proficiency (ELP) Standard Addressed: ELP 2, Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; build on the ideas of others; express his or her own ideas; ask and answer relevant questions; add relevant information and evidence; restate some of the key ideas expressed; follow rules for discussion; ask questions to gain information or clarify understanding.

Focus Questions (written on board): What kinds of reactions can be observed at soccer games? Why are athletic games important? Why are some people more invested in athletic games than others? Objectives: By the end of this lesson, students will be able to...

- a. construct a mind map around a character's traits and actions.
- b. compose written informational text about a character from the point of view of that character incorporating what that character thinks, says, and does.
- c. give a short presentation on a specific character based on their writing, offering evidence from the episode to support their claim
- d. express his or her own ideas about other characters from the episode, being discussed by peers.
- e. use sequence of events to recount the actions of a character by using facts and details from the episode.
- f. discuss the difference between a trait and an emotion.

#### Materials/Resources:

*	Modern Family, Episode 1	*	markers/pencils		* small rings for vocabulary cards
*	student notebooks	*	chart papers	*	index cards for vocabulary
*	Character Traits and Emotions sheets	*	sentence frames	*	picture cards of people showing emotions
*	emotion words on index cards	*	observation posters	*	clock buddies sheets

#### Anticipatory Set/Hook: <u>Picture Cards</u> and <u>Word Cards Match UP</u>

Drama Game: What's The Emotion? (see Mix and Match Activities on previous page or other games in the Resources section)

#### Procedures:

#### 1. Vocabulary Match Up (45 minutes)

- a. Students walk around the classroom (in pairs or triads) to look at pictures and cards with **emotions** written on them.
- b. Using blue tape, students match word cards with the emotions pictures and tape them side by side on the board.

Here's a Tip! As students work together to match up emotions with pictures, encourage them to form sentences using the various emotions by saying "when might you use the word overjoyed? Let's create a sentence that would be appropriate." For example, a student might say "I feel overjoyed when my daughter gets an A on her math test."

- c. Whole group discusses whether or not the pictures and cards are in the right place and begin to review the vocabulary words.
- d. Whole group brainstorms some sentences for each of the vocabulary words as students write in their words on index cards to add to their ring and in their notebooks.
- e. Teacher offers American sign language **gestures** for some or all of the emotions to assist with recall.
- f. Introduce and play *What's The Emotion?*

#### 2. Watching The Episode In Two Parts (50 minutes)

- a. Tell students we will be watching the episode in two parts and that as they watch, they should write down an emotion they notice and why that character is having that emotion.
- b. Encourage students to write their observations in their notebooks.
- c. Halfway through the episode, stop and ask students to find their 9:00 partners to share some of the notes they have taken so far (for example: Cameron is self-conscious because he feels everybody is judging him on the airplane).

\* Here's a Tip! Guide students' input by asking what they are observing about character traits and motivations so far: *frantic, manic, young, playful, energetic, sweet, helpful, etc...* 

- d. Watch the rest of the episode.
- e. Whole class discussion as teacher writes ideas on large chart paper about character emotions and evidence students found and wrote in their notebooks.
- f. <u>Lesson</u>: Hand out two sheets of paper, Character Traits and Character Emotions. Talk about the difference and how sometimes these two **overlap**.

#### **3.** After Viewing Activity (40 minutes)

- a. <u>Mind-Map Lesson:</u> Teach students how to make a mind map as they write along in their notebooks.
- b. Pick one character (Phil) and elicit responses about his character traits (some examples might include happy, caring, funny, helpful, and positive).
- c. Write a character trait and then write evidence for that character trait underneath the word, directly from the episode. Review the difference between traits and emotions.
- d. Remind students that for every character trait we find for Phil, that we must find evidence from the episode that supports that trait and write it by the trait.
- e. As a group, elicit about 4 or 5 emotions and pieces of evidence from the episode that would support the character traits we brainstormed about Phil and add them to the mind-map.

\* Here's a Tip! Guide students by giving them a supplemental sheet, Character Traits and Character Emotions so they can see the differences as well as notice when character traits and emotions overlap.

- **4. Closure** (45 minutes)
  - a. Refer students to the mind map made of Phil on the board, paying attention to the evidence found in the episode for each trait.
  - b. <u>Writing Lesson</u>: Tell students "I am going to pretend I am Phil. By using all of the information on my mind map, I will write a short paragraph about myself keeping in mind these very specific questions as I write: What am I wearing, What am I thinking? What am I seeing? What am I doing with my body? How am I feeling? What am I saying." I will try to use as many of these questions as possible while attending to the character and traits we have discussed.
  - d. <u>Modeling the Writing</u>: After modeling the writing of a few sentences, refer back to the mind map and how you have incorporated all of the information to be that character.
  - c. Read the short paragraph together as a class before asking students to pick their own character, create their own mind map of that character, and write their own paragraph as that character.

Example of a paragraph writing piece as the character Phil:

"Hi! My name is Phil Dunfy. I am wearing a t-shirt and light pants. I am married with three children. I'm known to be a cool dad. I think my wife is beautiful and very busy so I try to help out with the kids. My son just got his head stuck in the banister and I'm trying to get it out with baby oil. I like to jump on the trampoline with my son because it's invigorating! I love my whole family. Now that Cam has a little baby, I think we are going to have a lot more get togethers which makes me really happy. Today, when Gloria said thank you Phil when I complimented her on her dress, I thought she said "feel" so that's what I did. My wife explained my error to me. I hope I didn't offend Gloria."

Read the entire script or read scenes from the script.

Have discussions about props and scenes.

Begin talking about blocking scenes for performance.

Write a group script based on pictures and scene summaries or new ideas on different characters in scenes together.

## Possible Conversation Frames

- 1. Why do you think this prop belongs with this picture?
- 2. This prop belongs to \_\_\_\_\_ because in the episode,

## Partner Work

# Lesson Four Mix and Match Activities

Whole Group Drama Game: Three Word Sentences

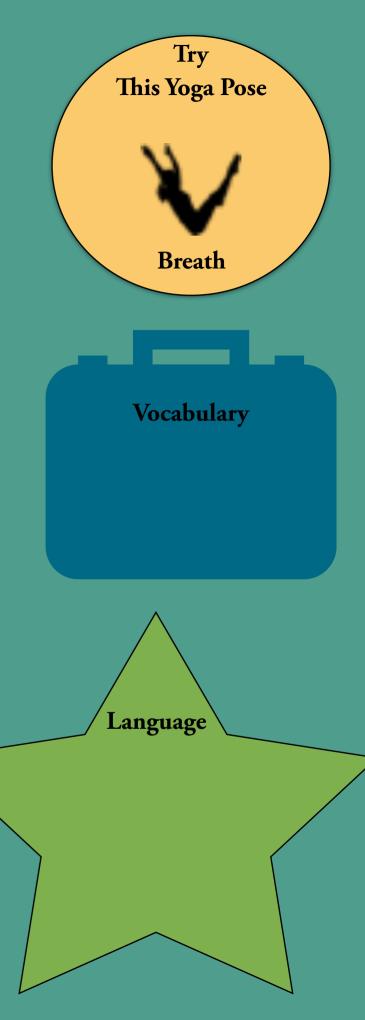
(See Resources page 103)

#### Directions

- 1. Teacher models this by asking students to give him/her a common place (the dentist's office, the grocery store, the school, the classroom, etc...)
- 2. Teacher explains that each player can only three words as they communicate with the other player or players.
- Example of two players at the dentist's office: "open wide now" "it really hurts" "are you sure?" "yes, I'm sure" "what about now?" "now it's okay"
- 4. Students (players) should go as long as possible as it relates to the scene!

## Students' Share Outs

Using sentence frames, students share why certain props go with certain characters.





English Language Proficiency (ELP) Standard Addressed: Reading ELP 6, 8, Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Determine the meaning of words and phrases in oral presentations and literary and informational text; using context, questioning, and a developing knowledge of English and their native language(s)' morphology, determine the meaning of general academic and content-specific words and phrases and frequently occurring expressions in spoken and written texts about familiar topics, experiences, or events; with support, identify one or two reasons an author or a speaker gives to support the main point; analyze and critique the arguments of others orally and in writing.

Focus Questions (written on board): What are the characters saying and why are they saying it? What are some of the common words and phrases used? What can we use in our own lives? Objectives: By the end of this lesson, students will be able to...

- a. interpret words and phrases as they are used in the episode, specifically common idioms and colloquial phrases
- b. analyze the cumulative impact of specific word choices on meaning and tone (Dad's "come on!" vs. Mom's "come on!")
- c. identify, in conversation with peers and teacher, one or two reasons a speaker (actor) gives to support a point they are making.
- d. express his or her own ideas about other characters from the episode, being discussed by peers.
- e. analyze and critique the arguments of others orally and in writing.

#### Materials/Resources:

*	Modern Family, Episode 1	*	markers/pencils	*	small rings for vocabulary cards	*	Characters' pictures
*	student notebooks	*	chart papers	*	index cards for vocabulary	*	prop box
*	Character Traits & Emotions sheets	*	sentence frames	*	emotion pictures and words on board	*	Cast List on chart paper

#### Anticipatory Set/Hook: <u>Match the prop to the character</u>

**Drama Game:** Three Word Sentences (see Mix and Match Activities on previous page or other games in the Resources section)

#### Procedures:

#### 1. **Prop Match Up** (45 minutes)

a. Students (in pairs or triads) match up props with the character pictures on the wall, placing props underneath the **corresponding** pictures (desks underneath each picture to place props)

\*\* Here's a Tip! As students work together to match up props with pictures, encourage them to tell each other why props belong to certain characters, by introducing them to the sentence frame "The \_\_\_\_\_\_ belongs to \_\_\_\_\_\_ because in the episode, \_\_\_\_\_\_. For example, a student might say "the baby hat belongs to Cam because in the episode, they adopted a baby girl from Vietnam.

- b. All students can chime in as the whole class observes each station with pictures and props, discussing why that prop belongs to that character.
- c. Any new vocabulary around props can be discussed and added here. Students should be given time to make sketches and add words to their vocabulary rings
- d. <u>Modeling Sentence Frames</u>: "The \_\_\_\_\_\_ belongs to \_\_\_\_\_\_ because in the episode, \_\_\_\_\_\_
- e. Teacher offers American sign language **gestures** for some or all of the new vocabulary to assist with recall.
- f. Introduce and play Three Word Sentences.

#### 2. Idioms, colloquial phrases, phrasal verbs (30 minutes)

a. <u>Teach/Review idioms and colloquial phrases</u>: out of control, take it outside, make love, blowup, fairies, I gave her my heart, know better, get in the spirit of things, drama queen, seriously.
b. <u>Teach/Review phrasal verbs</u>: take you out, stuck with, come on, deal with, follow through, you're with me, toughens him up, tore you away, pointed it out, gone on, being hard on, make trouble for, dropping off, go ahead, freaking out, come out with it, going on, had a boy over, broke up, you're better off, turn it off, screwin' up.

#### **3. New vocabulary** (20 minutes)

- a. Hand out the script for episode 1 to all of the students.
- b. Give students time to read at their own pace, jotting down vocabulary words they do not understand.
- c. Ask students to either write new vocabulary they don't know on a post-it and place it on a class vocabulary list (may be a chart paper at the front of the class for today's lesson)
- d. Review any of the new vocabulary and prepare to watch the whole episode as we all read along as a group.

**Here's a Tip!** For shy students, encourage them to read in a partnership with another student. Another idea might be to have smaller groups read scripts. For example, 3 students to a group might be the smallest configuration if shyness is an issue.

#### 4. Watch the Episode and Assign Parts For Reading (50 minutes)

- e. Watch the episode again with scripts in hand.
- f. As the whole class reconvenes after the viewing, think about setting the classroom up in a circular pattern or in a way that includes everybody.

Here's a Tip! Have a Cast List up in the classroom with the following parts to be filled: Phil, Claire, Haley, Alex, Gloria, Jay, Boy, Mom, Josh, Mitchell, Passenger 1, Passenger 2, Cam, Passenger 3, Luke, Dylan, Mall Cop.

- f. Start with volunteers. If the parts fill up, ask for more volunteers to double up on the same parts.
- g. If there aren't a lot of volunteers, think about asking students what they would like to do in terms of reading the script (partnerships or small groups might appeal to shy students. Depending on the class, teacher may assign parts, ask students to sign up for a part, pick names out of a hat as character names are read, or do an informal read aloud as everybody takes whatever part comes their way when it is their turn to read).
- h. Students can read the script again as a whole class or in small groups.
- i. Students can spend the rest of the class reading or reenacting scenes from the episode
- 5. After The Episode Party (optional end of class activity) (40 minutes)
- a. Prepare name cards of all of the characters in the episode. Make a few copies of each. For example, write Jay three times, Claire three times, etc...
- b. Students are to pick two cards out of the box.
- c. If students pick two different characters, they are to write a short script about what they might say to each other at the After The Episode party for the new baby.
- d. If students pick two of the same characters, they are to write a short script about what that character is thinking to themselves at the After The Episode party for the new baby.

Using scene pictures, summary cards, or new scripts written, students can rehearse in small groups.

Discuss ways in which to set up the stage for the scenes, using props.

Practice giving specific feedback to peers.

# Lesson Ten Mix and Match Activities



- 1. Students and teacher form a circle.
- 2. Students pick a scene from the episode that they can reenact in three parts, freezing for each part.
- 3. Students around the circle can guess the scene and explain what is happening.

#### Variation: Include Open/Close

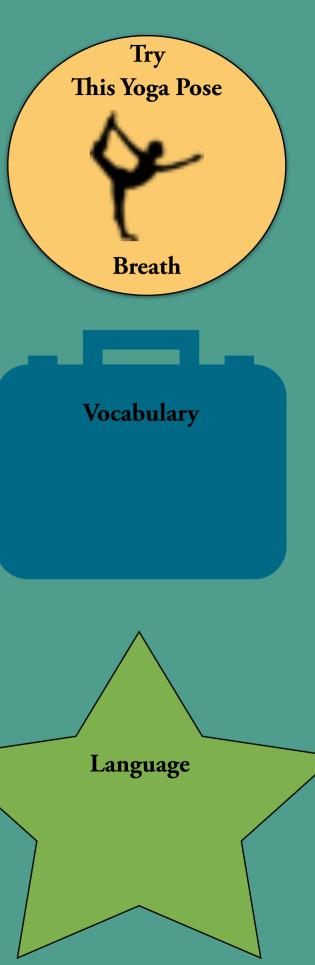
4. As students do each part of the freeze frame, teacher tells the rest of the class to close their eyes until the next frame appears by simply saying "open" then "close." This gives the audience a chance to see each frame in a flow.

Possible Conversation Frames

**Partner Work** 

Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode.



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English Language Proficiency (ELP) Standard Addressed: ELP 1,2, 6, 9Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; ask questions to gain information or clarify understanding; construct meaning from oral presentations and literary and informational text through level-appropriate listening, reading, and viewing. Use a developing set of strategies to explain how the theme is developed by specific details in texts; summarize part of a text; analyze and critique the arguments of others orally and in writing; create clear and coherent level-appropriate speech and text; with support, recount a sequence of events, with a beginning, middle, and end; introduce and develop an informational topic with facts and details.

#### **Focus Questions:**

**Objectives:** By the end of this lesson, students will be able to...

- a. choose a scene from the episode to reenact with props or a scene they have written out in the previous class between two characters.
- b. utilize a script and props to represent characters' emotions in situations presented in the episode or one made up from own script work.

#### Materials/Resources:

*	Modern Family, Episode 1	*	markers	*	small rings for vocabulary cards	*scene picture sheets	*	student notebooks
*	chart papers	*	index card	*	pencils	*sentence frames	*	picture cards
*	vocabulary words on index cards	*	observation posters	*	clock buddies sheets	*scene summaries		

#### Anticipatory Set/Hook: <u>Match the Scene description with the picture</u>

Drama Game: Freeze Frames (see Mix and Match Activities on previous page or other games in the Resources section)

#### **Procedures:**

#### **1. Picture Posters** (15 minutes)

- a. Students walk around the classroom (in pairs or triads) to look at pictures from scenes in the episode and match them with appropriate scene summaries written on index cards.
- b. Students choose a scene to act out or a new scene to write based on a picture from the episode.

#### 2. Performance Lab (30 minutes)

During Performance Lab, students have time to...

- a. write a new script between two characters (and improve on any they started in the previous class).
- b. choose a scene to enact in front of the class or in a small group
- c. rehearse their parts
- d. set up their stage for the whole episode or a particular scene (from the episode or one they have created)
- **When helping students during their performance lab, encourage them to do what they want rather than give too many restrictions around their actions.** The purpose here is that they use language, be it from the script itself, their own made up script, or even conversations about where to locate and place props for a scene. Try to make a note of vocabulary and sentence frames students are using in order to reflect it back to them next week. You might say "Last week during performance lab, I heard a number of students use these sentences."

#### 3. Scenes From An English Class (60 minutes)

- a. <u>Stage Lesson</u> Teach students about stage directions (stage left, right, up, and down). Play a stage directions game where you call out "stage left" and everyone goes to that spot.
- b. As students perform their scenes in front of others, have them perform uninterrupted, unless there is something very important to clarify.
- c. Everybody should be encouraged to applaud and give many compliments that are **specific** (this may be a mini lesson on sentence frames to use when giving specific complements), such as "I enjoyed your acting. For example, the way you yelled for the kids sounded like a real mom."

#### ₩ Here's a Tip!

- 4. **Closure** (60 minutes)
  - a. Give students a fun worksheet packet that reinforces comprehension and vocabulary for the episode.
  - b. Give students time to reflect on their learning for this lesson, their feelings about performance, and any lingering questions.
  - c. Encourage any volunteers to share out loud what their reflections are for today's lesson and in anticipation for next week's episode. What were some activities that worked? Which could be reworked? Add these to a two-column chart at the front of the class.
  - d. Allow students another performance round of scenes or entire episode with another round of specific feedback in the form of compliments.



Students work together to write out a summary on large chart paper of either the beginning, the middle, or the end of the episode.

Teacher encourages groups to share examples of their summaries, including specific situations from the episode.

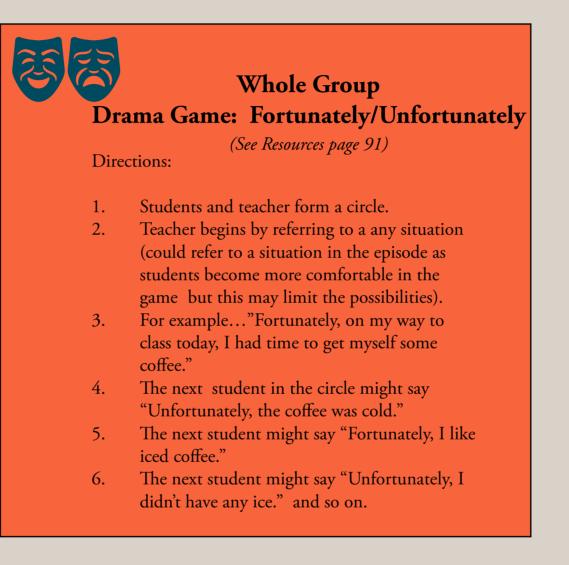
Teacher gives students turn-taking sentence starters such as "I agree with...." "I would like to add on to \_\_\_\_\_'s idea...." or "My perception of what happened was..."

## Possible Conversation Frames

- 1. What did you think about the episode?
- 2. What situation would you like to discuss?
- 3. Let's discuss \_
- 4. How would you compare \_\_\_\_\_ to a person you know?
  - 5. What was your favorite part? Why?

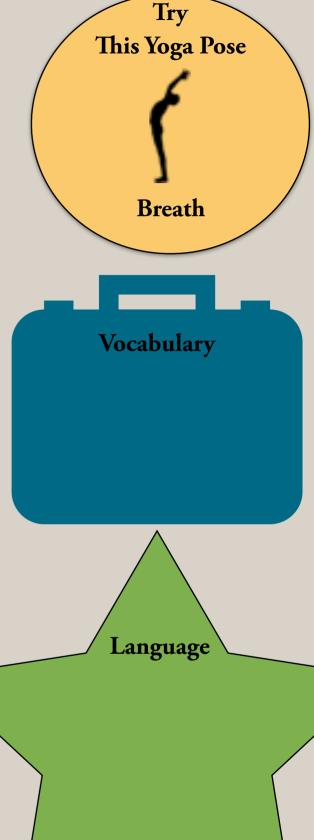
# Partner Work

# Lesson Six Mix and Match Activities



## Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode, including including other teacher directed assignments in class.





Lesson Six:Introduction to the ThemeTelevision Series:Modern FamilyEpisode 2

English Language Proficiency (ELP) Speaking and Listening Standards Addressed: ELP 1, 2, 3: Level 3 (*http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf*) Determine a central idea or theme in oral presentations and spoken and written texts; retell key details; answer questions about key details; explain how the theme is developed by specific details in texts; summarize part of a text; participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; build on the ideas of others; express his or her own ideas; ask and answer relevant questions; add relevant information and evidence; restate some of the key ideas expressed; follow rules for discussion; ask questions to gain information or clarify understanding; with support, deliver short oral presentations; compose written information texts; develop the topic with a few details about familiar texts, topics, and experiences.

Focus Questions (written on board): What's the key to being a great dad? What's the key to being a great mom or guardian?

**Objectives:** By the end of this lesson, students will be able to...

- a. discuss and write observations about pictures leading to a determination of a central theme around this episode.
- b. participate in a whole group discussion leading to the making of predictions about this episode.
- c. give short presentations on what was discussed with a partner about a character or given situation in the episode.
- d. recount a short sequence of events orally with a beginning, middle, and end from the first episode.
- e. begin to create a section of a family tree to be added to a larger family tree representing the family from the episode.

#### Materials/Resources:

*	Modern Family, Episode 1	*	markers/pencils	*	small rings for vocabulary cards
*	student notebooks	*	chart papers	*	index cards for students' vocabulary cards
*	sentence frames	*	picture cards	*	Clock Buddies Sheets

- vocabulary words on index cards
- Observation posters

#### Anticipatory Set/Hook: <u>Picture Posters</u>

Students walk around the classroom (in pairs or triads) to look at pictures posted around the room. These are referred to as **Picture Posters**. Students write down what their **observations** and questions are next to the pictures shown.

#### **Procedures:**

#### 1. Picture Posters

- a.. Once students are finished and back at their desks, the whole class is invited to **discuss** their observations and questions.
- b. After the discussions, the teacher asks for **predictions** about what students think they will watch in this episode of the television series.
- c. Predictions are written on a chart paper by a **volunteer** student.
- d. Introduce and play *Snappy Scenes* (see **Mix and Match Activities** on previous page or other games in the Resources section)
- e. Introduce the clock buddies sheet: First, have students find one person. Both students write their name on 12:00 o'clock. Now they have their 12:00 "buddy." Repeat this process for each time on the clock, until students have 4 different names on their clocks.

\* Here's a Tip! When helping students think about questions to ask and write, encourage them to try these sentence starters: I wonder..., Who..., Where..., When..., Why..., Are..., Did..., and How...

#### 2. Viewing The Episode In Parts

- a. Watch first part of the episode (stop at 4:00 minutes). Ask students to write any particular problem they notice so far in this episode.
- b. Ask students to meet with their 12:00 partner to discuss which **characters** we have seen so far and what they are talking about.
- c. Whole class discussion as teacher writes ideas about characters and their **motivations** as they talk about the theme (being good parents) as students share. Students should also take notes in their notebooks.

\* Here's a Tip! Guide students' input by asking what they are observing about characters and what their beliefs about parenting are: frantic, manic, young, playful, energetic, etc...

- d. Watch the next part of the episode (from 4:00 to 12:00)
- e. Take a ten minute break.
- f. After the break, ask students to meet with their 3:00 partner to discuss the **situations** presented so far.
- g. Whole class discussion, teacher writes ideas, students take notes.

**Here's a Tip!** Guide students' input by asking them to give a thumbs up sign if some of the situations presented connect with anything in their own lives and then encourage students to share a quick connection with the person next to them.

- h. Watch the rest of the episode.
- i. Ask students to write a **summary** of what the last part of the episode showed. Show the last part a second time if needed.

#### 3. After Viewing Activities

a. Place students into groups of 4.

b. Assign different groups parts of the episode (beginning, middle, or end) to write out a summary for (in a classroom of 30 students, there could potentially be two groups that might share out the beginning, two groups to share the middle, and two for the ending of the episode)

Here's a Tip! Guide group work by encouraging students to include details for each summary statement about the beginning, middle, and the end. For example, "in the beginning, the characters are talking about what it means to be a good parent. We see Phil wants to give his son a bicycle and Claire disagrees. In the middle of the episode, we see....." The idea here is to have a variety of oral production about each part of the episode so it will be important for the teacher to check in on all groups as they work.

- c. All groups share out, ideally giving opportunities for all members of the group to say something.
- d. Play another round of *Snappy Scenes* encouraging names and what characters are saying or doing. For example, teacher can enter the circle and say "I am Cam. I think we should encourage our kids to be president." Another student could chime in and start reenacting Mitchell, saying "I'm Mitchell. I think patience is key to being a good parent."

#### 4. Closing

- a. Give partners a sheet of paper that has a section of a family tree. As a class, decide who is responsible for which member of the family tree.
- b. Students can be creative and draw pictures or symbols for the members of the Dunfy family they have been assigned to **represent**.
- c. When ready, students should tape their section onto the class family tree of the Dunfy Family.
- d. Quick Write: In their notebooks, students should be given time to reflect on and write about what they learned in this lesson including any lingering questions.

Using the picture cards provided, match the provided vocabulary cards from the episode shown to the picture cards.

Discuss possible ways to use these vocabulary words in a sentence or review them as they were used in the episode.

After the whole group review of vocabulary, give small groups a chance to create their own vocabulary rings to refer to this week.

Possible Conversation Frames

**Partner Work** 

# Lesson Seven Mix and Match Activities

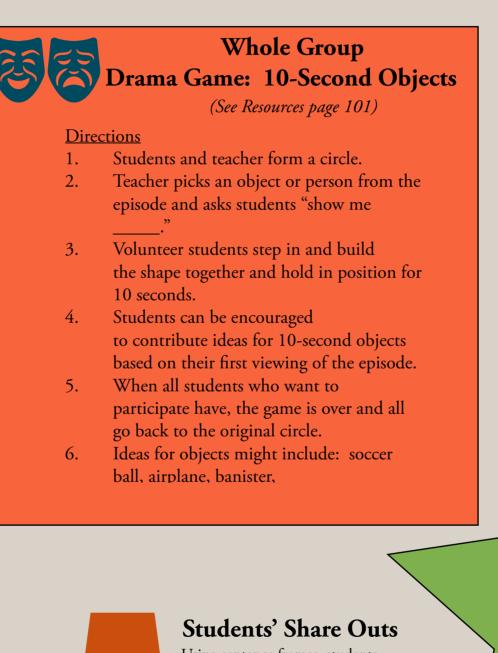
Try

This Yoga Pose

Breath

Vocabulary

Grammar



Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode.



# Lesson Seven:Delving Deeper into a ThemeTelevision Series:Modern FamilyEpisode 2

English Language Proficiency (ELP) Speaking and Listening Standards Addressed: ELP 5, 9: Level 3 Writing Standards Addressed: ELP 4: Level 3 (*http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf*) With support, carry out short research projects to answer questions; gather information from multiple provided print and digital sources; paraphrase key information in a short written or oral report; include illustrations, diagrams, or other graphics as appropriate; provide a list of sources; with support, recount a sequence of events, with a beginning, middle, and end; introduce and develop an informational topic with facts and details; use common transitional words and phrases to connect events, ideas, and opinions; provide a conclusion; construct a claim about familiar topics, introduce the topic, provide sufficient reasons or facts to support the claim, and provide concluding statement.

Focus Questions (written on board): What kinds of reactions can be observed at soccer games? Why are athletic games important? Why are some people more invested in athletic games than other people?

**Objectives:** By the end of this lesson, students will be able to...

- a. construct a written response to the question of the day about the episode, "Why does Gloria get so upset at her son's soccer game?"
- b. use the internet to search information about soccer as a sport and as a cultural phenomena.
- c. keep a list (in their notebook) of websites, books, and authors' names from which information was gathered about soccer.
- d. recount a short sequence of events orally with a beginning, middle, and end about a personal experience around soccer.
- e. use sentence frames to incorporate common transitional words and phrases into their writing and recounting of events.
- f. categorize sports vocabulary by objects and people related to the games

#### Materials/Resources:

*	Modern Family, Episode 1	small rings for vocabulary cards	*	sports names on index cards			
*	computers	*	student notebooks	*	soccer news articles	*	index cards for student vocabulary
*	sentence frames	*	picture cards	*	American sports books & magazines	*	3x3 (or larger) post-it notes
Anticipatory Set/Hook:	*	udents t	o write an answer to the	e above	e? question written on the board. This sho e students to use the sentence frames fo		

Drama Game: 10-Second Objects (see Mix and Match Activities on previous page or other games in the Resources section)

#### **Procedures:**

#### 1. Pictures, Vocabulary, and Language Forms (45 minutes)

phrases.

- a. Give each student either a word or a picture card. Students walk around to find match their word to another student's picture. Together, students will place them on a Vocabulary Word Wall.
- b. Students present their matching pictures and words and give a short reason for why they think the word and pictures match.
- c. Whole class reviews vocabulary one more time as teacher introduces sign language gestures for some of the words to assist with recall while students add vocabulary cards to their ring.
- d. Teacher introduces the Language Forms that will be required for students to use during the whole class discussions, research, and presentation activities. For example, the teacher might say "In my opinion, Gloria was upset for a few reasons. First.....Also,.....Finally, I think...."

\* Here's a Tip! On a large piece of chart paper, write Language Forms and Sentence Frames. Then, brainstorm common transitional words and phrases to connect ideas and opinions, adding some that you would like students to utilize, i.e. "additionally, also, first of all, secondly, etc..."

#### **2.** Viewing a Particular Theme (50 minutes)

- a. Watch the soccer game sequence (1:11-2:27) and then ask students to add any additional information to their Quick Write.
- b. Ask students to meet with their vocabulary matching partner to read and discuss their Quick Write from the beginning of class.
- c. Whole class discussion as teacher writes students' answers (does not have to be complete sentences) on the board about why Gloria gets so upset at Manny's soccer game.

\* Here's a Tip! Guide students' input by asking what they are observing about character traits and motivations so far: *frantic, manic, young, playful, energetic, etc...* 

- d. Ask current partners to meet with another partnership, placing students in groups of 4.
- e. Ask students to discuss the focus questions on the board, What kinds of reactions can be observed at soccer games? Why are some people more invested in athletic games than others?
- f. Share-Outs: Encourage all members of the groups to share a part of what was discussed in their groups in response to the focus questions.

Here's a Tip! Guide students' small group discussions by asking students to incorporate the vocabulary presented at the beginning of class, i.e. kick, dribble, pass, shot, throw, penalty, jump, excited, playful, energetic, header, goalkeeper, protective, frustrated, angry etc...Also remind students (if appropriate) to give each of them something to say when it is time to share out.

#### 3. Short Research Project (40 minutes)

- a. Research Project: write TWO SETS of American sports on index cards to place in a hat or box. Examples: rugby, soccer, baseball, football, volleyball, basketball, tennis, etc
- b. As students pick the word cards out of the hat or box, they get together with other students having the same sport card, get a computer and sit side by side.
- c. Before beginning the research, conduct a brainstorm session with the entire class, co-creating categories for sports (or provide the following categories) as headers for students on a large piece of chart paper:

	Sport	Equipment	Rules	Type of Field	# of Players	Action Words (verbs)	Other
--	-------	-----------	-------	---------------	--------------	----------------------	-------

d. Students use their notebooks to take notes on research information, keep a list of websites they visit, and authors of articles or books they are using for their sport.

Here's a Tip! As students work on getting on the internet to research their particular sport, take the opportunity to work with a couple of students at a time helping them find websites, teaching them how to use Power Point, reviewing vocabulary, reminding them to keep a list of sources, or answering clarifying questions.

4. Closure (45 minutes)

- a. Pairs of students can fill in the class chart with the information they found for each category. They can use post-it notes to place on the class chart or write directly on it.
- b. Pairs of students will present their findings to the class when chart is filled.
- c. Teacher gives a lesson on how to use a Venn Diagram to compare and contrast two of the sports we see on the chart. Whole group offers information to teacher.
- d. Teacher hands out a Venn Diagram sheet to all students (Students may work in pairs, groups, or individually) and asks them to pick two sports to compare and contrast.

Here's a Tip! Guide students by encouraging ensuring that they understand how to use the Venn Diagram (differences are placed on outer circles and similarities between the sports are placed in the center).

- e As students finish their Venn Diagrams, teacher adds this sentence to the <u>Language Forms and Sentence Frames</u> poster: "\_\_\_\_\_ and \_\_\_\_\_ have similarities and differences between them. First, they both \_\_\_\_\_\_, but \_\_\_\_\_"
- f. Play 10-second objects using the Sports categories chart everyone collaborated on.
- g. Quick Write: Ask students to reflect on what they have learned and **annotate** any **lingering** questions or content that needs to be **clarified** for them.

Using the picture cards provided, students copy vocabulary/emotion words onto index cards, place them on their vocabulary rings, and work together to decide which words match up to the pictures provided.

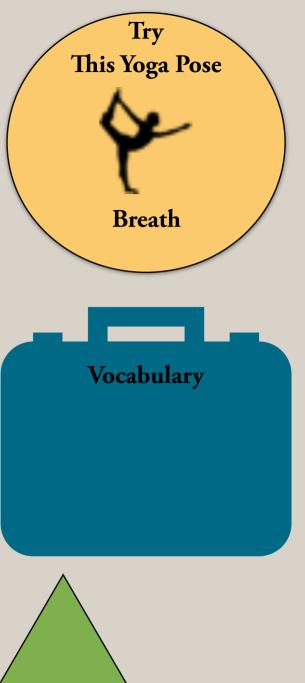
Students should discuss possible ways to use these vocabulary words in sentences and/or review them as they were used in the episode.

Small groups should share their vocabulary findings with other small groups or when the whole class reconvenes to confirm words and meanings. Lesson Eight Mix and Match Activities



#### **Directions**

- 1. Students and teacher form a circle.
- 2. Student picks an emotion card that is unseen by others and steps into the circle.
- 3. Student acts out the emotion.
- 4. Students raise their hand to guess the emotion.
- 5. If a student guesses the correct emotion, they are invited to be the next player in the center.



Grammar

Possible Conversation Frames

**Partner Work** 



## Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode.



Lesson Eight: Analyzing Characters and Situations Television Series: Modern Family Episode 2

English Language Proficiency (ELP) Standard Addressed: ELP 2, Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; build on the ideas of others; express his or her own ideas; ask and answer relevant questions; add relevant information and evidence; restate some of the key ideas expressed; follow rules for discussion; ask questions to gain information or clarify understanding.

Focus Questions (written on board): What kinds of reactions can be observed at soccer games? Why are athletic games important? Why are some people more invested in athletic games than others? Objectives: By the end of this lesson, students will be able to...

- a. construct a mind map around a character's traits and actions.
- b. compose written informational text about a character from the point of view of that character incorporating what that character thinks, says, and does.
- c. give a short presentation on a specific character based on their writing, offering evidence from the episode to support their claim
- d. express his or her own ideas about other characters from the episode, being discussed by peers.
- e. use sequence of events to recount the actions of a character by using facts and details from the episode.
- f. discuss the difference between a trait and an emotion.

#### Materials/Resources:

*	Modern Family, Episode 1	*	markers/pencils	*	small rings for vocabulary cards
*	student notebooks	*	chart papers	*	index cards for vocabulary
*	Character Traits and Emotions sheets	*	sentence frames	*	picture cards of people showing emotions
*	emotion words on index cards	*	observation posters	*	clock buddies sheets

#### Anticipatory Set/Hook: <u>Picture Cards</u> and <u>Word Cards Match UP</u>

Drama Game: What's The Emotion? (see Mix and Match Activities on previous page or other games in the Resources section)

#### **Procedures:**

- 1. Vocabulary Match Up (45 minutes)
  - a. Students walk around the classroom (in pairs or triads) to look at pictures and cards with **emotions** written on them.
  - b. Using blue tape, students match word cards with the pictures and tape them side by side on the board.

\* Here's a Tip! As students work together to match up emotions with pictures, encourage them to form sentences using the various emotions by saying "when might you use the word overjoyed? Let's create a sentence that would be appropriate." For example, a student might say "I feel overjoyed when my daughter gets an A on her math test."

- c. Whole group discusses whether or not the pictures and cards are in the right place and begin to review the vocabulary words.
- d. Whole group brainstorms some sentences for each of the vocabulary words as students write in their words on index cards to add to their ring and in their notebooks.
- e. Teacher offers American sign language **gestures** for some or all of the emotions to assist with recall.
- f. Introduce and play "What's The Emotion?"

#### 2. Watching The Episode In Two Parts (50 minutes)

- a. Tell students we will be watching the episode in two parts and that as they watch, they should write down an emotion they notice and why that character is having that emotion.
- b. Encourage students to write their observations in their notebooks.
- c. Halfway through the episode, stop and ask students to find their 9:00 partners to share some of the notes they have taken so far (for example: *Cameron is self-conscious because he feels everybody is judging him on the airplane*).

\* Here's a Tip! Guide students' input by asking what they are observing about character traits and motivations so far: frantic, manic, young, playful, energetic, sweet, helpful, etc...

- d. Watch the rest of the episode.
- e. Whole class discussion as teacher writes ideas on large chart paper about character emotions and evidence students found and wrote in their notebooks.
- f. <u>Lesson</u>: Hand out two sheets of paper, Character Traits and Character Emotions. Talk about the difference and how sometimes these two **overlap**.

#### 3. After Viewing Activity (40 minutes)

- a. <u>Mind-Map Lesson:</u> Teach students how to make a mind map as they write along in their notebooks.
- b. Pick one character (Phil) and elicit responses about his character traits (some examples might include happy, caring, funny, helpful, and positive).
- c. Write a character trait and then write evidence for that character trait underneath the word, directly from the episode. Review the difference between traits and emotions.
- d. Remind students that for every character trait we find for Phil, that we must find evidence from the episode that supports that trait and write it by the trait.
- e. As a group, elicit about 4 or 5 emotions and pieces of evidence from the episode that would support the character traits we brainstormed about Phil and add them to the mind-map.

\* Here's a Tip! Guide students by giving them a supplemental sheet, Character Traits and Character Emotions so they can see the differences as well as notice when character traits and emotions overlap.

#### 4. **Closure** (45 minutes)

- a. Refer students to the mind map made of Phil on the board, paying attention to the evidence found in the episode for each trait.
- b. <u>Writing Lesson</u>: Tell students "I am going to pretend I am Phil. By using all of the information on my mind map, I will write a short paragraph about myself keeping in mind these very specific questions as I write: What am I wearing, What am I thinking? What am I seeing? What am I doing with my body? How am I feeling? What am I saying." I will try to use as many of these questions as possible while attending to the character and traits we have discussed.
- d. <u>Modeling the Writing</u>: After modeling the writing of a few sentences, refer back to the mind map and how you have incorporated all of the information to be that character.
- c. Read the short paragraph together as a class before asking students to pick their own character, create their own mind map of that character, and write their own paragraph as that character.

Example of writing as the character Phil:

"Hi! My name is Phil Dunfy. I am wearing a t-shirt and light pants. I am married with three children. I'm known to be a cool dad. I think my wife is beautiful and very busy so I try to help out with the kids. My son just got his head stuck in the banister and I'm trying to get it out with baby oil. I like to jump on the trampoline with my son because it's invigorating! I love my whole family. Now that Cam has a little baby, I think we are going to have a lot more get togethers which makes me really happy. Today, when Gloria said thank you Phil when I complimented her on her dress, I thought she said "feel" so that's what I did. My wife explained my error to me. I hope I didn't offend Gloria."

Read the entire script or read scenes from the script.

Have discussions about props and scenes.

Begin talking about blocking scenes for performance.

Write a group script based on pictures and scene summaries or new ideas on different characters in scenes together.

## Possible Conversation Frames

 Why do you think this prop belongs with this picture?
 This prop belongs to \_\_\_\_\_ because in the episode, \_\_\_\_\_.

Partner Work

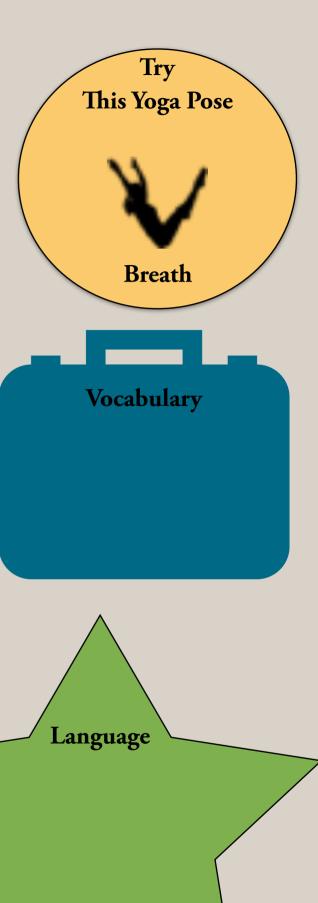
# Lesson Nine Mix and Match Activities



- 1. Teacher models this by asking students to give him/her a common place (the dentist's office, the grocery store, the school, the classroom, etc...)
- 2. Teacher explains that each player can only three words as they communicate with the other player or players.
- Example of two players at the dentist's office: "open wide now" "it really hurts" "are you sure?" "yes, I'm sure" "what about now?" "now it's okay"
- 4. Students (players) should go as long as possible as it relates to the scene and think of specific scenarios from the episode.

# Students' Share Outs

Using sentence frames, students share why certain props go with certain characters.





English Language Proficiency (ELP) Standard Addressed: Reading ELP 6, 8, Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Determine the meaning of words and phrases in oral presentations and literary and informational text; using context, questioning, and a developing knowledge of English and their native language(s)' morphology, determine the meaning of general academic and content-specific words and phrases and frequently occurring expressions in spoken and written texts about familiar topics, experiences, or events; with support, identify one or two reasons an author or a speaker gives to support the main point; analyze and critique the arguments of others orally and in writing.

Focus Questions (written on board): What are the characters saying and why are they saying it? What are some of the common words and phrases used? What can we use in our own lives?

**Objectives:** By the end of this lesson, students will be able to...

- a. interpret words and phrases as they are used in the episode, specifically common idioms and colloquial phrases
- b. analyze the cumulative impact of specific word choices on meaning and tone (Dad's "come on!" vs. Mom's "come on!")
- c. identify, in conversation with peers and teacher, one or two reasons a speaker (actor) gives to support a point they are making.
- d. express his or her own ideas about other characters from the episode, being discussed by peers.
- e. analyze and critique the arguments of others orally and in writing.

#### Materials/Resources:

*	Modern Family, Episode 1	*	markers/pencils	*	small rings for vocabulary cards	*	Characters' pictures
*	student notebooks	*	chart papers	*	index cards for vocabulary	*	prop box
*	Character Traits & Emotions sheets	*	sentence frames	*	emotion pictures and words on board	*	Cast List on chart paper

#### Anticipatory Set/Hook: <u>Match the prop to the character</u>

**Drama Game:** Three Word Sentences (see **Mix and Match Activities** on previous page or other games in the Resources section)

#### Procedures:

#### **1. Prop Match Up** (45 minutes)

a. Students (in pairs or triads) match up props with the character pictures on the wall, placing props underneath the **corresponding** pictures (desks underneath each picture to place props)

\* Here's a Tip! As students work together to match up props with pictures, encourage them to tell each other why props belong to certain characters, by introducing them to the sentence frame "The \_\_\_\_\_\_belongs to \_\_\_\_\_\_because in the episode, \_\_\_\_\_\_. For example, a student might say "the baby hat belongs to Cam because in the episode, they adopted a baby girl from Vietnam.

- b. All students can chime in as the whole class observes each station with pictures and props, discussing why that prop belongs to that character.
- c. Any new vocabulary around props can be discussed and added here. Students should be given time to make sketches and add words to their vocabulary rings
- d. <u>Modeling Sentence Frames</u>: "The \_\_\_\_\_\_ belongs to \_\_\_\_\_\_ because in the episode, \_\_\_\_\_\_."
- e. Teacher offers American sign language **gestures** for some or all of the new vocabulary to assist with recall.
- f. Introduce and play Three Word Sentences.

#### 2. Idioms, colloquial phrases, phrasal verbs (30 minutes)

- a. <u>Teach/Review idioms and colloquial phrases</u>: put his foot down, just chill, flake, blew it, make it,.
- b. <u>Teach/Review phrasal verbs:</u> stay in school, moved in, take care of, fit in, gonna, sittin', grabbin', scootin', wanna, 'cause, gotta.

#### **3.** New vocabulary (20 minutes)

- a. Hand out the script for episode 1 to all of the students.
- b. Give students time to read at their own pace, jotting down vocabulary words they do not understand.
- c. Ask students to either write new vocabulary they don't know on a post-it and place it on a class vocabulary list (may be a chart paper at the front of the class for today's lesson)
- d. Review any of the new vocabulary and prepare to watch the whole episode as we all read along as a group.

**\* Here's a Tip!** For shy students, encourage them to read in a partnership with another student. Another idea might be to have smaller groups read scripts. For example, 3 students to a group might be the smallest configuration if shyness is an issue.

#### 4. Watch the Episode and Assign Parts For Reading (50 minutes)

- e. Watch the episode again with scripts in hand.
- f. As the whole class reconvenes after the viewing, think about setting the classroom up in a circular pattern or in a way that includes everybody.

**Here's a Tip!** Have a Cast List up in the classroom with the following parts to be filled: Phil, Claire, Haley, Alex, Gloria, Jay, Boy, Mom, Josh, Mitchell, Passenger 1, Passenger 2, Cam, Passenger 3, Luke, Dylan, Mall Cop.

- f. Start with volunteers. If the parts fill up, ask for more volunteers to double up on the same parts.
- g. If there aren't a lot of volunteers, think about asking students what they would like to do in terms of reading the script (partnerships or small groups might appeal to shy students. Depending on the class, teacher may assign parts, ask students to sign up for a part, pick names out of a hat as character names are read, or do an informal read aloud as everybody takes whatever part comes their way when it is their turn to read).
- h. Students can read the script again as a whole class or in small groups.
- i. Students can spend the rest of the class reading or reenacting scenes from the episode
- 5. At the Party (optional end of class activity) (40 minutes)
- a. Prepare name cards of all of the characters in the episode. Make a few copies of each. For example, write Jay three times, Claire three times, etc...
- b. Students are to pick two cards out of the box.
- c. If students pick two different characters, they are to write a short script about what they might say to each other at the party for the new baby.
- d. If students pick two of the same characters, they are to write a short script about what that character is thinking to themselves at the party for the new baby.

Using scene pictures, summary cards, or new scripts written, students can rehearse in small groups.

Discuss ways in which to set up the stage for the scenes, using props.

Practice giving specific feedback to peers

# Lesson Ten Mix and Match Activities

Whole Group Drama Game: Freeze Frames (See Resources page 92)

Directions

- 1. Students and teacher form a circle.
- 2. Students pick a scene from the episode that they can reenact in three parts, freezing for each part.
- 3. Students around the circle can guess the scene and explain what is happening.

#### Variation: Include Open/Close

4. As students do each part of the freeze frame, teacher tells the rest of the class to close their eyes until the next frame appears by simply saying "open" then "close." This gives the audience a chance to see each frame in a flow.

Possible Conversation Frames

Language

Try

This Yoga Pose

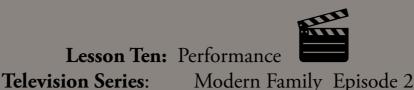
Breath

Vocabulary

Partner Work

## Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode.



#### English Language Proficiency (ELP) Standard Addressed: ELP 1,2, 6, 9Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdj

Participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; ask questions to gain information or clarify understanding; construct meaning from oral presentations and literary and informational text through level-appropriate listening, reading, and viewing. Use a developing set of strategies to explain how the theme is developed by specific details in texts; summarize parr of a text; analyze and critique the arguments of others orally and in writing; create clear and coherent level-appropriate speech and text; with support, recount a sequence of events, with a beginning, middle, and end; introduce and develop an informational topic with facts and details.

small rings for vocabulary cards

index cards for vocabulary

picture cards

clock buddies sheets

\*scene picture sheets

#### Focus Questions:

**Objectives:** By the end of this lesson, students will be able to...

- a. choose a scene from the episode to reenact with props or a scene they have written out in the previous class between two characters.
- b. utilize a script and props to represent characters' emotions in situations presented in the episode or one made up from own script work.

observation posters

#### Materials/Resources:

- \* Modern Family, Episode 1
  \* student notebooks
- pencils
- penciis
- vocabulary words on index cards
- Anticipatory Set/Hook:

#### Scene picture sheets

**Drama Game:** Freeze Frames (see Mix and Match Activities on previous page or other games in the Resources section)

markers

chart papers sentence frames

#### **Procedures:**

- 1. Picture Posters
  - a. Students walk around the classroom (in pairs or triads) to look at pictures from scenes in the episode.
  - b. Students choose a scene to act out or a new scene to write based on a picture from the episode.

#### 2. Performance Lab

During Performance Lab, students have time to...

- a. write a new script between two characters (and improve on any they started in the previous class).
- b. choose a scene to enact in front of the class or in a small group
- c. rehearse their parts
- d. set up their stage for the whole episode or a particular scene (from the episode or one they have created)
- \*\* Here's a Tip! When helping students during their performance lab, encourage them to do what they want rather than give too many restrictions around their actions. The purpose here is that they use language, be it from the script itself, their own made up script, or even conversations about where to locate and place props for a scene. Try to make a note of vocabulary and sentence frames students are using in order to reflect it back to them next week. You might say "Last week during performance lab, I heard a number of students use these sentences."

#### 3. Scenes From An English Class

- a. <u>Stage Lesson</u> Teach students about stage directions (stage left, right, up, and down). Play a stage directions game where you call out "stage left" and everyone goes to that spot.
- b. As students perform their scenes in front of others, have them perform uninterrupted, unless there is something very important to clarify.
- c. Everybody should be encouraged to applaud and give many compliments that are **specific** (this may be a mini lesson on sentence frames to use when giving specific compliments), such as "I enjoyed your acting. For example, the way you yelled for the kids sounded like a real mom."

#### d.

#### ₩ Here's a Tip!

#### 4. Closure

- a. Give students time at the end of class to reflect on their learning for this lesson, their feelings about performance, and any lingering questions.
- b. Encourage any volunteers to share out loud what their reflections are for today's lesson.



# Planning Pages

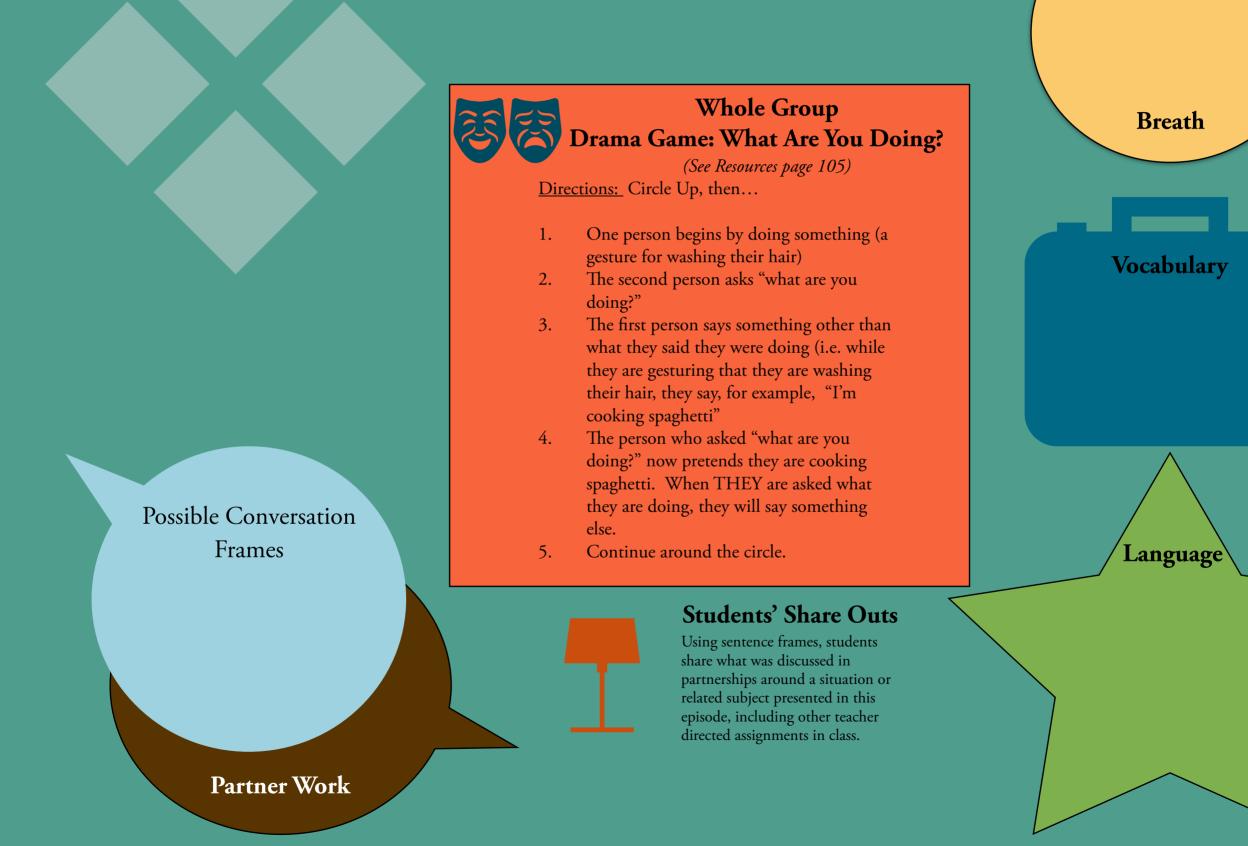


Television Series: Created by

# Lesson One Mix and Match Activities

Try

**This Yoga Pose** 





Episode:

**Lesson One:** Introduction to the Theme

#### **Television Series:**

English Language Proficiency (ELP) Speaking and Listening Standards Addressed: ELP 1, 2, 3: Level 3 (*http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf*) Determine a central idea or theme in oral presentations and spoken and written texts; retell key details; answer questions about key details; explain how the theme is developed by specific details in texts; summarize part of a text; participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; build on the ideas of others; express his or her own ideas; ask and answer relevant questions; add relevant information and evidence; restate some of the key ideas expressed; follow rules for discussion; ask questions to gain information or clarify understanding; with support, deliver short oral presentations; compose written information texts; develop the topic with a few details about familiar texts, topics, and experiences.

Focus Questions (written on board):

**Objectives:** By the end of this lesson, students will be able to...

- a. discuss and write observations about pictures leading to a determination of a central theme around this episode.
- b. participate in a whole group discussion leading to the making of predictions about this episode.
- c. give short presentations on what was discussed with a partner about a character or given situation in the episode.
- d. recount a short sequence of events orally and in a small group, about the episode including a beginning, middle, and end.

#### Materials/Resources:

\* markers/pencils
 \* small rings for vocabulary cards
 \* student notebooks
 \* chart papers
 \* chart papers
 \* index cards for students' vocabulary
 \* index cards/poster
 \* inage cards/poster

#### Anticipatory Set/Hook::

Students walk around the classroom (in pairs or triads) to look at images posted around the room. These are referred to as **Image Posters**. Students write down what their **observations** and questions are next to the pictures shown. <u>**Drama Game**</u>: *What are you doing?* (*see* **Mix and Match Activities** *on previous page or other games in the Resources section*)

Here's a Tip! When helping students think about questions to ask and write, encourage them to try these sentence starters: I wonder..., Who..., Where..., When..., Why..., Are..., Did..., and How...

#### 1. Procedures:

- a. Once students are finished and back at their desks, the whole class is invited to **discuss** their observations and questions.
- b. After the discussions, the teacher asks for **predictions** about what students think, based on these images, they will watch in this episode of the television series.
- c. Predictions are written on a chart paper by a **volunteer** student.
- d. Introduce and play the drama game: \_
- e. Introduce the clock buddies sheet: First, have students find one person. Both students write their name on 12:00 o'clock. Now they have their 12:00 "buddy." Repeat this process for each time on the clock, until students have 4 different names on their clocks.

#### 2. Viewing The Episode In Parts

- a. Watch first part of the episode (stop at minutes). Students should write the names of the characters in their student notebooks along with any descriptive words associated with that character
- b. Ask students to meet with their 12:00 partner to discuss which **characters** we have met so far.
- c. Whole class discussion as teacher writes ideas about characters and their **motivations** or **traits** on the board as students share. Students should also take notes in their notebooks.

\* Here's a Tip! Guide students' input by asking what they are observing about character traits and motivations so far: frantic, manic, young, playful, energetic, etc...

- d. Watch the next part of the episode (from \_\_\_\_\_ to \_\_\_\_)
- e. Take a ten minute break.
- f. Ask students to meet with their 3:00 partner to discuss the **situations** presented so far.
- g. Whole class discussion, teacher writes ideas, students take notes.

**Here's a Tip!** Guide students input by asking them to give a thumbs up sign if some of the situations presented connect with anything in their own lives and then encourage students to share a quick connection with the person next to them.

- h. Watch the rest of the episode.
- i. Ask students to write a **summary** of what the last part of the episode showed. Show the last part a second time if needed.

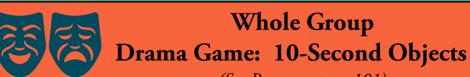
#### 3. After Viewing Activities

- a. Place students into groups of 4.
- b. Assign different groups parts of the episode (beginning, middle, or end) to write out a summary for (in a classroom of 30 students, there could potentially be two groups that might share out the beginning, two groups to share the middle, and two for the ending of the episode)
- - c. All groups share out, ideally giving opportunities for all members of the group to say something.
  - d. Play another round of *Snappy Scenes* encouraging names and habits of newly learned characters and situations.

#### 4. Closing

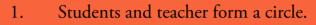
- a. Give partners a sheet of paper that has a section of a Character Tree. As a class, decide who is responsible for which characters of the Character Tree.
- b. Students can be creative and draw pictures or symbols for the characters they have been assigned to **represent**.
- c. When ready, students should tape their section onto the Character Tree.
- d. Quick Write: In their notebooks, students should be given time to reflect on and write about what they learned in this lesson including any lingering questions.

# Lesson Two Mix and Match Activities



(See Resources page 101)

#### Directions



- 2. Teacher picks an object or person from the episode and asks students "show me
- Volunteer students step in and build the shape together and hold in position for 10 seconds.
- 4. Students can be encouraged to contribute ideas for 10-second objects based on their first viewing of the episode.
- 5. When all students who want to participate have, the game is over and all go back to the original circle.
- 6. Ideas for objects might include: soccer ball, airplane, banister,

## Possible Conversation Frames

Partner Work

## Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode. Vocabulary

Try

**This Yoga Pose** 

Breath

Language



Delving Deeper into a Theme Lesson Two: Television Series:

\_, Episode:

English Language Proficiency (ELP) Speaking and Listening Standards Addressed: ELP 5, 9: Level 3 Writing Standards Addressed: ELP 4: Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf) With support, carry out short research projects to answer questions; gather information from multiple provided print and digital sources; paraphrase key information in a short written or oral report; include illustrations, diagrams, or other graphics as appropriate; provide a list of sources; with support, recount a sequence of events, with a beginning, middle, and end; introduce and develop an informational topic with facts and details; use common transitional words and phrases to connect events, ideas, and opinions; provide a conclusion; construct a claim about familiar topics, introduce the topic, provide sufficient reasons or facts to support the claim, and provide concluding statement.

#### Focus Questions (written on board):

**Objectives:** By the end of this lesson, students will be able to...

	a.	construct a written response	to the qu	lestion of the day about	the epis	sode, "Why does		?"			
	b.	use the internet to search info	ormation	about		and its cultura	) impact.				
	с.	keep a list (in their notebook	) of webs	sites, books, and author	s' names	s from which information was gather	red about _	·			
	d.	recount a short sequence of e	vents ora	ally with a beginning, n	niddle, a	nd end about a personal experience	around	·			
	e.	use sentence frames to incorp	orate co	mmon transitional wor	ds and p	hrases into their writing and recoun	ting of eve	nts.			
	f.	categorize voc	abulary l	by objects and people re	elated to	the theme.	e				
Materials/Resources:		0	,								
	*	, Episode * markers/pencils *				small rings for vocabulary cards	*	sports names on index cards			
	*	computers * student notebooks				news articles		index cards for student vocabulary			
	*	sentence frames	*	picture cards	*	books & magazines	*	3x3 (or larger) post-it notes			
Anticipatory Set/Hoo	ok:	Quick Write: Why does				?					
Ask students to write an answer to the above question written on the board. This should be between two to five sentences written in their notebooks. Encourage students to use the sentence frames chart from previous lesson, for common transitional words and phrases.											
		Drama Game: 10-Second Objects (see Mix and Match Activities on previous page or other games in the Resources section)									
1. Pictures, Voca	bulary,	and Language Forms									

- Give each student either a word or a picture card. Students walk around to match their word to another student's picture. Together, students will place them on a Vocabulary Word Wall. a.
- b. Students present their matching pictures and words and give a short reason for why they think the word and pictures match.
- Whole class reviews vocabulary one more time as teacher introduces sign language gestures for some of the words to assist with recall while students add vocabulary cards to their ring. с.
- d. Teacher introduces the Language Forms that will be required for students to use during the whole class discussions, research, and presentation activities. For example, the teacher might say "In my opinion, for a few reasons. First.....Also,....Finally, I think...."

🗯 Here's a Tip! On a large piece of chart paper, write Language Forms and Sentence Frames. Then, brainstorm common transitional words and phrases to connect ideas and opinions, adding some that you would like students to utilize, i.e. "additionally, also, first of all, secondly, etc..."

#### 2. Viewing a Particular Theme

- \_\_\_\_\_\_ sequence (\_\_\_\_\_\_ to \_\_\_\_\_) and then ask students to add any additional information to their Quick Write. Watch the \_\_\_\_ a.
- Ask students to meet with their vocabulary matching partner to read and discuss their Quick Write from the beginning of class. b.
- Whole class discussion as teacher writes students' answers (does not have to be complete sentences) on the board about answers to the question and any personal experiences students have had. с.

- d. Ask current partners to meet with another partnership, placing students in groups of 4.
- e. Ask students to discuss the focus questions on the board,
- *f.* Share-Outs: Encourage all members of the groups to share a part of what was discussed in their groups in response to the focus questions.

\* Here's a Tip! Guide students' small group discussions by asking students to incorporate the theme vocabulary presented at the beginning of class, i.e. \_\_\_\_\_, \_\_\_\_\_,

\_\_\_\_\_, \_\_\_\_, Also remind students (if appropriate) to give each of them something to say when it is time to share out.

#### 3. Short Research Project

- a. Research Project: write TWO SETS of theme words on index cards to place in a hat or box. Examples: \_\_\_\_\_, \_\_\_\_, \_\_\_\_, \_\_\_\_, \_\_\_\_, etc
- b. As students pick the word cards out of the hat or box, they get together with other students having the same card, get a computer and sit side by side.
- c. Before beginning the research, conduct a brainstorm session with the entire class, co-creating categories for the theme (or providing the categories to the students) as **headers** for students on a large piece of chart paper:
- d. Students use their notebooks to take notes on research information, keep a list of websites they visit, and authors of articles or books they are using for their research.
- **Here's a Tip!** As students work on the internet to research for the particular theme, take the opportunity to work with a couple of students at a time helping them find websites, teaching them how to use Power Point (if this is a goal for future presentations), reviewing vocabulary, reminding them to keep a list of sources, or answering clarifying questions.

#### 4. Closure

- a. Pairs of students can fill in the class chart with the information they found for each category. They can use post-it notes to place on the class chart or write directly on it.
- b. Pairs of students will present their findings to the class when chart is filled.
- c. <u>Venn Diagram Lesson</u>: Demonstrate how to compare and contrast two of the aspects of the theme information we see on the chart. Whole group offers information to teacher as he/she writes on the Venn Diagram.
- d. Teacher hands out a Venn Diagram sheet to all students (Students may work in pairs, groups, or individually). Students pick two aspects of the theme researched, to compare and contrast.

**Here's a Tip!** Guide students by ensuring they understand how to use the Venn Diagram (differences are placed on outer circles and similarities are placed in the center).

- e As students finish their Venn Diagrams, teacher adds this sentence to the <u>Language Forms and Sentence Frames</u> poster: "\_\_\_\_\_ and \_\_\_\_\_ have similarities and differences between them. First, they both \_\_\_\_\_\_, but \_\_\_\_\_, but \_\_\_\_\_" (inserting the differences after the word, *but*).
- f. Play *10-second objects* using the theme categories chart everyone collaborated on.
- g. Quick Write: Ask students to reflect on what they have learned and **annotate** any **lingering** questions or content that needs to be **clarified** for them.

# Lesson Three Mix and Match Activities

# Whole Group Drama Game: Guess The Emotion?

(See Resources page 94)

Try

This Yoga Pose

Breath

Vocabulary

Language

#### Directions

- 1. Students and teacher form a circle.
- 2. Student picks an emotion card that is unseen by others and steps into the circle.
- 3. Student acts out the emotion.
- 4. Students raise their hand to guess the emotion.
- 5. If a student guesses the correct emotion, they are invited to be the next player in the center.

Possible Conversation Frames

Partner Work

Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode.



Lesson Three: Analyzing Characters and Situations

Television Series:

Episode: \_\_\_\_

### English Language Proficiency (ELP) Standard Addressed: ELP 2, Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; build on the ideas of others; express his or her own ideas; ask and answer relevant questions; add relevant information and evidence; restate some of the key ideas expressed; follow rules for discussion; ask questions to gain information or clarify understanding.

### Focus Questions (written on board):

**Objectives:** By the end of this lesson, students will be able to...

- a. construct a mind map around a character's traits, emotions, and actions.
- b. compose written informational text about a character from the point of view of that character incorporating what that character thinks, says, and does.
- c. give a short presentation on a specific character based on their writing, offering evidence from the episode to support their claim
- d. express his or her own ideas about other characters from the episode, being discussed by peers.
- e. use sequence of events to recount the actions of a character by using facts and details from the episode.
- f. discuss the difference between a trait and an emotion.

### Materials/Resources:

*	episode	*	markers/pencils	*	small rings for vocabulary cards
*	student notebooks	*	chart papers	*	index cards for vocabulary
*	Character Traits and Emotions sheets	*	sentence frames	*	picture cards of people showing emotions
*	emotion words on index cards	*	observation posters	*	clock buddies sheets

### Anticipatory Set/Hook: <u>Picture Cards</u> and <u>Word Cards Match UP</u>

**Drama Game:** What's The Emotion? (see **Mix and Match Activities** on previous page or other games in the Resources section)

#### **Procedures:**

### 1. Vocabulary Match Up

- a. Students walk around the classroom (in pairs or triads) to look at pictures and cards with emotions written on them.
- b. Using blue tape, students match word cards with the emotions pictures and tape them side by side on the board.

Here's a Tip! As students work together to match up emotions with pictures, encourage them to form sentences using the various emotions by saying "when might you use the word overjoyed? Let's create a sentence that would be appropriate." For example, a student might say "I feel overjoyed when my daughter gets an A on her math test."

- c. Whole group discusses whether or not the pictures and cards are in the right place and begin to review the vocabulary words.
- d. Whole group brainstorms some sentences for each of the vocabulary words as students write in their words on index cards to add to their ring and in their notebooks.
- e. Teacher offers American sign language **gestures** for some or all of the emotions to assist with recall.
- f. Introduce and play *What's The Emotion?*

### 2. Watching The Episode In Two Parts

- a. Tell students we will be watching the episode in two parts and that as they watch, they should write down an emotion they notice and why that character is having that emotion.
- b. Encourage students to write their observations in their notebooks.
- c. Halfway through the episode, stop and ask students to find their 9:00 partners to share some of the notes they have taken so far (for example: \_\_\_\_\_\_ feels happy because \_\_\_\_\_\_

\* Here's a Tip! Guide students' input by asking what they are observing about character traits and motivations so far: *frantic, manic, young, playful, energetic, sweet, helpful, etc...* 

- d. Watch the rest of the episode.
- e. Whole class discussion as teacher writes ideas on large chart paper about character emotions and evidence students found and wrote in their notebooks.
- f. <u>Lesson</u>: Hand out two sheets of paper, Character Traits and Character Emotions. Talk about the difference and how sometimes these two **overlap**.

### 3. After Viewing Activity

- a. <u>Mind-Map Lesson</u>: Teach students how to make a mind map as they write along in their notebooks.
- b. Pick one character (\_\_\_\_\_) and elicit responses about his character traits (some examples might include *happy, caring, funny, helpful, and positive*).
- c. Write a character trait and then write evidence for that character trait underneath the word, directly from the episode. Review the difference between traits and emotions.
- d. Remind students that for every character trait we find for \_\_\_\_\_\_ that we must find evidence from the episode that supports that trait and write it by the trait.
- e. As a group, elicit about 4 or 5 emotions and pieces of evidence from the episode that would support the character traits we brainstormed about \_\_\_\_\_ and add them to the mind-map.

Here's a Tip! Guide students by giving them supplemental sheets, Character Traits and Character Emotions (See Resources) so they can see the differences as well as notice when character traits and emotions overlap.

### 4. Closure

- a. Refer students to the mind map made of \_\_\_\_\_ on the board, paying attention to the evidence found in the episode for each trait.
- b. <u>Writing Lesson</u>: Tell students "I am going to pretend I am \_\_\_\_\_. By using all of the information on my mind map, I will write a short paragraph about myself keeping in mind these very specific questions as I write: *What am I wearing? What am I thinking? What am I seeing? What am I doing with my body? How am I feeling? What am I saying?* I will try to use as many of these questions as possible while attending to the character and traits we have discussed.

The teacher can write in front of the students or write this beforehand. Here is an example of a paragraph writing piece as the character, \_\_\_\_\_:

"Hi! My name is	Today, I am wearing	I am married/unmarried	People think I am	I
think	Something happened to me; it was	I like to	I love Now	
that, I	think	Today, when, I	I hope I	

- e. Select Clock Buddies to share their paragraphs to each other.
- f. If there are volunteers, ask students to share their paragraph with the entire class.

c. <u>Modeling the Writing</u>: After modeling the writing of a few sentences, refer back to the mind map and demonstrate how you are incorporating the information about that character.

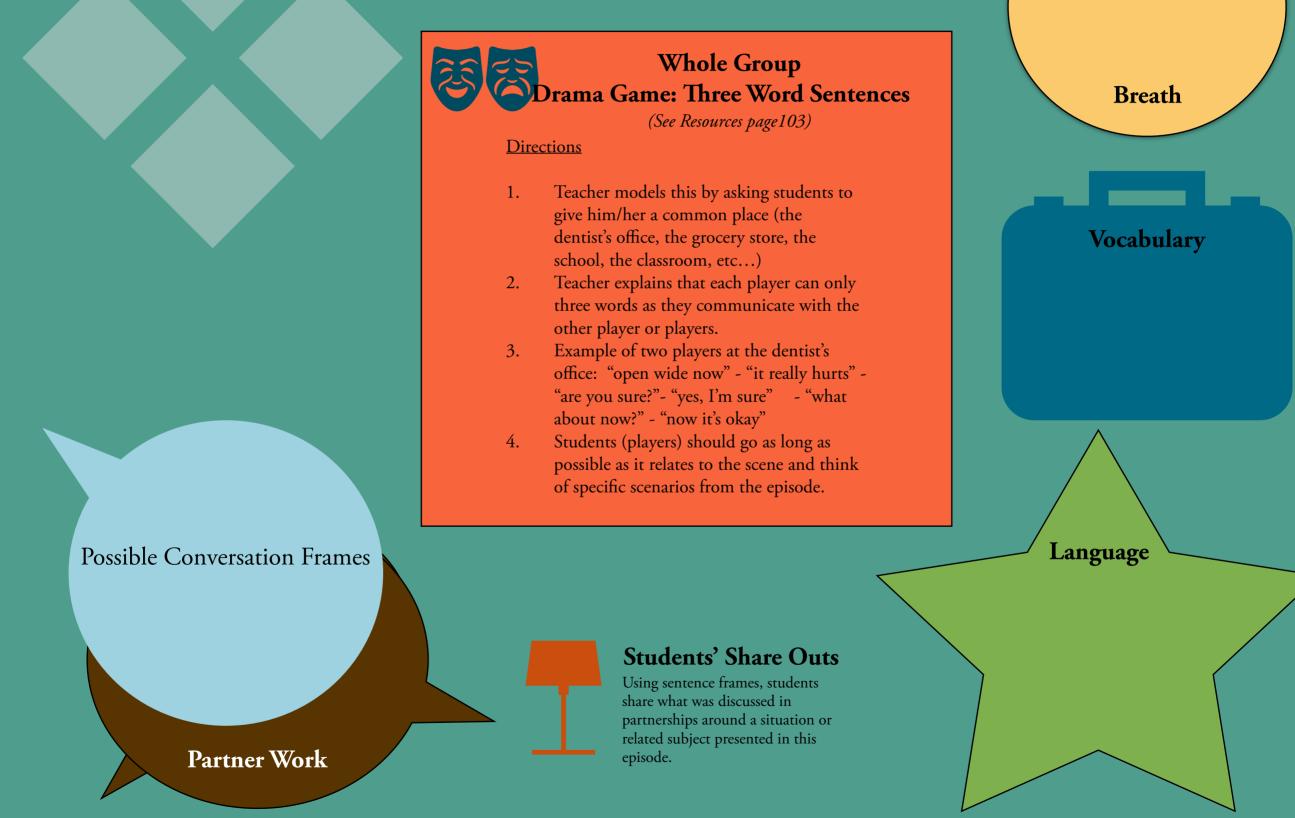
d. Read the short paragraph together as a class before asking students to pick their own character, create their own mind map of that character, and write their own paragraph as that character.

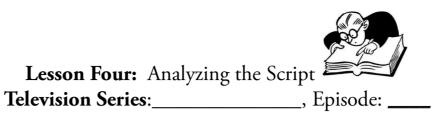
### **Small Groups**

# Lesson Four Mix and Match Activities

Try

**This Yoga Pose** 





#### English Language Proficiency (ELP) Standard Addressed: Reading ELP 6, 8, Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Determine the meaning of words and phrases in oral presentations and literary and informational text; using context, questioning, and a developing knowledge of English and their native language(s)' morphology, determine the meaning of general academic and content-specific words and phrases and frequently occurring expressions in spoken and written texts about familiar topics, experiences, or events; with support, identify one or two reasons an author or a speaker gives to support the main point; analyze and critique the arguments of others orally and in writing.

Focus Questions (written on board): What are the characters saying and why are they saying it? What are some of the common words and phrases used? What can we use in our own lives?

**Objectives:** By the end of this lesson, students will be able to...

- a. interpret words and phrases as they are used in the episode, specifically common idioms and colloquial phrases
- b. analyze the cumulative impact of specific word choices on meaning and tone (example: \_\_\_\_\_
- c. identify, in conversation with peers and teacher, one or two reasons a speaker (actor) gives to support a point they are making.
- d. express his or her own ideas about other characters from the episode, being discussed by peers.
- e. analyze and critique the arguments of others orally and in writing.

#### Materials/Resources:

*	Episode 1	*	markers/pencils	*	small rings for vocabulary cards	*	Characters' pictures
*	student notebooks	*	chart papers	*	index cards for vocabulary	*	prop box
*	Character Traits & Emotions sheets	*	sentence frames	*	emotion pictures and words on board	*	Cast List on chart paper

#### Anticipatory Set/Hook: <u>Match the Prop to the Character</u>

Students (in pairs or triads) match up props with the character pictures on the wall, placing props underneath the corresponding pictures (provide desk tops)

Here's a Tip! As students work together to match up props with pictures, encourage them to tell each other why props belong to certain characters, by introducing them to the sentence frame "The belongs to \_\_\_\_\_\_ belongs to \_\_\_\_\_\_ because in this episode, \_\_\_\_\_\_.

Drama Game: Three Word Sentences (see Mix and Match Activities on previous page or other games in the Resources section)

#### **Procedures:**

- 1. Prop Match Up
  - a. All students can chime in as the whole class observes each station with pictures and props, discussing why that prop belongs to that character.
  - b. <u>Modeling Sentence Frames</u>: "The \_\_\_\_\_\_ belongs to \_\_\_\_\_\_ because in the episode, \_
  - c. Any new vocabulary around props can be discussed and added here. Students should be given time to make sketches and add words to their vocabulary rings.
  - d. Teacher offers American sign language **gestures** for some or all of the new vocabulary to assist with recall.
  - e. Introduce and play *Three Word Sentences*.

### 2. Idioms, colloquial phrases, phrasal verbs

- a. <u>Teach/Review idioms and colloquial phrases from the episode</u>: \_\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_, \_\_\_\_\_, \_\_\_\_\_,
- b. <u>Teach/Review phrasal verbs from the episode:</u> \_\_\_\_\_, \_\_\_\_

### 3. New vocabulary (20 minutes)

- a. Hand out the episode script to all of the students.
- b. Give students time to read at their own pace, jotting down vocabulary words they do not understand.
- c. Ask students to either write vocabulary they don't know on a post-it and place it on a class vocabulary list (may be a chart paper at the front of the class for today's lesson)
- d. Review any of the new vocabulary and prepare to watch the whole episode as we all read along silently as a group.

### 4. Watch the Episode and Assign Parts For Reading

- e. Watch the episode again with scripts in hand.
- f. As the whole class reconvenes after the viewing, think about setting the classroom up in a circular pattern or in a way that includes everybody.

Here's a Tip! Have a Cast List up in the classroom with the following parts to be filled: Phil, Claire, Haley, Alex, Gloria, Jay, Boy, Mom, Josh, Mitchell, Passenger 1, Passenger 2, Cam, Passenger 3, Luke, Dylan, Mall Cop.

g. Start with volunteers. If the parts fill up, ask for more volunteers to double up on the same parts.

## **Here's a Tip!** For shy students, encourage them to read in a partnership with another student. Another idea might be to have smaller groups read scripts. For example, 3 students to a group might be the smallest configuration if shyness is an issue.

- h. If there aren't a lot of volunteers, think about asking students what they would like to do in terms of reading the script (partnerships or small groups might appeal to shy students. Some ideas include having the teacher assign parts, ask students to sign up for a part, pick names out of a hat as character names are read, or do an informal read aloud as everybody takes whatever part comes their way when it is their turn to read).
- i. Students can read the script again as a whole class or in small groups.
- j. Students can spend the rest of the class reading or reenacting scenes from the episode

### 5. After the Episode Party (optional end of class activity) (40 minutes)

- a. Prepare name cards of all of the characters in the episode. Make a few copies of each. For example, write \_\_\_\_\_\_ three times, \_\_\_\_\_\_ three times, etc...
- b. Students are to pick two cards out of the box.
- c. If students pick two different characters, they are to write a short script about what they might say to each other at the After The Episode party.
- d. If students pick two of the same characters, they are to write a short script about what that character is thinking to themselves at the After The Episode party.

### **Small Groups**

## Lesson Five Mix and Match Activities



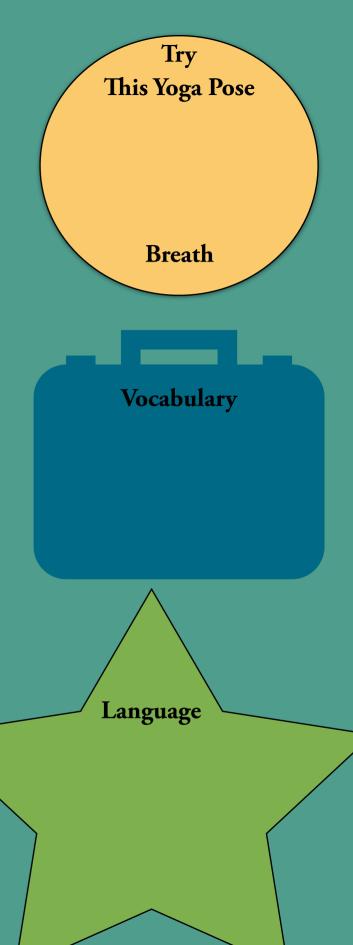
### Directions

- 1. Students and teacher form a circle.
- 2. Students pick a scene from the episode that they can reenact in three parts, freezing for each part.
- 3. Students around the circle can guess the scene and explain what is happening.

### Variation: Include Open/Close

4. As students do each part of the freeze frame, teacher tells the rest of the class to close their eyes until the next frame appears by simply saying "open" then "close." This gives the audience a chance to see each frame in a flow.

### Possible Conversation Frames



Partner Work

### Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode.



English Language Proficiency (ELP) Standard Addressed: ELP 1,2, 6, 9Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; ask questions to gain information or clarify understanding; construct meaning from oral presentations and literary and informational text through level-appropriate listening, reading, and viewing. Use a developing set of strategies to explain how the theme is developed by specific details in texts; summarize part of a text; analyze and critique the arguments of others orally and in writing; create clear and coherent level-appropriate speech and text; with support, recount a sequence of events, with a beginning, middle, and end; introduce and develop an informational topic with facts and details.

### Focus Questions:

**Objectives:** By the end of this lesson, students will be able to...

- a. choose a scene from the episode to reenact with props or a scene they have written out in the previous class between two characters.
- b. utilize a script and props to represent characters' emotions in situations presented in the episode or one made up from own script work.

#### Materials/Resources:

*	Modern Family, Episode 1	*	markers	*	small rings for vocabulary cards	*scene picture sheets	*	student notebooks
*	chart papers	*	index card	*	pencils	*sentence frames	*	picture cards
*	vocabulary words on index cards	*	observation posters	*	clock buddies sheets	*scene summaries		

### Anticipatory Set/Hook: <u>Scene Match</u>

Students walk around the classroom (in pairs or triads) to look at pictures from scenes in the episode and match them with appropriate scene summaries written on index cards. **Drama Game:** Freeze Frames (see **Mix and Match Activities** on previous page or other games in the Resources section)

#### Procedures:

#### 1. Picture Posters

Students choose a scene to act out or a new scene to write based on a picture from the episode.

#### 2. Performance Lab

a.

During Performance Lab, students have time to...

- a. write a new script between two characters (and improve on any they started in the previous class).
- b. choose a scene to enact in front of the class or in a small group
- c. rehearse their parts
- d. set up their stage for the whole episode or a particular scene (from the episode or one they have created)
- \* Here's a Tip! When helping students during their performance lab, encourage them to do what they want rather than give too many restrictions around their actions. The purpose here is that they use language, be it from the script itself, their own made up script, or even conversations about where to locate and place props for a scene. Try to make a note of vocabulary and sentence frames students are using in order to reflect it back to them next week. You might say "Last week during performance lab, I heard a number of students use these sentences."

### 3. Scenes From An English Class

- a. <u>Stage Lesson</u> Teach students about stage directions (stage left, right, up, and down). Play a stage directions game where you call out "stage left" and everyone goes to that spot.
- b. As students perform their scenes in front of others, have them perform uninterrupted, unless there is something very important to clarify.
- c. Everybody should be encouraged to applaud and give many compliments that are **specific** (this may be a mini lesson on sentence frames to use when giving specific complements), such as "I enjoyed your acting. For example, the way you yelled for the kids sounded like a real mom."

### 🗮 Here's a Tip!

- 4. **Closure** (60 minutes)
  - a. Give students a fun worksheet packet that reinforces comprehension and vocabulary for the episode.
  - b. Give students time to reflect on their learning for this lesson, their feelings about performance, and any lingering questions.
  - c. Encourage any volunteers to share out loud what their reflections are for today's lesson and in anticipation for next week's episode. What were some activities that worked? Which could be reworked? Add these to a two-column chart at the front of the class.
  - d. Allow students another performance round of scenes or entire episode with different actors playing different roles, along with another round of specific feedback in the form of compliments.



# Lesson Six Mix and Match Activities

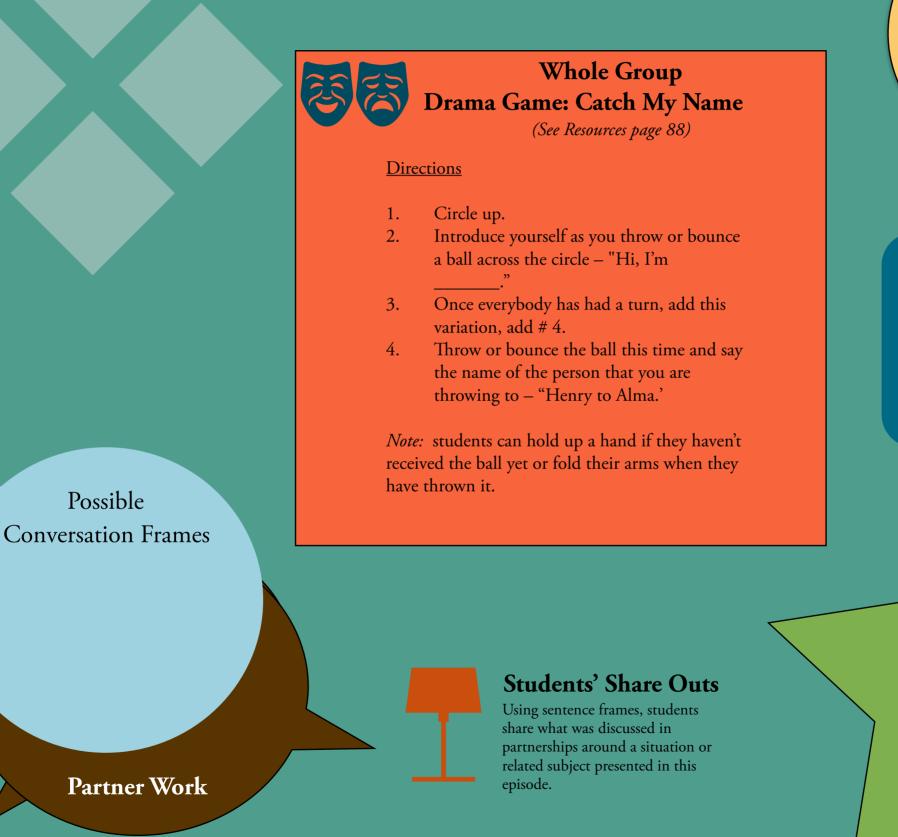
Try

**This Yoga Pose** 

Breath

Vocabulary

Language



**Small Groups** 



Lesson Six: Introduction to the Theme

**Television Series:** 

Episode:

English Language Proficiency (ELP) Speaking and Listening Standards Addressed: ELP 1, 2, 3: Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf) Determine a central idea or theme in oral presentations and spoken and written texts; retell key details; answer questions about key details; explain how the theme is developed by specific details in texts; summarize part of a text; participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; build on the ideas of others; express his or her own ideas; ask and answer relevant questions; add relevant information and evidence; restate some of the key ideas expressed; follow rules for discussion; ask questions to gain information or clarify understanding; with support, deliver short oral presentations; compose written information texts; develop the topic with a few details about familiar texts, topics, and experiences.

### Focus Questions (written on board):

**Objectives:** By the end of this lesson, students will be able to...

- discuss and write observations about pictures leading to a determination of a central theme around this episode. a.
- b. participate in a whole group discussion leading to the making of predictions about this episode.
- give short presentations on what was discussed with a partner about a character or given situation in the episode. с.
- d. recount a short sequence of events orally and in a small group, about the episode including a beginning, middle, and end.

#### Materials/Resources:

- markers/pencils
- small rings for vocabulary cards student notebooks
  - chart papers

- vocabulary words on index cards \*
  - index cards for students' vocabulary image cards/poster
- **Clock Buddies Sheets**
- sentence frames

#### **Anticipatory Set/Hook: Picture Posters**

\*

Drama Game: Catch My Name (see Mix and Match Activities on previous page or other games in the Resources section)

#### **Procedures:**

#### **Picture Posters** 1.

- Students walk around the classroom (in pairs or triads) to look at images posted around the room. These are referred to, as Image Posters. a.
- b. Students write down what their **observations** and questions are next to the pictures shown.

← Here's a Tip! When helping students think about questions to ask and write, encourage them to try these sentence starters: I wonder..., Who..., When..., Why..., Are..., Did..., and How...

- Once students are finished and back at their desks, the whole class is invited to **discuss** their observations and questions. с.
- After the discussions, the teacher asks for predictions about what students think, based on these images, they will watch in this episode of the television series. d.
- Predictions are written on a chart paper by a volunteer student. e.
- f. Introduce and play the drama game: \_\_\_\_\_

Introduce the clock buddies sheet: First, have students find one person. Both students write their name on 12:00 o'clock. Now they have their 12:00 "buddy." Repeat this g. process for each time on the clock, until students have 4 different names on their clocks.

#### 2. Viewing The Episode In Parts

- Watch first part of the episode (stop at minutes). Ask students to use their student notebooks to write a particular problem they notice in this episode so far. a.
- Ask students to meet with their 12:00 partner to discuss which characters we have met so far. b.
- Whole class discussion as teacher writes ideas about characters and their motivations or traits on the board as students share. Students should also take notes in their notebooks. с.

Guide students' input by asking what they are observing about character traits and motivations so far: frantic, manic, young, playful, energetic, etc... 🗮 Here's a Tip!

- d. Watch the next part of the episode (from \_\_\_\_\_ to \_\_\_\_)
- e. Take a ten minute break.
- f. Ask students to meet with their 3:00 partner to discuss the **situations** presented so far.
- g. Whole class discussion, teacher writes ideas, students take notes.

**Here's a Tip!** Guide students input by asking them to give a thumbs up sign if some of the situations presented connect with anything in their own lives and then encourage students to share a quick connection with the person next to them.

- h. Watch the rest of the episode.
- i. Ask students to write a **summary** of what the last part of the episode showed. Show the last part a second time if needed.

### 3. After Viewing Activities

- a. Place students into groups of 4.
- b. Assign different groups parts of the episode (beginning, middle, or end) to write out a summary for (in a classroom of 30 students, there could potentially be two groups that might share out the beginning, two groups to share the middle, and two for the ending of the episode)

- c. All groups share out, ideally giving opportunities for all members of the group to say something.
- d. Play another round of *Snappy Scenes* encouraging names and habits of newly learned characters and situations.

### 4. Closing

- a. Give partners a sheet of paper that has a section of a Character Tree. As a class, decide who is responsible for which characters of the Character Tree.
- b. Students can be creative and draw pictures or symbols for the characters they have been assigned to **represent**.
- c. When ready, students should tape their section onto the Character Tree.
- d. Quick Write: In their notebooks, students should be given time to reflect on and write about what they learned in this lesson including any lingering questions.

### **Small Groups**

## Lesson Seven Mix and Match Activities

Whole Group Drama Game: Talk To Me Like The Rain (See Resources page 100)

### **Directions**

- 1. Circle up.
- 2. Give students a two-line dialogue (it can be from the television series).
- *Ex:* A: Talk to me like the rain B: Much ado about nothing.
- 3. Person A chooses a person across the circle and says his/her line.
- 4. Person B says his/her line and keeps going to another person.

*Note:* The aim is to put a different emphasis on the words, finding new emotions to express.

Breath Vocabulary

Try

This Yoga Pose

Language

Partner Work

Possible Conversation Frames

### Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode.



**Lesson Seven:** Delving Deeper into the Theme

### Television Series: \_\_\_\_\_, Episode: \_

English Language Proficiency (ELP) Speaking and Listening Standards Addressed: ELP 5, 9: Level 3 Writing Standards Addressed: ELP 4: Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf) With support, carry out short research projects to answer questions; gather information from multiple provided print and digital sources; paraphrase key information in a short written or oral report; include illustrations, diagrams, or other graphics as appropriate; provide a list of sources; with support, recount a sequence of events, with a beginning, middle, and end; introduce and develop an informational topic with facts and details; use common transitional words and phrases to connect events, ideas, and opinions; provide a conclusion; construct a claim about familiar topics, introduce the topic, provide sufficient reasons or facts to support the claim, and provide concluding statement.

#### Focus Questions (written on board):

**Objectives:** By the end of this lesson, students will be able to...

		a.	construct a written response	to the qu	uestion of the day abou	it the ep	bisode, "Why does		?"
		b. use the internet to search information about							
		с.					es from which information was gather		
		d.	recount a short sequence of	events or	ally with a beginning, 1	middle,	and end about a personal experience	around	
		e.	use sentence frames to incor	porate co	ommon transitional wo	rds and	phrases into their writing and recoun	ting of ev	ents.
		f.	categorize them vocabulary	by object	s and people related to	the the	me.		
Mate	rials/Res	sources:							
		*	, Episode	*	markers/pencils	*	small rings for vocabulary cards	*	sports names on index cards
		*	, Episode computers	*	student notebooks	*	news articles	*	index cards for student vocabulary
		*	sentence frames	*	picture cards	*	books & magazines	*	3x3 (or larger) post-it notes
Anticipatory Set/Hook:       Quick Write:       Why does?         aAsk students to write an answer to the above question written on the board. This should be between two to five s students to use the sentence frames chart from previous lesson, for common transitional words and phrases.         Drama Game:       Talk To Me Like The Rain (see Mix and Match Activities on previous page or other games in the Reso					es.				
Proce	dures:								
1.	Pictur	•	, and Language Forms						
	a.		-				1	U	er, students will place them on a <b>Vocabulary Word Wall</b> .
	b. Students present their matching pictures and words and give a short reason for why they think the word and pictures match.								
	c. Whole class reviews vocabulary one more time as teacher introduces sign language <b>gestures</b> for some of the words to assist with recall while students add vocabulary cards to their ring.								
	d.		6 6		-		e	arch, and	presentation activities. For example, the teacher might say
		"In my opinic	on,	for a fev	w reasons. FirstAlso	o,Fir	nally, I think"		

₩ Here's a Tip! On a large piece of chart paper, write Language Forms and Sentence Frames. Then, brainstorm common transitional words and phrases to connect ideas and opinions, adding some that you would like students to utilize, i.e. "additionally, also, first of all, secondly, etc..."

#### 2. Viewing a Particular Theme

- Watch the \_\_\_\_\_\_ sequence (\_\_\_\_\_\_ to \_\_\_\_\_) and then ask students to add any additional information to their Quick Write. a.
- Ask students to meet with their vocabulary matching partner to read and discuss their Quick Write from the beginning of class. b.
- Whole class discussion as teacher writes students' answers (does not have to be complete sentences) on the board about answers to the question and any personal experiences students have had. с.

- d. Ask current partners to meet with another partnership, placing students in groups of 4.
  - e. Ask students to discuss the focus questions on the board,
  - f. Share-Outs: Encourage all members of the groups to share a part of what was discussed in their groups in response to the focus questions.

**Here's a Tip!** Guide students' small group discussions by asking students to incorporate the theme vocabulary presented at the beginning of class, i.e. \_\_\_\_\_, \_\_\_\_\_,

. Also remind students (if appropriate) to

give each of them something to say when it is time to share out.

### 3. Short Research Project

- a. Research Project: write TWO SETS of theme words on index cards to place in a hat or box. Examples: \_\_\_\_\_, \_\_\_\_, \_\_\_\_, \_\_\_\_, \_\_\_\_, etc
- b. As students pick the word cards out of the hat or box, they get together with other students having the same card, get a computer and sit side by side.
- c. Before beginning the research, conduct a brainstorm session with the entire class, co-creating categories for the theme (or providing the categories to the students) as **headers** for students on a large piece of chart paper:
- d. Students use their notebooks to take notes on research information, keep a list of websites they visit, and authors of articles or books they are using for their research.
- Here's a Tip! As students work on the internet to research for the particular theme, take the opportunity to work with a couple of students at a time helping them find websites, teaching them how to use Power Point (if this is a goal for future presentations), reviewing vocabulary, reminding them to keep a list of sources, or answering clarifying questions.

### 4. Closure

- a. Pairs of students can fill in the class chart with the information they found for each category. They can use post-it notes to place on the class chart or write directly on it.
- b. Pairs of students will present their findings to the class when chart is filled.
- c. <u>Venn Diagram Lesson</u>: Demonstrate how to compare and contrast two of the aspects of the theme information we see on the chart. Whole group offers information to teacher as he/she writes on the Venn Diagram.
- d. Teacher hands out a Venn Diagram sheet to all students (Students may work in pairs, groups, or individually). Students pick two aspects of the theme researched, to compare and contrast.

Here's a Tip! Guide students by ensuring they understand how to use the Venn Diagram (differences are placed on outer circles and similarities are placed in the center).

- e As students finish their Venn Diagrams, teacher adds this sentence to the <u>Language Forms and Sentence Frames</u> poster: "\_\_\_\_\_ and \_\_\_\_\_ have similarities and differences between them. First, they both \_\_\_\_\_\_, but \_\_\_\_\_" (inserting the differences after the word, *but*).
- f. Play *10-second objects* using the theme categories chart everyone collaborated on.
- g. Quick Write: Ask students to reflect on what they have learned and **annotate** any **lingering** questions or content that needs to be **clarified** for them.

### **Small Groups**

Using the picture cards provided, students copy vocabulary/emotion words onto index cards, place them on their vocabulary rings, and work together to decide which words match up to the pictures provided.

Students should discuss possible ways to use these vocabulary words in sentences and/or review them as they were used in the episode.

Small groups should share their vocabulary findings with other small groups or when the whole class reconvenes to confirm words and

## Lesson Eight Mix and Match Activities



### Directions

- 1. Students and teacher form a circle.
- 2. Student picks an emotion card that is unseen by others and steps into the circle.
- 3. Student acts out the emotion.
- 4. Students raise their hand to guess the emotion.
- 5. If a student guesses the correct emotion, they are invited to be the next player in the center.

Breath

Try

**This Yoga Pose** 

Possible Conversation Frames

Language

Partner Work

### Students' Share Outs

Using sentence frames, students share what was discussed in partnerships around a situation or related subject presented in this episode.



Lesson Eight: Analyzing Characters and Situations

Television Series: \_\_\_\_\_, Episode:

English Language Proficiency (ELP) Standard Addressed: ELP 2, Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; build on the ideas of others; express his or her own ideas; ask and answer relevant questions; add relevant information and evidence; restate some of the key ideas expressed; follow rules for discussion; ask questions to gain information or clarify understanding.

Focus Questions (written on board):

**Objectives:** By the end of this lesson, students will be able to...

- a. construct a mind map around a character's traits, emotions, and actions.
- b. compose written informational text about a character from the point of view of that character incorporating what that character thinks, says, and does.
- c. give a short presentation on a specific character based on their writing, offering evidence from the episode to support their claim
- d. express his or her own ideas about other characters from the episode, being discussed by peers.
- e. use sequence of events to recount the actions of a character by using facts and details from the episode.
- f. discuss the difference between a trait and an emotion.

### Materials/Resources:

*	episode	*	markers/pencils	*	small rings for vocabulary cards
*	student notebooks	*	chart papers	*	index cards for vocabulary
*	Character Traits and Emotions sheets	*	sentence frames	*	picture cards of people showing emotions
*	emotion words on index cards	*	observation posters	*	clock buddies sheets

### Anticipatory Set/Hook: <u>Picture Cards</u> and <u>Word Cards Match UP</u>

Drama Game: What's The Emotion? (see Mix and Match Activities on previous page or other games in the Resources section)

### Procedures:

b.

### 1. Vocabulary Match Up

- a. Students walk around the classroom (in pairs or triads) to look at pictures and cards with **emotions** written on them.
  - Using blue tape, students match word cards with the emotions pictures and tape them side by side on the board.

Here's a Tip! As students work together to match up emotions with pictures, encourage them to form sentences using the various emotions by saying "when might you use the word overjoyed? Let's create a sentence that would be appropriate." For example, a student might say "I feel overjoyed when my daughter gets an A on her math test."

- c. Whole group discusses whether or not the pictures and cards are in the right place and begin to review the vocabulary words.
- d. Whole group brainstorms some sentences for each of the vocabulary words as students write in their words on index cards to add to their ring and in their notebooks.
- e. Teacher offers American sign language **gestures** for some or all of the emotions to assist with recall.
- f. Introduce and play *What's The Emotion?*

### 2. Watching The Episode In Two Parts

- a. Tell students we will be watching the episode in two parts and that as they watch, they should write down an emotion they notice and why that character is having that emotion.
- b. Encourage students to write their observations in their notebooks.
- c. Halfway through the episode, stop and ask students to find their 9:00 partners to share some of the notes they have taken so far (for example: \_\_\_\_\_\_ feels happy because \_\_\_\_\_\_.

\* Here's a Tip! Guide students' input by asking what they are observing about character traits and motivations so far: frantic, manic, young, playful, energetic, sweet, helpful, etc...

- d. Watch the rest of the episode.
- e. Whole class discussion as teacher writes ideas on large chart paper about character emotions and evidence students found and wrote in their notebooks.
- f. <u>Lesson</u>: Hand out two sheets of paper, Character Traits and Character Emotions. Talk about the difference and how sometimes these two **overlap**.

### 3. After Viewing Activity

- a. <u>Mind-Map Lesson:</u> Teach students how to make a mind map as they write along in their notebooks.
- b. Pick one character (\_\_\_\_\_) and elicit responses about his character traits (some examples might include happy, caring, funny, helpful, and positive).
- c. Write a character trait and then write evidence for that character trait underneath the word, directly from the episode. Review the difference between traits and emotions.
- d. Remind students that for every character trait we find for \_\_\_\_\_\_ that we must find evidence from the episode that supports that trait and write it by the trait.
- e. As a group, elicit about 4 or 5 emotions and pieces of evidence from the episode that would support the character traits we brainstormed about \_\_\_\_\_ and add them to the mind-map.

## \* Here's a Tip! Guide students by giving them a supplemental sheets, <u>Character Traits</u> and <u>Character Emotions</u> so they can see the differences as well as notice when character traits and emotions overlap.

### 4. Closure

- a. Refer students to the mind map made of \_\_\_\_\_ on the board, paying attention to the evidence found in the episode for each trait.
- b. <u>Writing Lesson</u>: Tell students "I am going to pretend I am \_\_\_\_\_. By using all of the information on my mind map, I will write a short paragraph about myself keeping in mind these very specific questions as I write: *What am I wearing? What am I thinking? What am I seeing? What am I doing with my body? How am I feeling? What am I saying?* I will try to use as many of these questions as possible while attending to the character and traits we have discussed.

The teacher can write in front of the students or write this beforehand. Here is an example of a paragraph writing piece as the character, \_\_\_\_\_:

"Hi! My name is	I am wearing	I am married/unma	rried I	m known to be I	
think	Something	happened to me; it was	I like to	I love Now	,
that	, I think	Today, when	, I I hope	I	

- d. <u>Modeling the Writing</u>: After modeling the writing of a few sentences, refer back to the mind map and demonstrate how you are incorporating the information about that character.
- c. Read the short paragraph together as a class before asking students to pick their own character, create their own mind map of that character, and write their own paragraph as that character.

### **Small Groups**

## Lesson Nine **Mix and Match Activities**

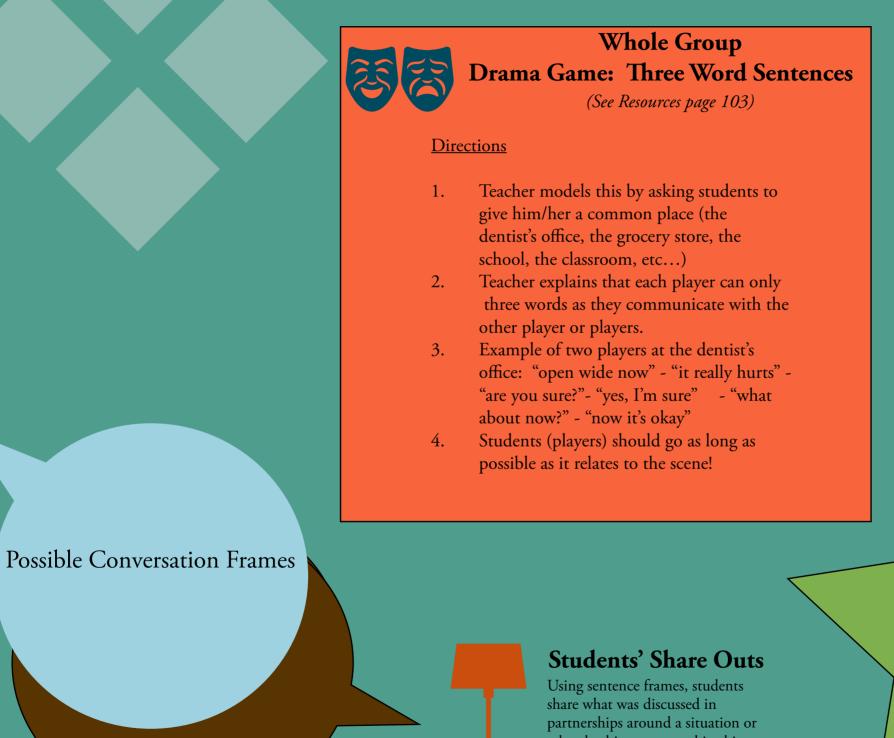
Try

**This Yoga Pose** 

Breath

Vocabulary

Language



related subject presented in this episode.



Lesson Nine: Script Writing

**Television Series**:

### English Language Proficiency (ELP) Standard Addressed: Reading ELP 6, 8, Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Determine the meaning of words and phrases in oral presentations and literary and informational text; using context, questioning, and a developing knowledge of English and their native language(s)' morphology, determine the meaning of general academic and content-specific words and phrases and frequently occurring expressions in spoken and written texts about familiar topics, experiences, or events; with support, identify one or two reasons an author or a speaker gives to support the main point; analyze and critique the arguments of others orally and in writing.

Focus Questions (written on board): What are the characters saying and why are they saying it? What are some of the common words and phrases used? What can we use in our own lives?

**Objectives:** By the end of this lesson, students will be able to...

- a. interpret words and phrases as they are used in the episode, specifically common idioms and colloquial phrases
- b. analyze the cumulative impact of specific word choices on meaning and tone (example: \_
- c. identify, in conversation with peers and teacher, one or two reasons a speaker (actor) gives to support a point they are making.
- d. express his or her own ideas about other characters from the episode, being discussed by peers.
- e. analyze and critique the arguments of others orally and in writing.

### Materials/Resources:

- \*
   \_\_\_\_\_\_\_Episode 1
   \*
   markers/pencils
   \*
   small rings for vocabulary cards
   \*
   Characters' pictures

   \*
   student notebooks
   \*
   chart papers
   \*
   index cards for vocabulary
   \*
   prop box

   \*
   Character Traits & Emotions sheets
   \*
   sentence frames
   \*
   emotion pictures and words on board
   \*
   Cast List on chart paper
- Anticipatory Set/Hook: <u>Match the prop to the character</u> <u>Drama Game:</u> Three Word Sentences (see Mix and Match Activities on previous page or other games in the Resources section)

### Procedures:

### 1. Prop Match Up

a. Students (in pairs or triads) match up props with the character pictures on the wall, placing props underneath the **corresponding** pictures (provide desk tops)

Here's a Tip! As students work together to match up props with pictures, encourage them to tell each other why props belong to certain characters, by introducing them to the sentence frame "The \_\_\_\_\_\_belongs to \_\_\_\_\_\_because in the episode, \_\_\_\_\_\_.

- b. All students can chime in as the whole class observes each station with pictures and props, discussing why that prop belongs to that character.
- c. <u>Modeling Sentence Frames</u>: "The \_\_\_\_\_\_ belongs to \_\_\_\_\_\_ because in the episode, \_\_\_\_\_\_
- d. Any new vocabulary around props can be discussed and added here. Students should be given time to make sketches and add words to their vocabulary rings.
- e. Teacher offers American sign language **gestures** for some or all of the new vocabulary to assist with recall.
- f. Introduce and play *Three Word Sentences*.

### 2. Idioms, colloquial phrases, phrasal verbs

- a. <u>Teach/Review idioms and colloquial phrases from the episode</u>: \_\_\_\_\_
- b. <u>Teach/Review phrasal verbs from the episode:</u>

### 3. New vocabulary

- a. Hand out the episode script to all of the students.
- b. Give students time to read at their own pace, jotting down vocabulary words they do not understand.
- c. Ask students to either write vocabulary they don't know on a post-it and place it on a class vocabulary list (may be a chart paper at the front of the class for today's lesson)
- d. Review any of the new vocabulary and prepare to watch the whole episode as we all read along silently as a group.

### 4. Watch the Episode and Assign Parts For Reading

- e. Watch the episode again with scripts in hand.
- f. As the whole class reconvenes after the viewing, think about setting the classroom up in a circular pattern or in a way that includes everybody.
- Here's a Tip! Have a Cast List up in the classroom with the following parts to be filled: Phil, Claire, Haley, Alex, Gloria, Jay, Boy, Mom, Josh, Mitchell, Passenger 1, Passenger 2, Cam, Passenger 3, Luke, Dylan, Mall Cop.

f. Start with volunteers. If the parts fill up, ask for more volunteers to double up on the same parts.

- **\*\*** Here's a Tip! For shy students, encourage them to read in a partnership with another student. Another idea might be to have smaller groups read scripts. For example, 3 students to a group might be the smallest configuration if shyness is an issue.
  - g. If there aren't a lot of volunteers, think about asking students what they would like to do in terms of reading the script (partnerships or small groups might appeal to shy students. Some ideas include having the teacher assign parts, ask students to sign up for a part, pick names out of a hat as character names are read, or do an informal read aloud as everybody takes whatever part comes their way when it is their turn to read).
  - h. Students can read the script again as a whole class or in small groups.
  - i. Students can spend the rest of the class reading or reenacting scenes from the episode

### 5. After the Episode Party (optional end of class activity)

- a. Prepare name cards of all of the characters in the episode. Make a few copies of each. For example, write \_\_\_\_\_\_ three times, \_\_\_\_\_\_ three times, etc...
- b. Students are to pick two cards out of the box.
- c. If students pick two different characters, they are to write a short script about what they might say to each other at the After The Episode party.
- d. If students pick two of the same characters, they are to write a short script about what that character is thinking to themselves at the After The Episode party.

## **Small Groups**

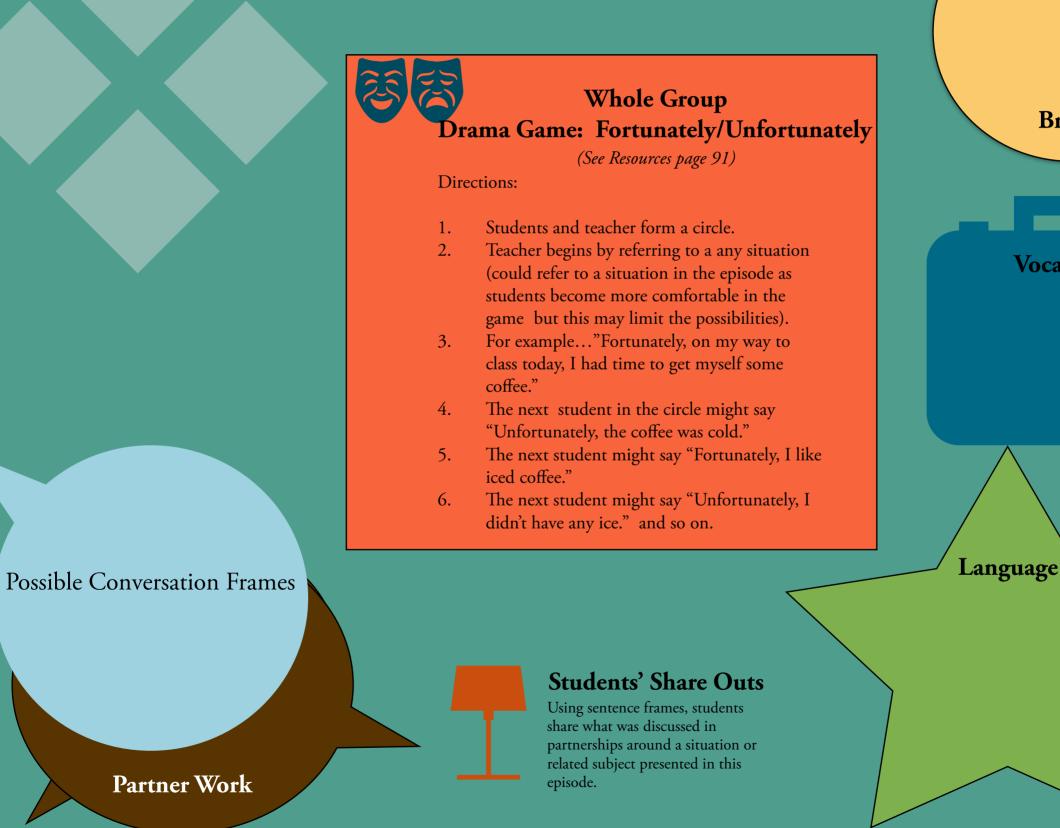
# Lesson Ten Mix and Match Activities

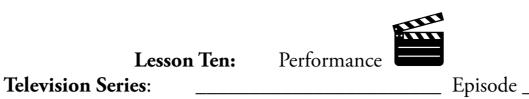
Try

**This Yoga Pose** 

Breath

Vocabulary





#### English Language Proficiency (ELP) Standard Addressed: ELP 1,2, 6, 9Level 3 (http://lincs.ed.gov/publications/pdf/elp-standards-adult-ed.pdf)

Participate in conversations, discussions, and written exchanges about familiar topics, texts, and issues; ask questions to gain information or clarify understanding; construct meaning from oral presentations and literary and informational text through level-appropriate listening, reading, and viewing. Use a developing set of strategies to explain how the theme is developed by specific details in texts; summarize part of a text; analyze and critique the arguments of others orally and in writing; create clear and coherent level-appropriate speech and text; with support, recount a sequence of events, with a beginning, middle, and end; introduce and develop an informational topic with facts and details.

### **Focus Questions:**

**Objectives:** By the end of this lesson, students will be able to...

- a. choose a scene from the episode to reenact with props or a scene they have written out in the previous class between two characters.
- b. utilize a script and props to represent characters' emotions in situations presented in the episode or one made up from own script work.

#### Materials/Resources:

*	, Episode 1	*	markers	*	small rings for vocabulary cards	*scene picture sheets *	student notebooks
*	chart papers	*	index card	*	pencils	*sentence frames *	picture cards
*	vocabulary words on index cards	*	observation posters	*	clock buddies sheets	*scene summaries	

### Anticipatory Set/Hook: <u>Match the Picture to the Scene!</u>

Students walk around the classroom (in pairs or triads) to look at pictures from scenes in the episode and match them with appropriate scene summaries written on index cards. **Drama Game:** Freeze Frames (*see Mix and Match Activities on previous page or other games in the Resources section*)

#### **Procedures:**

#### 1. Scene Study

Students choose a scene to rewrite or act out, or create a new scene to write based on a picture from the episode.

#### 2. Performance Lab

During Performance Lab, students have time to...

- a. write a new script between two characters (and improve on any script they started in the previous class).
- b. choose a scene to enact in front of the class or in a small group
- c. rehearse their parts
- d. set up their stage for the whole episode or a particular scene (from the episode or one they have created)
- **\* Here's a Tip!** When helping students during their performance lab, encourage them to do what they want rather than give too many restrictions around their actions. The purpose here is that they use language, be it from the script itself, their own made up script, or even conversations about where to locate and place props for a scene. Try to make a note of vocabulary and sentence frames students are using in order to reflect it back to them next week. You might say "Last week during performance lab, I heard a number of students use these sentences."

### 3. Scenes From An English Class

- a. <u>Stage Lesson</u> Teach students about stage directions (stage left, right, up, and down). Play a stage directions game where you call out "stage left" and everyone goes to that spot.
- b. As students perform their scenes in front of others, have them perform uninterrupted, unless there is something very important to clarify.
- c. Everybody should be encouraged to applaud and give many compliments that are **specific** (this may be a mini lesson on sentence frames to use when giving specific complements), such as "I enjoyed your acting. For example, the way you yelled for the kids sounded like a real mom."

### ₩ Here's a Tip!

### 4. Closure

- a. Give students a fun worksheet packet that reinforces comprehension and vocabulary for the episode.
- b. Give students time to reflect on their learning for this lesson, their feelings about performance, and any lingering questions.
- c. Encourage any volunteers to share out loud what their reflections are for today's lesson and in anticipation for next week's episode. What were some activities that worked? Which could be reworked? Add these to a two-column chart at the front of the class.
- d. Allow students another performance round of scenes or entire episode with different actors playing different roles, along with another round of specific feedback in the form of compliments.



# Resources



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## Pictures for Picture Posters and Scene Study

(to find your t.v. series images, go to google images)







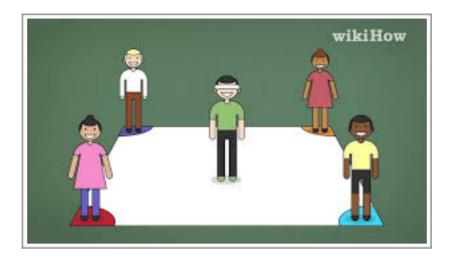








### **4-Corners Activity Ideas**



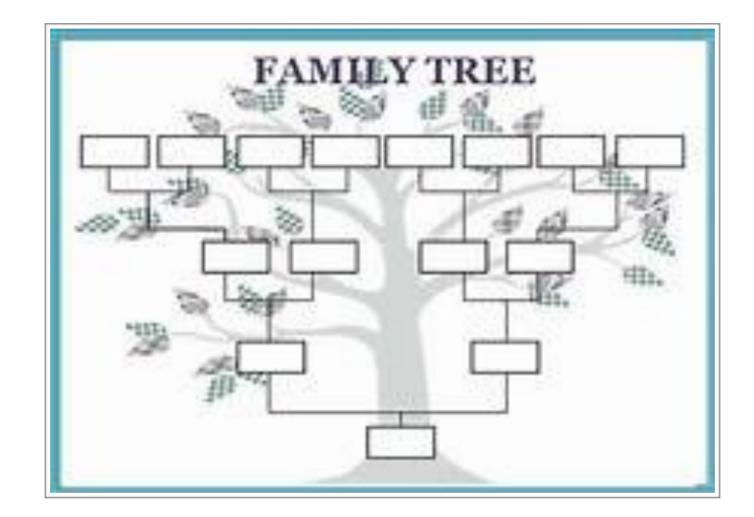
- 1. So far, which character is most like you? (post the names of four characters in each corner)
- 2. Which character do you think had a (serious, unusual, silly) reaction to (an event that happened)?
- 3. How would you react if your son was not doing well in his soccer game? (post 4 reactions in each corner)
- 4. What do you think will happen when (character's name) finds out about (situation)? (post 4 actions in each corner)

Once in their respective corners, encourage students to talk to each other about their shared opinions. If appropriate, have each group share out their discussions to the entire class.

https://teachingmadepractical.com/compare-four-corners/

https://www.educationworld.com/a\_admin/tools/tool016.shtml

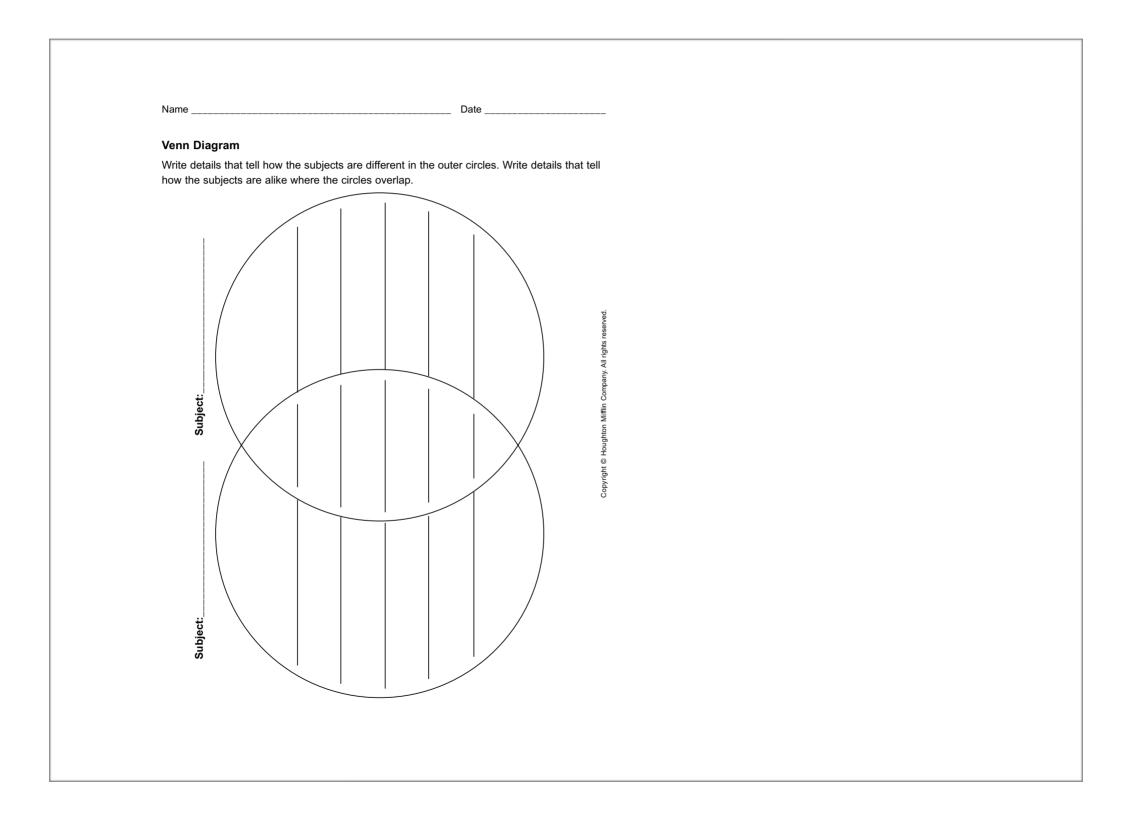
## Family Tree/Character Tree Example



# Language Functions and Sentence Frames

and have similarities	and differences between them	. First, they both	, but
The prop belongs to because in	n the episode,		
feels	because		
Evidence from the episode proves that	is a	person.	For example,
If I, I would		because	
I am most like	because like	, I also	
I agree/disagree with becau	.se		·
My partner and I feel that in this picture,			
After discussing this scene in our group, we believe			
In order to create our scene, we will need the following	ng props		
One of the best aspects of your performance was whe	n		I also enjoyed
What was your favorite part of the episode?			
If you were in the same situation, what would you do	?		
Who do you think has the best?			
Where did?			
How did?			

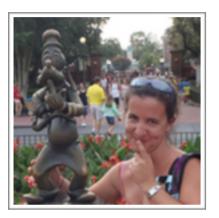
### Venn Diagram Example



### Comprehension, Listening, Vocabulary, Grammar, and Scripts Resources

### https://www.teacherspayteachers.com/Browse/Search:Modern%20Family%20episode%20One:

For Modern Family Season One bundle, go to Nadine's English Corner



Other Resources:

https://www.mosalingua.com/en/list-of-best-tv-shows-for-learning-english/ https://quickshout.blogspot.com/2008/09/drama-scripts-for-efl-esl-students.html https://www.educationworld.com/search/node/television%20scripts https://www.fluentu.com/blog/educator-english/esl-tv-lesson-plan/



There are often opportunities to match gestures to vocabulary words that help remember the meanings of those words. The American Sign Language website is a great resource to incorporate sign language into vocabulary learning.

ASL That



https://www.youtube.com/channel/UC7fVfWv6FL7HeTFeSLz-muQ



https://www.lifeprint.com/

ASLU Lifeprint with Bill Vicars



https://www.youtube.com/channel/UCsuBAbMlPG.J95w3mwhz-30g

### **Character Traits**

https://www.teacherspayteachers.com/Product/Character-Traits-vs-Character-Emotions-Adjective-Lists-1298528

	a way to describe someone owly or may stay the same	e. It is their personality. These
C		<b>c</b> ,
Active	Fair	Patient
Admirable	Faithful	Peaceful
Adventurous	Fearless	Perseverant
Affectionate	Flexible	Persistent
Agreeable	Focused	Pleasant
Ambitious	Forgiving	Polite
Appreciative	Friendly	Popular
Athletic	Fun-loving	Relaxed
Attentive	Funny	Reliable
Brave	Generous	Respectful
Brilliant	Gentle	Responsible
Calm	Glamorous	Self-reliant
Capable	Gracious	Sensitive
Careful	Hardworking	Sincere
Charismatic	Helpful	Skillful
Charming	Honest	Smart
Cheerful	Honorable	Sociable
Clever	Hopeful	Strong
Compassionate	Humble	Studious
Confident	Humorous	Sweet
Conscientious	Imaginative	Tactful
Considerate	Independent	Talented
Cooperative	Intelligent	Tasteful
Courageous	Kind	Tenacious
Courteous	Knowledgable	Thoughtful
Creative	Logical	Tolerant
Curious	Loving	Trusting
Daring	Loyal	Trustworthy
Dedicated	Lucky	Understanding
Dependable	Mannered	Unselfish
Disciplined	Mature	Useful
Easygoing	Modest	Valiant
Educated	Observant	Versatile
Efficient	Optimistic	Warm-hearted
Energetic	Organized	Wise
Enthusiastic	Passionate	Witty

## **Character Emotions**

### Characters Feelings/Emotions

A character's feelings or emotions depend on what is happening and they can change several times throughout a story.

### **Positive**

amazed	elated
cheerful	excited
delighted	happy
ecstatic	proud
elated	satisfied
excited	thrilled

### <u>Neutral</u>

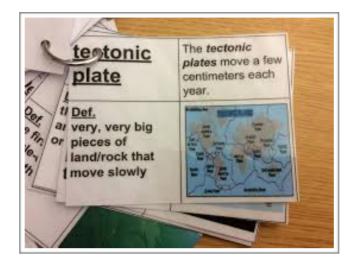
apologetic
confused
doubtful
puzzled
shocked

### <u>Negative</u>

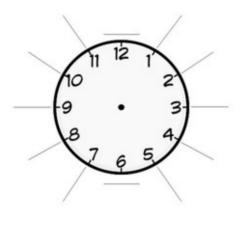
afraid annoyed bewildered disbelieving eager relieved surprised

angry anxious Vocabulary Rings and Clock Buddies

(http://phillipsgregg.blogspot.com/2015/04/vocabulary-rings-as-aide-to-visible.html)



Clock Buddies

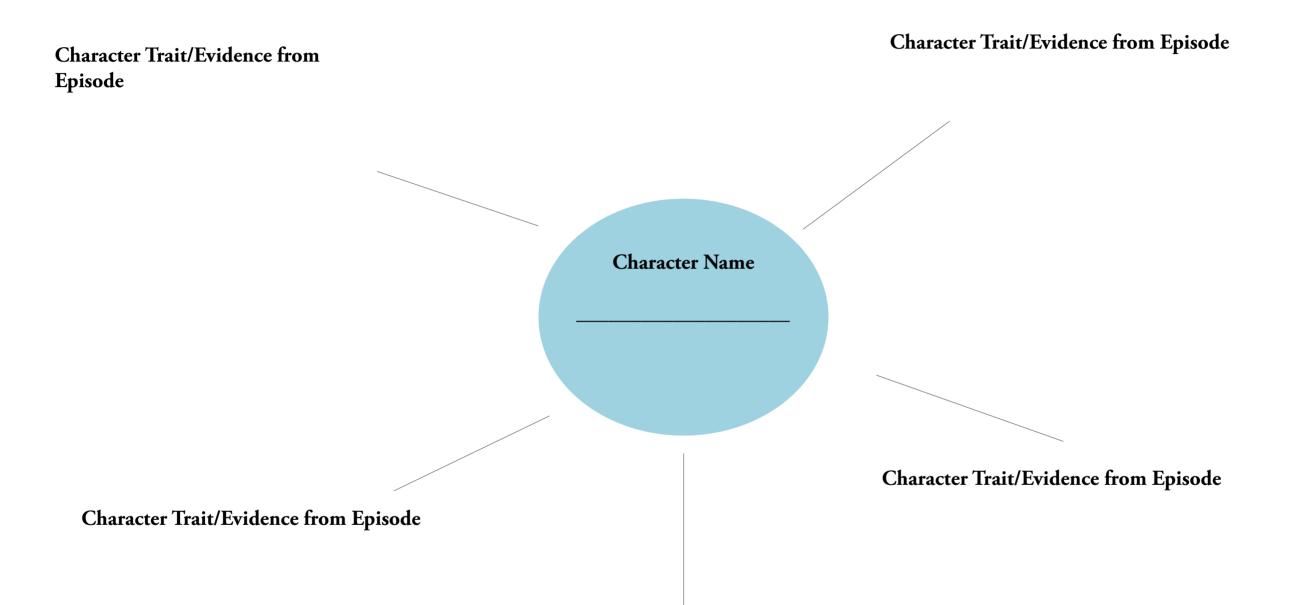


ents in the dass. Once you have agreed upon an app student's name next to that time on the dock.

https://www.lauracandler.com/appointment-clock-buddies/

### Mind Map

https://www.fluentu.com/blog/educator-english/esl-drama/ https://dramaresource.com/

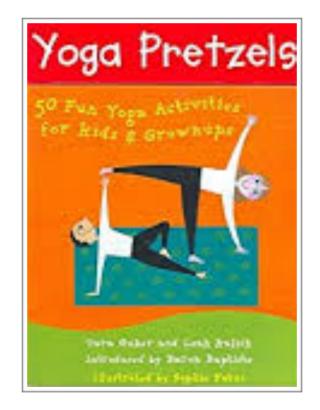


# Resource for Yoga Inspiration

Yoga Pretzels

by Tara Guber, Leah Kalish, and Sophie Fatus

https://www.barefootbooks.com/files/8014/9098/2834/BFB\_Activity\_YogaPretzelsMiniActivityPack\_0317.pdf



# Drama Games and Resources



# Catch My Name

#### by <u>David Farmer</u> | <u>Drama Games</u>, <u>Icebreakers</u>



A fun way of learning names. The group stands in a circle and begins by throwing a beanbag or bouncing a medium-sized ball, such as a children's football, across the circle from one person to another. Make sure people are ready to throw and ready to catch. Eye contact is important.

Now, introduce yourself as you throw or bounce the ball across the circle - 'Hi, I'm Robert'. Once everybody has had a go at that, continue the game but this time say the name of the person that you are throwing to - 'Jessica to Kelvin'. The group should ensure that everybody receives the ball. One way of doing this is for everybody to hold one hand up until they have caught the ball, or each person folds their arms when they have thrown it.

Learning Objectives:

To learn names To develop awareness of eye-contact To develop ball skills

Age Group: 8+

Participants: Whole or small groups

#### Recommended time for activity: 10-15 minutes

- As a variation, the catcher can call out the name of the thrower
- Ask everybody to call out the name of the thrower
- More balls can be added in so that it develops into a Group Juggle.
- Don't make name games into an actual test people are less likely to learn names if they feel pressurised. Keep it light and enjoyable

# Conscience Alley

by <u>David Farmer</u> | <u>Drama Strategies</u>



A useful technique for exploring any kind of dilemma faced by a character, providing an opportunity to analyse a decisive moment in greater detail. The class forms two lines facing each other. One person (the teacher or a participant) walks between the lines as each member of the group speaks their advice. It can be organised so that those on one side give opposing advice to those on the other. When the character reaches the end of the alley, she makes her decision. Sometimes known as Decision Alley or Thought Tunnel.

This drama technique can easily be applied to a range of subjects across the curriculum, whenever a character is faced with a decision. It may be that you reach a certain point in your drama lesson, or while reading a story aloud, or describing an historical event, when such a moment occurs. Turn the situation round on the children/students so that they have to consider the issues involved. Then in role as Abraham Lincoln, or Oliver Twist, or Red Riding Hood, you walk down the Conscience Alley as members of the group whisper their advice to you.

### Follow Your Nose

#### by <u>David Farmer</u> | <u>Drama Games</u>, <u>Mime and Movement</u>



From '101 Drama Games and Activities'

Age: 6 to adult

Players: Whole Group

Time: 10 minutes

Skills: Movement, Cooperation

A movement exercise for the whole group. Move around the room, filling up the space, changing pace, changing direction, being aware of other people but not touching them. Now become aware of your nose. Let your nose lead you around the room. Follow it wherever it goes!

Develop this by focussing on different parts of the body, so that participants begin to discover new ways of moving. Very useful for dance or physical theatre, or simply for discovering movement ideas for characters. Try being led by your stomach, your little toe, your knee, your back and so on.

# Fortunately/Unfortunately



(http://www.bbbpress.com/2014/10/drama-game-fortunately-unfortunately/)

Procedure:

1. Have the players stand in a circle.

2. The goal of the group is to tell a coherent story going around the circle, each player contributing one line at a time.

3. A leader will begin the story with one establishing sentence.

4. Then every line must alternate between "Fortunately..." and "Unfortunately...".

EXAMPLE:

LEADER: "Once there was a monkey who wanted to be a movie star."

PLAYER 1: "Unfortunately, she lived in the wild far away from civilization."

PLAYER 2: "Fortunately, she had a cousin who lived in Los Angeles."

PLAYER 3: "Unfortunately, she had no money to buy a plane ticket to Los Angeles."

PLAYER 4: "Fortunately, she was a very fast at swinging through trees so she began her journey to California."

PLAYER 5: "Unfortunately, her arms go so tired she had to stop and take a nap in a bear cave."

PLAYER 6: "Fortunately, the bear was out running errands so she had the whole cave to herself."

PLAYER 7: etc.

### Freeze Frames



adapted from David Farmer's online drama class

- 1. Students choose a beginning, middle, and end frame from a scene.
- 2. This can be done individually or in partnerships or groups.
- 3. Frame can be held for several seconds before moving on to the next frame.
- 4. Frames can also be held in order for the audience to ask questions of the frozen characters
- Variation: Audience participation with "Open/Close" activity:
- 1. Audience closes their eyes each time the scene is being set up.
- 2. Teacher can say "close" and then "open" as each scene is set.

Here are some of the key qualities to look for when devising or evaluating freeze frames - Just start with one or two!

- · Clarity (is the message or story clearly communicated?) · Focus (where is our eye drawn to?) · Expression of emotion · Facial expressions · Physical gesture · Body language
- Posture Harmonious, contrasting or complementary shapes Symmetrical or asymmetrical shapes Straight lines versus curved shapes
- · · · Open or closed shapes · Contrasting levels (low, medium, high) · Sight lines (can the audience see everyone?) · Direction facing front or away from audience
- Physical contact (or not) Eye contact (or not) Eye line (looking down, up or straight) Proxemics (the amount of space people leave between each other)

### Grandma's Footsteps

#### by <u>David Farmer</u> | <u>Concentration</u>, <u>Drama Games</u>



Although this is a traditional children's game, in my experience it is also great fun for grown-ups! One person is Grandma — he/she faces a wall. The others in the group start at the other end of the room, then try to creep up to Grandma and tap her on the shoulder.

However, at any moment, Grandma can turn around suddenly. If she sees anyone moving, she points at them and that person must return to the start. No-one is allowed to move while she is watching them. Whoever manages to tap her on the shoulder becomes Grandma (male or female) and the game starts again. It's a good activity for cultivating concentration and patience — not to mention lots of cheating!

- Afterwards, discuss with the group which strategies were most successful
- To make it more challenging, put some hats, wigs, scarves, shoes, handbags or other items of Grandma's costume on the floor. Make it a rule that you have to put on a hat or an item of clothing before you tap Grandma on the shoulder.
- For an 'advanced' (tongue in cheek) group dynamics version with adults try playing it without Grandma!

Learning Objectives:

To develop listening skills

To develop physical coordination

To develop mental concentration

Age Group: - 5+

Participants: Whole group

### Guess The Emotion

By David Farmer/101 More Drama Games



#### Procedures:

Demonstrate with one pair first: Give them two emotions, for example 'angry' and 'afraid'. Ask them to make a still image of two people showing those emotions. For example, 'A' could be pointing angrily and 'B' could be turning away, looking afraid. Ask the audience to suggest what each person may be saying. For example, they may suggest that 'A' is saying, "I hate you" or "Don't ever do that again!' and that 'B' is saying "Leave me alone!" or "Don't pick on me". Take a few suggestions as there are bound to be different opinions.

Divide the group into pairs and give each a card with two emotions written on it. Ask them to make a still image showing both emotions and to think of a phrase or sentence for each person to say aloud. Encourage them to use body language and facial expression. Next, was each pair to join up with another pair. One pair should show their image and speak the sentences aloud. The other pair tries to guess what the emotions are. Then swap over. Ask some pairs to show their work to the whole group.

### Here is a list of emotions which you could use for the cards:

afraid, amazed, amused, annoyed, angry, anxious, ashamed, bored, cautious, cheerful, confident, confused, defeated, dejected, delighted, depressed, disgusted, distressed, eager, elated, embarrassed, enraged, excited, fearful, frightened, furious, grumpy, guilty, happy homesick, hopeful, hopeless, hurt, insecure, jealous, joyful, lonely, mischievous, miserable nervous, panicky, passionate, proud, pleased, sad, scornful, shocked, shy, surprised, suspicious tense, terrified, unhappy, upset, wondering, worried.

### One Word at a Time

#### by David Farmer | Drama Games, Language, Storytelling



In a circle, the story is started, with each person in turn adding one word. It usually starts with 'Once - upon - a - time'. The idea is to keep your thoughts free flowing, so that you don't try to guess what is coming or force the story in a particular direction. It is not always easy to maintain a logical flow for the story, although it is always amusing. If the group is too large, break into smaller groups.

- Another variation is to throw or roll a ball around the circle in any order.
- Add your word as you pass the ball to the next person.
- This ensures that people are more attentive; although you should make sure everyone is included.

Try playing the game in pairs, where both participants act the story out as it is told. In this case, tell the story in the present tense and as 'we'. For example, 'We – are – climbing – a – mountain. – Look – a – giant -spider – coming – towards – us. Quick – run!' You can soon create an adventure story in this way. You can also use the one word at a time technique to create characters made up of two or more people – great fun for interview scenes!

### Learning Objectives:

To encourage creativity To develop listening and storytelling skills To cooperate in group work

Age Group: 7+ Participants: Whole group, small groups or pairs Recommended time for activity: 10 minutes

# Random Sound Stories

### by David Farmer | Drama Games, Sound, Storytelling



Work in small groups of 4 - 6. The groups are asked to come up with a selection of random sounds – with each member making one vocalised sound. Next, the group decides on a sequence in which these sounds are made and practices it. Each group performs its sound sequence in turn to the whole class. Now the groups are asked to make up a story in which these sounds occur – in the sequence already decided upon. The story can be narrated or acted.

Learning Objectives:

To encourage creativity

To develop storytelling and performance skills

To cooperate in group work

Age Group: 7+

Participants: Small groups

Recommended time for activity: 15-25 minute

### Siren

#### by <u>David Farmer</u> | <u>Drama Games</u>, <u>Sound</u>



A good exercise for exploring and extending the vocal range. It will help to eradicate unexpected 'catches' in the throat from occurring when speaking or singing. It's also a very good icebreaker. Before you begin, hum for a while. Don't clamp your lips together but rather see how lightly you can let them touch. Can you feel them tingle at the point of contact? Smile and see what difference that makes. OK, now let's make a start.

- Take a deep breath and make an 'ooh' sound. Keep this soft to avoid straining the vocal cords.
- Move this sound upwards until you reach the top of your vocal range, then come down to the bottom of your range. From here, turn and move back up towards the top again.
- Continue up and down through your range, breathing when you reach the end of each breath and restarting from where you left off. 'Massage' with sound any parts where the voice disappears, or is broken, by singing up and down through that area of your range until the voice returns.

Note: Be careful not to hyperventilate. Sit down and rest if you begin to feel dizzy. Learning Objectives:

To warm up the voice To develop awareness of the breath

Age Group: 10+

Participants: Whole group

Recommended time for activity: 10 minutes

### Snappy Scenes

David Farmer/Drama Resources/101 More Drama Games



Anyone can begin by choosing an object or a character to become. That person steps into the space and says "I am a ..." (whatever the object is). One by one other players step in, each naming and making a related object or character. So it might go:

A: 1 am a car.

B: 1 am a mechanic.

C: 1 am a spanner.

D: 1 am an oil can.

E 1 am a blob of oil.

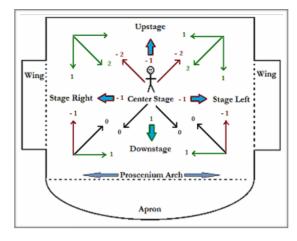
This continues until you are happy with the number of people in the tableau. At this point you can just say 'Whoosh!' to clear the stage and a new sequence can begin. It is important that players watch and listen carefully so that they add in an appropriate character or object. This ensures that players are accepting and building on what has gone before - an important rule in improvisation.

Variations:

 $\ensuremath{\,^*\!Give}$  a theme before the pictures begin. Change the theme from time to time.

\*Bring the picture to life with sound and movement - and conversation if appropriate.

### Stage Direction game



### http://www.bbbpress.com/2013/10/drama-game-stage-directions/

### Procedure:

1. Briefly discuss with the students stage history and layout: Hundreds of years ago, stages were raked, which means the back of the stage was higher than the front. Since the audiences' seats were usually on a flat level, the stage was raked so that everyone could see the actors more easily.

2. Draw a stage on the board.

3. With the previous information in mind... have students guess what each area of the stage was called (i.e. Upstage, Downstage, Center Stage, Stage Right, and Stage Left).

4. Explain that the directions are always from the ACTOR'S point of view.

5. Label each area as the students name them correctly.

6. Ask a volunteer to come to the front of the classroom.

7. Have the volunteer face the other students (call them the audience).

8. Now, ask the student to take one step to Stage Left. If correct, ask student to step back to Center Stage and repeat this process with all of the directions. Consider asking more volunteers, making the directions come quicker and quicker.

9. Invite the whole class to the "stage". Give them the same exercise.

10. Consider making it more interesting by adding an emotion or activity to the process. (i.e. Saunter downstage left as if your goldfish just died. Skip upstage as if you just received straight A's. etc.)

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# Talk to Me Like the Rain

by <u>David Farmer</u> | <u>Drama Games</u>, <u>Game of the Week</u>, <u>Improvisation</u>, <u>Language</u>



Age: 7 to adult Players: Whole Group

Time: 10 minutes

Skills: Speaking, Expression, Language

Find a new way of saying a line each time you cross the circle.

The group stand in a circle. They are given the following two-line dialogue

A: Talk to me like the rain

B: Much ado about nothing

One person chooses someone across the circle, crosses over to him or her and says "Talk to me like the rain". That person replies, "Much ado about nothing". The first person steps into their place and the second now crosses to a third, with the same two-line dialogue taking place.

The aim is to put a different emphasis on the words each time — to find new ways of playing the lines. Players can be given different emotions to express through the lines or they can just come up with their own way each time. There are usually quite a wide variety of scenes. You could use two lines from a play you are rehearsing or any lines that you want to make up.

# Ten Second Objects

#### by <u>David Farmer</u> | <u>Drama Games</u>, <u>Warm Ups</u>



(Left: A peacock created in ten seconds at the one-day course **<u>Primary Drama Across The Curriculum</u>**)

This is a very popular drama game and a useful technique which can be developed easily towards improvisation or physical theatre. It's also highly accessible and great fun! Divide everyone into small groups (4-6).

Call out the name of an object and all the groups have to make the shape of that object out of their own bodies, joining together in different ways while you count down slowly from ten to zero. Usually every group will find a different way of forming the object. Examples could be: a car, a fried breakfast, a clock, a washing machine, a fire.

Learning Objectives:

To encourage creativity To develop physical awareness To develop cooperation in group work

Age Group: 6+

Participants: Small groups

Recommended time for activity: 10-20 minutes

### Develop the Activity:

- Encourage groups to think about using different levels with their body shapes, e.g. high, medium and low.
- You could choose objects from a play you are rehearsing or a theme you are exploring (see the drama lesson on Evacuees).
- Groups can also be given a couple of minutes to devise an object of their own which the rest of the class try to guess.
- You could make it a rule that after 10 seconds they must be completely frozen in position.
- On the other hand it can be fun if they are able to make objects that use movement.
- You can use the shapes created as a quick way into creating ideas for physical theatre.

# There is Only One Liar

by David Farmer | Concentration, Drama Games, Group Dynamics



A psychological but fun group dynamics game from Augusto Boal. There should be no talking until the exercise is over. The group sits or stands in a circle and closes their eyes. The leader tells them that one person will be selected by a tap on the shoulder.

The leader walks around the whole circle, then asks the group to open their eyes. The group members must look around and try to guess who was chosen. They are asked to remember who they decided upon but not to reveal it at this point. Learning Objectives:

To develop better group dynamics

To develop observation skills

Age Groups: 11+

Participants: Whole group

Recommended time for activity:

10-15 minutes

The game is repeated. When everybody has finished looking round, the leader asks them, on the count of three, without talking, to point at the person they thought was chosen the first time. Everybody points. Now, they do the same again for the second time.

Afterwards, members are asked what it was that led them to choose a particular person, for example, the facial expression that person had. Then, on a signal, they are asked to put up their hands if they were touched the first time. They discover that no one was touched the first time. They are asked to do the same for the second time. The group discover that they were all touched the second time. There is only one liar – the workshop leader!

# Three Word Sentences

By David Farmer/101 More Drama Games



Ask for two volunteers to improvise a scene where they both have to speak in three-word sentences. For example:

"cup of tea?"

"I'd love that."

"Here you are."

"May I sit?"

Try two or three pairs. The players may find it difficult to keep going for long until they realise that they don't have to talk the whole time. Encourage them to allow plenty of action to occur in the scene so that they gain more thinking time. Once they start to get the idea you can divide the class into small groups so that everybody can try it.

# Two Truths, One Lie

### by <u>David Farmer</u> | <u>Drama Games</u>, <u>Icebreakers</u>



From '101 Drama Games and Activities'

Age: 9 to adult

Players: Pairs

Time: 15-20 minutes

Skills: Speaking and Listening

Tell your partner three things about yourself – two of which are true and one of which is a lie

Highly recommended for getting to know each other in a new group. Tell your partner three things about yourself – two of which are true and one of which is a lie. For example, you might tell your partner about your hobbies, your work, where you live, your family or where you have travelled.

Afterwards, your partner tries to guess which was the lie. You might choose to tell three everyday facts or three more unusual things — but remember — only one of them should be a lie. Make sure each person listens carefully to what their partner says!

- Now introduce your partner to the rest of the group and see if they can guess which was the lie.
  - Alternatively, tell your partner three true things about yourself and then swap over. Now the whole group makes a circle. Each partner introduces their friend to the group they tell the group two of the true things and make up one lie about their partner.

# What Are You Doing?

### by David Farmer | Drama Games, Language, Mime and Movement



Stand in a circle. The first person (A) starts miming an activity, such as eating an apple. The person to their left (B) says "What are you doing?". A keeps miming and at the same time says the name of a different activity. For example, if A was miming eating an apple, they could say "playing the piano". B then starts playing a piano. A stops their mime. Now the third person (C) asks B, "What are you doing?". B keeps playing the piano and names a different activity, which C must mime. And so it goes on.

There should be no repetition and no similar activities. For example if you are miming climbing a ladder you cannot say, "climbing the stairs". Equally you should not name an activity that looks like the one you are actually doing. For example, if you are cleaning a window you cannot say "waving good-bye" – because it looks very similar!

# Where Do You Stand?

by David Farmer | Drama Games, Group Dynamics, Speaking and Listening



Age: 7 to adult Players: Whole Group Time: 5 — 10 minutes Skills: Decision Making, Speaking and Listening, Team Building

A fast and effective way of discovering everybody's opinions about a subject.

Set up two chairs a long way apart and put a sign on them saying 'Agree' and 'Disagree'. Read out a statement and ask everybody to choose a place to stand in between the chairs that they feel represents their view. The nearer they stand to one of the chairs, the stronger the opinion they are expressing. Those who don't know, are open-minded or don't want to say can move towards the middle. Emphasise that everybody's point of view will be respected and encourage each person to decide for themselves. Give them a few moments to make their decision.

Once they have chosen their spot you can ask individuals why they chose to stand where they are. Gather a few opinions from different places in the line. Finally you can ask if anyone would like to change position now that they have heard differing points of view. Like <u>Conscience Alley</u>, the technique can be used to explore a decision faced by a character or more general moral dilemmas.

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