

AFCC Saturday 28th May

**“Where are we going today, teacher?”
Drama methods to enliven
early literacy**



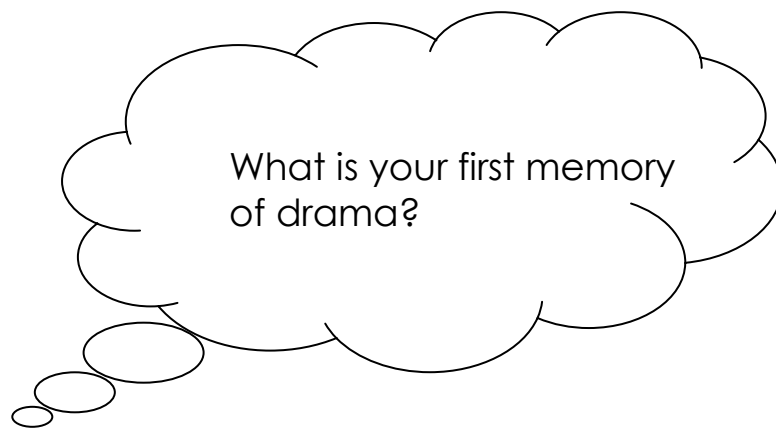
**written and presented
by Jill Coombs**

jillcoombs@lornawhiston.com.my
www.lornawhiston.com.my



© LORNA WHISTON

Think back to your childhood...

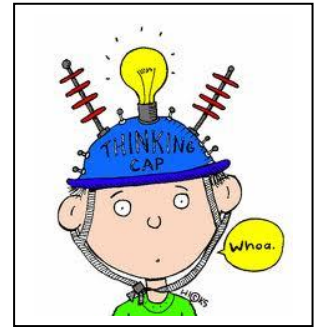


IDEAS FOR USING DRAMA

Book Title:

Author:

Publisher and ISBN:



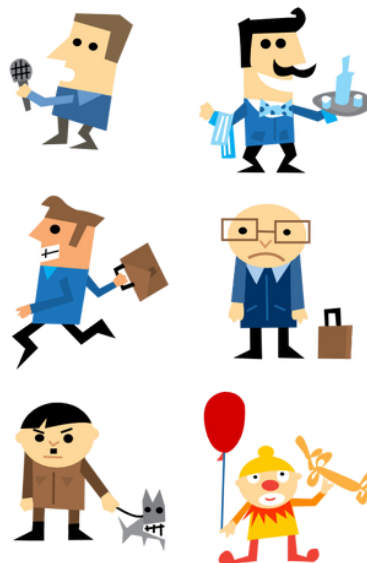
Pre-reading Drama Activities

Post Reading Drama Activities



WHY USE DRAMA TO TEACH PRE-SCHOOL LITERACY?

- To make literature come alive!
- To contextualise the story; make it relevant and fun
- To create a comfortable and interactive environment for the students to gain confidence and fluency in speaking
- To enable children to “think outside the box” so extending their creativity and imagination
- To present children with situations in which they can problem solve and think critically
- To encourage expression of students' opinions & thoughts, providing a sense of autonomy and ownership
- To help develop skills of empathy and social awareness, by providing an opportunity for children to experience what it is like in someone else's shoes



THE TEACHER'S ROLE IN CREATING THE DRAMA:

- To bring the book, characters, places and situations to life
- To model: young children need their teacher to lead the way
- To encourage through positive feedback and reflection
- To guide from within the role-play or improvisation: teacher-in-role

WHAT ARE ROLE-PLAY, IMPROVISATION AND TEACHER-IN-ROLE?

- Role-play: the acting out of a particular role
- Improvisation: invent and perform on the spur of the moment, make from what is available
- Teacher-in-role: the teacher takes part in the role play

HOW DO WE ACHIEVE THIS?

- Practice: little and often, starting from what we know, our comfort zone and build up from this
- Praise and encouragement: we respond better to praise and encouragement than punitive measures – we often become what we are told we are
- Fun: young children naturally like to 'play act' and have fun - drama capitalizes on this and is often seen as 'guided play'.
- Feel the fear and do it anyway: as teachers we need to be courageous and prepared to do what we ask of our young learners



WHAT IS MODELLING?

- Providing a model or example of how to communicate all the time
- Modelling an example of a specific language or speech target
- Modelling a story - dramatisation



ORAL LANGUAGE GLOSSARY

This glossary is not definitive, but is intended to be helpful to teachers as they work on their own modelling skills and with their students on Reading, Oral Language, Speaking and Listening.

Clarity

With reference to sound, including speech, this relates to a speaker's control over his or her volume, pace, and articulation (i.e. the elements of the words being clearly distinguishable when spoken).

Emphasis

The stress laid on a word or words to indicate special meaning or significance. Emphasis may sometimes be intensified by an immediate repetition of the key word or words.

Inflection

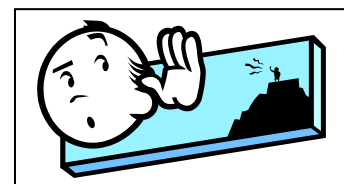
A modulation of the voice upwards or downwards, through modifying intonation and/or pitch. For example, a rising inflection is common when the speaker is asking a question or expressing doubt or incredulity.

Intonation

By changing the musical pitch of their voice, a speaker can structure their speech and amplify or clarify their meaning. Intonation may distinguish questions from statements (as in, "Sure?" "Sure!") or indicate contrastive and emotive stress (as in, "I said two, not three," or, "I just hate that advertisement!"). Intonation reveals the speaker's attitude or feelings. Each language has its own set of intonation patterns.

Pace

The speed or tempo adopted by the speaker either naturally or deliberately.



Pause

Breaks in speaking or moments of silence that occur naturally as speakers take a breath or think about what to say next. When quoting or reading aloud the speaker will use pauses to indicate sentence or paragraph transitions. The pause can also be exploited for dramatic effect.

Pitch

Spoken language has variation in pitch, which we hear as the voice goes up and down.

Tone

The effect created by the particular pitch, quality, and strength of a sound. Speakers can vary their tone of voice to convey a feeling or mood.

Tone group

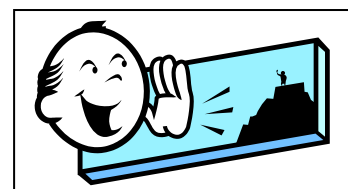
In English, the intonation patterns are in tone groups. These are the basic units in spoken language, much like a sentence in written language. Each tone group conveys one idea and is said in a single group. Speakers pause between tone groups in order to breathe and to plan what to say next.

Volume

A speaker may deliberately exploit volume (the power of sound or fullness of tone) by speaking more loudly or more softly to capture the attention of the listener, emphasise a point, or elicit an emotional response.

Non-verbal features

These may include eye contact (gaze), facial expressions such as smiling or frowning, body position (body language), gesture, and movements such as nodding or shaking the head, pointing out words or pictures when reading and assuming physical characteristics, props and costumes.



PRE-READING DRAMA ACTIVITIES

- Animal chains – using characters from the story
- Enunciation exercises – using phrases from the story
- Identifying pictures – of objects / new vocabulary from the story

POST-READING DRAMA ACTIVITIES

- Elicit the story and script from the students and write it down for all to see
- Act out the story using props – teacher-in-role as the main character first to model
- Then the more confident students can try being the main character



Notes

