

University of Pardubice
Faculty of Arts and Philosophy

The Use of Drama Techniques in Teaching Speaking Skills in ELT
Diploma thesis

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2023/2024

ZADÁNÍ DIPLOMOVÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Bc. Soňa Novotná**
Osobní číslo: **H23306**
Studijní program: **N0114A300052 Učitelství anglického jazyka**
Téma práce: **Využití dramatických technik při výuce mluvení**
Zadávací katedra: **Katedra anglistiky a amerikanistiky**

Zásady pro vypracování

Cílem diplomové práce je zkoumat možnosti implementace dramatických technik do výuky řečové dovednosti mluvení u žáků druhého stupně základní školy. V teoretické části práce bude studentka definovat vztah mezi dramatickými technikami a výukou mluvení, čímž vytvoří základ pro zpracování empirické části. Nejprve bude diplomantka definovat pojem dramatických technik v širším kontextu vzdělávání. Následně bude diskutovat teorie a přístupy jazykového vzdělávání, které podporují začlenění těchto technik do výuky mluvení. Dále zde popíše různé formy dramatických technik, způsoby, jakými mohou podporovat rozvoj mluvení a jaké jsou jejich limity spojené s implementací dramatických technik do výuky angličtiny ve škole. V empirické části práce pak prostřednictvím strategie akčního výzkumu prozkoumá možnosti jejich implementace do výuky mluvení v anglickém jazyce na 2. stupni základní školy.

Rozsah pracovní zprávy:
Rozsah grafických prací:
Forma zpracování diplomové práce: **tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

- Almond, Mark. 2005. Teaching English with drama. London: Modern English Publishing.
- Bingham, Andrea J. 2023. "From Data Management to Actionable Findings: A Five-Phase Process of Qualitative Data Analysis." International Journal of Qualitative Methods 22 (1): 1-11.
- Carr, Wilfred, and Stephen Kemmis. 1986. Becoming critical: Education, Knowledge and Action Research. London: Routledge.
- Chráška, Miroslav. 2007. Metody pedagogického výzkumu: Základy kvantitativního výzkumu. Praha: Grada.
- Denscombe, Martyn. 2014. The good research guide: For small-scale social research projects. 5th ed. Milton Keynes: Open University Press.
- Dougill, John. 1987. Drama Activities for Language Teaching. London: Macmillan.
- Goh, Christine Chuen Meng, and Anne Burns. 2012. Teaching speaking: A holistic approach. New York: Cambridge University Press.
- Harmer, Jeremy. 2015. The practice of English language teaching. 5th ed. Harlow: Pearson.
- Kao, Shin-Mei, and Cecily O'Neill. 1998. Words into worlds: Learning a second language through process drama. Stamford: Ablex.
- Maley, Alan, and Alan Duff. 2005. Drama techniques in Language learning: A resource book of communication activities for Languages Teachers. 3rd ed. Cambridge: Cambridge University Press.
- Průcha, Jan, Eliška Walterová, and Jiří Mareš. 2013. Pedagogický slovník. 4th ed. Praha: Portál.
- Švaříček, Roman, and Klára Šedová. 2007. Kvalitativní výzkum v pedagogických vědách. Praha: Portál.
- Thornbury, Scott. 2005. How to teach speaking. Harlow: Longman.
- Thornbury, Scott. 2006. A-Z of ELT. London: Macmillan.
- Wallace, Michael. 1998. Action research for language teachers. Cambridge: Cambridge University Press.

Vedoucí diplomové práce: **Mgr. Irena Reimannová, Ph.D.**
Katedra anglistiky a amerikanistiky

Datum zadání diplomové práce: **19. března 2024**
Termín odevzdání diplomové práce: **1. dubna 2025**

doc. Mgr. Jiří Kubeš, Ph.D.
děkan

Mgr. Olga Roebuck, Ph.D.
vedoucí katedry

Prohlašuji:

Práci s názvem The Use of Drama Techniques in Teaching Speaking Skills in ELT jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon), ve znění pozdějších předpisů, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Beru na vědomí, že v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů, a směrnicí Univerzity Pardubice č. 7/2019 Pravidla pro odevzdávání, zveřejňování a formální úpravu závěrečných prací, ve znění pozdějších dodatků, bude práce zveřejněna prostřednictvím Digitální knihovny Univerzity Pardubice.

ACKNOWLEDGEMENTS

I would like to express thanks to Mgr. Irena Reimannová, Ph.D. for supervising my thesis and offering valuable advice and encouragement. I would also like to express my eternal gratitude to my parents, family and loved ones for supporting me all the way through my studies. Lastly, I would like to thank my mentor and my great students in the drama group for volunteering to be a part of my research and for always being willing to go along with my crazy ideas.

ANNOTATION

This work deals with the topic of using drama techniques when teaching the speaking skill to a group of lower-secondary learners of English as a foreign language. The work examines the relationship of drama activities to the development of speaking skill as well as affective factors associated with speaking such as anxiety, confidence and enjoyment of the lessons. It describes the wide range of drama techniques available, their potential advantages and drawbacks, and applies them practically via the methodology of action research.

KEYWORDS

Teaching speaking, ELT, drama techniques, theater, role-play, action research, affective factors, speaking anxiety, teaching teenagers

TITLE

The Use of Drama Techniques in Teaching Speaking Skills in ELT

ANOTACE

Tato práce se zabývá tématem využívání dramatických technik při výuce dovednosti mluvení u skupiny žáků druhého stupně základní školy, kteří se učí angličtinu jako cizí jazyk. Práce zkoumá vztah dramatických aktivit k rozvoji mluveného projevu a afektivním faktorům spojeným s mluvením v cizím jazyce, jako je úzkost, sebevědomí a zábavnost výuky. Popisuje širokou škálu dostupných dramatických technik, jejich možné výhody a nevýhody, a prakticky je uplatňuje prostřednictvím metodologie akčního výzkumu.

KLÍČOVÁ SLOVA

Dovednost mluvení, výuka anglického jazyka, dramatické techniky, divadlo, hraní rolí, akční výzkum, afektivní faktory, úzkost z mluveného projevu, výuka teenagerů

TABLE OF CONTENTS

LIST OF FIGURES.....	9
LIST OF ABBREVIATIONS.....	10
INTRODUCTION.....	11
1. Drama activities.....	12
1. a Defining drama activities.....	12
1. a.2 Recitation.....	16
1. a.4 Language games.....	18
1. a.5 Simulations and role-play.....	20
1. a.6 Mime.....	24
2. Teaching speaking.....	26
2. a Speaking sub-skills and components.....	26
2. b Speaking anxiety.....	29
2. c Procedure for teaching speaking.....	31
3. Teaching adolescents.....	33
PRACTICAL PART.....	39
4. Defining action research.....	39
5. First steps of action research.....	42
5. a Identifying the area of focus and formulating research questions.....	42
5. b Qualitative and quantitative approaches to research.....	44
5. c Ethics in research.....	46
6. Data collection.....	48
6. a Research methods.....	48
6. a.1 Questionnaires.....	49
6. a.2 Observation.....	51
7. Analyzing and interpreting data.....	54
7. a First questionnaire - Analyzing the data.....	54
7. b First questionnaire - Interpreting the data.....	57
8. Developing an action plan.....	58
8. a Alien encounters.....	58
8. b Local News Interviews.....	60
8. c Murder in Hong Kong.....	61
8. d Prepping for Doomsday.....	62
8. e Christmas Carol.....	63
9. Implementing the changes.....	65
9. a Implementing the changes.....	65
9. b How the lessons went and students' comments.....	65
9. b.1 Alien encounters.....	66

9.b.2 Local news interviews.....	66
9.b.3 Murder in Hong Kong.....	67
9.b.5 Christmas Carol.....	69
10. Analyzing and interpreting data.....	72
10.a Self-evaluation and affective factors - Second questionnaire.....	72
10.b Comparing results before and after intervention.....	74
10.d Answering the research questions.....	80
CONCLUSION.....	82
RESUMÉ.....	84
STATEMENT REGARDING THE USE OF AI TOOLS.....	94
LIST OF APPENDICES.....	95

LIST OF FIGURES

Figure 1 - Coding and qualitative analysis of data using the Quirkos software.....	56
Figure 2 - Students' self-evaluation of their speaking skill.....	72
Figure 3 - Students' affective factors.....	73
Figure 4 - Comparing students' speaking self-assessment before and after the intervention.....	74
Figure 5 - Comparing students' affective factors before and after the intervention.....	75
Figure 6 - Evaluating drama activities after the intervention - individual students.....	77
Figure 7 - Evaluating drama activities after the intervention - whole class results.....	79

LIST OF ABBREVIATIONS

CEFR - Common European Framework of Reference for Languages

EFL - English as a Foreign Language

ESL - English as a Second Language

ELT - English Language Teaching

TPR - Total Physical Response

INTRODUCTION

Drama activities are used often when teaching English as a foreign language, as they can provide many different opportunities for students to communicate in the target language, often in meaningful and authentic ways. Drama activities can be used to teach the speaking skill very successfully, and they can be used at different stages of learning. Some drama activities can be used at the appropriation stage (Thornbury 2005, 38-39) to help students internalize new language, and they can also be used to give the students opportunity to express themselves freely and develop their speaking autonomy (Thornbury 2005, 38-39). The scope of drama activities is very wide, from miming and language games, to acting out a dialogue from a coursebook and putting on plays (Davies 1990, 88) (Kao and O'Neil 1998, ix). This incredible flexibility means that drama activities can be used with students of almost any age, and to teach virtually any target language. The aim of this work is to examine how drama activities impact the speaking skill of my teenage students, as well as several important affective factors associated with speaking. This is done using the action research strategy.

This work is divided into two main parts, the theoretical and practical part. In the theoretical part, foundational knowledge will be laid out that is then drawn upon in the practical part. The theoretical part consists of three chapters: drama activities, speaking skill and teaching adolescents. In the first chapter, drama activities will be defined and categorized, and their potential benefits as well as drawbacks for using them in the EFL classroom will be examined. In the second chapter, the speaking skill will be examined, its key components, communicative competences, as well as the concept of speaking anxiety and the sequences used for teaching the speaking skill. In the third chapter, the characteristics of the adolescent age group will be examined, together with physical and cognitive developments they are undergoing and their implications for the classroom, together with examining how a teacher should approach teaching this specific group.

The practical part consists of carrying out action research and all its steps. In chapter four, action research is defined and its cycles from different authors are compared. Action research starts in chapter five, which first specifies the research group and the specific school environment,

continues onto the “Identifying the problem” stage, formulating the research questions, taking care of the ethical considerations and examining qualitative and quantitative approaches to the research. In chapter six, data collection will be dealt with, defining the data collection methods used for this research and designing the data collection tools that will be used. In chapter seven, the first round of data analysis is completed and the data is interpreted. This data then provides the foundation for planning the intervention. In chapter eight, the intervention is planned, lessons are designed and sequenced drawing on the information from the theoretical part. In chapter nine, the changes are implemented and another round of data collection takes place. The implementation of the lesson plans is commented on using the field notes and teachers’ diary as a basis, and also providing authentic student comments. In the last chapter, the collected data is analyzed once again, the data is presented, interpreted and the research questions are answered using the data. In the conclusion part, the work and the findings are summarized, and the implications are discussed, highlighting the need for further research.

THEORETICAL PART

1. Drama activities

1.a Defining drama activities

Holden (1981, 1) defines drama as "any activity which asks the student to portray a) himself in an imaginary situation or b) another person in an imaginary situation". She summarizes drama as “the world of ‘let’s pretend’” (1981, 1). This definition is clearly very broad, and contains a wide range of different activities that can be used in ELT. Kao and O’Neil (1998, ix) name "language games, storytelling, role-play, simulations, scenarios, prepared and spontaneous improvisation and process-oriented drama activities" as possible types of drama activities, as well as traditional theatre and performing plays. Thornbury (2006, 71) also mentions “play-reading, recitation, improvisation, acting out dialogues, sketches, or scenes from a play” as further examples of drama activities. Lastly, Davies (1990, 88) also mentions miming, or acting without words.

Kao and O’Neil (1998, ix) distinguish informal and formal drama approaches. They consider language games, storytelling, role-play, simulations, scenarios, spontaneous improvisation and

process drama to be informal drama activities, while considering theatre and performing plays as forms of formal drama (1998, ix). This distinction to a large extent agrees with the categorization in Doughill (1987, 2). He classifies reading plays, performing plays, acting dialogues and sketches as forms of formal drama, while games and problem solving, simulation and roleplay are types of informal drama (1987, 78). However, Doughill (1987, 2) also adds that these distinctions are not always so clear cut and there may very well be some overlap. According to Holden (1981, 8) formal approaches tend to be more audience oriented, with focus on the final product, whereas informal approaches stress the process and the learning experience, and there might not even be a final product in the form of final performance.

Furthermore, according to Kao and O'Neil (1998, 6) drama activities can be placed along a closed-open continuum. On one end, there are the most closed or controlled activities, those in which the roles are fixed and the focus is accuracy in performance. This is for example a scripted role-play or dramatized story. It is an activity in which participants already have a script, everything is set and there is not any room for improvisation or imagination. Continuing along the scale, Kao and O'Neil (1998, 6) put simulations somewhere in the middle of the continuum, and on the other side they place improvisational role-play, scenarios and process drama, activities which allow for the most open communication, are the least scripted, allow for a great deal of spontaneity and focus on fluency.

In the following sections, the various drama activities mentioned above will be defined as well as their possible advantages and drawbacks in ELT. When possible, the activities will be ordered from the most closed ones to the most open ones according to Kao and O'Neil's (1998, 6) classification. However, some activities are rather flexible and can be used in more open or closed ways as well. For instance miming can be part of a rehearsed play or a part of a spontaneous language game. In these cases, the various uses of the technique will be discussed.

1.a.1 Traditional theatre and putting on plays

Putting on a play is a very old method of language learning as noted by Kelly (1969, 122), going all the way back to the Middle Ages. According to him (1969, 122-123) back then mostly religious plays in Latin were used as means of teaching the pupils the language, as well as good

morals and values. Later, as Kelly explains (1969, 123) Comenius came along with his *Orbis Pictus* and *Schola Ludus*, revolutionizing the teaching of Latin by including elements of play. According to Maňák (1997, 31) in Smílková (2017, 43) Comenius believed that pupils learn by doing, moving, associating words and grammar with meaning by performing plays rather than pure memorization. According to Kelly (1969, 124), in English schools putting on a classical play every year has been very common, and these types of displays were later also popularized by the Direct Method and became more widespread. Pupils performing a play in school is still a common occurrence in modern schools to this day. When choosing a play, there is a choice between authentic play and play specifically written for ELT. Almond (2005, 18) suggests that an authentic play is more appropriate for higher levels, since it will be more authentic, contain idioms and various other features of spoken discourse, which might be more difficult for lower level students to handle. In the next part, the potential benefits and drawbacks of this activity will be discussed.

According to many different authors, there are a number of benefits of putting on a play. Firstly, according to Almond (2005, 10), it encourages communicating holistically, which means practicing body language and other non-verbal features, which would hardly be practiced by just sitting down and reading out a dialogue. Second, according to Holman (2022, 15) it can improve students' motivation and increase their confidence, as well as decrease language-related anxiety. Third, it greatly promotes group work, cooperation and problem solving together, while coming up with solutions to various problems that arise (Almond 2005, 10).

Acting in a play can make learning language more memorable, more lasting and more applicable to real world situations (Almond 2005, 10-11). Holman (2022, 16-18) likewise lists overcoming fears and performance related anxiety, increasing students' motivation, fostering students' creativity and making lessons more fun as benefits of using theatre in ELT. These are affective factors that may not be addressed as often in the standard curriculum. She (2022, 18-19) also mentions drama as an effective means of language skills improvement, stressing mostly fluency, pronunciation and supra-segmental features of language. In a study carried out by Gualdron and Castillo (2018) a group of students were questioned about the benefits of attending an English as a foreign language theater group. They found numerous benefits of the EFL theatre group,

including “experiential learning and acquisition of different L2 skills and competences” (2018, 223), as well as lowering of the affective filter (Krashen, 1982). They also found that the theater group promoted positive group relationships, enhanced cooperation and teamwork (Gualdron and Castillo 2018, 223-224).

To summarize, many authors listed various benefits of using theater in the context of ELT. Furthermore, these benefits are in alignment with key curricular documents. For instance the Framework Education Programme for Basic Education RVP ZV considers group work (2023, 12) and problem solving (2023, 11) to be two of the key competences, and thus their development by any means is highly desirable. Next, based on the arguments mentioned above, putting on a play could lead to improved pronunciation, expanded vocabulary, but also increased pragmatic and sociolinguistic competence in alignment with CEFR (2001, 2020). As such, these arguments present a valid reason why putting on an L2 play could be a useful tool in the context of learning ESL in a Czech elementary school.

However, there are also a number of drawbacks that naturally need to be considered as well. The biggest concern is naturally the substantial time investment required for the play to come to life. If EFL theater is a part of an extracurricular activity that is a different matter, but if it is to be a part of regular English lessons at school, the time constraints are significant. Almond (2005, 19) claims that “It is possible to put on a one-act play at the end of a nine or ten-week term with two hours of rehearsal per week” and that “[the plays] usually last for a maximum of 45 minutes, which is manageable for most EFL/ESL students” (Almond 2005, 18). However, in the practical part, this claim will be put into question.

The second large drawback is the individual responsibility of the students to learn their own lines. Naturally, there are students who are going to be more responsible and less responsible, as well as students with good memory and worse memory in every class. One or two students who have slower tempo can greatly slow down the whole production. Lastly, not all students will enjoy theater. There might be entire student groups who will outright refuse participation in such activities, especially when we get to the realm of teaching teenagers or young adults. Since the drama technique of putting on a Christmas play was chosen as one of the activities in the action

research section, there will be more discussion of the practical problems and obstacles in the practical part.

1.a.2 Recitation

To start, it is very important to consider whether recitation even is a drama technique at all. Thornbury (2006, 71) indeed places it in this category, however it is also important to consider Holden's definition (1981, 1) "the world of let's pretend". It then seems that reading or reciting a poem without any other activities should not be considered drama, however if one was to be acting out the contents of the poem, or if the poem was a dialogue between different parties for example, then it is to be considered drama, because it involves an element of imagination and acting as something or somebody else.

According to Kelly (1969, 99) recitation has been used to teach foreign languages from the times of ancient Romans. He explains that this has been useful in order to instill a sense of rhythm, get the students acquainted with the sounds of the foreign language. In modern times poems and songs are commonly used to teach ESL to young children. Kelly (1969, 100) notes that music and rhythm are very important to young children and can be combined with mime and dance, because children learn best by doing. Shin (2014, 550) is completely in alignment with this opinion. She (2014, 550-557) recommends a plethora of activities appropriate for young learners, among which the most prominent are singing, chanting, poems, dancing, movement, kinesthetic learning, using gestures, pointing and miming. Often times singing will be combined with miming, pointing to pictures, dancing etc. These activities could indeed lead to acquiring the L2 quite naturally, connecting words with actions and pictures, practicing rhythm, pronunciation and intonation in the target language, developing listening as well as speaking.

However, the target group of this study are teenagers ages 13-15. Since that is long past the age of young learners, I judged that these activities would not be appropriate for them and they would likely be less than enthusiastic to participate in poems and chanting. It is key to always keep the target group in mind when choosing which activities are appropriate and which are not.

1.a.3 Reading and memorizing dialogues, performing sketches

When it comes to reading aloud, not all of it can be considered a drama technique. There needs to be an element of imagination, the world of “Let’s pretend” (Holden 1981, 1), portraying other people or themselves in imaginary situations (Holden 1981, 1). In this case reading and performing a dialogue (or a monologue) fits this definition, but on the other hand simply reading an article or a story does not. An argument can be made about reading a story and acting it out, however that method fits more in the “Miming” section. For now, the techniques discussed in this section will be reading out dialogues, as well as memorizing and performing them.

Almost every English coursebook has a variety of dialogues aimed at different language functions, grammar points, vocabulary and other areas already included and ready to use during the lessons. According to Thornbury (2005, 70) these techniques are very useful in the appropriation stage of acquiring new language skill. According to Thornbury (2005, 70) premade dialogues can work by giving learners scaffolding, which enables them to focus on pronunciation and lower features of speaking without having to also think of the words and what they want to say. Committing a premade dialogue to memory, with its useful language structures, is a good way to internalize the language and one step closer to student autonomy (Thornbury 2005, 70-72). And in fact, in a study done by Sudarsono and Atrianus (2021, 154), using the method of memorizing and performing short dialogues students were able to improve their overall speaking skill, especially pronunciation, fluency and vocabulary. Bílíková and Kiššová (2013, 68) also mention the benefits of practicing new language in context and making learning more memorable thanks to learning via direct experience, learning by doing.

Bílíková and Kiššová (2013, 68) mention a number of different ways of “breathing life” into stale coursebook dialogues, as well as making them more useful to the students in terms of communicating naturally and using paralinguistic features. They suggest (2013, 68) a number of techniques such as visualising the characters, their appearance, motivation, adding to their backstories, coming up with their private thoughts, which might or might not match what they are saying, as well as encouraging the students to read the dialogue in different ways, putting stress on different words, and performing the dialogues as people of different status. Students can

also create still image or tableaux and a dramatic hook or an unexpected twist can be added into the dialogue (2013, 68).

Furthermore, the teacher is of course not limited to using just the dialogues found in the coursebook, dialogues can be found in movies, tv shows, books, plays, written by AI, the teacher themselves or the students, etc. The only requirement for a dialogue is that it should contain the target language in alignment with the aims of the lesson.

1.a.4 Language games

Starting with a definition, according to Britannica's definition, a game is "a physical or mental activity or contest that has rules and that people do for pleasure" (The Britannica Dictionary, 2025). Průcha, Walterová and Mareš define "game" as "a form of activity that differs from both work and learning" with many different aspects, that being "cognitive, practice-oriented, emotional, physical, motivational, creative, imaginative, social, recreational, diagnostic, and therapeutic aspect" (2013, 75). Průcha, Walterová and Mareš claim that "most games take the form of social interaction with explicitly formulated rules" and there are games that emphasize cooperation as well as games that emphasize competition (2013, 75). According to Callois' taxonomy, there are six different categories of games, that being competition, chance, simulation, vertigo, paidia and ludus (1961, 12). In his classification, all contests and sports such as football or chess are in the competition category, simulation games include children's imitations, tag, masks, disguises and theater, ludus category contains games of skill and reason, such as crossword puzzles and solitaire, and finally chance games include roulette, betting or heads or tails (1961, 12). This significantly broadens the definition of a 'game', and in fact games from all these categories can be commonly found in the English classroom.

Průcha, Walterová and Mareš define 'didactic game' as "an analogy of children's spontaneous activity that pursues (in a way not always entirely obvious to the pupils)" didactic goals (2013, 42). There are many didactic games traditionally used in ELT, such as bingo, hangman, quizzes or solving crossword puzzles. However, since the focus of this thesis is drama, these games do not qualify for our purposes, since they do not fit the drama requirements of let's pretend and

imagination (referring back to Holden's definition). They are mostly games of skill or chance, but without any significant focus on the acting aspect. Summarizing all these requirements, we are looking for games that:

- are drama-based
- have a didactic goal and are useable in classroom
- can be used for teaching speaking (are sufficiently communicative)

What is left then is a relatively narrow category of roleplaying communicative games. Thornbury (2006, 90) suggests the following two games that could fit our purposes, which are Alibis, in which the students come up with and defend an alibi and Balloon debates, in which students roleplay as a historical figure and try to argue for why they should not be ejected from a sinking balloon. Harmer (2015, 389) also makes mention of television and radio style games, which could fit the category if the students for example role play being on TV and the teacher plays the role of the moderator. Other games work with information gaps, such as games where one (or more) student is the spy/murderer/werewolf and the rest of the group try to use social deduction and ask questions to figure out who that is. The Thing, Secret Hitler (not particularly suited for classroom use for obvious reasons), Among Us and Werewolf are some examples of this.

To give a different example of information gap based game, in Keep Talking and Nobody Explodes the players are trying to solve a puzzle (in this case disarming a bomb). The problem is, only one player has the access to and can see the bomb (playing the role of the on site technician), while others have to go through a purposefully confusing bomb manual and communicate the instructions back to him. There are also roleplaying D&D style games, in which the players create their whole character (or get a character assigned) and try to solve a mystery or proceed through a story. The appropriateness of these games for classroom use varies, some can be very time consuming, too complicated, or not interesting to general audiences, be inappropriate for the chosen didactic goals, or indeed not be suitable or appropriate for the age range of the students in question. According to Holden (1981, 11) one more downside of games could be that the students might focus more on winning by any means instead of focusing on staying in roles and participating in the drama.

On the other hand, there are many upsides of using games in the classroom attested to by many authors. For instance, according to both Thornbury (2006, 90) and Cross (1992, 153) games can be a lot of fun and have a positive effect on the motivation of the learners. Cross goes on to argue that in games, learners focus on the message, on achieving the communicative purpose, and not on the language itself, leading to unconscious acquisition of language (1992, 153). Průcha, Walterová and Mareš (2013, 42) also explain that games increase the interest of students, their engagement, development of creativity, both cooperation and competitiveness. This suggests that aside from language ability, games could be used to develop many key competences described in the RVP ZV (2023, 11-12) such as cooperation and problem solving.

1.a.5 Simulations and role-play

Role play is a difficult term to define, since many authors disagree on its definition. On one hand, there are very broad and all-encompassing definitions, such as the one from Britannica “an activity in which people do and say things while pretending to be someone else or while pretending to be in a particular situation” (Britannica Dictionary, 2025). Ladousse (1987, 5) also defines role play very broadly, as an event where students assume a role - either as themselves or somebody else - in a specific situation, and this activity is performed in a safe environment where the students are “as inventive and playful as possible”. On the other hand, both Thornbury (2006, 70-71) and Harmer (2015, 392) make a distinction between role play and simulation, according to them a role play is when the students play a role of somebody else, and if they play themselves in an imaginary situation, they call it a simulation. However, according to Holden (1981, 10) simulations are a different kind of exercise, originated in management training courses, in which students are supplied with various sources of information such as charts, graphs, tables, articles as well as their role-card and are supposed to make an important decision (for example a best place for starting their new business, their new brand’s marketing strategy or what to invest in as a city council). Furthermore, some authors make use of such distinctions as “scripted role play” (Kao and O’Neil 1998, 5) “simple role play” and “improvisational role play” (Kao and O’Neil 1998, 6-7), “scenarios” (Kao and O’Neil 1998, 9), “static and dynamic role play” (Doughill 1987, 17) and “simple and extended role play” (Holden 1981, 10).

For the purposes of this paper, the Britannica definition will be used, and role play will be viewed as an umbrella term. Specific instances and uses of the role play technique will be distinguished, since clearly it is important to differentiate how open or closed the activity is. “Scripted role play”, in which students memorize and perform a script, either pre-written or created by themselves, will be called “performing sketches”, regardless of if the students play the role of themselves or somebody else. This is the most closed and controlled form of role play. Next, “improvisational role play” will be used for when students get some guidance for example from role cards but they improvise the lines themselves and react to immediate developments in conversation. Improvisational role play can be quite simple (such as ordering at a restaurant) or complex (navigating a complicated social situation with many layers of formality and politeness, such as in the various “scenarios” created by Di Pietro (1987) in Kao and O’Neil (1998, 22). Holden’s definition of simulation will be used, the key aspect of simulation being students trying to solve a problem or come to a decision together based on information provided while staying in role. Simulation is viewed as a specific case of improvisational role play targeting students’ ability to problem solve and demonstrate critical and logical thinking as well as an ability to take a stance and provide arguments supporting that stance in L2. What makes this different from simply debating, is that the students take on a role (as a manager, city council member, school principal...) and tackle the issue from that viewpoint.

Last important distinction to draw is between the so-called “static” and “dynamic” (Doughill 1987, 17) role play. According to Doughill (1987, 17), the difference between the two is the presence of tension which arises from conflict. Harmer (2015, 392) gives the example of a role play called “Knife in school”. A teenage boy has brought a knife into school and students are roleplaying a parent-teacher meeting, two of them taking the role of parents, two of them playing the part of a principal and the teacher and one taking the place of the boy (Harmer 2015, 392). It is clear that in this situation, every party might have a different goal, different motivations, preferred course of action etc., making the role play very dynamic and unpredictable. Shin and O’Neil (1998, 9-11) suggest that the presence of tension, be it conflict between characters, their differing motives and attitudes is key to making drama more dynamic and also more linguistically complex and demanding for the students. On the other hand, reenacting some

simple real-world scenarios such as buying tickets or ordering at a restaurant would be considered static role play, as there is no conflict or tension present and all characters are cooperative in achieving the same goal.

There are distinct stages which several authors agree should be followed while conducting a role play. In Di Pietro's (1987, 68-97) procedure of putting on scenarios (which are a kind of dynamic improvisational role plays), there are three stages - rehearsal, performance and de-briefing. During rehearsal, students who are assigned the same roles work in groups to prepare and come up with useful language which they then use during the performance stage (Di Pietro 1987, 68-76). Using Harmer's (2015, 392) "knife in school" roleplay as an example, all parents would work in one group, all students, teachers, principals. After they are finished brainstorming useful language in these groups, they would then be put in the mixed groups to perform the roleplay. Then, according to Di Pietro's model, in the final de-briefing phase a teacher comments on their use of language, pointing out inappropriate language use and suggesting more appropriate structures and phrases (1987, 87-96). According to Kao and O'Neil (1998, 9-10) a follow up can later be conducted where the students perform the same task once again, improving their performance by incorporating what they have learned during the task and the feedback session into their lines.

Many authors are in agreement about several different benefits integrating role play might bring to the classroom. First, Thornbury (2006, 71), Harmer (2015, 392) and Ladousse (1987, 7) are in agreement that role play may help shy or reluctant students be more comfortable, helping them "hide behind their role" (Harmer 2015, 392) and more likely to participate in the activity. Second, according to both Ladousse (1987, 6) and Doughill (1987, 17) the use of role play enables the student to practice a wide variety of language, different structures and registers that would otherwise be difficult to elicit authentically in the confines of a classroom. It also allows the students to practice many different social situations that they might later encounter in the real world. It also helps develop fluency (Harmer 2015, 392). Holden (1981, 1-3) also suggests role play may help prepare students for the unpredictable and dynamic nature of authentic communication (as opposed to straightforward one dimensional coursebook dialogues for example). She also goes on to explain that authentic communication includes many features such

as misunderstandings, false starts, interruptions, non-verbal communication and distractions, that practicing role play might help students prepare for (1981, 3).

Next argument in favor of using roleplay comes from Holden, who mentions that real world communication often includes switching social roles - such as customer, patient, businessman, friend etc. - and role play may help students prepare for this as well (1981, 3). To summarize, if students have practiced a wide variety of situations in the safety of the classroom, they might feel more confident and less likely to be startled into silence when encountering some difficulties while communicating in the real world. Similarly to this, Ladousse (1987, 6) suggests that role play might help the students develop social skills and phatic language to establish and maintain social relationships while Průcha, Walterová and Mareš et al. (1998, 75) also state that role play might help students further develop their empathy and understand social relationships better. And the last argument, presented by both Ladousse (1987, 7) and Harmer (2015, 393) is that role play can be a fun and motivating experience for many students, helping them enjoy learning more.

However, there are also some downsides when dealing with role play. Thornbury (2006, 71) notes that some students may be shy or self-conscious performing in front of their classmates. Ladousse (1987, 7-8) also mentions that some students might have an issue with role play because they are either too shy, don't find the activity of being someone else enjoyable, don't know what to say or don't believe they have the imagination for it. Another difficulty is the demands putting on a more dynamic improvisational role play has on the teacher and their skills to flexibly react to the unfolding situation and changing roles according to what is needed at the moment (Kao and O'Neil 1998, 10-11). The organizational skills of the teacher are also important. Indeed Ladousse (1987, 8) also notes that teachers sometimes avoid role play in fear that the activity will get out of control, become chaotic and difficult to manage.

Shin and O'Neil (1998, 7) seem to take issue with more scripted and static approaches to role playing, calling them "limiting" and claiming they are not similar enough to the real-world scenarios to be of help to students. While I agree that textbook dialogues may sometimes be quite stilted and perhaps a bit inauthentic, my opinion is that it all depends on the level of proficiency of the student. If a student's communication skills are not up for it yet, throwing in

these opposing roles, tension and all the complexity of real-world social interaction might confuse and discourage them. For beginners, even scripted static roleplay might be beneficial and help them gradually build up their language skills and confidence. More complexity might always be added later.

1.a.6 Mime

Doughill defines mime as “a non verbal representation of an idea or story through gesture, bodily movement and expression” (1987, 13). Doughill explains that “pantomime” is an American term and in this context it means the same thing (1987, 13). Britannica likewise defines “pantomime” as “a way of expressing information or telling a story without words by using body movements and facial expressions” (Britannica Dictionary, 2025). Pantomime is commonly used in ELT, either by the teacher or the students. The teacher, who does not know students’ L1 or does not want to use it, can express the meaning of various words and sentences using mime. The students, wishing to communicate but lacking the appropriate means to do so also can make use of mime and gestures to get their meaning across. Pantomime is also common during classroom adapted games such as Charades or Activity, during which one student is acting out a vocabulary item using pantomime and other students guess at what item that is for points. It is a seemingly trivial technique and some teachers might even be tempted to think that it is only good for small children, but there are some very interesting underlying principles at play with miming that deserve a closer examination.

Asher, the founder of the TPR method, was one of the first authors to notice the interesting way physical movement might be connected to language acquisition in the 1960s (Asher 2009, 1.25). He conducted a number of experiments and studies which showed that when people (regardless of age) react to commands spoken in L2, which they haven’t previously studied at all, they remember the language remarkably well, much better than when they simply listened and repeated the language or wrote it down (Asher 2009, 1.25-1.47). In the TPR method, the teacher says a command in L2 and performs the action, the students repeat the action after the teacher. Eventually, the teacher stops modelling the actions and the students perform the actions on their own. Asher (2009) claimed that this method has great results, teaching language a lot faster than

the traditional method. However, the true mechanism of how exactly it works is still debated. Asher (2009, 1.13) himself suggested it is thanks to the left-right brain lateralization, but the so-called left and right brain teaching strategies are frequently disputed by neuroscientists as a myth (Shin, Lee and Bong 2022, 2).

Either way, multi-modal learning, meaning learning combining input from different senses at the same time, has been shown to improve students' learning outcomes (Shin, Lee and Bong 2022, 4). TPR combines three different modalities, auditory (hearing the command), visual (seeing the teacher perform the command) and motor (performing the command themselves). Tellier (2008) also conducted a number of studies supporting the power of the motor domain. In her study, she had two groups of children, one group was taught new vocabulary items in L2 using images, while the other group was taught via gestures representing the meaning of the vocabulary item (Tellier 2008, 6). At the end of the experiment she found that the group of children instructed to make the corresponding gestures memorized more words and were able to commit more of them to their long term memory than the other group (Tellier 2008, 7-9). She then hypothesized that motor modality might be more powerful when it comes to memorization than visual modality (Tellier 2009, 9).

The last piece of the puzzle perhaps lies in Pavio's Dual Coding Theory (1971), or DCT. In his dual coding theory, Pavio explains how humans code verbal stimuli and nonverbal stimuli via referential connections (Clark and Pavio 1991, 152). Clark and Pavio explain that in the DCT model humans create a complex associate network connecting not only words with other related words, but also with non verbal representations such as images, sounds, physical sensations or emotions (1991, 151-154). Based on their research, they believe that creating these connections in students leads to better learning outcomes and increased ability of memorization and recollection of information (Clark and Pavio 1991, 166).

These arguments provide a very solid foundation for incorporating miming and usage of gestures into ELT lessons. According to the above mentioned research, it might help students memorize vocabulary as well as sentences, and create stronger connections between verbal and non verbal modalities.

One last argument for using this technique lies in the affective domain. Carels (1981, 407) describes a technique in which the teacher performs the pantomime and the students are asked to respond orally to what he or she is doing. According to him, the students are more inclined to join in on this activity since the spotlight is not on them and it becomes a group activity, making them less self-conscious and less reluctant to talk (1981, 407-408). Davies (1990, 90) also claims that participating in mime can also be motivating and good fun for the students. Doughill believes that while miming is performed without words, it can incorporate the target language (1987, 15). The students can for instance act out key vocabulary items, grammar structure or a short story that was previously studied (Doughill 1987, 15-16). One group can act out the mime while the other group guesses or provides narration. This can help students with later recall tremendously via the mechanisms explored above.

2. Teaching speaking

2.a Speaking sub-skills and components

According to Harmer (2015, 297) speaking, together with writing, is classified as a productive skill, in which the students produce language on their own. Many authors including Lazaraton (2014, 106) agree that improving their speaking skill is the priority for many language learners, a metric by which they assess whether their learning has been successful. However, while speaking in one's native language seems easy enough, learning to speak in a foreign language might be much more difficult than one would assume. That is because of the many different processes that go into speaking. In the following paragraphs, an overview of all the speaking sub-skills and components will be provided, as well as a brief summary of the complex cognitive processes that go into producing speech.

Thornbury (2005, 1) explains that in the past it was believed that if the student was taught grammar, vocabulary and pronunciation, the ability to speak would naturally follow. However, this belief has long since been surpassed. According to Kanwit and Solon (2023, 1-2), approximately 50 years ago the construct of Communicative Competence emerged, greatly

affecting the field of ELT and leading to the rise of Communicative Language Teaching. Kanwit and Solon (2023, 2) discuss many models of Communicative Competence, such as Hymes (1967), Savignon (1972), Canale & Swain (1980) and Canale (1983). But the most relevant to the school context of the Czech Republic is arguably the model presented in CEFR (2001, 2020), which is referred to in Framework Programme RVP ZV (2023, 17).

In the CEFR (2020, 129-142) model, there are three communicative competences that go into every language skill, including speaking. First, there is the linguistic competence, consisting of general linguistic range, vocabulary range, grammatical accuracy, vocabulary control, phonological control and orthographic control (2020, 129). Second is sociolinguistic competence, which consists of sociolinguistic appropriateness, politeness conventions, registers, idiomatic expressions, using humor and recognising sociocultural cues (2020, 136). And third, there is the pragmatic competence, which includes flexibility, turntaking, thematic development, coherence and cohesion, propositional precision and fluency (2020, 129).

Moving on from skills that go into speaking, let us now examine the cognitive processes that take place when producing speech. Both De Bot and Bányi (2022, 10) and Goh and Burns (2012, 46) refer to Levelt's (1989) model of speech production, which include three modules called formulator, conceptualizer and articulator, which have to work together to produce every single utterance. For a teacher, this model is very useful, because it helps them conceptualize all the steps students go through while trying to produce speech.

De Bot and Bányi (2022, 11) explain that according to the aforementioned Levelt's (1989) model, speech production starts in the conceptualizer. There, a communicative intention is turned into a so-called "preverbal message" (2022, 11). During this phase, a speaker not only considers the conversational setting, the discourse model and selects the appropriate register, but also puts the ideas in the right order and makes a plan to achieve communication goals (2022, 11). During the whole process, the speaker internally monitors the preverbal message and whether it aligns with their communicative intentions (2022, 11). Next, the message moves into the formulator module, which, according to Goh and Burns (2012, 46) is the most difficult step for language learners. They explain that in this step "the ideas that exist in the speakers mind during conceptual

preparation are mapped onto specific words” (2012, 46), which entails “number of lexico-grammatical choices” (2012, 46) making it extremely difficult and likely also time consuming for the learner of a foreign language. Simard (2022, 26) present a slightly adapted Levelt’s model modified specifically for L2 learners, includes three sub-processes within this stage - “lexico-grammatical encoding”, “morpho-phonological encoding” and “phonetic encoding” (2022,26). Following this phase, the message then moves into the articulator. According to Goh and Burns (2012, 46) this step is highly automatized in proficient speakers, however less advanced learners have to pay close attention to the production of individual sounds (which may not even be found in their native language), the stress patterns and intonation, making this step also potentially highly challenging for the L2 learners.

All these processes lead to very high cognitive load for the learner. Gob and Burns (2012, 42) explain that every person has limited cognitive capacity, and undertaking all these processes inevitably leads to the less proficient speakers needing a lot more time to think and making long pauses between utterances, which leads to decrease in fluency. Thornbury (2005, 28) also mentions that sometimes learners have a need to translate every sentence from L1 to L2, as well as excessively mentally check every sentence for mistakes before saying it, leading to very long waiting times. He (2005, 28) also adds that a lot of the time learners know the right words passively, but they are not able to actively produce them, they are not part of their active repertoire. These cognitive difficulties learners face while producing speech can be addressed by a number of different strategies which will be discussed later in this section. However, not all challenges regarding speaking lay in the cognitive domain. Many authors agree that there are also a number of affective factors at play, which, while sometimes overlooked, are of vital importance.

Krathwohl, Bloom and Masia (1964) were the first to coin the term “affective domain”, together with creating a taxonomy of affective objectives. Brown defines affective domain as “the emotional side of human behavior, and it may be juxtaposed to the cognitive side” (2007, 153). Brown explains that “affect refers to emotion or feeling” (2007, 153) and he considers “empathy, self esteem, extroversion, inhibition, imitation, anxiety and attitudes” (2007, 69) to all be part of the affective domain. Burns and Goh (2012, 15) also mention motivation or lack thereof.

According to Krashen (1982, 31-32) these affective factors have a very strong impact on whether the student will be successful in learning a second language or not, and they can be influenced by the teacher to some extent. In this work anxiety is given the most attention, but other factors such as confidence and enjoyment of the lessons are considered as well.

2.b Speaking anxiety

Brown presents the following definition of anxiety: “the subjective feelings of tension, apprehension, nervousness and worry associated with an arousal of the autonomic nervous system” (2007, 161). According to Goh and Burns (2015, 28), out of all four skills, it is speaking that invokes the most anxiety in language learners, followed by listening in second place. Brown (2007, 161) distinguishes several types of anxiety, that being trait anxiety, state anxiety and language anxiety. Brown (2007, 161) explains that trait anxiety refers to an individual’s predisposition to be more anxious than the average person, while state anxiety is experienced only momentarily in relation to immediate circumstances. Language anxiety is another type of anxiety discussed by many authors, which relates specifically to language learning. According to Brown (2007), it was defined by Horwitz, Horwitz and Cope (1986) and expanded on by many other authors and researchers. Horwitz et al define it as “a distinct complex of self-perceptions, beliefs, feelings, and behaviours related to classroom learning arising from the uniqueness of the language learning process” (1986, 31). According to Goh and Burns (2015, 27) there are three forms of learning anxiety, that being communication apprehension, test anxiety and fear of negative evaluation. Horowitz et al. (1986) developed a Foreign Language Communication Anxiety Scale, which aims to measure students’ language anxiety, and will prove a useful tool for this research in the practical part.

Countless authors are in agreement that anxiety impacts the learning process and the process of speaking and listening very negatively. Brown and Arnold (1999, 8) claim that “anxiety is possibly the affective factor that most pervasively obstructs the learning process”. Furthermore, according to Baran-Łucarz “anxiety inhibits all three levels of information processing, that is, the input, central processing, and output stages” (2022, 84). That means not only speaking, but also thinking about what to say, as well as listening can be negatively impacted by anxiety. According

to Szyszka (2017, 194) anxiety interferes with pronunciation as well, increasing the tension in all muscles, including those that play part in language production, making the speaker more difficult to understand. MacIntyre and Gardner thought learner anxiety to be “one of the best predictors of success” in learning L2 (1991, 96). Needless to say, anxiety can lead to withdrawal from participation in speaking activities (Goh and Burns 2015, 27) and avoiding using L2 in authentic contexts too (Baran-Łucarz 2022, 84). This can lead to a vicious cycle. The students are too anxious to speak, which leads them to avoid speaking, leading to them being unable to develop their speaking skill, making them further worried about their lack of speaking proficiency, leading to more anxiety.

As a teacher, it is helpful to not only be aware of this issue, but also of ways of helping students feel more comfortable and supported in the classroom. A study conducted by Zulfikar (2022) looked into ways of mitigating anxiety via selective error correction and group work. He measured one group of students’ speaking anxiety using the Horwitz et al. scale (1986) before and after intervention. The intervention involved using selective error correction performed in a non-threatening way and students working together in small groups in order to prepare for the speaking task (2022, 7-11). He found that students’ speaking anxiety decreased thanks to the intervention (2022, 14). Another study conducted by Ayiz and Tauchid achieved the same results of succeeding in decreasing students’ anxiety via means of peer teaching (2024, 178-180). In a different study, Atas (2014) tried decreasing students’ anxiety by using drama techniques and collecting data through reflective student diaries while also using the aforementioned Horowitz et al. scale (1986) to measure students’ anxiety. Atas (2014, 965) found that implementing drama techniques, mostly having students perform scenes from movies and other exercises, was effective in lowering students’ speaking anxiety and helping them feel more confident. The last study by Afidawati, Arrasyid and Ikawati (2024) described students’ strategies that helped them decrease their speaking anxiety. They listed preparation, relaxation, positive thinking and peer-seeking as possible strategies students use in order to lower their anxiety (2024, 116).

To summarize the findings, it seems that fostering a positive climate, having students work together, giving them enough time to prepare, and selective error correction might be effective in decreasing students’ speaking anxiety. Using drama techniques, relaxation, sharing their

experiences with peers or reflecting on them in a diary might also be effective according to the studies.

2.c Procedure for teaching speaking

There are several different models for teaching speaking skill. Let us start with the Thornbury's model which was already mentioned in passing. Thornbury proposes a three step model, consisting of awareness-raising, appropriation and autonomy (2005, 38-39). His model is inspired by the earlier behaviorist theory and the PPP model, the cognitivist theory, and the newer sociocultural theory of social language learning (2005, 39). He believes that in the first step of awareness raising, the learners' attention should be brought to a particular language feature, via the means of listening to a dialogue or reading a dialogue transcript (2005, 41-48). Another way to raise awareness is to have students perform a certain speaking task and then watch a skilled speaker performing the same task, noticing their own gaps in knowledge (2005, 62).

The second phase in Thornbury's model is appropriation (2005, 38-39). This phase is crucial, because, as Harmer (2015, 311) notes, students are usually not able to actively use a new language item after encountering it for the first time. Therefore, during the appropriation phase, students repeatedly practice the language in a closed setting, with plenty of support from the teacher, in order to commit it to memory and be able to later use it actively (Thornbury 2005, 88). Thornbury advocates for generous use of scaffolding, which (in a different publication) he describes as "the temporary interactional support that is given to learners while their language system is 'under construction'" (2006, 201). For the appropriation phase, he suggests activities such as drilling, milling activities, chants, writing tasks (which allow for more processing time than speaking), reading dialogues aloud and having the students memorize and perform them, writing key phrases on the board and then gradually removing them as students become more proficient at the task and only leaving a couple of verbal or picture cues or hints (2005, 88). This bears resemblance to what Littlewood (1981, 16) called "pre-communicative activities". He explains that in these, the goal is not to communicate effectively, but to be able to "produce certain language forms in an acceptable way" (1981, 16).

And lastly, there is autonomy, in which the new language forms are integrated into the user's existing knowledge and linguistic systems and is readily available for use (Thornbury, 2005, 38). These are basically true communicative tasks, such as giving presentations, telling stories, open role plays and simulations, discussions and debates (Thornbury 2005, 111).

Goh and Burns' model has a lot in common with Thornbury, except it provides more detailed steps, as it consists of seven distinct phases instead of three (2012, 153). These are - focusing learners' attention on speaking, providing input, conducting speaking tasks, focus on language, repeating speaking tasks, directing learners' reflection on learning and facilitating feedback on learning (2012, 153). The advantage of this model is not only encouraging the learners to notice the target language features, but also to give them space to reflect on their own learning after each cycle, which could help with their motivation and autonomy. According to Léger (2009, 159) leading students to self-assessment can lead to greater autonomy and responsibility for their own learning. It can also lead to positive changes in self-perception, confidence and motivation (Léger 2009, 158-159). Another interesting thing about the Goh and Burns model is that they included always repeating the same task multiple times, which is also supported by other authors. For instance, Bohlke (2014, 126-127) notes that when learners repeat the same type of task again, their performance is improved, providing practice, lessening the cognitive load on them and automatizing their language production, leading to greater fluency. As was noted by Afidawati, Arrasyid and Ikawati (2024, 116) preparing for tasks, including repeating the same task again, is also one of strategies that could be used to lessen learners' anxiety about speaking.

When it comes to speaking tasks, feedback from the teacher is also vital, as according to Thornbury it is needed for "improvement of subsequent performance" (2005, 111). However, he also recommends handling it sensitively and not interrupting the students during a fluency activity and not correcting every single error the student makes (2005, 91). Bohlke also stresses the need for being sensitive while error correcting, suggesting non-threatening strategies such as repeating, reformulating and hinting with the purpose of trying to get the student to self-correct (2014, 127). Harmer also notes that feedback does not need to be only about errors, it can also include what the students did right, encouraging them or asking them for more details (2015,

154-155). Another way is for students to provide feedback to one another (Harmer 2015, 156). This could potentially be less threatening to the students and foster a collaborative and supportive learning environment.

Other tips provided by Ur (2012, 118-119) for teaching speaking are making use of pair and group work, providing students with an interesting and engaging topic, supplying relevant materials to talk about and making the purpose of the activity and interaction clear to the students. She also suggests a possibility of appointing one student in each group to be a discussion leader, making sure everyone is getting a chance to talk and also monitoring for L1 use, if that is a problem (2012, 119).

3. Teaching adolescents

Teaching a class of teenagers might be a daunting prospect, especially for a relatively inexperienced teacher straight out of college. Indeed, according to Costley (2018, 18) adolescence has a reputation for being a very challenging period in a person's development, a phase when many physiological, cognitive and social changes occur.

First of all, there are three important terms in need of definition, that being a teenager, adolescence and puberty. Britannica defines teenager as "someone who is between 13 and 19 years old" (Britannica Dictionary, 2025). On the other hand, adolescence is defined by WHO as "the phase of life between childhood and adulthood, from ages 10 to 19" (2025). Puberty is defined by Britannica Dictionary as "the stage or period of life when a child transforms into an adult normally capable of procreation", and according to Coleman (2021, 56) this usually takes place between the ages of 9 and 14, although the onset might vary greatly from individual to individual. According to Britannica, "in puberty both girls and boys experience a swift increase in body size, a change in shape and composition of the body, and a rapid development of the reproductive organs" (Britannica 2025). Coleman explains (2021, 56-58) that these bodily changes can be very stressful for the young individual and impact their self-image and self-worth. He also adds that if puberty is delayed or starts very early, this can also cause a great deal of anxiety and stress to the individual (2021, 56-58).

Furthermore, on top of these bodily changes and sexual maturation, significant changes take place in the adolescent's brain, especially in prefrontal cortex, amygdala and hippocampus (Coleman 2021, 15). Coleman describes that the prefrontal cortex is responsible for "thinking, reasoning, problem-solving and other intellectual activities" (2021, 15). Erlam, Philip and Feick add that the prefrontal cortex is in charge of functions such as "attention, setting priorities, repressing impulses, and making plans" (2021, 2). Amygdala is responsible for "emotion, sensation and reward-seeking" (Coleman 2021, 15). According to Britannica, the hippocampus is "associated primarily with memory" (2025). These changes in the brain then in turn profoundly influence adolescents' behavior and personalities. Three areas of change are of particular interest to the teacher, that being cognitive, emotional and social developments that take place during this time.

Starting with the cognitive skills of adolescents, they undergo dramatic development. Coleman (2021, 20) states that during this time, many new abilities and skills develop, the brain becomes more efficient and "memory, language, thinking and reasoning all improve" (2021, 20). According to Coleman, thanks to the advanced neuro-imaging of the brain that has developed over the past few decades, scientists were able to observe how adolescents' brains restructure themselves, pruning old unused connection and strengthening useful connections, developing new neural pathways, including ones between the hemispheres, and increasing the overall connectivity (2021, 20-22). This leads to significant improvements in teenagers' cognitive skills when compared to children.

Indeed, almost one hundred years ago, Piaget (1936) already noted that around 11-12 years of age the child moves from a stage of "concrete operations" where they are able to think about concrete, physical objects, to a stage of "formal operations". According to Mallon describing the Piaget model, in the stage of formal operations the child now develops abstract thinking, "deductive reasoning, hypothesizing, and considering many variables of a problem" (Mallon 1976, 30). As Erlam, Philip and Feick (2021, 2-3) explain, adolescents usually are able to develop increased metalinguistic awareness, ability to reflect on language, and make comparisons between L1 and L2. According to McDevitt and Ormrod (2014, 377), they also

become capable of understanding and using more abstract language such as figurative speech, metaphors and proverbs. They also explain that during adolescence, the attention span and the ability to focus for long periods of time usually increases (2013, 276) as well as their metacognitive awareness (2013, 280) and the ability to self-regulate their learning (2013, 282). Costley (2018, 22) also agrees with this, stating that adolescents are able to develop more complex learning strategies which helps them become successful language students. In fact, there are a number of authors who consider adolescence the ideal developmental stage to learn new languages.

Shin (2014, 553) claims that a number of studies have shown that given the same rate of foreign language instruction, teenagers are able to make very fast progress in the language, faster than both children and adults. One of such studies, conducted by Snow and Hoefnagel-Höhle (1978) compared different aged groups of students who learned Dutch as a second language. There were three groups, children, adolescents and adults and after moving to the Netherlands and starting to learn Dutch they were tested periodically on their language abilities in different categories. According to their final findings, adolescents scored better in most categories compared to both children and adults, and thus their rate of acquisition was the fastest (Snow and Hoefnagel-Höhle 1978, 1125). Large metastudy conducted by Hartshorne, Tenenbaum and Pinker (2018) looking into the Critical Period Hypothesis found that the age of 10-12 is ideal for starting to learn a new language if one wishes to achieve a native-like mastery of grammatical accuracy (2018, 9). They found that contrary to the popular belief of young children being the best language learners, the ability to acquire a new language and master it remains very strong throughout the most of adolescence, starting to decline slightly only after (on average) 17.4 years of age (Hartshorne, Tenenbaum and Pinker 2018, 7). The success in language learning is likely thanks to the teenagers' improved memory, reasoning skills and the ability to self-regulate their learning, which was mentioned in the previous paragraph. The only area where younger children might have the greater advantage compared to both teenagers and adults is in achieving a native-like pronunciation, as confirmed both by Brown (2007, 54) and Shin (2014, 554).

These cognitive changes sound very promising in regards to teaching teenagers, however Coleman explains that the changes are not always so straightforward. He explains that the brain

of adolescents often matures from front to back and at a very uneven pace (2021, 20) meaning the prefrontal cortex is usually the part of the brain to mature last, leaving the adolescents more prone to acting emotionally first and thinking later (Coleman 2021, 26). Erlam, Philip and Feick also confirm this, stating that the prefrontal cortex, responsible for “attention, setting priorities, repressing impulses, and making plans” (2021, 2) does not finish development until adulthood, which may lead to risky and impulsive behavior.

This leads us to examining the emotional changes that take place during this developmental period. According to Phelps (1990, 26) to adults, adolescents are often unpredictable, moody and rebellious. McDevitt and Ormrod also confirm this, stating that adolescents have frequent fluctuations in moods due to “hormonal changes and everyday stressful experiences” (2014, 478-479). Erlam, Philip and Feick state that teenagers might feel more self-conscious (imaginary audience phenomenon) and are more prone to feeling embarrassed and anxious speaking in front of others (2021, 2). Furthermore, teenagers can be full of passion and creativity, but they can also be jaded and disengaged in school contexts (Costley 2018, 19). According to Costley (2018, 23) the teacher runs a significant risk of losing teenagers’ engagement if they are presented with materials that are aimed at much younger learners, as well as if they cannot identify with values and attitudes being put forward in the teaching materials. Erlam, Philip and Feick confirm this, recommending that the teacher not only provides materials that challenge the students and engage their higher order thinking, but also are related to the students’ interests (2021, 7). Teachers should also be aware of the fact that teenagers are mentally and emotionally quite vulnerable. The problems of teenagers can vary, from depression and anxiety to conduct disorders and aggression (McDevitt and Ormrod 2014, 479-481). McDevitt and Ormrod (2014, 481) recommend that the teacher shows an interest in the well-being of their student, listens to their concerns and builds a supportive relationship with them.

The last domain which will be examined in this paper and which was also repeatedly shown to be of extreme importance is the social domain. Many authors agree that during adolescence, peer relationships become much more important than before and they often attempt to distance themselves from their family, especially their parents (Erlam, Philip and Feick 2021, 3) (Costley 2018, 21-22) (Phelps 1990, 26). According to Phelps (1990, 26-27) teenagers have the

developmental need to establish their own identity, often challenging values that have been set for them and experimenting with different behaviors and attitudes. Positive peer relationships are extremely important to them (Erlam, Philip and Feick 2021, 13) and according to Coleman (2021, 142) fear of rejection can be overwhelming for this age group. Erlam, Philip and Feick state that due to this, it is very important as a teacher to establish a positive learning environment, encourage cooperation instead of competition and provide enough opportunities for students to interact with each other and do group-work (2021, 16). They also stress teenagers' increasing need for autonomy, for example setting their own goals or choosing their own topics (2021, 9). Ryan and Patrick (2001, 439) also support this, stating that teenagers not only have increased desire for autonomy, but are also increasingly self-conscious and sensitive regarding social comparison. Furthermore, Coleman (2021, 138) notes that thanks to the aforementioned brain developments teenagers gain more complex social skills and better ability to see different situations from others' points of view. However, on the other hand, they might also at times be so preoccupied with themselves that they lose the ability to understand others in a phenomena called "adolescent egocentrism" (2021, 132).

To summarize, adolescence is a very turbulent period that requires a lot of patience, empathy and understanding from the adults around. Adults have the difficult task of trying to balance autonomy with setting boundaries and enforcing rules, giving their teenagers enough trust and freedom while also trying to keep them safe and focused on their academic work. Letting them interact with their peers in order to let them reach their developmental and social goals, while at times also being powerless in face of possible negative influences from that peer group.

To conclude this section, I would like to dedicate the last two paragraphs to a brief discussion on why I think drama might be an ideal teaching tool for teenagers, but there can also be some possible setbacks of this technique.

Firstly, in the previous paragraphs it was described how adolescents can be creative and passionate, searching for their identity and self-expression. I think drama might be ideal for that purpose, having the students experimenting with being different characters, letting them put a creative spin on improvisation and incorporate their own interests and knowledge into the scenes.

As was mentioned, they also have a great desire to work together with their peers and interact together, and what better way to achieve this than having them work on a scene together and enjoy themselves, fostering a positive environment and building strong relationships. Trusting them to come up with a roleplay by themselves and rehearse it together also plays into their desire for autonomy. Next, teenagers in the 8th and 9th grade are starting to have enough language proficiency in L2 to be really able to show some creativity and play with the language, coming up with unexpected twists and using the language in interesting ways. Lastly, since teenagers can be increasingly anxious and self-conscious while speaking in front of others, I think it might be good to help them work through this fear in a positive, low-risk environment, celebrating their success and helping them build confidence gradually. Since in drama the students can “hide behind their role” (Harmer 2015, 393), the shy students might open up more and become more likely to participate.

On the other hand, there are also some possible risks in using drama when teaching teenagers. In one story, Roland (2018, 8-10) recounts how we tried to make a class of teenagers perform in a funny sketch during his first lesson with them, and the class flat out refused to participate. This was presumably due to them finding it embarrassing or stupid and relying on support of their peers who also found it “lame” and did not see the point in engaging. There are many possible factors at play in this failure. One, it is possible that some groups of students are just not meant for drama. Enough students in the group may find it boring, embarrassing, be too shy or see no point in it so that the whole group loses momentum and the drama activity can just fail painfully, dead in the water. Two, the group perhaps have not yet built a good enough rapport with the teacher or good enough peer relations in order to engage in something “risky” such as performing a funny sketch, during which they can lose face or be laughed at. They might also be worried of making a mistake, especially if the environment in the class is not particularly positive. The teacher can influence these factors to some extent.

According to Harmer (2015, 386-387) to help shy students participate more in the speaking lessons, the teacher can use pairwork and group work and give encouragement to students, as well as be mindful about how much and in what ways does he or she provide feedback to the students. Harmer (2015, 114) also suggests building rapport with the students, being respectful

and creating a safe environment in the classroom. Roland (2018, 19-20) also suggests explaining to students why they should participate in certain activities and how it is going to help them. It is my opinion that before trying some extensive drama, it is best to build rapport with the students and observe how they act. Simply getting to know the group of students first might lead to the teacher having an easier time assessing which activities might work well for them and which will not work, then adjust the plans accordingly.

PRACTICAL PART

4. Defining action research

The aim of this chapter is to establish a definition of what action research is, as well as what its purposes and goals are. According to Elliot (1981, 1) “Action research is a systematic reflection on professional situations conducted by teachers with the aim of further developing them.”

Průcha, Walterová and Mareš (2013, 14) state that action research is “a type of pedagogical research, and its purpose is to directly influence or improve specific areas of pedagogical practice, and solve immediate needs of an educational institution”. They further add that it is often conducted by pedagogical workers, but it can be used in other fields as well (2013, 14). Another definition from Janík (2003, 4) says that action research is “a tool that helps teachers solve problems in their teaching practice at school and at the same time try out innovations in their teaching practice”. Denscombe (2010, 127) explains that in action research, the researcher “needs to investigate his or her own practices with a view to altering these in a beneficial way”. To summarize, in action research the teacher is also the researcher, investigating their own practice in order to achieve a beneficial change in an area of their choosing.

And these reasons are exactly why action research was chosen as the research strategy for this thesis. As a beginner teacher, I see a lot of potential areas for improvement, and I felt the need to improve my own teaching practice. A great advantage of action research for me is that it gives one the opportunity to examine their own teaching practice from a more objective viewpoint and critically examine their ideas and experiences. Action research may potentially be a very useful tool for any teacher, in order to adapt, solve problems in their practice, and be able to

systematically improve in key areas of focus. Teaching is a very dynamic field, and in my opinion the teacher should always be able to change with it by implementing useful new innovations, ideas, methods and modern technology.

Another major characteristic for action research is that there is no control group and experimental group division (Mills 2018, 5) and it is usually a small scale research, looking only into one teacher's workplace (Denscombe 2010, 125). There are several different models of action research, which will now be examined, but what they all have in common is their cyclical nature, which is characteristic for this type of research (Denscombe 2010, 126).

In a model presented by Burns (2010, 9) there are four steps - plan, action, observe and reflect. The last reflection step is the basis for making a revised plan, which then leads to a second cycle of action, observation, and reflection, and so on (Burns 2010, 9). In Mills (2018, 26) there are likewise four steps, these are called "identify an area of focus", "collect data", "analyze and interpret data", "develop an action plan" and again reflecting from the beginning, starting from the first step of the next cycle. In Janík (2003, 11) an adapted model from Altreichter and Posch (1998) is presented. This model contains six phases in total, that being initial searching for starting foundations, second is formulating questions and hypotheses, third is observation and data collection, interpretation of said data and formulating a theory, fourth step is drawing conclusions and ideas for further practice, fifth step is action and sixth step is publishing the research or sharing the findings (Janík 2003, 11).

Next, a model from Seberová and Malčík (60, 2014) contains five steps, first step being "Reflection - problem identification", then "Collecting data and information", third step is "Interpretation of findings, suggestions for changes", fourth step is "Action, changes implementation" and fifth step is "Reflecting on the plan of implemented changes, modification of the plan". Another model presented by Hopkins (2008, 52) likewise has five steps of "Identifying initial area", "Reconnaissance", "General plan - Action steps 1, Action steps 2, Action steps 3" - "Implement action steps" "Monitor implementation and effects" which then cycles back to second reconnaissance, revising general idea and developing a revised plan.

For the purposes of this thesis, the five step models seem to be more useful than the less detailed four step models. The reason for this being that while the four step model might also be well established and rooted in literature, as Burns (2010, 8-9) herself points out, it seems very logical and reasonable to insert an extra stage of data collection before making the initial plan. The initial data collection and analysis is a solid foundation to base your action plan on, making it more likely to be successful and based on more objective metrics. For instance if one had a research question of “How can I give my students more speaking time?” it seems very reasonable and valid to first investigate how much speaking time the students are getting, if that really is insufficient, and the opinions of the students themselves, instead of immediately jumping into the intervention plan and taking the action.

On the other hand, the Mills (2018) four step model model, while it includes the initial data collection phase, lacks the step of action, implementing and observing the changes, instead jumping from “developing a plan” to immediately finding a new area of focus. It seems logical to choose a model that is as detailed as possible, and provides multiple steps for reflection and consideration. The cyclical nature of action research also means that in this work, there will be two cycles of data collection and analysis. The following six steps of action research which will be followed in this work are taken from the models mentioned above and based on Mills (2018), Janík (2003), Burns (2010), Hopkins (2008) and Seberová and Malčík (2014).

1. Identify an area of focus
2. Collect data
3. Analyze and interpret data
4. Develop an action plan
5. Action, changes implementation + observation and data collection
6. Analyze and interpret data, reflection, identifying problem areas

5. First steps of action research

5.a Identifying the area of focus and formulating research questions

When conducting research, it is crucial to first identify an area of focus. According to both Mills (2018, 57) and Burns (2010, 23) in the case of action research, this area of focus should stem from the teacher's own practice, involve teaching and learning and be something that the teacher feels passionate about. Mills (2018, 57) also suggests that this area of focus should be something the teacher-researcher would like to change or improve and that is within their control.

According to Flick (2015, 45-54) and O'Leary (2017, 36-50) this area of focus is then refined into a research question that should be clear, specific and focused enough to provide direction and set boundaries for the investigation. For qualitative research, the question should be open-ended and avoid simple yes/no answers, focusing rather on "how" and "why" questions that could be explored in depth using the qualitative methodology (Mertler 2022, 82). Burns (2010, 32) suggests a number of guidelines for a good research question. It should be framed neutrally rather than with a result already in mind and it should lend itself to data collection (Burns 2010, 32). It should also be answerable via available data and its scope should be neither too narrow or too broad (Mertler 2022, 82). Very importantly, research questions must also be ethical (Mertler 2022, 81).

Now moving on to my action research and identifying my personal area of focus. The first step was setting out thinking about what would be meaningful and important to me. In the summer semester of 2024, I undertook my teaching practice at a small elementary school near Pardubice. I taught grades three to nine, and while I have had some previous experience with teaching young children, teaching teenagers and more advanced students was a brand new challenge for me. Specifically, I taught 8th and the 9th grade merged together, a group of 11 children in total. To do this, I cooperated with my mentor, who always set objectives for me and was overseeing my lessons and my progress, providing useful feedback for me. During this time, I was experiencing some difficulties. Frequently, I was dissatisfied with my own lessons, because they seemed to be quite dry, only focused on practicing grammar and vocabulary, filling out worksheets, and doing various exercises. These lessons were actually quite similar to what I myself had experienced in high school, perhaps minus the never ending translation drills. I

wanted to teach more in accordance with my teaching philosophy, my lessons to be more communicative, authentic and maybe above all else more motivating and fun for the students. The coursebook “English for everyone” also did not sit very well with me, as it seemed to be very grammar and vocabulary heavy, with bland content and generic illustrations which really did not provide me with many ideas, as far as interesting activities to do with the students are concerned.

In conclusion, during the summer semester, despite me trying to include some communicative or fun activities from time to time, the lessons simply did not seem to be up to standard. The students, while always very polite and cooperative, did not look to be that engaged either. And there was one other problem. Whenever communicative activity was introduced, there was one group of students who had no problems engaging and speaking quite fluently, in fact the activities seemed almost too easy for them. Meanwhile, the other half of the students were very quiet, barely saying a word during the whole activity. What is going on here? Are they scared of making a mistake? Are they shy? Do they not feel like participating? Are they not motivated to learn? Or do they lack the language?

And there were yet more questions. How can I challenge the more advanced students? How can I encourage the shy students? How can I make the lessons more fun, interesting and communicative? How to approach teaching teenagers in a better way? When thinking about possible solutions, I came across using drama techniques in ELT. It seemed like drama techniques could potentially help solve some of these issues. Thus, it was decided to make drama techniques the area of focus for this action research. I would like to try improving my teaching practice via implementing drama activities, hopefully improving the speaking skill of my students, while also making the lessons more fun and engaging. Another issue is considering ways to help the shy and quiet students participate in the speaking lessons more. I would like to examine whether the drama activities could help with that as well.

Following selecting the area of focus, the area of interest was narrowed down to the following three research questions, which were formulated in an open-ended and neutral way.

How does the implementation of drama activities influence my students' speaking skills?

In what ways do drama activities affect students' confidence and speaking anxiety?

In what ways do drama activities affect students' participation in the speaking lessons and their enjoyment of these lessons?

5.b Qualitative and quantitative approaches to research

According to Chráska (2007, 12) the basis for quantitative research is the philosophy of positivism, or neopositivism. He goes on to explain that this entails the belief in existence of one objective reality, which does not depend on the researcher's feelings, beliefs or opinions, similar to research in natural sciences (2007, 32). Průcha, Walterová and Mareš (2013, 112) are in agreement with this statement, and further add that the goal of quantitative research is to verify hypotheses based on scientific theory and its findings should be reliable, valid and representative. According to Chráska (2007, 32), Průcha, Walterová and Mareš (2013, 112) and Flick (2020, 9-12) quantitative research usually works with quantitative data, which are numbers. If the data is not in the form of numbers, it may be quantified before it is able to be statistically analyzed (Mertler 2022, 128). According to Denscombe (2010, 242) these types of data can be obtained for instance via questionnaires with close-ended questions, measurements from experiments, official statistics or business data. This is also in agreement with Mills' definition, who claims that quantitative research is "the collection and analysis of numerical data to describe, explain, predict, or control phenomena of interest" (2018, 5).

In quantitative research, researchers typically control for different variables, trying to eliminate contextual factors which might interfere with the data (Mills 2018, 5). In quantitative research, the researchers try to sample a large enough number of participants to provide statistically meaningful data (Mills 2018, 5). Hypothesis is formulated ahead of the research and there is very little interaction between the researcher and participants (Mills 2018, 6). The researchers focus on describing current situations and establishing relationships between variables (Merler 2022, 147). The last important characteristic of quantitative research is that it should be as objective as possible and also replicable (Flick 2020, 9-12). Meaning a different researcher should be able to produce the same results, if all other variables are the same (Flick 2020, 9-12).

Qualitative research, on the other hand, takes a very different approach. According to the definition in Průcha, Walterová and Mareš (2013, 111), qualitative research is “a kind of pedagogical research developed from the 1960s, which applies different methods from classic quantitative research”. It is based on phenomenology (Průcha, Walterová and Mareš 2013, 111) (Chráska 2007, 32). The definition of qualitative research from Švaříček, Šed'ová et al. (2007, 17) states "qualitative approach is the process of examining phenomena and problems in an authentic environment in order to obtain a comprehensive picture of these phenomena based on in-depth data and a specific relationship between the researcher and the research participant”. This is already diametrically opposed to quantitative research, in which, as mentioned above, the researcher is as objective as possible and does not interact with the participants.

Švaříček, Šed'ová et al. go on to say “The aim of a researcher conducting qualitative research is, through a variety of procedures and methods, to uncover and represent how people understand, experience, and create social reality.” (2007, 17) This again is very different from quantitative research, the foundation of which is a belief in one objective reality, and not examining subjective experiences of participants. The data in qualitative research are usually words and visual data, and qualitative analysis focuses on producing “a descriptive, narrative synthesis” (Mills 2018, 6). Furthermore, qualitative research usually works with a smaller sample of participants, and instead of generalization, it focuses on the unique circumstances of the particular situation (Chráska 2007, 33). Unlike quantitative research, which starts with a hypothesis and then tests it, in qualitative research, a hypothesis is developed at the end of the research, drawing on the data (Flick 2020, 12). Qualitative research is not about selecting a large random representative sample of population, but rather selecting a smaller number of meaningful cases (Flick 2020, 9-12). Qualitative data can be gained via research methods such as interviews, documents and observation (Denscombe 2010, 273).

However, as Švaříček, Šed'ová et al. (12, 2007) note, these two approaches are not in opposition to one another and can be used to complement each other. There can be mixed methods research design, which combine both quantitative and qualitative approaches (Mills 2018, 6). Action research is a research strategy and as such does not have strictly prescribed methods, focusing

rather on what is practical and useful for the given situation (Denscombe 2010, 125). According to Mills, most published action research studies use descriptive and narrative methods, making them qualitative in nature, although mixed approaches can also be used (2018, 10). The choice of methods depends on the focus of the research and its aim (Mills 2018, 10) (Švaříček, Šed'ová et al. 2007, 22).

The action research in this thesis has all the characteristics of qualitative research. The research group is small, it is carried out in an authentic context, the researcher interacts with the participants and gets to know them quite well. The research methods, which will be described in the next section, mostly collect qualitative data - answers to open questions, field notes, observation, diaries, although there are some closed questions collecting quantitative data as well. The quantitative data however does not serve to conclude statistically significant results (as the sample is far too small for that), but rather to illustrate the narrative, to describe and help uncover the attitudes and opinions of the individual students.

Naturally, there is no control group and the findings cannot be generalized to the whole population. This research focuses on the subjective experiences and opinions of one small group of students, it examines their attitudes and opinions, and the unique characteristics of this particular situation. It uses descriptive and narrative methods to present the data and seeks to present a hypothesis or a narrative at the end of the research, using the data as a basis for its conclusions.

5.c Ethics in research

According to Burns (2010, 34) “research ethics are to do with conducting research in a moral and responsible way”. Mills (2018, 35) explains two most important rules. First being that “the participants should not be harmed in any way” (Mills 2018, 35). And second being that researchers have to obtain informed consent of the participants of the research (Mills 2018, 35). The harm to be avoided, according to Mills (2018, 35) is both physical, mental, or social. When it comes to informed consent, Burns suggests the best way to do it is through a written consent form (2010, 36). According to her (2010, 36), this form should contain the purposes and goals of

the research, expected benefits for the participants, description of the procedures that will be followed, explanation of participants' roles, as well as "the assurance of confidentiality and withdrawal without penalty", and a section asking for a written agreement of the participant. Burns (2010, 38) warns that if for example one or two students do not give their written consent, they must be excluded from all forms of data collection. According to Hopkins (2008, 201) the research subjects should also be informed about any potential risks connected with the research, as well as about the intended possible uses of the research, including where the findings might appear or be presented.

Mills (2018, 51) states that informed consent should also involve a dialogue with the participants, not only informing them about the research but also inviting any questions or doubts that they might have to be resolved. Cohen, Manion and Morrison (2007, 54) also add that when minors are involved, researchers should seek permission from adults responsible for them. Lastly, Burns (2010, 34) also mentions that when conducting research, depending on the local laws and regulations, the school board, district or the individual school might have to be consulted and give permission to conduct the research.

In the case of this research, first a permission from the school and the mentor supervising the teaching practice was arranged. After that, a standardized informed consent from the university was obtained and modified to include all key information about the research. Then a discussion was held with the students, regarding what the research entails, what their role will be, as well as the voluntary nature of their participation. They were given the form to take home and for their parents to fill out. The form specifically states that the participants can withdraw their participation at any time for any reason. No possible risks or harm to the participants associated with this research was identified. The students were reassured that while the research is concerned with drama techniques, there will be no mandatory public drama production. When the students brought back the signed consent forms from their parents, the research could start.

Written informed consent aside, Hopkins (2008, 201) mentions other six key principles of conducting ethical research. Three of them were already discussed, that being preventing harm, informed consent and voluntary participation. The other three principles are "research should be

designed, reviewed and undertaken to ensure integrity and quality” (Hopkins 2008, 201), securing confidentiality or anonymity of the respondents, and lastly stating explicitly any conflicts of interest or partiality (Hopkins 2008, 201). Burns (2010, 35) also warns that the identities of the participants in the research must not be revealed. According to Mills (2018, 51), there is a difference between confidentiality and anonymity. Anonymity is when the researcher does not know the identities of the study participants (Mills 2018, 51) for example when there is a large survey with anonymous respondents. On the other hand, confidentiality is when the researcher knows the identities of the participants but “promises not to release them to anyone else” (Mills 2018, 51). Of course, in this case, there is no anonymity, since I am very well acquainted with the whole class and all the student participants (only 11 in total). However, in order for the research to be ethical, the identities of the students must not be revealed. In this research, when presenting some interesting findings, it will be done so either anonymously “one student wrote...”, under a pseudonym “Student 4” or a vague descriptor “one less advanced student” in order to protect their identity.

6. Data collection

6.a Research methods

Another key aspect to consider are the research methods that can be implemented within the framework of action research. According to Denscombe (2010, 4) research methods are tools for data collection. Many authors advise choosing research methods primarily based on the aim of our research, the nature of the problem, as well as our research strategy (Burns 2010, 56) (Denscombe 2010, 5) (Mills 2018, 109). According to Denscombe (2010, 153) there are four main methods which are suitable for social research. These are questionnaires, interviews, observation and documents (2010, 153). Mills (2018, 131) divides these into three categories, that being “experiencing” (through active or passive observation), “enquiring” (interviews, questionnaires) and “examining” (documents, journals, field notes, analyzing audio or video recordings).

6.a.1 Questionnaires

Starting with questionnaires, these are very flexible tools that can be used for quantitative research (Průcha, Walterová and Mareš 2013, 112) and also for qualitative research (Burns 2010, 57) (Mills 2018, 131) (Wallace 1998, 124). It all depends on the type of the question and how that data is further analyzed. There are two main types of questions, close-ended and open-ended (Burns 2010, 82-87). Burns (2010, 82-85) goes over the following types of close-ended questions - yes/no questions, rating scales, multiple choice items and rank order items. Both Burns (2010) and Mills (2018) call the rating scales “Likert scales” after their inventor. These include choosing from options of “strongly agree”, “agree”, “disagree” or “strongly disagree” (Mills 2018, 136), as well as using a numerical scale (Wallace 1998, 138). Open questions, according to Burns (2010, 85-87) look for free-form response from the responders, and can be structured, unstructured or guided. An example of guided questions is “If you rated your students’ knowledge of grammar ‘poor’, please explain why” (Burns 2010, 86) and structured question is “The thing I like best about teaching grammar is...” (Burns 2010, 87).

There are both advantages and downsides to using questionnaires. According to Denscombe (2010, 157) questionnaires are particularly well suited for finding out people’s “opinions, attitudes, views, beliefs, preferences”. Burns (2010, 56) also agrees with this, stating that asking the respondents is the best option if one wishes to learn about their internal mental processes and emotional states, as those can hardly be observed by an external party. On the other hand, Wallace (1998, 127) warns that the answers in questionnaires are always subjective, and we cannot be certain that they are true. Denscombe further suggests that in order to gain full and honest answers, the social climate should be open and non-judgemental (2010, 156). Another advantage of questionnaires is that they are relatively fast and time-efficient, compared to interviews (Burns 2010, 74) and easy to administer even to a large quantity of people (Denscombe 2010, 156).

Flick (2020, 131-136) presents a number of guidelines that the questionnaire should follow in order to be successful. He (2020, 131-136) suggests avoiding multi-faceted questions (such as “How and why”), as well as avoiding presenting questions in a biased way or using unclear or technical terms. He instead recommends making the questions as short and clear as possible

(2020, 131-136). Denscombe (2020, 162-164) also suggests that the questionnaire should take as little time to fill in as possible, avoid anything that might be irritating, upsetting or offensive to the responders, as well as making the questionnaire suited for the target age group. According to Burns (2010, 87), questionnaires should also contain instructions on filling in questions, ethical statement and statement of thanks to the respondent.

During my preparation phase, it was clear that the research questions were aiming to find subjective feelings and opinions of the students. Whether the lessons are fun to them, engaging to them, whether they have speaking anxiety, whether it is becoming better or worse with the intervention, and so on. These factors can hardly be measured by observation alone. From my own experience, oftentimes it can be quite difficult to assess what the students are really feeling or thinking. Therefore the data collecting tools were narrowed down to either using an interview or a questionnaire, in which it would be possible to ask the students directly about their personal opinions and feelings.

Deciding between using interviews and using questionnaires, many arguments for and against were taken into account, but in the end it was decided that questionnaires would be used as the main research tool. The reasons for that are as follows. It gives students plenty of time to think about their answers, without putting them on the spot. It can be less threatening to the shy students or students that might have something negative to say. Since I (the teacher) am asking them to directly comment on my lessons, I did not want them to feel any kind of social obligation to “try to be nice” and wanted to distance myself from the questionnaire as much as possible. The questionnaire is also a lot easier to standardize, making sure everyone receives the same questions and same space for answering. It was quite apparent that a certain extroverted and very active sub-group of the students would surely take the interview in stride, providing open, honest and probably interesting answers.

However, the biggest worry were the quiet, shy and reserved students, who, in the past semester, did not communicate during the lessons very much. There was the need to provide a safe space for them too, and it is my belief that for the shy student that would be easier to do in writing and not face to face with the teacher. That is also an argument for avoiding focus groups or group

interviews with these students, since it is quite obvious that the more active students would simply take it over. Also, the topic of the research can be quite sensitive, such as feeling anxious or insecure about speaking in L2, and it is logical that teenagers would not be in a rush to express such feelings in front of their peers and elaborate on them honestly. It can also be embarrassing to admit in front of the teacher. So, keeping in mind the “do no harm” (Mills 2018, 35) golden rule of research, it was decided that questionnaires would be the most sensitive option to the students.

6.a.2 Observation

According to Švaříček, Šed'ová et al. (2007, 144-146) there are many different types of observation, that being participant and non-participant observation, direct and indirect, structured and non-structured as well as open and secret observation. Participation is a spectrum, as Mills (2018, 112) points out, there is the participant observation, in which case the teacher is also the observer. Privileged active observer, in which the teacher is active but not in the role of primary teacher (they are for example acting as the teacher's aide while carrying out the observation) (Mills 2018, 112). And passive observer, in which the observer does not interfere in any way (Mills 2018, 112). Direct observation means that the teacher is carrying out the observation in real time, indirect means that the teacher is watching or listening to a recording of events that have already happened (Švaříček, Šed'ová et al. 2007, 145). Structured observation uses observation sheets (Burns 2010, 62). It aims to observe specific phenomena or behaviors (Burns 2010, 64-65). On the other hand, unstructured observation makes point to record as much information as possible about events that happened, with only vaguely formulated list of questions, which can evolve and change (Švaříček, Šed'ová et al. 2007, 145).

I carried out observation as an active participant, and kept notes in the form of field notes and teacher's diary. Collecting data while also teaching was quite a challenge. As Burns (2010, 56) points out, it is important to balance out the teaching with the data collection, advising that the teacher should prioritize time effectiveness, as well as manageability (2010, 56). Thinking about all the roles a teacher has to carry out at the same time, it would certainly be impossible to carry out structured observation. It is also questionable whether it would provide the right data to

answer the research questions about the feelings and opinions of the students. So instead I took small windows of time when the students were busy and did not need any help and recorded as many field notes as was possible, as Wallace (1998, 59) also suggests.

6.b Designing data collection tools

For reasons already mentioned above, it was decided to use questionnaires to collect data from the students. There were three questionnaires in total, one administered 9.5.2024, next one on 10.10.2024 and the last one on 10.1.2025. There were 11 respondents in total.

The purpose of the first questionnaire was more general. There was not one specific area or any specific results, the purpose was to find some general areas that could be improved. Therefore, the questionnaire sought to find some ideas from the students of what they enjoyed, what they did not enjoy, as well as suggestions of what they would like to do next year. In order to provide as much freedom in responding to the students as possible, open questions were utilized for this questionnaire. To get a quick idea of the general rating of the course, the students were also asked to rate the lessons by giving points out of ten. After gathering the qualitative data from this first questionnaire, the data was transcribed and coding and thematic analysis using the Quirkos program was performed. The data from this questionnaire provided valuable input from the students on how the lessons could be improved and what should be avoided in the next semester.

For the second questionnaire, the aim was to assess two main areas. That being the affective factors of the students as well as their initial assessment of their speaking skill. The goal was to gather evidence to answer the research questions. In the affective factors part of the questionnaire, it was aimed to find the following. Speaking anxiety - did the students feel fear when speaking, did they lack confidence, and did they avoid speaking during the lessons out of fear of making a mistake. Participation - did they generally participate in speaking activities. Fun - did they enjoy speaking activities, did they enjoy discussions. Readiness to speak - outside the classroom, were they able to quickly switch into English and respond to a conversation. The speaking anxiety part of the questionnaire was inspired by Horwitz et al. (1986). In their foreign language classroom anxiety scale, they set out to measure three areas of anxiety, that being

communication apprehension, test anxiety and fear of negative evaluation (Horwitz et al. 1986). The test anxiety was not particularly relevant to this particular context, so it was decided to include items aimed at measuring communication apprehension and fear of negative evaluation. These questions were inspired by items 2, 13, 18, 19 and 31 on the Horwitz et al. scale (1986, 1-5) which raised the issues of confidence, anxiety and fear of making a mistake. While the scale served as an inspiration, in the end the questions were formulated by me, specifically for the purposes of this research, its aims and target group.

The second part of the second questionnaire was aimed at students' self-assessment of their speaking skill. The aim was for the students to assess their fluency, grammatical accuracy, vocabulary, pronunciation and overall speaking skill. There was also a question about what they would like to improve. The plan was to compare students' self-assessment with their language anxiety and gain some insight into whether the students who rated their speaking skill as below average were also the ones who were more anxious and reluctant to participate in class. Another aim was to compare their self-assessment before and after the intervention and see whether their perception of their own speaking skill improved, stayed the same or even gotten worse. Another key piece of information was whether the students' self-assessment agreed with my informal assessment of their level during the lessons. As a teacher, it was very insightful to compare how the students acted during the lessons with what they answered in the questionnaire.

The third questionnaire consisted of three parts. The first part was the same as the second questionnaire, aimed at assessing the affective factors and speaking skill self-assessment. This was for the purpose of assessing whether these changed after the intervention. The next part asked students to evaluate the drama techniques. Again the aim was to gather data in order to answer the research questions. The items were aimed to measure whether the drama activities helped students participate more in the speaking activities, whether they were fun, whether the students thought the drama activities helped them with their speaking skill, whether they thought the drama activities were beneficial to them, and whether they improved their confidence or reduced their fear of speaking. The questionnaire aimed to assess whether the students felt like the drama activities intervention had an impact on their affective factors as well as on their overall speaking skill. Next, it was asked of the students to provide comments on each drama

activity in the form of open questions. They were tasked with answering open questions about what they thought were the weak and strong points of each activity, as well as whether it was beneficial to their speaking skill and whether they participated in it or not. And finally, in the last section of the questionnaire, the students were asked to summarize overall how they felt about the lessons, and how they felt the lessons compared to ones we had last school year, as well as provide a new ranking out of ten for this semester.

One last important part of designing a questionnaire is piloting it with a group similar to the real research group (Mills 2018, 120). At the time, I was tutoring a boy in the 7th grade, which is similar age to my students at the elementary school. He was asked for help and given the first and second questionnaire to fill out. It was checked whether his answers made sense and whether he understood everything. Since this went very smoothly and he had no issues with anything, it was decided to go ahead with giving the questionnaire to the research group.

7. Analyzing and interpreting data

7.a First questionnaire - Analyzing the data

Qualitative data is often analyzed via the process of coding (Denscombe 2010, 115). According to Švaříček, Šed'ová et al. (2007, 211) "Coding generally represents operations through which data are broken down, conceptualized, and reassembled in a new way." During coding, the researcher breaks up the text into smaller units, which can be a word, cluster of words, sentence or a whole paragraph (Denscombe 2010, 281). These smaller units are then labelled with codes, which is a "a word or short phrase that in some way characterizes a certain type and distinguishes it from others" (Švaříček, Šed'ová et al. 2007, 212).

Švaříček, Šed'ová et al. (2007, 212) suggest choosing the codes based on which phenomena each sentence represents, topics it relates to or deeper meanings that it conveys. They also go on to say that the same passage can have more than one code at the same time (2007, 212).

Denscombe explains that this process can also be called "unitizing" (2010, 284). After this process is finished, many authors suggest going over the codes and counting their occurrences,

which is the first step in helping to interpret the data (Denscombe 2010, 282) (Cohen, Manion and Morrison 2007, 481). After this, the researcher can conduct thematic analysis, which is the process of grouping codes into more general clusters that are related in meaningful ways (Cohen, Manion and Morrison 2007, 481) (Mills 2018, 179). Many authors (O’Leary, 2017) (Mills 2018) (Švaříček, Šed’ová et al. 2007) suggest using a computer software to aid with coding and making the whole process more efficient and easier to organize.

The first questionnaires were given to the students on the 9th of May 2024, which was at the end of my summer semester teaching practice. An overwhelming majority of students chose to fill in the questionnaires anonymously, with only one signing their name.

First, a rudimentary examination of the data was carried out by reading and re-reading the filled in questionnaires several times. Already, some patterns were becoming apparent such as “group work” and seemingly overwhelming dislike for worksheets. Next, the handwritten questionnaires were manually transcribed into Google Docs. Due to varying quality of handwriting from the students, they were not appropriate for machine transcription. Next, the finished document was imported into the Quirkos program and the qualitative analysis was performed via means of coding and looking for themes. Since the questionnaires were in Czech, and most of the students also wrote in Czech (although some of them occasionally threw in English words or sentences) Czech codes were mostly used.

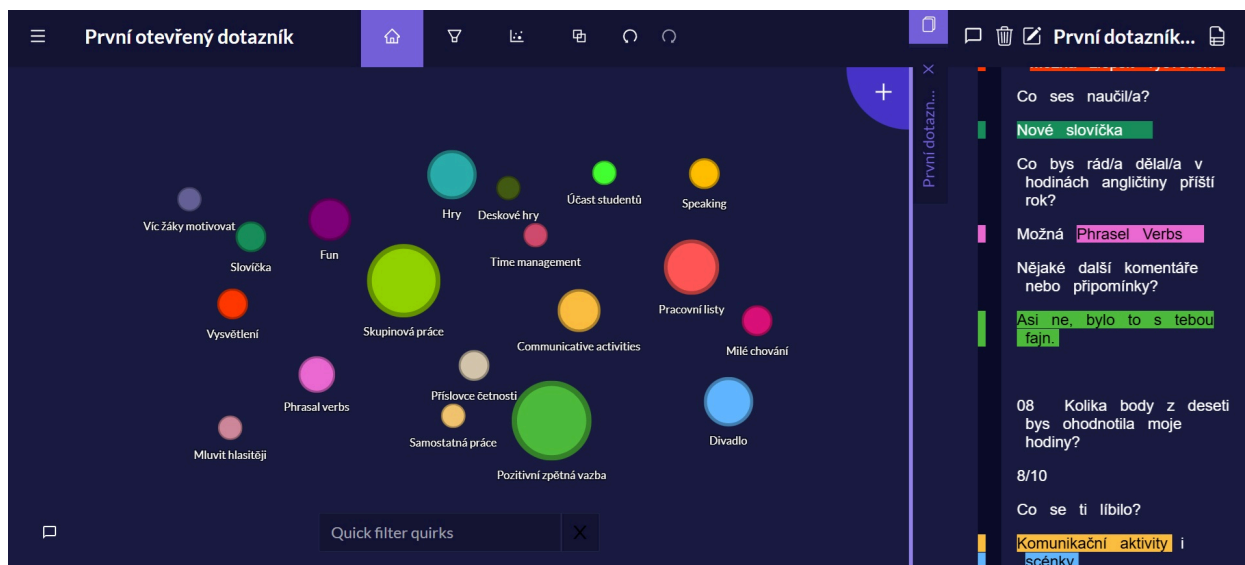


Figure 1. Coding and qualitative analysis of data using the Quirkos software

After this step, 14 distinct codes were left. The most frequent code that appeared in the questionnaires was “positive feedback”. That appeared 10 times, which was a nice surprise. Under this term, statements like “the lessons were great”, “it was super” etc. were coded. The next code in the order of frequency was “group work” which appeared 9 times. Out of this, 3 times they said they liked group work, 4 times they said they wanted more group work, and in one case they said that their group work skills improved. The next code was the dreaded worksheets. Out of 6 occurrences of this code, only one of them had a positive comment and said that they were “good”. The other five said that they did not like them, they were too long, it was not fun and that they enjoy different types of work more. Next, both at a tie with 5 mentions were games and theater / performing short scenes (the Czech word *divadlo* is quite ambiguous and can refer to both theater or playing short skits). There were three mentions that the students liked the games and two mentioned wanting more games. When it comes to drama, there were three mentions of wanting more drama, one mention of liking the short scenes we did and one mention of not liking them. Next is the fun label. There were four mentions of the lessons being fun, which was another pleasant surprise. After this, there were two codes which are quite similar to each other, that being communicative activities and speaking. One said that they liked the

speaking activities, another said it would have been better to do more speaking at the beginning of the lessons. The three mentions in communicative activities all said that they liked them.

Other labels appeared only one or two times. One student mentioned good time management, another said that they liked the explanations and that there was room for student participation. Likewise there was one mention praising my “kind attitude” (milé chování). One student requested playing more complex board games “such as Codenames”. When responding to a question of what could be improved, one student said “motivate the students more”, another recommended that the teacher speak louder, and lastly one student asked for more individual work (as well as group work), but not worksheets.

When answering the question of “What have you learned?” There were three mentions of phrasal verbs, two mentions of adverbs of frequency and two mentions of new vocabulary. There was also one mention of hoping to continue studying phrasal verbs in the future.

Lastly, in the questionnaire the students were asked to rate my lessons on a scale from 1 to 10. Counting the arithmetic average from this is a very straightforward process and the average rating of the lessons came to 8.475.

7.b First questionnaire - Interpreting the data

The fact that the students were quite positive about the lessons was slightly surprising. In the initial question section, I assessed my lessons a lot more negatively and was a lot more critical towards them than the students. I was left with the subjective feeling of the lessons not being engaging, not communicative enough, and only focused on grammar. Now while some of this was true, as was seen in the students’ critical response towards the worksheets, there were also a large number of positive responses, saying the lessons were fun, they enjoyed the games and the communicative activities. The students also expressed that they learned quite a lot, specifically mentioning phrasal verbs, adverbs of frequency and new vocabulary. Not one student had anything particularly negative to say such as “the lessons were bad or boring”, which also was another encouraging sign.

On the other hand, the students also offered some good constructive criticism. They like group work, they like playing games and having fun while learning. Some of them also like drama and see it as very beneficial to their learning. A number of students also enjoy speaking and communicative activities, and wish to do more of them. They do not like doing worksheets, either at all or for extended periods of time. What their critique tells me is that they are not necessarily against learning grammar, but they want to do it in a different way.

8. Developing an action plan

8.a Alien encounters

As was already mentioned in the theoretical part, at the core of drama lies tension, which arises from conflict (Dougill 1987, 17). And where is there more conflict than in the interrogation room? Good cop, bad cop, and seemingly confused witnesses telling outlandish stories, the drama writes itself. Another important aspect of a good communicative activity is creating the desire to communicate. By providing the students with an interesting story setup, a picture to describe, and roles to stick to, the plan hopefully succeeded in that. The alien theme was chosen because it was thought to be interesting and fun, and there was a hope that even the teenage students from a different generation might still enjoy shows such as X-files, Men in Black or Stranger Things. The aim was chosen because my mentor provided the aim of reviewing past tenses with the students. A very important step was to review what the students already did in the coursebook - past simple, past progressive, describing people and animals, and sequencing a story via the use of simple chronological expressions. CEFR (2020) was also consulted. There, under “Thematic development” one of the aims for the A2 level is “Can tell a story or describe something in a simple list of points” (2020, 140), and for B1 “Can clearly signal chronological sequence in narrative text” (2020, 140). Thus, it was hoped this lesson aimed at telling a story in the past, thematic development and narration would bring some value both to the less advanced A2 students and more advanced B1 students.

Taking all these into consideration, the aims were decided. “The students will be able to tell a story using past tenses, sequencing the events using basic vocabulary such as after, then and finally”. And for the description “The students will be able to provide a description of an alien creature based on a picture.” But there is also the listening and comprehension aspect to this task. The other half of the students are investigators. To confirm that they comprehended the narration from the other students, they will do two different comprehension tasks - drawing a picture of the alien and writing a report about what happened. “The students will be able to understand a story in past tense and write a report based on their understanding of the story.” and “The students will be able to understand an alien creature description and prove this understanding by drawing a picture of the creature described”.

After having the basic concept of the lesson plan, the hook of the story was written (with the help of AI), which starts with - “It’s late at night and you are returning back home from a friend’s party. You are walking through the woods. You can’t wait to be home. Thick fog is covering the trees and it is very cold...” The short paragraph was first written by ChatGPT and then simplified and edited so that even the less advanced students could understand it. The teacher is supposed to read this story in an ominous tone while dark ambient music plays. The story serves two purposes. The first is to set the atmosphere, to hopefully get the students interested and engaged with the setting. And the second is to help the witnesses with structuring their stories, giving them something they can hold onto. After reading this story, the students are assigned one of three different roles - the witness, the enthusiastic FBI agent (“the good cop”) and the skeptical FBI agent (“the bad cop”). In accordance with Di Pietro’s model (1987), there are three general stages - rehearsal, performance and de-briefing. During the rehearsal, each role forms a group together and they practice useful language items, what each role might say and how to behave. During performance, the main stage of roleplay is carried out. During de-briefing, the teacher provides feedback to the students and students are also invited to reflect on their own performance and identify their weak and strong areas, which is in accordance with Goh and Burns model (2012, 153). The students were also provided with scaffolding (Thornbury 2005, 70) by supplying them with the language help cards with useful structures and vocabulary. This also helps to decrease cognitive load on the students as they are trying to come up with things to say, hopefully helping them be more fluent (Goh and Burns 2012, 42). Finally, it was decided to

include a repeated performance step, repeating the task once more with a different group, as Goh and Burns suggest (2012, 153). According to them, this should help the students become more proficient at the task with each repetition. Last but not least, whenever applicable the role of the teacher was included during every activity, which is based on Harmer (2015, 116-117) (2001, 56-63).

8.b Local News Interviews

Since this language (present perfect) was quite new to the students, even though we have been practicing it for several lessons, the assessment was that the students were quite ready yet for a full autonomy activity. Therefore, the option was chosen to carry out a more restrictive activity, that being coming up with a scripted roleplay. Again, the aim was decided first. “The students will be able to create a short drama scene using a present perfect for life experiences and recent events.” Because the students might need a refresher on using present perfect, as well as its functions, two warm up activities were designed to help refresh their memory. So in the first activity, they use present perfect for life experiences, and in the second for recent events. Next, the aim was to provide them with input that used the target language. Searching youtube, two funny videos were found, which not only included the target language but also had quite a comedic value, which was assessed as potentially being fun and memorable for the students. This is where the idea of the students conducting their own local news interview came from. The students would have the language model and then get inspired to create their own story. This is more in accordance with the Goh and Burns model (2012, 153) which suggests providing input before the speaking task. The goal was to first raise the language awareness of the students (Thornbury 2005, 38-39), and direct their attention to some examples of how the target language might be used in authentic contexts. These videos also contained two distinct accents, British and Australian, helping students raise their awareness of linguistic markers of national origin which is part of sociolinguistic communicative competence (CEFR 2001, 121).

From there, the listening for specific information tasks were created using the transcripts of the video. The decision to include subtitles for the students while listening was made very quickly, due to some potentially difficult words and predicted difficulty understanding the thick

Australian accent of the man in the video. Again, a significant effort was made to include a lot of group work for the students and space for their own self-expression and creativity.

8.c Murder in Hong Kong

In the drama lessons, the plan was from the start to include at least one more complex social deduction game. Many options were considered, especially games that might be suitable for the age of the students and for their level. In the end, the game Deception: Murder in Hong Kong was chosen. There are many reasons for this. First, it might be enjoyable for the students to play the roles of detectives once again. This lesson was to take place exactly on Halloween, and the topic of murder and investigation fit very well with the atmosphere. Next, it was only supposed to take 20 minutes according to the instructions, allowing for two playthroughs and plenty of speaking practice for the students. And the number of players is 4-12, which fits the group size perfectly. The premise of the game allowed for plenty of dramatic tension, as students were randomly assigned different roles at the beginning of the game. There were the detectives, earnestly trying to solve the murder. Then there was the killer and his accomplice, trying to subtly sabotage their effort. There was a witness, who could provide useful hints but also had to watch out for attracting too much attention from the killer and being eliminated. Overall, the premise seemed very promising.

Looking at the language aim, this activity provides a lot of practice for debating. It involves the participants raising hypotheses, supporting them with arguments, agreeing and disagreeing with each other. Regarding the CEFR, there are some relevant descriptors which this activity aims to improve. On the A2 level, there are the following: “Can exchange opinions and compare things and people using simple language.” “Can agree and disagree with others.” “Can express opinions in a limited way.” (CEFR 2020, 75). And on the B1 level: “Can give brief comments on the views of others.” “Can give or seek personal views and opinions in discussing topics of interest.” and “Can express beliefs, opinions and agreement and disagreement politely.” (CEFR 2020, 75). On top of that, it is good practice for past tense and telling a narrative in the past.

In accordance with the Goh and Burns model (2012, 153) efforts were started to find some suitable input that would help the students practice the target language which they would need for the main activity. On the British Council website, the murder mystery video was found. Two short excerpts from this video were taken and modified slightly to better suit the level of the students (such as removing past perfect, which they have not learned yet). The goal was to make sure that the excerpts contained some useful language for agreeing and disagreeing, telling past narratives and playing the role of detectives, such as “I don’t think it was the tea that killed her.” “Maybe someone shot her?” “This must be a clue!” and “You are the murderer.”. This should provide some scaffolding for the students (Thornbury 2005, 70) and help them practice the target language, before being asked to use it independently.

8.d Prepping for Doomsday

This topic was chosen mostly because it was thought that it would be interesting and fun for the students. It offers a lot of space for imagination and creativity, since there are endless possibilities of how the world might end and how one could prepare. Shows such as *Walking Dead* are immensely popular, perhaps because many people enjoy thinking of being part of a lone group of survivors, being on an adventure of their lifetime, free from their mundane life.

This group has already studied comparatives previously, and they know the basic modals such as will, should, have to, can, must. They have also previously practiced expressing their opinion and agreement and disagreement. So it was thought the aims of this activity would be very achievable for the students. Three different aims were created, as each step of the activity aimed at a different area of speaking. “The students will be able to compare alternatives, and express what they find more likely or better, providing arguments for their positions.” “They will be able to express agreement and disagreement with the opinions of others.” “They will be able to put together a scene using target language with their group and present it to the rest of the class.” This is in alignment with CEFR for A2 “Can exchange opinions and compare things and people using simple language.” “Can make and respond to suggestions.” (2020, 75) and B1 “Can express beliefs, opinions and agreement and disagreement politely.” “Can compare and contrast

alternatives, discussing what to do, where to go, who or which to choose, etc.”. “Can give brief comments on the views of others.” (2020, 75).

This time, the grammar is not that new, so it was decided that the students could work more autonomously. However they were still provided with a list of useful vocabulary and a handout with some language help, which was intended primarily for the less advanced students. This time, a video was chosen not for the purposes of showcasing the target language and giving the students a model, but rather for the purposes of engaging the students, giving them something interesting to discuss. The decision was made to turn on the subtitles on the video, as it is authentic language and might be more difficult to understand for the less proficient students. However, when looking through the video the language was not particularly difficult and it was assessed that students of levels A2-B1 could understand the gist of what is happening. The decision was also made to differentiate the lesson slightly, giving the less advanced group less items to debate over, to make the task a bit easier for them.

8.e Christmas Carol

Due to the multiple advantages of theater discussed by Almond (2005), Holman (2022) and other authors, the intention was from the start to put on one play as a big project for the winter semester. Logically, semester ends on Christmas so it was decided to put on a Christmas play with the students. There were multiple criteria for which play should be chosen. Each student had to have a speaking role, even if small. The play should not be too long, around 15 minutes is ideal. The language should be authentic, but not too complicated, and it should meet some of the language aims such as containing present perfect, past simple and past continuous, modal verbs, and other areas we went over. It should be aimed at children, as the audience will be the rest of the elementary school. After comparing many different alternatives, “A Christmas Carol”, or rather a simplified version for children was chosen. A classic originally written by Charles Dickens (1843) but a simplified play version for children by LePage (2009) was used.

It fit all the criteria, except, looking back, unfortunately the language was a bit complicated, which was only realized later. At first assessment, the read out loud time was around 15 minutes, so it was promisingly short. It was also further simplified for the first time, and later with the help of my mentor and using AI, we simplified it for a second time, not only to make the language easier but also to make some of the very small roles more flashed out (giving everybody at least 2-4 lines). One more advantage of the Christmas Carol was that it is a classic of British literature containing some cultural references to the British way of celebrating Christmas and to life in Victorian times, increasing students' sociolinguistic and cultural competences (CEFR 2001, 101-105).

It was planned to have the play ready in seven weeks. The sequence was planned in the following way: First week, we will go through the script, translate difficult passages, students will choose their roles and get their scripts to practice at home. Second week, we start with a warm-up activity, and then the students will rehearse their lines in small groups. Third week, starting with a warm-up activity, then students will go through the design character worksheet, thinking about their character's backstory, personality, appearance and other factors that will help them better visualize their role. If there is time, there will be another rehearsal in small groups. Week four, starting with a warm-up, we will perform a normal rehearsal followed by a silent rehearsal, where the students will practice their positioning, body language, gestures, use of props and acting without words. We will finish with the Say the line activity, saying the same line in different ways and as different characters. Week five, starting from a warm-up, then rehearsal, and brave students can try the Hotseating activity, where they have to improvise in character, while other students ask them various questions. Week six includes a warm-up and final rehearsals in costumes. Brave students will try to come up with unconventional scenarios in the Outside the play activity and improvise as their characters. During the last week, there will be final rehearsal with costumes, props, scene set-up and music, and we will be ready to perform the play on the last day before Christmas. Students who refuse public acting will have their role overtaken by other students for their final performance. For the theater-related activities, Almond (2005) Karbowska (1984) and Duff and Maley (2010) were consulted and some of their activities which seemed the most suitable for the students were used.

That was the original plan, however unfortunately things did not go that well. It was originally planned that the students would perform the play on the last school day before Christmas, which is in Czech Schools traditionally dedicated to celebrating Christmas, singing carols, exchanging presents and having various short performances by the students. However, this plan was probably the most affected by the ad-hoc changes that I was forced to make to make it work. These changes will be discussed more in the next chapter.

9. Implementing the changes

9.a Implementing the changes

The changes were implemented over the period of three months, from 10th of October 2024 to the 10th of January 2025. Every Thursday, the students had two 45 minute lessons of English in a row, leaving us with quite a long time period of 90 minutes to conduct the drama activities, which I dubbed “Drama Thursday”. Normal English lessons without the drama techniques continued for the rest of the week (on Friday and Tuesday), for four 45 minute lessons in total. During the first drama lesson, the students were given the second questionnaire, and they were given the last questionnaire on the 10th of January, after the drama lessons were finished. We did four episodic drama activities, and then we dedicated a month and a half to the long term project of making the Christmas Carol movie. I had more ideas prepared, but unfortunately, the Christmas drama took so much longer to finish than expected, resulting in this being the final scope of our drama activities. During the research, I continued to gather field notes and write into my teacher’s diary.

9.b How the lessons went and students’ comments

I compiled my own field notes and diary entries with students’ comments which they wrote in a questionnaire, asking them to comment on each drama activity separately. I want to present these in their own words, to preserve the authentic value of the comments. Originally, all the answers were written in Czech, so they were translated (using AI for better efficiency) for the purposes of this thesis.

9.b.1 Alien encounters

The students seemed to be having a lot of fun with this activity. Lots of laughter was heard from the different groups, and one student, who was a witness, was getting very frustrated with the FBI agent who refused to believe his story, and he kept speaking louder and louder. Some of the students were unexpectedly really excited about their new FBI badges (in the form of stickers) putting them on and getting into the role immediately. The group overall seemed pretty enthusiastic, inventing lots of interesting stories and turns of events. There are some artistically gifted students in this group, and they immediately volunteered to be the FBI agent that is doing the “police sketch” of the alien. While it seemed that most students got into the roles and were having a good time, there were also some that were really quiet and did not say much, despite me trying to help them by suggesting some helpful language and also their classmates prompting them as well and trying to help them.

Students’ comments: “The activity was definitely beneficial and fun for me, and it helped me improve and expand my vocabulary.” “Good for getting us to talk; we had to ask or answer a lot of questions, and I really enjoyed it. ^_^” “I think I improved my vocabulary a little, even though I already knew most of the words. I got very involved in the lesson, and it was fun.” “I think it helped me with describing things and improving my vocabulary. I really appreciate the printed badges.” “+ pairs / groups of three so that everyone gets involved, interesting, story.” Most comments were positive, mentioning the fun factor of the activity and new vocabulary. But two students also noted “I already knew most of the vocabulary” and “But it didn’t really help much.” (probably meaning in improving their English).

9.b.2 Local news interviews

Overall the lesson went very well, it seemed like the students were very engaged, and participated enthusiastically in the activities. During the first warm-up activity, we learned some interesting facts about the students as well, such as that one student has piloted a plane. However, I also noted in the notes that the shy and less advanced students were in a big rush to always sit

down first in order to avoid ever standing up and having to participate in the activity. Unfortunately they succeeded and these two students were noted as not having said one sentence during the whole activity. During the miming and guessing warm-up, nobody could avoid participation since every pair was assigned a card. There were some nice displays of team work and supporting each other, since different groups were helping each other out if they had difficulty with acting out something. Also some of the girls were too shy to portray scenes like “You’ve gotten married.” with their male classmates, so other girls stepped in to help them. In the final interview, the students used the target language and came up with some funny and creative ideas. One group decided to recreate the famous TV Nova news segment about the old lady stuck under the root of a tree, which greatly entertained everyone. Other ideas included a house burning down, robbery and a missing child. In the end, even the less advanced students were able to perform their dialogue, albeit glancing at their notes from time to time.

Students’ comments: “the activity was great and helped me suppress my fear of speaking in front of others” “This activity was a lot of fun for me it helped me a little with english and at the same time i enjoyed it.” “This had more to offer than the first [activity]. In the lesson I was more or less active. No negative sides, it helped me a little with pronunciation” “+ pairs, presentation before the activity, videos as example” “We practiced writing, reading, and creativity.” “It was also fun ^_^” “The conversation was good for practicing fluency. Everyone in our group participated.” Some of the more negative comments include “Usual type of activity, didn’t know how long it was supposed to be” “I had to read it from my notebook so it didn’t look very good” “speaking in front of the class” (the student gave ranking 5/10, implying this was a negative for them).

9.b.3 Murder in Hong Kong

Unfortunately, since it was Halloween that day, there were some workshops that took place, which went a bit into our lesson time. As a result, we barely made it through the playthrough of the game and did not have time for the final feedback session. The game felt slightly rushed, since the lesson started later than was originally planned. At the beginning, as with any new game that is slightly more complex, there was a bit of confusion about the rules and the

gameplay, but after a while the students understood and got into it. It would be very beneficial if we could play the game one more time in a less rushed fashion when everybody already knows the rules. But despite some hiccups, the students had a lot of speaking time and some of them also learned new vocabulary items related to crime and investigation. The game was mostly run by the more proficient and more talkative students. They took the investigation very seriously and raised many possibilities, pacing around the table, looking at clues in a true detective fashion. The murderer was also very good, joining into the speculations and subtly pointing the investigators in the wrong direction. The student who was a witness unfortunately did not contribute much, as she was one of the shyer students. At the end of each round, every student had an opportunity to speak, and I tried to prompt the more quiet students, ask them what they think, and nudge them towards speaking. In the end, the investigators were very close, but pointed to a wrong piece of evidence in front of the murderer, which means they ended up losing.

Students' comments: "I enjoyed it, but I was sad that we didn't win. It was fun." "+ everything good, I like games" "- I didn't win :(" "It was amazing, we had to ask questions, "accuse" and "deny," all while keeping a poker face. I really, really enjoyed it ^_^" "The game was fun and we discussed everything in English, so I think our vocabulary improved. The game would need more time." "Fun lesson, I enjoyed the role of murderer" "I really enjoyed this lesson and also learned some new words. I would involve everyone more in the game, because it seemed to me that some people didn't participate at all, but that was probably because they didn't understand it very well." and even the student who hated drama the most, commented: "It wasn't bad".

9.b.4 Prepping for Doomsday

Right away, I noted that most students were very interested in the topic, their debates were lively and many of them wanted to share their opinions. Only one student, who is known to be a bit sensitive, did not seem to enjoy this topic that much, perhaps it was a bit grim for them. But they still cooperated and worked with their group very well. Most groups thought that the world was going to end due to climate change or war, which was not surprising. Most of them also decided to take similar items: water filter, gun, lighter, sleeping bags and first aid kit. However, before that, there was much debate about the decisions and swapping various items back and forth, providing valuable student speaking time. All groups were on task and speaking L2, and they

seemed very engaged in the activity. Only one group decided to take the bow, considering that ammo for the gun might be difficult to come by in the apocalyptic world, which was interesting. This time I actively tried to help the less proficient group, sitting down with them and prompting them, which was quite successful in getting them to talk more. The final sketches were very good, with one group deciding to make a parody of the doomsday prepper show, portraying a cult-like family that display paranoid behavior, teaching their kids code languages and use of weapons. The scene culminated in them murdering the reporter who came to their house to film the show about them. Other scenes include looting a supermarket to get supplies and trying to survive the zombie apocalypse. I highly appreciate the creativity of my students, as well their active use of the target language.

Students' comments: "It's a fun activity on a good topic and it helped me expand my vocabulary." "It was quite fun" "Interesting, good for debating" "This activity is helpful for certain words, I enjoyed participating because I like this topic. In my opinion, there were no negative aspects, and I really enjoyed it." "+ I enjoyed the YouTube video and the presentation, discussion in pairs" "This was okay, and I was able to speak a little better there" "I learned new vocabulary" "Good for discussions and sharing opinions" "We talked a lot, which helped with further conversation and greater fluency. A great topic for discussion!" "New vocab, nice lesson" "We discussed a lot together when we were in groups of four, and I really enjoyed this topic."

9.b.5 Christmas Carol

Unfortunately, this project was having difficulties from the start. First, despite me simplifying the play once before even presenting it to the students, the language proved to be much more difficult for them than anticipated. The first reading of the play, which was supposed to take only one lesson, took almost two and a half lessons. The assignment of the roles was also more complicated than anticipated, due to some students being absent when the roles were supposed to be assigned. Our main character was absent for two weeks due to visiting family in the US for Thanksgiving, making rehearsing difficult. We ended up simplifying the script for a second time, in the end it was only eight pages long. However, as the rehearsals went on, some students still had difficulties remembering their lines and pronouncing them correctly, meaning we were

forced to dedicate more time to practicing pronunciation and re-reading the script instead of doing more of the improvisational activities. We did the warm-up exercises and went through many rehearsals in pairs, in small groups, and of the whole play, we also managed to do the silent rehearsal as well. I mistakenly believed, since the play was only about 15 minutes to read out loud, that this phase would be quite short and we would soon move on to the other drama activities. Unfortunately, as time was passing quickly, it was not clear whether we would be able to perform the play on the last day of school before Christmas, which was the whole point of the project. At the end of week 5, I started to slightly panic since many students still were making frequent mistakes and had troubles remembering their lines, especially the less proficient students. I discussed my concerns with the students. It was then when they suggested making the play into a movie instead.

Everybody agreed with the idea, and overall it seemed to be a very good solution, enabling us to make cuts and retakes in case somebody made a mistake or forgot their line. It would also lower the pressure on the students to perform perfectly in one go. So we did final rehearsals and got to filming. We ended up having only two weeks to film all the footage as well as edit the finished movie together, for which luckily one student volunteered, as editing is their hobby. During the filming, I was impressed by the students' costumes which they brought from home. They looked very good and even period-appropriate, sporting old school hats, suits, shirts and vests. To work with our time more efficiently, the students split into groups and each group was tasked with preparing a different set. Again, I was impressed at how they were able to prepare Tiny Tim's gravesite, the Cratchit family Christmas table and Scrooge's house. We were also allowed to do some filming in the Gingerbread house, which was decorated with Christmas decorations, and the old furniture together with the decorations gave these scenes a special charm. The student who did the editing also did a wonderful job, as they added music, close ups and special effects, making the finished movie look very good. The movie was just about the 15 minute mark, including the credits and narrator lines. Some students were too quiet in the final footage, so their lines had to be recorded afterwards and edited in during the post production. The only thing that unfortunately we did not have the time for was adding subtitles, which made the movie much less comprehensible for the audience, who were from the lower grades.

During the making of the film, the group showed excellent team work, they were able to pull their weight and support each other, helping each other out with lines and giving encouragement to the shyer students. It also ended up being an important learning experience for me as to what it takes to put on a play and how to adapt to changes on the spot.

Students' comments: "It was a good activity and it helped me improve my fluency." "I really enjoyed practicing and filming, I was the First Spirit and I was supposed to play Butcher, which I was looking forward to because I had a good costume idea. But when the scene with Butcher was filmed, I was sick that day, which was sad." "This activity was the most beneficial in terms of the English language. I participated in the lesson, the activity helped me with pronunciation, and it strengthened my vocabulary." "+ good story, more time so I could memorize my lines" "I enjoyed filming, practicing, and everything like that. But it feels like we had too little time" "Extremely awesome, I really enjoyed it, great for speaking, expressing myself, pronunciation, and memorization. (Being Scrooge was very interesting and fun)" "The Christmas play was great! We spoke a lot and learned new vocabulary. There was not enough time for it, so we had to film everything quickly. A few words from the script were quite outdated and were hard to learn and pronounce. Otherwise, very nice performances from everyone!" "I really enjoyed filming it. I didn't learn many new words, but there were probably some. Overall, it was nice, but when we were filming the first scenes, everyone was supposed to change costumes even though half of the people weren't acting yet. Otherwise, great!" These were the positive comments, but there were also some negative comments: "I was mostly stressed about it, and I don't like acting in plays, films, or anything like that." "- (minus) it's a play, relatively little time to film the movie" "I wasn't very good at speaking there and I was quite scared to speak in front of the camera. Otherwise, the role was probably okay." "Not enough time, free lessons because I had nothing to do. The final movie looked cool."

10. Analyzing and interpreting data

10.a Self-evaluation and affective factors - Second questionnaire

10.10.2024												
Self-evaluation 1	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	Average
fluency	1	2	0	3	5.25	1	1	6	4	5	4	2.93
grammatical acc.	1	2	0	4	4.5	0.75	2	6	3	4	3	2.75
vocabulary	3	1	0	5	5.75	1	1	6	4	4	4	3.16
pronunciation	4	2	0	4	3.75	0	3	6	3.75	4	4	3.14
overall	3	1.75	0	4	4	0.75	0	6	4	5	4	2.95
average rating	2.4	1.75	0	4	4.65	0.7	1.4	6	3.75	4.4	3.8	2.99

Figure 2. Students' self-evaluation of their speaking skill

From the second and third questionnaires, quantitative data was extracted, but it was still approached more holistically from a qualitative point of view. From the first self-evaluation, some useful and interesting insights were made apparent. To begin with, there are two students that are absolute outliers, Student 3 put zero in all categories, while Student 8 put the maximum amount of points in every category. However, while this might seem unrealistic, Student 8 is actually bilingual and one of their parents is a native speaker of English, meaning their assessment is actually on point. Coming back to Student 3, based on the data, they seem to have extremely low confidence in their own speaking skill, because based on my observations as well as their regular test results they certainly did not seem to be doing that bad. Overall, there are five students who ranked their speaking skills below 3, so below the average value. And except for Student 1, who was actually quite talkative and willing to participate, all of these students (2, 3, 6, 7) actively avoided participation whenever possible. The students who rated their speaking skill above 3 were in general much more willing to talk and participate. Looking at the averages from each language component, students ranked grammatical accuracy with the lowest ranking 2.75 and they ranked vocabulary the highest at 3.16.

Affective factors 10.10.2024	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11
1. V angličtině mám strach mluvit, protože bych mohl/a udělat chybu	Green	Yellow	Green	Yellow	Yellow	Green	Green	Red	Yellow	Green	Green
2. Pokud je možnost, tak se během hodin vždy zapojím do anglické konverzace	Yellow	Yellow	Yellow	Yellow	Green	Red	Red	Green	Green	Green	Yellow
3. Baví mě aktivity zaměřené na mluvení v anglickém jazyce	Green	Yellow	Green	Green	Green	Yellow	Yellow	Green	Green	Green	Green
4. Kdyby na mě někdo na ulici promluvil anglicky, tak bych dokázal/a rychle reagovat	Green	Yellow	Yellow	Green	Green	Yellow	Yellow	Green	Green	Green	Green
5. Než abych něco řekl/a špatně, raději nic neříkám	Yellow	Yellow	Green	Red	Yellow	Green	Green	Red	Yellow	Yellow	Yellow
6. Rád/a diskutuji na různá témata v angličtině, protože mi to pomáhá rozvíjet mluvenou angličtinu	Yellow	Yellow	Yellow	Yellow	Green	Yellow	Yellow	Green	Green	Green	Green
7. Cítím se jistě, když mám před třídou mluvit anglicky	Yellow	Red	Red	Green	Yellow	Red	Red	Green	Green	Green	Yellow

rozhodně souhlasím
spíše souhlasím
spíše nesouhlasím
rozhodně nesouhlasím

Figure 3. Students' affective factors

Now looking at the first affective factors questionnaire, again certain trends can be seen. Students 1, 3, 6 and 7 (the same group who rated their speaking below 3) strongly agreed with having fear of speaking due to the possibility of making a mistake. Students 1, 2, 3, 4, 6, 7 mention avoiding participation in conversation. Contrary to my expectations, all students except for 2, 6 and 7 answered that speaking activities are fun for them. Students 2, 3, 6, 7 reported not being able to quickly react to being addressed in English outside of the classroom. Students 3, 6 and 7 admitted to rather being quiet than risking saying something wrong. Regarding discussions in English, the majority of students seem to not enjoy them, with six answering negatively and only five positively. Lastly, when asked whether they felt confident when speaking English, most students reported that they did not. Students 2, 3, 6 and 7 chose "strongly disagree" as their answer, and students 1, 5 and 11 chose "disagree". Only Student 8 chose "strongly agree" (the bilingual student) and students 4, 9, 10 chose "agree". In total, 7 students chose some degree of disagreement, and only 4 students agreed with feeling confident when speaking English. The data was put in tables using MS Excel and the answers were color coded.

10.b Comparing results before and after intervention

10.10.2024												
Self-evaluation 1	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	Average
fluency	1	2	0	3	5.25	1	1	6	4	5	4	2.93
grammatical acc.	1	2	0	4	4.5	0.75	2	6	3	4	3	2.75
vocabulary	3	1	0	5	5.75	1	1	6	4	4	4	3.16
pronunciation	4	2	0	4	3.75	0	3	6	3.75	4	4	3.14
overall	3	1.75	0	4	4	0.75	0	6	4	5	4	2.95
average rating	2.4	1.75	0	4	4.65	0.7	1.4	6	3.75	4.4	3.8	2.99
10.1.2025												
Self-evaluation 2	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11	Average
fluency	2.25	2	0	4	4.5	0.75	2	6	4.5	5	4	3.18
grammatical acc.	2.5	1.5	0	3	3.75	1.75	1	6	3.5	4	3.5	2.77
vocabulary	2.5	2	0	5	4.75	1.25	0	6	4.5	4	3.75	3.07
pronunciation	3	2.5	0	4	4	0.5	3	6	4	4	4	3.18
overall	2.5	2	0	4	4.25	0.75	2	6	5	5	4	3.23
average rating	2.55	2	0	4	4.25	1	1.6	6	4.3	4.4	3.85	3.09

Figure 4. Comparing students' speaking self-assessment before and after the intervention

Students self-evaluated their speaking skills before and after the intervention, 3 months apart. Six students rated their speaking skill slightly higher, four students rated it as the same and one student ranked it lower. It was a positive sign that most of the students who ranked their speaking skill to be below 3 reported some improvement, except for the unfortunate Student 3 who still insisted on giving themselves zero in all areas. The overall rating of the speaking skill increased quite a bit, from 2.95 to 3.23. But for whatever reason, the reported vocabulary rating decreased from 3.16 to 3.07. The average of all categories also increased slightly, from 2.99 to 3.09.

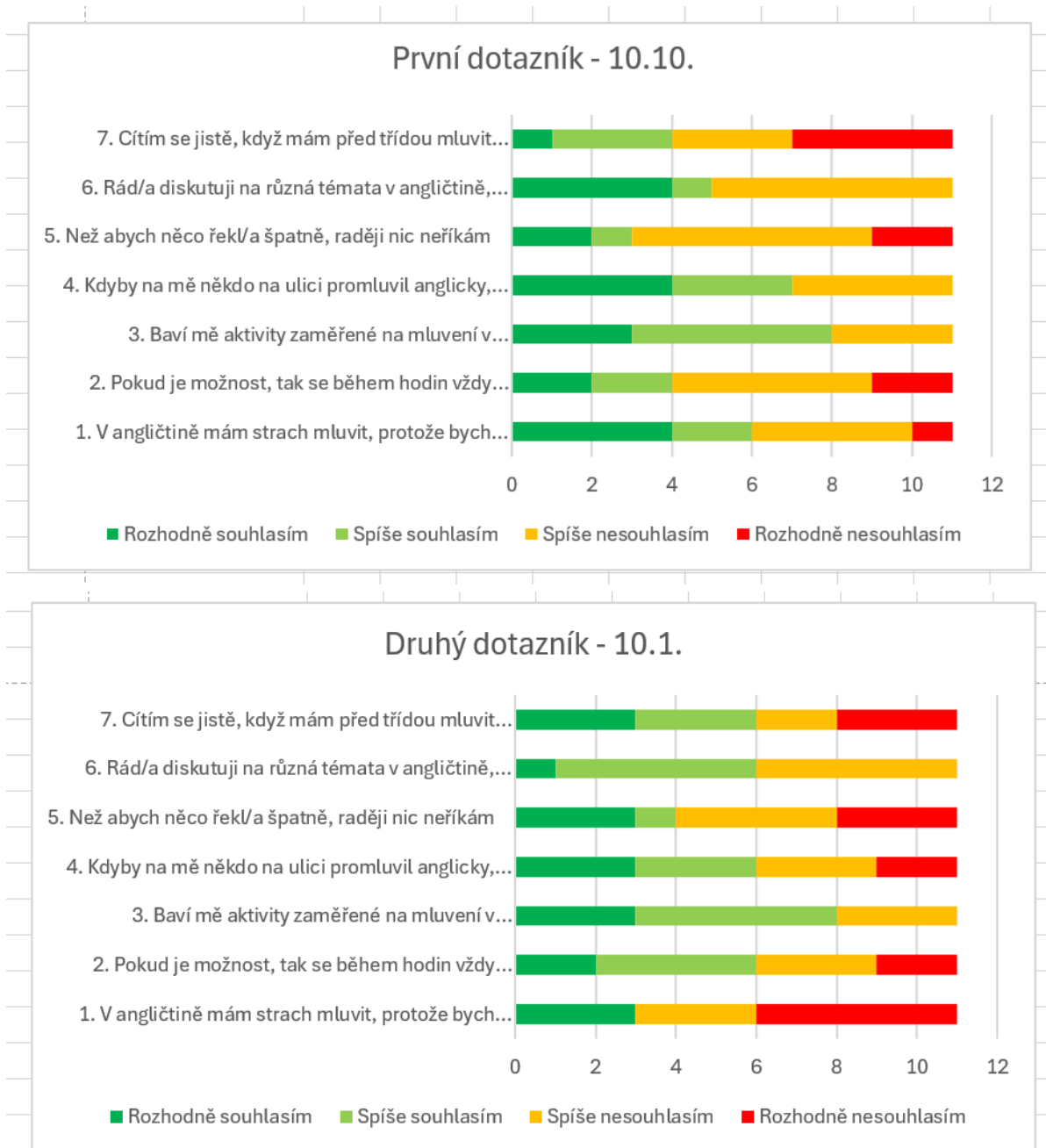


Figure 5. Comparing students' affective factors before and after the intervention

When it comes to the affective factors, here some positive changes can be seen as well. First question: "I'm afraid to speak in English because I might make a mistake." Before the

intervention, five students agreed. After the intervention, only three students agreed. Second question: "If there is an opportunity, I always take part in English conversations during lessons." Before the intervention, 4 students answered positively. After the intervention, this number increased to 6. Third question: "Speaking activities in English are fun." Here, the number remained the same at 8 students. Fourth question: "If someone spoke to me in English on the street, I would be able to respond quickly and switch into the foreign language." Here, there was a slight decrease from 7 to 6 students. Fifth question: "I'd rather stay quiet than to say something wrong." There was a small increase from 3 to 4 students. Sixth question: "I like discussing various topics in English because it helps me develop my language skills." Another small increase from 5 to 6 students. And lastly: "I feel confident when I speak English in front of the class". Before the intervention, there were 4 positive answers, which after the intervention increased to 6.

10.c Evaluating drama activities

1. Drama activities helped me get more involved in speaking English.
2. Drama activities were fun.
3. Drama activities helped me improve my overall speaking skills.
4. Drama activities helped me reduce my fear of speaking in English.
5. Thanks to drama activities, I participated more in the lessons.
6. I think drama activities were beneficial for me in some way.
7. I think drama activities helped me improve my fluency in speaking English.
8. After completing the drama activities, I feel more confident about speaking in English.

Question	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	S11
1	strongly agree	disagree	agree	disagree	agree	disagree	agree	agree	strongly agree	disagree	strongly agree
2	strongly agree	disagree	agree	strongly agree	strongly agree	agree	strongly agree	strongly agree	strongly agree	agree	strongly agree
3	strongly agree	disagree	disagree	agree	agree	disagree	agree	agree	strongly agree	disagree	agree
4	strongly agree	disagree	strongly disagree	strongly disagree	disagree	strongly disagree	agree	agree	strongly agree	strongly disagree	agree
5	strongly agree	disagree	disagree	agree	agree	agree	disagree	agree	strongly agree	agree	strongly agree
6	strongly agree	disagree	strongly agree	agree	disagree	disagree	strongly agree	strongly agree	strongly agree	agree	strongly agree
7	agree	disagree	disagree	agree	strongly agree	agree	agree	agree	strongly agree	agree	strongly agree
8	strongly agree	disagree	agree	disagree	agree	disagree	agree	agree	strongly agree	disagree	agree

strongly agree
agree
disagree
strongly disagree

Figure 6. Evaluating drama activities after the intervention - individual students

This questionnaire was aimed at evaluating drama activities, how much the students felt they were beneficial to them and to their speaking skills, if they helped them participate more in the lessons, if they reduced their speaking anxiety and if they were fun. As was already discussed above, students 1, 2, 3, 6 and 7 ranked their speaking skill below 3 in the self-evaluation portion. All of them also reported not feeling confident when speaking in English in front of the class. On top of that, students 1, 3, 6 and 7 reported “fearing speaking in English because they could make a mistake”.

But after the drama intervention, Student 1 reported “strongly agree” to almost all questions, meaning they indicated that their fear of speaking reduced, confidence increased and they thought the activities were beneficial to them and their speaking skills. Student 2 however strongly disliked the drama activities and replied negatively to all the questions, meaning unfortunately they were not won over by the intervention. Interestingly, looking at the data, Student 2 did not report staying silent in fear of making a mistake, they just reported very strong dislike for drama activities and any sort of performance in general and avoiding participation for that reason. They gave 0/10 to almost all of the drama activities and wrote:”I don’t like playing in theater, movies or anything similar.” Proving that it is not always possible to win everyone over, despite coming up with ideas that most of the other students enjoyed.

Student 3 reported that drama activities helped them participate more in the lessons and the activities were fun and beneficial to them. However their fear of speaking in English did not decrease and they felt like their speaking skill did not improve at all. Student 6 likewise was not convinced. They reported the activities not helping them to participate more, not improving their speaking skill and neither did they decrease their fear of speaking or help them feel more confident. To end on a positive note, Student 7 reported almost all positive answers. While being very shy at the beginning and reporting low confidence and fear of speaking, in the end they expressed that the drama helped them in this regard. They wrote:”Now I am not as scared of speaking out loud.”

Overall, the results when it comes to speaking anxiety are split. From the 5 students that had very low confidence in their speaking skill, two (Student 1 and 7) felt very positively about the drama activities and felt they were beneficial to them. On the other hand, two felt quite negatively (Student 2 and Student 6). These students felt like the drama activities did not help them and replied negatively to most questions. And the last student (Student 3) was somewhere in the middle, reporting some benefits of the drama activities, but overall not feeling any positive impact on their speaking skill. However, we may also remember that Student 3 ranked their speaking skill very harshly, giving zero points in all areas, so there is strong evidence to support

that they really have very low confidence in their speaking, and would probably need more time and perhaps even more individual help and practice to help them feel more confident.

Now moving on to the more confident student group, they mostly responded very positively. We can see some negative answers only from Student 4 and Student 10. These two both responded negatively to Questions 1, 4 and 8. Student 10 specifically wrote on their questionnaire “I do not have speaking fear”. Likewise, comparing these results to the affective factors questionnaire from 10.10., both Students 4 and 10 reported not feeling fear when speaking in English and feeling confident when speaking English in front of the class. Meaning they very likely responded negatively just because they had no fear to begin with, not because they had it and drama activities did not help them decrease it. They also answered negatively to “Drama activities helped me get more involved in speaking English”. But these two students were very active throughout all lessons, so perhaps they felt like they were already highly involved in speaking as it was, drama activities or not.

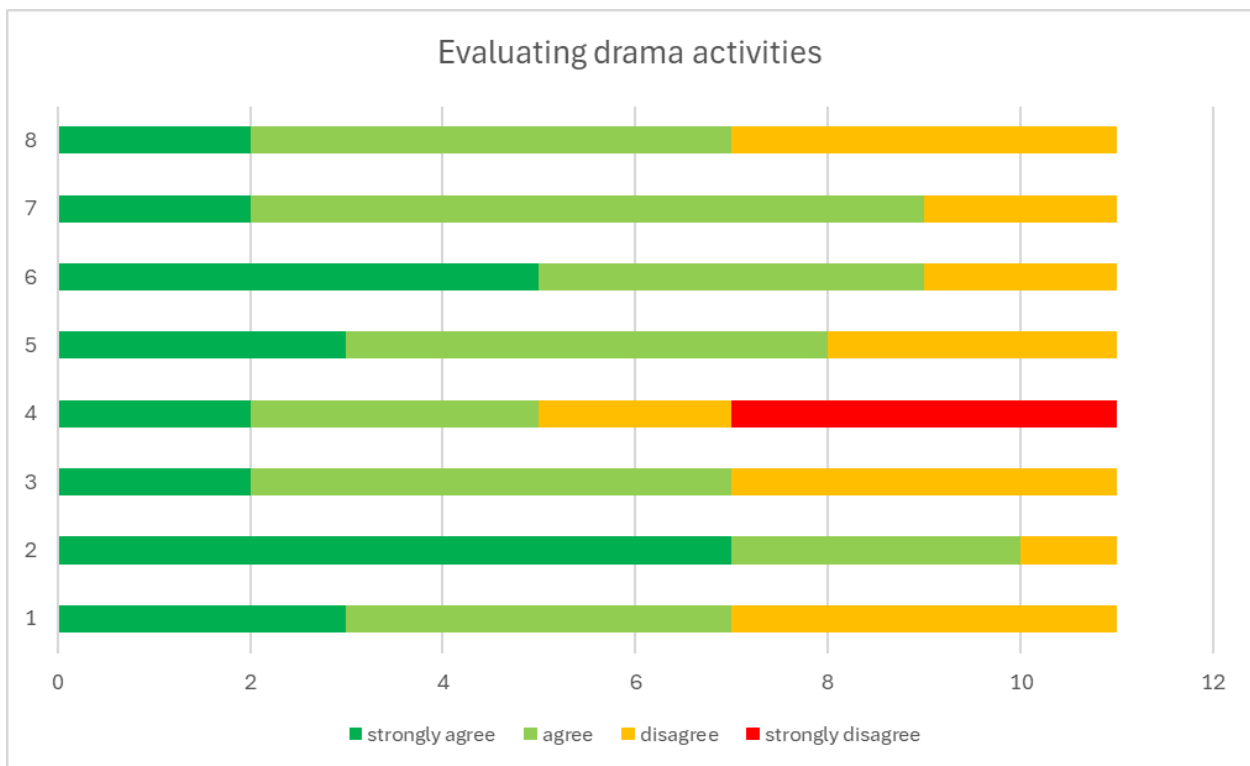


Figure 7. Evaluating drama activities after the intervention - whole class results

Now moving on from individual students and looking at the whole class numbers for each question. The most agreed with was Question 2, whether the drama activities were fun. 10 students reported positive answers and only one student (Student 2) offered a negative answer. Next most agreed with questions were 7 and 6. Question 6 asked whether drama activities were beneficial in any way, and 9 students answered positively and only 2 negatively. The same numbers of 9 to 2 were seen in question 7, which asked whether they felt their fluency was improved. Most of the students did. Another question with a strong majority was question 5, which asked whether students participated in the lessons more thanks to the drama activities. 8 replied positively while only 3 replied negatively.

On the other hand, the most highly contested was question 4, which asked whether drama activities helped the students decrease their fear of speaking in English. Six students replied negatively. But in this category there is a mix of students who had anxiety which was not improved, and students that did not have anxiety to begin with. Only five students reported a decrease in their fear of speaking.

Finally, the arithmetic average of the rating of the lessons for this semester was calculated. It ended up improving from to 8.863, which means a significant improvement from the previous rating of 8.475. Together with the students' comments it provides quite strong evidence that this time the students enjoyed the lessons more.

10.d Answering the research questions

1. How does the implementation of drama activities influence my students' speaking skills?

From the data, it can be seen that the speaking skills were influenced in a positive way. Mostly, students' fluency and overall speaking skill increased, although the changes were quite small. Students reported that the drama activities helped their speaking skill, especially their vocabulary and fluency. In my observations, I also noticed that the students were able to speak more fluently by the end of the intervention, perhaps due to the reported raise in confidence. For a larger change, longer time would probably be needed, as the intervention was only 3 months, which is quite a short time to see a difference in a complex skill such as speaking. But the findings seem promising.

2. In what ways do drama activities affect students' confidence and speaking anxiety?

For the majority of the students, they reported increased confidence when speaking thanks to the drama activities. Two students reported in their questionnaires that thanks to the drama activities, they were able to lower their fear of talking in front of others and making a mistake. One of them also reported not being afraid to speak more loudly thanks to the intervention. But two other students reported their speaking anxiety not going away, and still being very much shy and afraid of making a mistake. One student still ranked their speaking skill zero in all categories, despite reporting enjoying the drama activities and the intervention. So the results for these questions are mixed. It seems that the exercises we did and the rehearsals were able to positively influence students' confidence, but a few of them still made efforts to try to avoid participation, and those students remained shy. Nevertheless, the results still seem to be more positive than negative, since everybody either stayed the same or improved, and nobody reported the anxiety getting worse or developing a new fear.

3. In what ways do drama activities affect students' participation in the speaking lessons and their enjoyment of these lessons?

The answers to the last questions are overwhelmingly positive. The student reported increased participation thanks to the drama activities, and during my observations, I also noticed students speaking up more, enjoying the discussions and most of them were more eager to join in. By the end of the intervention, even the students who usually tried to avoid participation before were at least communicating and formulating simple sentences, which was a very positive change for them. According to their responses however, they definitely did not enjoy being made to participate, even though it seemed to be helping them. Everybody, except for one student who hates drama, enjoyed the intervention. They overwhelmingly reported the lessons being fun, the topics were interesting to them, and even the overall ranking of the lessons improved from 8.475 to 8.863. In this area, the intervention was a great success. However what the findings also support is the fact that some students just are not going to enjoy certain activities no matter how fun the teacher tries to make them. And trying to win everyone over may not always be possible, and the teacher also has to come to terms with this fact.

CONCLUSION

The aim of this thesis was to examine how drama activities impact the speaking skill of my teenage students, as well as several important affective factors associated with speaking. To achieve this, the groundwork was laid down in the theoretical part. Different kinds of drama techniques were examined, and the ones that seemed the most relevant for this particular group of students were chosen and used as a basis for the plans in the practical part. Next, the speaking skill was examined in great detail, its different components, as well as different models of teaching speaking. This knowledge was also used during the planning process and when sequencing the lessons. Lastly, the chapter examining the various aspects of adolescence, the changes in brain as well as practical advice from teachers of adolescent learners greatly helped with planning and teaching the lessons in many different aspects. During the planning process, an effort was made to try to select activities that would be cognitively challenging for them, that would fulfill their need to interact with their peers and be more autonomous, often giving them a free reign to come up with their own scenes and ideas and rehearse it on their own with their group mates. Plenty of room was given to the students to express their personalities, their own interests and opinions and their creativity, as well as respecting their ideas and suggestions, even involving them in the decision process (after all, the switch from a play to a movie was the students' idea). The information on this age group that was presented in the theoretical part helped greatly with making these decisions.

In the practical part, action research was first defined and then all its steps were carried out, from problem identification, to analyzing data for the first time, planning the intervention, acting, analyzing data for the second time and reflecting on the whole process, as well as coming up with suggestions for the potential second cycle. During the first data analysis process, qualitative analysis was used via the process of coding and thematic analysis, during the second data analysis more quantitative methods were applied, such as looking for the arithmetic average and color-coding for different numerical values. The data was then used together with students' authentic comments to answer the research questions. The drama techniques intervention ended up being successful, helping the students improve their speaking skill, especially fluency, helping them build their confidence, helping some get over their fear of speaking, increasing the participation of the students, and being extremely fun for nearly everyone involved. Of course,

due to the small group size and relatively short time frame of the intervention, more research is needed. But for this particular group, the results were very positive.

It however is important to note that drama activities are not meant to replace every other classroom activity, but rather provide some enrichment to the lessons and make them more engaging and varied. When used once a week or once every two weeks, they can provide much needed speaking practice for the students. When it comes to teaching speaking, drama activities are great for helping students internalize and automate structures they have already been exposed to and practiced in the course book or in other ways, as well as for providing opportunities to communicate authentically. Thanks to being so fun, they are also a great tool for preventing the lessons from going stale and balancing out the less fun aspects of the learning process. However, it is also important to keep in mind that they might not work with every type of student and every group, so the teacher should stay adaptable and always make plans first and foremost with the specific students in mind.

In conclusion, this study provides strong evidence that drama activities, when applied thoughtfully and adapted to the needs of a particular group, can play a valuable role in shaping both students' language development as well as positively influencing their confidence and other affective factors.

RESUMÉ

Tato diplomová práce se zabývá využitím dramatických technik ve výuce dovednosti mluvení v anglickém jazyce pro žáky druhého stupně základní školy. Práce je rozdělena do dvou částí, teoretická a praktická.

První kapitola teoretické části definuje dramatické techniky a představuje širokou škálu dramatických technik, které je možné využít ve výuce anglického jazyka. Dramatické techniky zahrnují pořádání divadelních představení, recitace, čtení a předvádění předpřipravených scének a dialogů, jazykové hry, simulace, hraní rolí a pantomimu. Techniky jsou zhodnoceny z hlediska užitečnosti z pohledu výuky dovednosti mluvení a z pohledu cílové věkové skupiny. Ve druhé kapitole je podrobně rozebrána dovednost mluvení v cizím jazyce. Nejprve jsou představeny všechny komponenty této dovednosti a kognitivní procesy, které se odehrávají při mluvení. Poté je probráno několik různých modelů, které je možné použít při plánování hodin zaměřených na mluvení. Poslední část druhé kapitoly je věnována úzkosti z mluvení a úzkosti z učení se cizího jazyka. Ve třetí kapitole je detailně představena cílová věková skupina. Tato kapitola se zabývá vývojovými změnami, zejména v mozku dospívajících, a propojuje tyto změny s praktickými tipy pro učitele, jak dělat hodiny pro dospívající přínosné a případně jim podat pomocnou ruku v tomto složitém vývojovém období.

Praktická část uvádí teorii v praxi za použití metodologie akčního výzkumu. Ve čtvrté kapitole je nejprve akční výzkum definován za použití různých zdrojů, jsou představeny jeho jednotlivé kroky a srovnány různé modely. Jsou popsány všechny kroky akčního výzkumu, které zahrnují identifikaci oblasti pro výzkum, první sběr dat, analýzu a interpretaci dat, plánování intervence, akci a implementaci změn, druhý sběr dat, analýzu a interpretaci dat a identifikaci námětů na další cyklus akčního výzkumu. V páté kapitole je identifikována oblast výzkumu. Výzkum je zaměřen na použití dramatických technik ve výuce mluvení anglického jazyka. Jsou položeny tři výzkumné otázky: „Jak ovlivňuje zařazení dramatických technik do hodin dovednost mluvení studentů?“ „Jakým způsobem ovlivňují dramatické aktivity sebevědomí studentů a jejich úzkost při mluvení v cizím jazyce?“ a „Jak dramatické aktivity ovlivňují účast studentů v hodinách a jejich pozitivní prožitek z hodin?“ Po formulování výzkumných otázek se zbytek páté kapitoly

zaměřuje na praktická hlediska akčního výzkumu. Jsou probrány kvalitativní a kvantitativní přístupy k výzkumu, a také etické aspekty výzkumu ve školním prostředí.

Šestá kapitola pojednává o sběru dat, a o různých metodách sběru dat, které budou použity. Probrány jsou dotazníky, pozorování, terénní poznámky a deník učitele. Ve druhé části šesté kapitoly se pojednává o vytváření nástrojů na sběr dat pro tento konkrétní akční výzkum. Tři dotazníky jsou vytvořeny za pomoci grafického programu Canva a data z nich mají za cíl pomoci zodpovědět výzkumné otázky. Proto se otázky zaměřují na dovednost mluvení, sebevědomí a strach z mluvení, účast při aktivitách zaměřených na mluvení a pozitivní nebo negativní prožitek z hodin. Sedmá kapitola se zabývá kvalitativní analýzou dat, která byla nasbírána v prvním dotazníku. První dotazník byl studentům předložen na konci letního semestru minulého roku, a zaměřoval se na sbírání zpětné vazby od studentů na výuku v minulém roce a na jejich nápady a náměty na zlepšení. Proces kódování a tematické analýzy je popsán a následně prakticky implementován za pomoci programu Quirkos. Ve druhé části sedmé kapitoly jsou pak výsledky interpretovány. Na základě těchto výsledků je pak navrhnut akční plán. Osmá kapitola pojednává o vytváření akčního plánu, který se skládá ze čtyř epizodických dramatických aktivit a jednoho dlouhodobého projektu, který zahrnuje přípravu a předvedení Vánočního představení adaptované verze Dickensovy Vánoční koledy. Rozhodnutí v každém plánu jsou zdůvodněny s oporou v teoretické části, a ve vztahu k cílům v kurikulárních dokumentech.

V deváté kapitole se pojednává o implementaci akčního plánu. Každý plán je stručně popsán s použitím terénních poznámek, deníku učitele a komentářů od zúčastněných studentů. Jsou shrnuty zkušenosti s přípravou Vánočního představení a podrobně rozebrány překážky a nezbytné změny, které v tomto plánu nastaly. Na začátku i na konci cyklu dramatických aktivit s odstupem tří měsíců je studentům předložen jeden dotazník. První je předložen na začátku a druhý na konci zimního semestru. Ve dvou částech, které jsou společná pro oba dotazníky, mají studenti zhodnotit svou dovednost mluvení a afektivní faktory spojené s dovedností mluvení, například úzkost a sebejistotu. Cílem je porovnat výsledky před a po intervenci. Závěrečný dotazník také obsahuje část, která se zaměřuje na evaluaci dramatických aktivit z pohledu studentů a jejich případné přínosy či nedostatky. Výsledky jsou poté analyzovány v desáté kapitole. Poslední kapitola pak analyzuje výsledky z dotazníků, porovnává výsledky před a po

intervenci, a výsledky z evaluace dramatických aktivit z pohledu studentů. Tyto data jsou následně použity ke zodpovězení výzkumných otázek.

Závěry z výzkumu jsou zhodnoceny následujícím způsobem. Ve srovnání výsledků před a po intervenci se sebehodnocení studentů v oblasti dovednosti mluvení mírně zlepšilo, zejména v oblasti plynulosti a celkové dovednosti mluvení. Většina studentů se cítila více sebejistě při mluvení před třídou než před intervencí. U studentů, kteří se cítili sebejistě už od začátku, nenastala žádná změna. Co se týče snížení strachu z mluvení, výsledky jsou sporné. Přestože intervence pomohla dvěma studentům snížit strach z mluvení, většina studentů nepozorovala zlepšení, ať už z toho důvodu, že stále pocíťují úzkost, nebo z důvodu, že již od začátku úzkost nepocíťovali. Pro několik studentů, kteří byli velmi úzkostní, a do hodin se příliš nezapojovali, toho dramatické techniky moc nezměnily, a nadále se cítili velmi nesebejistě a pocíťovali silný strach z mluvení v cizím jazyce. Ani nebyla zvýšena jejich aktivní účast na hodinách, nadále se chovali spíše vyhýbavě. Na druhou stranu studenti, kteří byli ochotni se do hodin zapojovat, zaznamenali pozitivní výsledky. Co se týče pozitivního prožitku z hodin, většina studentů odpověděla velmi kladně, že je dramatické hodiny bavily a hodiny se jim líbily. Pouze jeden student, který už od začátku měl k dramatu velmi negativní přístup odpověděl na všechny otázky záporně.

Většina studentů také odpovídala, že se díky dramatickým technikám více do hodin zapojila. Celkově byla intervence pro tuto skupinu úspěšná. V závěru bylo zjištěno, že pro tuto skupinu dospívajících byly dramatické techniky velmi vhodné a setkaly se s pozitivním přijetím. Toto zjištění však ale v žádném případě nelze generalizovat na všechny skupiny dospívajících žáků, protože jsou ve hře i osobnostní faktory a specifika daného kolektivu, které mohou mít vliv na úspěch či neúspěch dramatických aktivit. V závěru je doporučeno dramatické techniky nadále používat k výuce mluvení, ale neznamená to, že by jimi měla být nahrazena veškerá běžná výuka. Je podtržena důležitost vyváženosti a rozmanitosti hodin. Je prezentována možnost využití dramatických aktivit na zpestření výuky, aktivizaci a motivaci žáků a pro internalizaci a automatizaci dříve naučených jazykových jevů. V závěru jsou shrnuty poznatky z výzkumu a je upozorněno na další potřebu bádání v této oblasti. Také je pojednáno o případné užitečnosti akčního výzkumu jako nástroje sebereflexe a seberozvoje učitelské praxe pro začínající učitele.

BIBLIOGRAPHY

1. Afidawati, Hilda, Farouk Imam Arrasyid, Listiana Ikawati. 2024. "Minimizing EFL Learners' Speaking Anxiety in the Post-Pandemic Era." *JEELS* 11 (1): 107-130.
2. Almond, Mark. 2005. *Teaching English with Drama*. London: Modern English Publishing.
3. Altrichter, Herbert, Peter Posch, and Bridget Somekh. 1993. *Teachers Investigate Their Work: An Introduction to the Methods of Action Research*. London: Routledge.
4. Asher, James. 2009. *Learning Another Language Through Actions*. Riverside: Sky Oaks Productions
5. Atas, Mine. 2014. "The Reduction of Speaking Anxiety in EFL Learners through Drama Techniques." *Procedia - Social and Behavioral Sciences* 176 (2015): 961–969.
6. Ayiz, Abdul and Ahmad Tauchid. 2024. "Mitigating Public Speaking Anxiety among EFL Learners through Peer Teaching: An Evaluative Survey Study." *Indonesian Journal of Education and Pedagogy* 1 (3): 174-184.
7. Baran-Łucarz, Małgorzata. 2022. "Language Anxiety." In *The Routledge Handbook of Second Language Acquisition and Speaking*, edited by Tracey M. Derwing, Murray J. Munro, and Ron I. Thomson, 83-96. London: Routledge.
8. Billíková, Andrea and Mária Kiššová. 2013. *Drama Techniques in the Foreign Language Classroom*. Nitra: Constantine the Philosopher University in Nitra.
9. Bohlke, David. 2014. "Fluency-Oriented Second Language Teaching." In *Teaching English as a Second or a Foreign Language*, 4th ed., edited by Marianne Celce-Murcia, Donna Brinton, and Marguerite Ann Snow, 121-135. Boston: National Geographic Learning.
10. Britannica. 2025. "Game." The Britannica Dictionary (online). Accessed June 9th, 2025. <https://www.britannica.com/dictionary/game>
11. Britannica. 2025. "Role-play." The Britannica Dictionary (online). Accessed June 9th, 2025. <https://www.britannica.com/dictionary/role-play>
12. Britannica. 2025. "Pantomime." The Britannica Dictionary (online). Accessed June 11th, 2025. <https://www.britannica.com/dictionary/pantomime>

13. Britannica. 2025. "Teenager." The Britannica Dictionary (online). Accessed June 15th, 2025. <https://www.britannica.com/dictionary/teenager>
14. Britannica. 2025. "Puberty." The Britannica Dictionary (online). Accessed June 15th, 2025. <https://www.britannica.com/dictionary/puberty>
15. Britannica. 2025. "Hippocampus." Encyclopedia Britannica (online). Accessed June 15th, 2025. <https://www.britannica.com/science/hippocampus>
16. British Council. 2024. "Murder Mystery Scene 1." British Council (online). Accessed September 10th, 2024. <https://learnenglish.britishcouncil.org/general-english/video-series/word-street/wots-murder-mystery/murder-mystery-scene-1>
17. British Council. 2024. "Murder Mystery Scene 2." British Council (online). Accessed September 10th, 2024. <https://learnenglish.britishcouncil.org/general-english/video-series/word-street/wots-murder-mystery/murder-mystery-scene-2>
18. Brown, Douglas H., and Jane Arnold. 1999. "A Map of the Terrain." *In Affect in Language Learning*, edited by Jane Arnold, 1-24. Cambridge: Cambridge University Press.
19. Brown, Douglas H. 2007. *Principles of Language Learning and Teaching*. 5th ed. Harlow: Pearson.
20. Burns, Anne. 2010. *Doing Action Research in English Language Teaching*. New York: Routledge.
21. Caillois, Roger. 1961. *Man, Play and Games*. Translated by Meyer Barash. Glencoe: The Free Press of Glencoe.
22. Carels, Peter E. 1981. "Pantomime in the Foreign Language Classroom." *Foreign Language Annals* 14 (5): 407-411.
23. Chráska, Miroslav. 2007. *Metody pedagogického výzkumu*. Praha: Grada.
24. Clark, Jim, and Allan Paivio. 1991. "Dual Coding Theory and Education." *Educational Psychology Review* 3 (3): 149-210.
25. Cohen, Louis, Lawrence Manion, and Keith Morrison. 2007. *Research Methods in Education*. 6th ed. London: Routledge.
26. Coleman, John. 2021. *The Teacher and the Teenage Brain*. New York: Routledge.

27. Costley, Tracey. 2018. "Learning as an Adolescent." In *The Cambridge Guide to Learning English as a Second Language*, edited by Anne Burns and Jack C. Richards, 19-26. Cambridge: Cambridge University Press.
28. Council of Europe. 2001. *Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)*. Strasbourg: Council of Europe.
29. Council of Europe. 2020. *Common European Framework of Reference for Languages: Learning, Teaching, Assessment: Companion Volume with New Descriptors*. Strasbourg: Council of Europe.
30. Cross, David. 1992. *A practical handbook of language teaching*. New York: Prentice Hall.
31. Davies, Paul. 1990. "The Use of Drama in English Language Teaching." *TESL Canada Journal* 8 (1): 87–99.
32. De Bot, Kees, and Szilvia Bányi. 2022. "Bilingual Models of Speaking." In *The Routledge Handbook of Second Language Acquisition and Speaking*, edited by Tracey M. Derwing, Murray J. Munro, and Ron I. Thomson, 9–23. London: Routledge.
33. Denscombe, Martyn. 2010. *The Good Research Guide*. 4th ed. Maidenhead: Open University Press.
34. Dickens, Charles. 1843. *A Christmas Carol*. Stevenage: Nielsen.
35. Di Pietro, Robert. 1987. *Strategic Interaction: Learning Languages through Scenarios*. Cambridge: Cambridge University Press.
36. Dougill, John. 1987. *Drama Activities for Language Learning*. London: Macmillan.
37. Elliott, John. 1981. *Action-research: A Framework for Self-evaluation in Schools*. Cambridge: Cambridge University Press.
38. Erlam, Rosemary, Jenefer Philp and Diana Feick. 2021. *Teaching Languages to Adolescent Learners: From Theory to Practice*. Cambridge: Cambridge University Press.
39. Flick, Uwe. 2015. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*. 2nd ed. London: SAGE.
40. Goh, Christine, and Anne Burns. 2012. *Teaching Speaking: A Holistic Approach*. Cambridge: Cambridge University Press.

41. Gualdron, Evelyn, and Edna Castillo. 2018. "Theater for Language Teaching and Learning: The E Theater, a Holistic Methodology." *Profile: Issues in Teachers' Professional Development* 20 (2): 211–227.
42. Hall, William. 2024. "I am a Tree Improv Game." Improv Games (online). Accessed September 12th, 2024. <https://improvgames.com/i-am-a-tree/>
43. Harmer, Jeremy. 2001. *The Practice of English Language Teaching*. 3rd ed. London: Pearson.
44. Harmer, Jeremy. 2015. *The Practice of English Language Teaching*. 5th ed. London: Pearson.
45. Hartshorne, Jacqueline, Joshua B. Tenenbaum, and Steven Pinker. 2018. "A Critical Period for Second Language Acquisition: Evidence from 2/3 Million English Speakers." *Cognition* 177 (2): 263-277.
46. Holden, Susan. 1981. *Drama in Language Teaching*. Harlow: Longman.
47. Holman, Claire. 2022. "Theatre as a Means for Teaching a Second Language." *GATESOL Journal* 32 (2): 1–14.
48. Hopkins, David. 2008. *A Teacher's Guide to Classroom Research*. 4th ed. Maidenhead: Open University Press.
49. Horwitz, Elaine K., Michael B. Horwitz, and Joann Cope. 1986. "Foreign Language Classroom Anxiety." *The Modern Language Journal* 70 (2): 125–132.
50. Janík, Tomáš. 2003. *Akční výzkum pro učitele: Příručka pro teorii a praxi*. Brno: Masarykova Univerzita.
51. Kanwit, Matthew, and Megan Solon. 2023. *Communicative Competence*. New York: Routledge.
52. Kao, Shin-Mei, and Cecily O'Neill. 1998. *Words into Worlds: Learning a Second Language through Process Drama*. Stamford: Ablex Publishing Corporation.
53. Karbowska, Hayes Suzanne. 1984. *Drama as a Second Language: A Practical Handbook for Language Teachers*. Cambridge: National Extension College Trust.
54. Kelly, Louis. G. 1969. *25 Centuries of Language Teaching*. Rowley: Newbury House Publishers.
55. Krashen, Stephen D. 1982. *Principles and Practice in Second Language Acquisition*. Oxford: Pergamon Press.

56. Krathwohl, David R., Benjamin S. Bloom, and Bertram B. Masia. 1964. *Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook II: Affective Domain*. New York: Longman.
57. Ladousse, Gillian Porter. 1987. *Role Play*. Oxford: Oxford University Press.
58. Lazaraton, Anne. 2014. "Second Language Speaking." In *Teaching English as a Second or a Foreign Language*, 4th ed., ed., edited by Marianne Celce-Murcia, Donna Brinton, and Marguerite Ann Snow, 106-120. Boston: National Geographic Learning.
59. LePage, Al. 2009. *A Christmas Carol for Children to Read Out Loud*. Wigelow: Univercity Press.
60. Léger, Diane de Saint. 2009. "Self-Assessment of Speaking Skills and Participation in a Foreign Language Class." *Foreign Language Annals* 42 (1): 158-178.
61. Littlewood, William. 1981. *Communicative Language Teaching*. Cambridge: Cambridge University Press.
62. MacIntyre, Peter D., and Robert C. Gardner. 1991. "Language Anxiety: Its Relationship to Other Anxieties and to Processing in Native and Second Languages." *Language Learning* 41 (4): 513–534.
63. Maley, Alan and Alan Duff. 2005. *Drama Techniques: A Resource Book of Communication Activities for Language Teachers*. 3rd ed. Cambridge: Cambridge University Press.
64. Mallon, Elizabeth J. 1976. "Cognitive Development and Processes: Review of the Philosophy of Jean Piaget." *The American Biology Teacher* 38 (1): 28-33.
65. Maňák, Josef. 1997. *Alternativní metody a postupy*. Brno: Masarykova univerzita.
66. McDevitt, Theresa M., and Jeanne Ellis Ormrod. 2014. *Child Development and Education*. 5th ed. Harlow: Pearson.
67. Mertler, Craig A. 2022. *Introduction to Educational Research*. 3rd ed. London: SAGE.
68. Mills, Geoffrey E. 2018. *Action Research: A Guide for the Teacher Researcher*. 6th ed. Boston: Pearson.
69. MŠMT. 2023. *Rámcový vzdělávací program pro základní vzdělávání*. Praha: Ministerstvo školství, mládeže a tělovýchovy ČR.
70. O'Leary, Zina. 2017. *The Essential Guide to Doing Your Research Project*. 3rd ed. London: SAGE.

71. Phelps, Patricia. 1990. "Ways to Weather the 'Storm and Stress' of Teaching Adolescents." *American Secondary Education* 18 (3): 26-29.
72. Piaget, Jean. 1936. *The Origins of Intelligence in the Child*. London: Routledge.
73. Průcha, Jan, Eliška Walterová, and Jiří Mareš. 2013. *Pedagogický slovník*. 7th ed. Praha: Portál.
74. Roland, Chris. 2018. *Understanding Teenagers in the ELT Classroom*. Brighton and Hove: Pavilion Publishing and Media.
75. Ryan, Allison M., and Helen Patrick. 2001. "The Classroom Social Environment and Changes in Adolescents' Motivation and Engagement During Middle School." *American Educational Research Journal* 38 (2): 437-460.
76. Seberová, Alena, and Martin Malčík. 2014. "Information System 'Diagnostic' as a Tool of Action Research." *International Journal of Information and Communication Technologies in Education* 3 (1): 57-65.
77. Shin, Dajung Diane, Lee Minhye and Mimi Bong. 2022. "Beyond Left and Right: Learning is a Whole-Brain Process." *Theory Into Practice* 61 (3): 347-357.
78. Shin, Joan Kang. 2014. "Teaching Young Learners in English as a Second/Foreign Language Settings." In *Teaching English as a Second or a Foreign Language*, 4th ed., ed., edited by Marianne Celce-Murcia, Donna Brinton, and Marguerite Ann Snow, 550-567. Boston: National Geographic Learning.
79. Simard, Daphnée. 2022. "Psycholinguistic Processes in L2 Oral Production." In *The Routledge Handbook of Second Language Acquisition and Speaking*, edited by Tracey M. Derwing, Murray J. Munro, and Ron I. Thomson, 24-37. London: Routledge.
80. Smílková, Jana. 2017. *Hra jako metoda zážitkové pedagogiky v pojetí J. A. Komenského*. Praha: Hnutí R.
81. Snow, Catherine E., and Marian Hoefnagel-Höhle. 1978. "The Critical Period for Language Acquisition: Evidence from Second Language Learning." *Child Development* 49 (4): 1114-1128.
82. Szyszka, Magdalena. 2017. *Pronunciation Learning Strategies and Language Anxiety: In Search of an Interplay*. Cham: Springer.
83. Švaříček, Roman, and Klára Šed'ová, et al. 2007. *Kvalitativní výzkum v pedagogických vědách*. 2nd ed. Praha: Portál.

84. Tellier, Marion. 2008. "The Effect of Gestures on Second-Language Memorisation by Young Children." *Gesture* 8 (2): 219-235.
85. Thornbury, Scott. 2005. *How to Teach Speaking*. Harlow: Longman.
86. Thornbury, Scott. 2006. *An A-Z of ELT*. London: Macmillan.
87. Ur, Penny. 2012. *A Course in English Language Teaching*. Cambridge: Cambridge University Press.
88. Wallace, Michael J. 1999. *Action Research for Language Teachers*. Cambridge: Cambridge University Press.
89. World Health Organization (WHO). 2025. "Adolescent Health." Accessed June 15th, 2025. <https://www.who.int/health-topics/adolescent-health>
90. Zulfikar. 2022. "Reducing EFL Learners' Speaking Anxiety through Selective Error Correction and Group Work." *LET Linguistics Literature and English Teaching Journal* 12 (1): 1-22.

STATEMENT REGARDING THE USE OF AI TOOLS

Statement: During the preparation of this thesis, I used ChatGPT for the following: Looking for various sources, translating students' Czech comments into English, translating Czech questionnaire items into English, simplifying the script for A Christmas Carol play and generating a few new lines, and writing the introduction story for the Alien encounters lesson. I also used it for suggesting better formulation of individual sentences in the conclusion and introduction, as well as suggesting some better translations when I was translating the annotation from English to Czech. After using it, I reviewed and edited the content as needed. I take full responsibility for the content of the thesis.

LIST OF APPENDICES

Appendix A - Intervention plan 1 Alien Encounters.....	96
Appendix B - Intervention plan 2 Local News Interviews.....	107
Appendix C - Intervention plan 3 Murder in Hong Kong.....	114
Appendix D - Intervention plan 4 Prepping for Doomsday.....	121
Appendix E - Intervention plan 5 A Christmas Carol.....	131
Appendix F - First questionnaire.....	140
Appendix G - Second questionnaire.....	141
Appendix H - Third questionnaire.....	143
Appendix I - Examples of questionnaires from the students.....	149

Appendix A - Intervention plan 1

LESSON PLAN

Of Alien encounters

Class: 8th and 9th grade

Level: A2-B1

Overall aim: The students will be able to provide a description of an alien creature based on a picture. They will be able to tell a story of what happened to them last night. The other group will be able to understand their description, draw a picture of said alien and write a report based on their understanding of the story.

Language already acquired: Past simple regular and irregular verbs, past simple progressive, basic adjectives, vocabulary regarding different body parts.

Activity 1 - Setting the scene

Time required: 5 minutes

Interaction: T-S

Role of the teacher: Narrator

Materials: written story, ambient music

Teacher gathers the students in a circle. The lights are dimmed and dark ambient background music is played, I used <https://youtu.be/7DBJnCsFEUY>. The teacher tells the students the following story:

It's late at night and you are returning back home from a friend's party. You are walking through the woods. You can't wait to be home. Thick fog is covering the trees and it is very cold. Leaves crunch softly under your feet. Suddenly, there is a bright

light in the sky. Is it a shooting star? No, it is coming closer and closer to you. Then it stops! And from behind the trees walk several dark strange figures. You start to panic! You feel your heart beating in your chest. Yet you can't move! The shadowy figures slowly move closer and closer...

(text written by ChatGPT and edited by me for easier comprehension by A2-B1 students)

Activity 2 - Rehearsal

Time required: 20 minutes

Interaction: S-S

Role of the teacher: Monitor, Resource

Materials: Rolecards, FBI badges, pictures of aliens, cards with language help

Now, students are divided into three groups, A, B and C.

Group A - the witnesses to the paranormal encounter. They get the alien pictures. They also get cards with some helpful phrases, vocabulary items and grammar structures. They sit together and their objective now is to practice the useful language together and come up with a story of the alien encounter. They can help each other describe the assigned alien, and they can also ask the teacher if they need additional help.

Group B - the "skeptical" FBI agents. They get a badge and their role cards, as well as a card with language help. They are the senior investigators. Their job is to find out as many details as possible in order to discredit the witnesses' story. Together, they come up with questions and negative comments.

Group C - the “enthusiastic” FBI agents. They get a badge and their role cards, as well as a card with language help. They are a young investigator, who has very strong personal interest in the paranormal. Their job is to find out as many details as possible about the alien and encourage the witness. Together, they come up with questions and positive comments. Their job will be to draw the alien.

Activity 3 - first performance

Time required: 25 minutes

Interaction: S-S

Role of the teacher: Monitor, Resource, Feedback provider

The students are grouped together - two witnesses, one skeptical and one enthusiastic investigator. Now, the witnesses describe the story and the alien, while the senior investigator writes the report and junior investigator draws the alien.

Activity 4 - second performance

Time required: 10 minutes

Interaction: S-S

Role of the teacher: Monitor, Resource, Feedback provider

The students change groups. Witnesses are paired with different investigators to retell the story again. But this time, they only have 10 minutes!

Activity 5 - recreating the story

Time required: 15 minutes

Interaction: S-S

Role of the teacher: Monitor, Resource, Feedback provider

Now, students shuffle their written FBI reports. They get assigned a different one from a different team. Now, their task is to recreate the story, while one student narrates the events. At the end, students watch performances from each group and listen to the story.

Activity 6 - giving feedback and reflection

Time required: 15 minutes

Interaction: T-S

Role of the teacher: Feedback provider

During this activity, the students with the teacher sit in a circle as they did at the beginning. They are invited to reflect (they can use L1 for this too) on which parts were difficult for them from the language perspective and brainstorm useful structures that would fill their knowledge gaps. The teacher can also comment on frequent mistakes, more appropriate language use, as well as point out things the students did right.

Role card 1

You are an FBI agent. You are a senior investigator. You don't believe in aliens. Your task is to write a report based on the witnesses' story.

- Ask the witness many questions
- Try to find problems and errors in their story
- You don't believe them
- Work with your partner to make negative comments

Example questions:

Are you sure?

That is not possible.

Why should we believe you?

Role card 2

You are an FBI agent. You are a junior investigator. You believe in aliens. In fact, you love the paranormal. Finally, you have a chance to prove aliens are real! Your task is to draw the alien based on the witness description.

- Ask the witness many questions.
- You believe the story.
- You are excited and interested.
- Work with your partner to make positive comments.

Example questions:

Wow! What did the alien look like?

How did you feel?

Can you describe the ship?

That is amazing!

Role card 3

You are a witness. You saw an alien one day when you were returning home from a party.

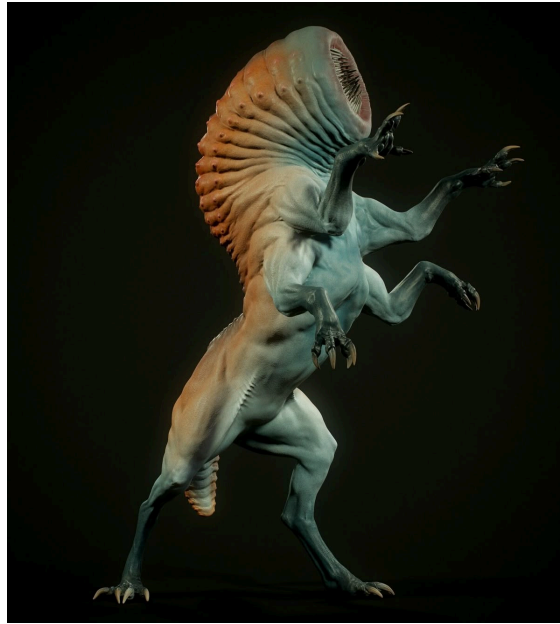
- Think about your story. What happened? What did the alien look like? What did you do?

You then go tell your story to the police. You have to convince them it's true. You are not lying. You really saw an alien. They should help you.

- Answer their questions
- Give a detailed description of the alien



Source: Pinterest



Source: Pinterest

Language help - Describing aliens



long arms



short arms



tail



tentacle



eight legs



sharp teeth



spikes



claws



back



front

Made in Canva

- It had...
- It was...
- Its body was...
- Its legs were...
- On the back it had...
- It looked like...

Language help - telling a story

Order of events



source: Twinkl

Useful language

It was a cold evening...
I was walking home when suddenly...
I saw...
I ran...
But then...
Suddenly...
I heard...
I thought...
Before / after

Common irregular verbs

Base Form	Past Simple	Past Participle
be	was/were	been
see	saw	seen
go	went	gone
come	came	come
find	found	found
meet	met	met
take	took	taken
give	gave	given
tell	told	told
say	said	said
make	made	made
know	knew	known
think	thought	thought
feel	felt	felt
hear	heard	heard
leave	left	left
get	got	got/gotten*
run	ran	run
sit	sat	sat
fly	flew	flown

Language help - asking about a story

What time did you leave the party?

Where did you go...

What did you see...

What were you doing...

What happened after?

And then?

What did you do when...

Where was...

Tell me more about...

Describe...

Let me ask you again...

So let me get this straight...

So, you're telling me...

Appendix B - Intervention plan 2

LESSON PLAN

02 Local News Interviews

Class: 8th and 9th grade

Level: A2-B1

Overall aim: The students will be able to create a short drama scene using a present perfect for experiences and recent events.

Language already acquired: The students were already given a grammar presentation about present perfect, they know how to use it and for what purposes. They have also done some grammar exercises in order to practice making these structures. They have already learned past participle forms of common irregular verbs.

Activity 1 - Warm up

Time required: 5 minutes

Interaction: S-S, T-S

Role of the teacher: Participant, Feedback provider

The teacher gathers the students in a circle, but one chair is removed, so one participant is always left standing. That participant has to come up with grammatically correct sentences about their past experiences, for example "I have been to China". Alternatively, they also can say a negative sentence such as "I have never eaten sushi." Now, all the students for which the sentence is true (i. e. they also have never tried sushi) switch seats, and the student who was standing has to quickly take somebody else's seat. Now, a new student is left standing and the activity repeats.

The teacher can play as well, while monitoring whether the sentence made was grammatically correct, and if not offering hints and asking other students to help correct it.

Activity 2 - Guess the news

Time required: 10 minutes

Interaction: S-S

Role of the teacher: Monitor

Materials: Picture cards from TeachThis

Working in pairs, students receive an image and some description of what is going on, for example “You have won the lottery.” or “You’ve just gotten married!” The students then act together to mime the scene, while other students observe and try to guess the correct sentence. The teacher observes and makes sure the sentences produced are correct, and if not offering hints and asking other students to help correct them.

Activity 3 - Providing input (listening for specific information)

Time required: 15 minutes

Interaction: individual work

Role of the teacher: Organizer

Materials: Two youtube videos, listening for specific information worksheet

Working individually, the students watch two authentic videos of different TV Programmes and listen for specific information that is missing from the transcript, most often a verb in the present perfect tense. The videos make frequent use of the present perfect for recent events and experiences. This input also serves as a model for the students for the next activity.

Activity 4 - Coming up with a script

Time required: 35 minutes

Interaction: S-S

Role of the teacher: Monitor, Resource

Working together in small groups, the students now come up with their own TV interview, in which they will use a present perfect for recent news and life experiences. They will have time to write their scripted roleplay and rehearse it.

Activity 5 - Performance

Time required: 10 minutes

Interaction: S-S

Role of the teacher: Monitor, Feedback provider

Working together in small groups, the students now perform their short news interview scene.

Activity 6 - Feedback

Time required: 15 minutes

Interaction: S-S, T-S

Role of the teacher: Feedback provider, Moderator

In the feedback session, the teacher provides notes on students' language use, both their mistakes and what they did right. Frequent mistakes are corrected. The students are also invited to comment on what was difficult for them, as well as what benefits the activity brought to them. They are also invited to provide peer feedback to the other groups, what was good and what could be improved.



Half of British Television Always Starts Like This



Michael Spicer
218K subscribers

Subscribe

250K



Share



Aussiest. Interview. Ever. What a legend!



TODAY
491K subscribers

Subscribe

111

514K



Share





You've gotten married.



Your bag has been stolen.



You've bought a house.



You've won some money.



You've failed an exam.



You've lost your keys.



You've passed your driving test.



You've climbed a mountain.



You've been to the dentist.



You've been in hospital.



You've been on holiday.



Your dog has run away.



You've fallen in love.



You've lost your job.



You've made a new friend.

Video 01 - Half of British Television Always Starts Like This

Fill in the gaps based on the listening.

I _____ up and down the country, discovering the rich tapestry of this sacred isle.

Oh my God, that might be the best thing I _____.

I _____ around a lot and not looking at the road.

And I _____ abroad doing all sorts of expensive things that you could never afford to do.

Answer the following question:

What was the travelling show called?

Video 02 - Aussiest Interview Ever

Fill in the gaps based on the listening.

I _____ the front and I _____ the car smashed.

So I _____ outside and I said: "What are you doing mate?"

My mate's mum _____ this shop for like 40-odd years.

Now, Daniel, you _____ some pants on in the meantime.

Answer the following question:

What was Daniel wearing when the incident happened?

Appendix C - Intervention plan 3

LESSON PLAN

03 MURDER IN HONG KONG

Class: 8th and 9th grade

Level: A2-B1

Overall aim: The students will be able to express their opinions, supporting them with arguments, and express agreement and disagreement with others.

Language already acquired: The students already know and understand simple expressions such as “I think” “In my opinion” “I agree” and “I disagree”. Talking about past events using past simple and past continuous.

ACTIVITY 1 – SETTING THE SCENE

Time required: 5 minutes

Interaction: S-S, T-S

Role of the teacher: Organizer

The teacher writes on the board the following discussion questions:

Do you like watching crime shows?

Who is your favorite detective?

The students discuss these questions in pairs or small groups.

ACTIVITY 2 – PRETEACH LEXIS

Time required: 5 minutes

Interaction: individual work

Role of the teacher: Organizer

The teacher presents the following words to the class: crime, murderer, investigate, detectives, evidence, clue, solve, victim, kill, poison. Most of them should already be known to the students, but it is important to refresh their memory before the upcoming listening.

ACTIVITY 3 – MURDER MYSTERY (LISTENING)

Time required: 10 minutes

Interaction: individual work

Role of the teacher: Organizer

Students watch and listen to two short videos from the British Council about solving a murder mystery. While listening, they are asked to listen for specific information and answer comprehension questions.

ACTIVITY 4 – PRACTICING THE DIALOGUE

Time required: 10 minutes

Interaction: S-S, pair work

Role of the teacher: Resource, feedback provider

Students receive two short excerpts from the listening that they have just watched containing target language. In pairs, they practice reading it together, one taking the role of Stephen/waiter and the other playing Ashley. Then, they swap roles and read the dialogues again. The teacher is available to help with correct pronunciation or if they need help understanding certain words.

ACTIVITY 5 – PLAYING THE MURDER IN HONG KONG GAME

Time required: 30 minutes

Interaction: S-S

Role of the teacher: Participant

The main event is playing the murder in Hong Kong game. The teacher plays the role of “forensic scientist”, a silent narrator. The students are randomly assigned these roles - murderer, accomplice, witness, investigators. These roles are secret, the students do not show their role cards to anyone.

Additionally, each student receives two means and two key evidence cards. These are picture cards. The students place these cards in front of themselves face up, so that everyone can see them.

Now, everybody but the teacher closes their eyes. The teacher prompts the murderer and accomplice to open their eyes. The murderer silently points to two of their cards, choosing one means and one key evidence. Then they close their eyes again. After that, the teacher prompts the witness to open their eyes. After they do so, the teacher points to the murderer. After this is all set, everybody opens their eyes and the game can start.

Of course the goal of the investigators is to find out who the murderer is and what are the cards that were chosen. They do this by taking clues from the “forensic scientist”, this time played by the teacher. Every round, the forensic scientist uncovers a scene tile. They then place a marker on the scene tile to make it align with the murderer's

cards as best as they can. Example: A murderer has indicated the picture of a syringe as the murder weapon card. The narrator flips the “Cause of Death” scene tile. They place the marker on “Illness/Disease” to hint at the syringe.

Five rounds of investigation take place. During those, the scene tile is flipped, and then the investigators discuss what they think. Each investigator has one chance to attempt to solve the crime. The game has two possible endings. Either the investigators solve the crime, or at the end of five rounds, if they haven’t solved the crime, the murderer and their accomplice win. However, even if the investigators solve the crime successfully, the murderer still has one chance to win by indicating who the witness is, therefore killing them and saving themselves. Therefore, the witness must play very carefully, in order not to implicate themselves.

ACTIVITY 6 – FEEDBACK SESSION

Time required: 10 minutes

Interaction: T-S

Role of the teacher: Feedback provider, Moderator

In the feedback session, the teacher provides notes on students’ language use, both their mistakes and what they did right. Frequent mistakes are corrected. The students are also invited to comment on what was difficult for them, as well as what benefits the activity brought to them. They are also invited to provide peer feedback to the other students, what was good and what could be improved.

<https://learnenglish.britishcouncil.org/general-english/video-series/word-street/wots-murder-mystery/murder-mystery-scene-1>

<https://learnenglish.britishcouncil.org/general-english/video-series/word-street/wots-murder-mystery/murder-mystery-scene-2>

Listening for specific information

Who was the murderer?

Who did Ashley think was the murderer?

Which clues did Ashley find? Which clues did she not find?

Scene 1

Ashlie: So, just as I suspected. Someone poisoned the tea.

Stephen: Ashlie, I don't think it was the tea that killed her. There's a gun on the floor. Maybe someone shot her?

Ashlie: Well, yes. Just as I was about to say, Stephen. The murderer wanted us to think the tea was poisoned but in fact the murder weapon was that gun. Or maybe the poison was in that gun?

Stephen: Look! A muddy footprint. Maybe that's a clue.

Ashlie: Aha, this must be a clue. Oh no, look! Another murder!

Stephen: I'm not sure, Ashley...

Source: British Council

Scene 2

Ashlie: So, my first clue was the teacup. It was clear that the murderer poisoned their first victim.

Stephen: Ashlie, I thought we already decided the first victim was shot.

Ashlie: So you may think. My second clue was the small patch of tea on the victim's jacket. In conclusion, I was led to the murderer by the clues he left. And the murderer... is you, sir.

Waiter: Er, sorry?

Ashlie: You, sir. You are the murderer.

Waiter: Actually, I'm not part of this game. I was just bringing some biscuits.

Ashlie: Poisoned biscuits. I knew it.

Waiter: Really, I just work here.

Ashlie: Is this not your button?

Source: British Council

Board game Deception: Murder in Hong Kong.



Source: <https://www.amazon.com/Grey-Fox-Games-Deception-Murder/dp/B019FPQZNG?th=1>

Appendix D - Intervention plan 4

LESSON PLAN

Ø4 Prepping for Doomsday

Class: 8th and 9th grade

Level: A2-B1

Overall aim: The students will be able to compare alternatives, and express what they find more likely or better, providing arguments for their positions. They will be able to express agreement and disagreement with the opinions of others. They will be able to put together a scene using target language with their group and present it to the rest of the class.

Language already acquired: Selected modals and semi-modals: should, must, have to, will, going to. Other verbs such as want to, need to. Talking about the future.

Comparatives: better, more useful, less practical, etc. Expressing agreement and disagreement: I agree, I disagree, I think that's a good idea, you can't be serious.

Activity 1 - setting the scene

Time required: 5 minutes

Interaction: S-S, T-S

Role of the teacher: Organizer

The teacher will first show a first slide of the presentation, and then the students will watch a short excerpt of the following video on YouTube:

<https://www.youtube.com/watch?v=P2ITNwhtMi4> 0:00-01:12

The students discuss following questions in pairs or small groups:

How do you think the world will end?

Do you think it will happen in our lifetime?

Activity 2 - Preteach lexis

Time required: 10 minutes

Interaction: T-S, pairs

Role of the teacher: Organizer, monitor

The teacher presents the following words to the students: doomsday, prep (prepare), prepper, zombie apocalypse, pandemic, world war, climate change, supervolcano, economic collapse, asteroid impact, AI/robot uprising, alien invasion, supplies, shelter, protect, security plan, survival. Together with the teacher and then in pairs the students practice pronouncing the words and their meanings.

Activity 3 - Assessing possibilities

Time required: 15 minutes

Interaction: Group work

Role of the teacher: Monitor, resource

Together with their group, the students will rank various possible doomsday scenarios from the most likely to least likely. This time, the less advanced group will get extra

support by discussing less possibilities. All students will get a handout with language help and useful phrases.

Activity 4 - Getting supplies

Time required: 15 minutes

Interaction: group work

Role of the teacher: Monitor, resource

The students now watch another excerpt from the show Domsday Preppers.

<https://www.youtube.com/watch?v=P2ITNwhtMi4> 12:30 - 15:00

They have to decide on only 5 key items that they can get for their doomsday shelter.

Activity 5 - Survival plan

Time required: 15 minutes

Interaction: group works

Role of the teacher: Monitor, resource

After watching another excerpt: <https://www.youtube.com/watch?v=P2ITNwhtMi4>
16:35 - 19:00

Each group has to decide on their survival plan. following questions will help guide the discussion:

What do you think about the plan of the woman in the video? Do you think it will be successful or unsuccessful?

Together with your group decide on your survival plan. What will your survival strategy be? Will you try to stockpile weapons, make alliances, try to help other groups? Will you choose peace or war?

Activity 6 - Doomsday sketches

Time required: 30 minutes

Interaction: S-S

Role of the teacher: Feedback provider

Together with your group students will make a short scene about:

- A) Preparing for the apocalypse OR
- B) Surviving the apocalypse

While trying to use grammar we have learned along with the vocabulary items from the list.

The students will get time to prepare their sketch, learn their lines, and after that showcase their scenes for the rest of the class.

Activity 7 - Feedback session

Time required: 10 minutes

Interaction: T-S

Role of the teacher: Feedback provider, Moderator

In the feedback session, the teacher provides notes on students' language use, both their mistakes and what they did right. Frequent mistakes are corrected. The students

are also invited to comment on what was difficult for them, as well as what benefits the activity brought to them. They are also invited to provide peer feedback to the other students, what was good and what could be improved.

PREPPING FOR THE DOOMSDAY



**How do you think the world will end?
Do you think it will happen in our lifetime?**

<https://www.youtube.com/watch?v=P2ITNwhtMi4>
0:00-01:12



Possible doomsdays

Together with your group, order these Doomsday scenarios
#1 is most likely, #9 least likely

zombie apocalypse
deadly pandemic
World War III
climate change
supervolcano
economic collapse
asteroid impact
AI/robot uprising
alien invasion

zombie apocalypse
deadly pandemic
World War III
climate change
supervolcano

Getting supplies

<https://www.youtube.com/watch?v=P2ITNwhtM4> 12:30 - 15:00

You want to buy supplies for your doomsday shelter. However, you only have money to buy FIVE of the following things.

1. What are you going to buy?
2. How are you going to protect your shelter from other people? What is your security plan?



Survival strategies

<https://www.youtube.com/watch?v=P2ITNwhiM44>
16:35 - 19:00

Do you think the woman in the video has a good chance of survival? Why/Why not?

Together with your group decide on your survival plan. Do you have any valuable skills that would help you?



Survival strategies

Together with your group make a short scene about:
A) Preparing for apocalypse OR
B) Surviving the apocalypse



bow and arrows



first aid kit



sleeping bags



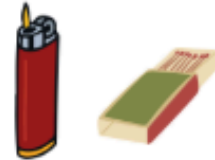
pocket knife



hygiene supplies
(toilet paper, soap, toothbrush...)



matches and lighters



a canister of gasoline



water filter



gun



1000 liters of water



canned food



gas mask



made in Canva

Useful language

I think...

I think _____ is more likely, because...

I think _____ isn't very likely, because...

In my opinion, _____ will happen.

In my opinion, _____ won't happen.

I believe _____ can happen.

I think we need...

We don't need...

I want to take _____ because

We should take _____ because...

I agree with...

I disagree with...

I don't agree with...

Appendix E - Intervention plan 5

PUTTING ON A CHRISTMAS PLAY – A CHRISTMAS CAROL

WEEK 1: Going through the play, translating difficult passages, students will choose their roles and get their script to practice at home.
WEEK 2: Mirroring, rehearsing the script in small groups.
WEEK 3: Ways of moving, Developing a character, rehearsing the script in small groups.
WEEK 4: Guess the occupation, Silent and normal rehearsal, Say the line.
WEEK 5: Evolving tableau, Rehearsal, Hotseating.
WEEK 6: Guess what's in the parcel, Final rehearsals with costumes, Outside the play.
WEEK 7: The very last rehearsals with costumes, props, scene set-up and music.

LIST OF ROLES:

Scrooge	Nephew (Fred)	Bob Cratchit
Gentleman	Ghost of Marley	First Spirit
Second Spirit	Third Spirit	Fezziwig
Young Scrooge	Sweetheart (Belle)	Mrs. Cratchit
Martha (Cratchit's daughter)	Belinda (Cratchit's daughter)	Tiny Tim
Narrator	Mr. Evans (Businessman)	Mr. Thompson
Boy	Butcher	

01 WARMS-UPS AND TEAM-BUILDING

Mirroring

Students work in pairs and they spread around the classroom, standing opposite each other. One takes on the role of the leader and the other plays the role of the mirror. The leader makes various movements and the mirror has to copy them exactly. After a while, the students change roles.

Source: Adapted from Karbowska (1984, 20)

Ways of moving

Students will spread around the classroom and start moving around the room. The teacher narrates what their movements should look like. First, move very slowly. Imagine it is very hot and humid, you have no energy. Your head hurts. Your arms and legs feel very heavy. Now, move very quickly. It is really, really cold. You forgot your coat at home. It's windy and raining. You are in a big hurry to get home. Now, you are moving very heavily. You are going up a hill, and you have a heavy backpack. You are also carrying a heavy suitcase. Your arms and legs hurt. Now you are walking a big and angry dog. They are pulling on a leash. They see another dog in the distance. Next, you are walking through a forest at night. You think someone is following you. You feel very nervous. And then, you are walking through a minefield! It's dark and you can't see anything. You are trying to get through, but there can be a mine at every step.

Source: Adapted from Karbowska (1984, 25)

Guess the occupation

One student mimes a job. The other students guess at what job they have and what they are doing. Once the students guess correctly, the student goes through the mime again, each time describing what they are doing.

Source: Adapted from Karbowska (1984, 29)

Evolving tableau

The teacher may set a topic, for example a forest or a beach. First student takes a spot on the scene, striking a pose and stating what they are "I am a tree." Another student then joins, building on the first student. "I am a fox under the tree." "I am a dog looking for the fox." "I am a flower next to the tree." etc., until the scene is complete.

Source: Adapted from <https://improvgames.com/i-am-a-tree/>

Guess what's in the parcel

Students work in pairs. The student who is starting the activity, mimes the process of receiving a parcel. They open it, mime picking up the object and act out their reaction using body

language, gestures and facial expressions. The other student tries to guess what it is. Then the students swap. Afterwards, students talk about their parcels with the group.

Source: Adapted from Karbowska (1984, 30)

02 DEVELOPING A CHARACTER

Think about your character in the play. Then, fill in the following:

<u>Name</u> What is the name of your character?
<u>Age</u> How old is your character?
<u>Voice</u> What do you think your character's voice sounds like? Is it high or low? Pleasant or unpleasant?
<u>Mannerisms</u> How do you think your character acts? Do they have any specific gestures? What about their typical facial expressions? How do they walk?
<u>Childhood</u> What do you think your character was like growing up? Where did they grow up? Did they have friends? Did they go to school?
<u>Family</u> What is their family like? Do they have a good or bad relationship with them?
<u>Appearance</u> What do they look like?

Personality

What are they like as a person? Are they good or bad? Friendly or unfriendly? Write as many adjectives describing your character as you can.

Source: Adapted from Almond (2005, 100)

Now, try drawing your character. Think about their hair, their clothing, their facial expression. What are they doing? Are they sitting down or standing up? Are they holding anything? Where are they?



03 GETTING INTO CHARACTER

Hotseating

Everyone sits in a circle. There is one hot seat and whoever sits on this chair must remain in character at all times. Other students ask then questions, such as “Where were you born? What’s your favorite kind of music? What really makes you angry?” The student sitting in the hot seat must respond as their character at all times. Warning! Hot seat only on voluntary basis. Avoid putting the shy students in the hot seat.

Source: Adapted from Almond (2005, 101)

Say the line

The teacher writes an innocuous line on the board, for example “The train is late again.” The students work in pairs. Their task is to repeat the line to one another in a different tone of voice, loudly or quietly, as a character of different social status, or as different characters from the play. The teacher announces the change, such as: Now you are really happy! Now, say it in a sad tone. Now, say it like Scrooge. The students switch pairs after a while and continue the exercise.

Source: Adapted from Maley and Duff (2005, 234)

Silent rehearsal

Students first rehearse a scene with their lines. Then, they perform the same scene silently, staying in roles. This will help them focus on the paralinguistic features of the play, such as their gestures, body language and positioning. They might also use a prop (such as a walking stick, a hat or a book) and incorporate it into the scene.

Source: Adapted from Maley and Duff (2005, 236)

Outside the play

Students are acting in character, but they imagine themselves in a different situation that is not in the play. For example: What if Scrooge, Bob Cratchit and Fred went for lunch together? What if the Christmas spirits and the Ghost of Marley are hanging out together in the spiritual realm, discussing the lives of mortals? What if Scrooge met Belle at a highschool reunion and she is happily married with three kids? Students get some time to prepare, but the scene could also be half improvised and take unexpected twists. More suitable for more proficient students.

Source: Adapted from Almond (2005, 107)

Adapted from LePage (2009). On his website, he has explicitly given permission to teachers to use his script for the purposes of teaching.

Original: <https://www.nonprofitnow.com/AChristmasCarolforChildrentoReadOutloudRevisedasPDF.pdf>

This is an excerpt from the final script.

ACT ONE. MARLEY'S GHOST.

5 roles needed: Narrator, Scrooge (a grumpy old man), Nephew (a cheerful young man), Gentleman (a kindly man), Marley (a mysterious ghost), Bob Cratchit (Scrooge's employee)

NARRATOR Once upon a time, upon a Christmas Eve old Scrooge sat busy in his office.

NEPHEW: A Merry Christmas, Uncle!

NARRATOR It was the voice of Scrooge's nephew.

SCROOGE "Bah! . . . Humbug!"

NEPHEW "Christmas a humbug, uncle! You don't mean that, I am sure?"

SCROOGE: I do. Out with Merry Christmas! Every idiot who goes about with "Merry Christmas" on his lips should be boiled with his own pudding!

NEPHEW "Uncle!"

SCROOGE "Nephew, keep Christmas in your own way, and let me keep it in mine."

NEPHEW: Don't be so grumpy, Uncle. Come! Dine with us tomorrow.

SCROOGE: I'll dine alone, thank you.

NEPHEW: But why?

SCROOGE: Why? Why did you get married?

NEPHEW: Why, because I fell in love with a wonderful girl.

SCROOGE: And I fell in love with being alone. Good afternoon.

NEPHEW "I'll keep my Christmas cheer to the last. So A Merry Christmas, uncle!"

SCROOGE "GOOD Afternoon!"

NEPHEW "And A Happy New-Year!"

SCROOGE "GOOD AFTERNOON!!!"

NARRATOR: His nephew left the room without an angry word, but soon another visitor showed up at the shop.

SCROOGE: (muttering) Merry Christmas...Wolves howling and a Merry Christmas...

BOB CRATCHIT: There's a visitor who came to see you, sir.

SCROOGE: Who did the devil bring in this time?? Let them in.

BOB CRATCHIT: Right this way, sir. (The gentleman visitor approaches Scrooge.)

SCROOGE: Yes, yes?

GENTLEMAN VISITOR: Scrooge and Marley's, I believe. Have I the pleasure of talking to Mr. Scrooge or Mr. Marley?

SCROOGE: Marley's dead. Seven years tonight. What do you want?

GENTLEMAN VISITOR: At this festive season of the year...

SCROOGE: It's winter and cold. (He continues his work and ignores the gentleman visitor.)

GENTLEMAN VISITOR: At this festive season of the year, Mr. Scrooge, we should think of the poor. We are collecting money to buy them some meat, drink, blankets and warm clothes. Would you like to support our cause?

SCROOGE: No. I would like to be left alone. I don't make myself merry at Christmas, and I can't afford to make lazy people merry. They can go to the workhouse and make themselves useful.

GENTLEMAN VISITOR: Many can't go there, and many would rather die.

SCROOGE: If they would rather die, that is not my problem. (gentleman leaves sadly)

SCROOGE: Lock the door, Cratchit. Charity! ... Well, to work then!

BOB CRATCHIT: It's evening, sir.

SCROOGE: Is it?

BOB CRATCHIT: Christmas evening, sir.

SCROOGE: Oh, and you'll want all day tomorrow off, I suppose.

BOB CRATCHIT: If it's quite convenient, sir.

SCROOGE: It's not convenient, and it's not fair. Do you really expect me to pay a day's wage for a day of no work? Do you want to ruin me?

BOB CRATCHIT: It's only once a year.

SCROOGE: Come early the next morning.

BOB CRATCHIT: I will, sir.

SCROOGE: Then off, off.

BOB CRATCHIT: Yes, sir! Merry Christmas, Sir!

SCROOGE: Bah!

NARRATOR: The hour of shutting up the shop arrived. Scrooge took his melancholy dinner in his usual melancholy tavern; and went home to bed.

(As he pulls his nightcap from a chair, he hears a strangle rattling sound. Startled, he looks around, but there's nobody there. Scrooge escapes to his bed, but the sound of chains grows ever louder. Scrooge sits up in bed, listens, hears the chains of Marley coming up the stairs. He and Scrooge face one another)

SCROOGE: What do you want with me?

MARLEY: (In a ghostly, unreal voice.) Much.

SCROOGE: Who are you?

MARLEY: Ask who I was.

SCROOGE: Who were you?

MARLEY: In life, I was your partner, Jacob Marley.

SCROOGE: He's Dead.

MARLEY: Seven years this night, Ebenezer Scrooge.

SCROOGE: Why do you come here?

MARLEY: I must wander the world as a punishment for how I lived my life.

SCROOGE: And you must go like this? (scrooge motions to the chains)

MARLEY: The chains? Ebenezer? Look at it, Ebenezer, study it. I must bear the chains as a punishment for my greed. And if you die now, this is your fate!

SCROOGE: If you're here to lecture, I have no time for it. It is late, the night is cold. I want comfort now.

MARLEY: No! If you continue like this, you will end up like me! But I am bringing you one last chance to save yourself, Ebenezer. Heed it!

SCROOGE: Quickly then, quickly.

MARLEY: You will be haunted by three spirits.

SCROOGE: (Scoffing) Is that the one last chance?

MARLEY: Mark it.

SCROOGE: I do not choose to.

MARLEY: (Slowly leaving) The first comes today when the bell rings, the second comes tomorrow and the third the day after. You won't see me again.

SCROOGE: Wait! Jacob! Don't leave me! ...Jacob! Jacob!

MARLEY: Goodbye, Ebenezer.

Appendix F - First questionnaire

Zpětná vazba - učitelská praxe

Kolika body z deseti by ohodnotil/a moje hodiny?

Co se ti líbilo?

Co se ti nelíbilo?

Co by se dalo zlepšit?

Co ses naučil/a?

Co bys rád/a dělal/a v hodinách angličtiny příští školní rok?

Nějaké další komentáře nebo připomínky?



Made in Canva

Appendix G - Second questionnaire

Dotazník ohledně dovednosti mluvení v anglickém jazyce

Následující dotazník je součástí výzkumu Využití dramatických technik ve výuce anglického jazyka. Cílem tohoto dotazníku je zjistit přístup žáků k mluvení v anglickém jazyce a jejich sebehodnocení ohledně dovednosti mluvení.

Jméno _____

1. Označ, do jaké míry souhlasíš s následujícími tvrzeními:

V této sekci je možné vybrat jen jednu odpověď.

V angličtině mám strach mluvit, protože bych mohl/a udělat chybu.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Pokud je možnost, tak se během hodin vždy zapojím do anglické konverzace.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Bavi mě aktivity zaměřené na mluvení v anglickém jazyce.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Kdyby na mě někdo na ulici promluvil anglicky, tak bych dokázal/a rychle reagovat a přepnout do cizího jazyka.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Než abych něco řekl/a špatně, raději nic neříkám.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

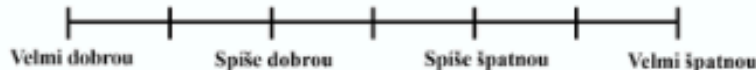
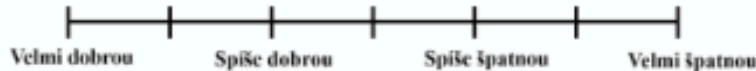
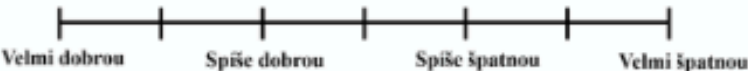
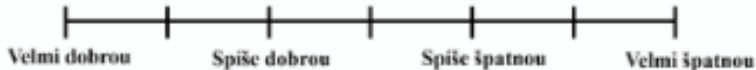
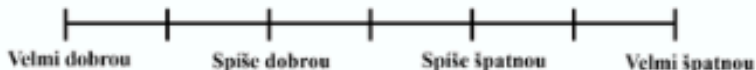
Rád/a diskutuji na různá témata v angličtině, protože mi to pomáhá rozvíjet mé jazykové dovednosti.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Citím se jistě, když mám před třídou mluvit anglicky.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

2. V následující sekci označ jeden bod na stupnici, který nejlépe vystihuje tvoje sebehodnocení.

Když mluvím anglicky, moji <u>plynulost projevu</u> bych hodnotil/a jako: 
Když mluvím anglicky, moji <u>gramatickou přesnost</u> bych hodnotil/a jako: 
Když mluvím anglicky, moji schopnost používat vhodnou <u>slovní zásobu</u> bych hodnotil/a jako: 
Když mluvím anglicky, moji <u>výslovnost</u> bych hodnotil/a jako: 
<u>Celkově</u> bych moji dovednost mluvení hodnotil/a jako: 

3. Pokud jde o dovednost mluvení, v čem bych ses chtěl/a nejvíce zlepšit?

V této sekci je možné vybrat jednu nebo více odpovědí.

- Výslovnost
- Používání vhodné slovní zásoby
- Plynulost
- Gramatická přesnost
- Jiné (napiš v čem):

Thank you for participating!



Appendix H - Third questionnaire

Závěrečný dotazník – Dramatické techniky v hodnách anglického jazyka

Následující dotazník je součástí výzkumu Využití dramatických technik ve výuce anglického jazyka. Cílem této sekce je zjistit přístup žáků k mluvení v anglickém jazyce a jejich sebehodnocení ohledně dovedností mluvení.

Jméno _____

Sebehodnocení – dovednost mluvení

1. Označ, do jaké míry souhlasíš s následujícími tvrzeními:
V této sekci je možné vybrat jen jednu odpověď.

V angličtině mám strach mluvit, protože bych mohl/a udělat chybu.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Pokud je možnost, tak se během hodin vždy zapojím do anglické konverzace.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Bavi mě aktivity zaměřené na mluvení v anglickém jazyce.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Kdyby na mě někdo na ulici promluvil anglicky, tak bych dokázal/a rychle reagovat a přepnout do cizího jazyka.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Než abych něco řekl/a špatně, raději nic neříkám.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Rád/a diskutuji na různá témata v angličtině, protože mi to pomáhá rozvíjet mé jazykové dovednosti.

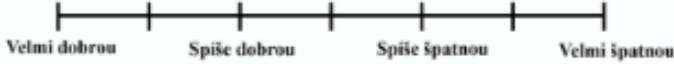
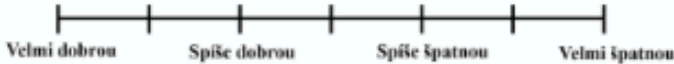
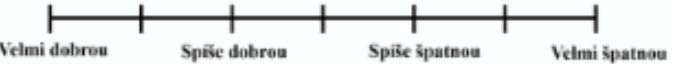
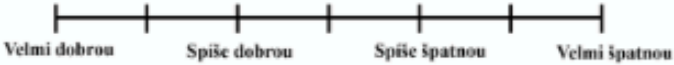
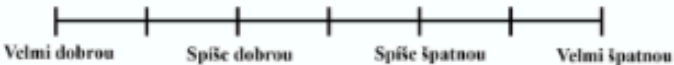
Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Citím se jistě, když mám před třídou mluvit anglicky.

Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Made in Canva

2. V následující sekci označ jeden bod na stupnici, který nejlépe vystihuje tvoje sebehodnocení.

Když mluvím anglicky, moji <u>plynulost projevu</u> bych hodnotil/a jako: 
Když mluvím anglicky, moji <u>gramatickou přesnost</u> bych hodnotil/a jako: 
Když mluvím anglicky, moji schopnost používat vhodnou <u>slovní zásobu</u> bych hodnotil/a jako: 
Když mluvím anglicky, moji <u>výslovnost</u> bych hodnotil/a jako: 
<u>Celkově</u> bych moji dovednost mluvení hodnotil/a jako: 

3. Pokud jde o dovednost mluvení, v čem bych ses chtěl/a nejvíce zlepšit?

V této sekci je možné vybrat jednu nebo více odpovědí.

- Výslovnost**
- Používání vhodné slovní zásoby**
- Plynulost**
- Gramatická přesnost**
- Jiné (napíš v čem):**

Dramatické aktivity v hodinách anglického jazyka

Následující sekce se týká cyklu pěti dramatických aktivit, které jsme v průběhu pololetí společně dělali.

Cílem této sekce je zjistit, jak žáci dramatické aktivity vnímali a jaký byl jejich dopad na jejich sebehodnocení.

3. Označ, do jaké míry souhlasíš s následujícími tvrzeními.

V této sekci je možné vybrat jen jednu odpověď.

Dramatické aktivity mi pomohly se více zapojit do mluvení v anglickém jazyce.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Dramatické aktivity mě bavily.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Dramatické aktivity mi pomohly zlepšit moji celkovou dovednost mluvení (ať už plynulost, výslovnost, slovní zásobu, nebo gramatiku).

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Dramatické aktivity mi pomohly zmenšit strach z mluvení v anglickém jazyce.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Díky dramatických aktivitám jsem se do hodin více zapojil/a.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Myslím, že pro mě dramatické aktivity byly v něčem přínosné.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Myslím, že dramatické aktivity mi pomohly zlepšit moji plynulost mluvení v anglickém jazyce.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Po absolvování dramatických aktivit se cítím více sebejistě ohledně mluvení v anglickém jazyce.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Dramatické aktivity v hodinách anglického jazyka

Následující sekce se týká cyklu pěti dramatických aktivit, které jsme v průběhu pololetí společně dělali.

4. Stručně shrň, v čem vidíš silné a slabé stránky každé aktivity. Myslíš, že aktivita byla přínosná pro tvoji dovednost mluvení v anglickém jazyce? Zapojíl/a jsi se do hodiny? Co byly negativní stránky této aktivity? V čem ti pomohla? V čem naopak aktivita nepomohla?

1. Alien encounters (Setkání s mimozemšťany)

Celkové hodnocení body 1-10: /10

2. Local news interviews (Rozhovor s televizním reportérem)

Celkové hodnocení body 1-10: /10

3. Murder investigation - playing Murder in Hong Kong (Vyšetřování vraždy- hrani deskové hry Vražda v Hong Kongu)

Celkové hodnocení body 1-10: /10

Dramatické aktivity v hodinách anglického jazyka

4. Stručně shrň, v čem vidíš silné a slabé stránky každé aktivity. Myslíš, že aktivita byla přínosná pro tvoji dovednost mluvení v anglickém jazyce? Zapojiš/a jsi se do hodiny? Co byly negativní stránky této aktivity? V čem ti pomohla? V čem naopak aktivita nepomohla?

4. Prepping for the Doomsday - (Připravování se na apokalypsu)

Celkové hodnocení body 1-10: /10

5. The Christmas Carol - (Vánoční koleda film)

Celkové hodnocení body 1-10: /10

Celkové hodnocení výuky za toto pololetí

1. Kdybys měl/a srovnat moji výuku v tomto pololetí s předchozím školním rokem, co myslíš, že bylo lepší/horší? Jak bys výuku ohodnotil/a celkově?

2. Co se týče tohoto pololetí, tj. od září 2024 do ledna 2025:

Kolika body z deseti by ohodnotil/a moje hodiny?

Co se ti líbilo?

Co se ti nelíbilo?

Co by se dalo zlepšit?

Co ses naučil/a?

Co bys rád/a dělal/a v hodinách angličtiny příští pololetí (kdybychom ještě nějaké hodiny měli 😊)?

Nějaké další komentáře nebo připomínky?

GOODBYE!



Appendix I - Examples of student questionnaires

Zpětná vazba - učitelská praxe

Kolika body z deseti by ohodnotil/a moje hodiny?

9

Co se ti líbilo?

Byla to zábava a bavilo mě hrát hry nebo seřazoval

Co se ti nelíbilo? By slova ale saky mě někdy bavilo

Někdy jsme psali vyplňoval pracovní listy.

do papíru moc dlouho ale bylo to celkem fajn.

Co by se dalo zlepšit?

Nevim, nic mě nenapadá.

Co ses naučil/a?

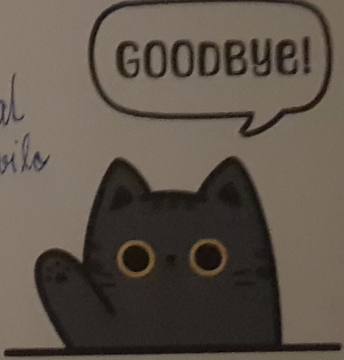
Kodně jsem si procvičila nové lémo co jsme všechno dělali

a naučila jsem se víc pracovat ve skupinkách.

Co bys rad/a dělal/a v hodinách angličtiny příští školní rok?

Víc hrála hry a pracovala ve skupinkách.

Nějaké další komentáře nebo připomínky?



Závěrečný dotazník - Dramatické techniky v hodinách anglického jazyka

Následující dotazník je součástí výzkumu Využití dramatických technik ve vyučování anglického jazyka. Cílem této sekce je zjistit přístup žáků k mluvení v anglickém jazyce a jejich sebehodnocení ohledně dovednosti mluvení.

Jméno _____

Sebehodnocení - dovednost mluvení

1. Označ, do jaké míry souhlasíš s následujícími tvrzeními:

V této sekci je možné vybrat jen jednu odpověď.

V angličtině mám strach mluvit, protože bych mohl/a udělat chybu.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Pokud je možnost, tak se během hodin vždy zapojím do anglické konverzace.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Baví mě aktivity zaměřené na mluvení v anglickém jazyce.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Kdyby na mě někdo na ulici promluvil anglicky, tak bych dokázal/a rychle reagovat a přepnout do cizího jazyka.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Než abych něco řekl/a špatně, raději nic neříkám.

- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Rad/a diskutuji na různá témata v angličtině, protože mi to pomáhá rozvíjet mé jazykové dovednosti.

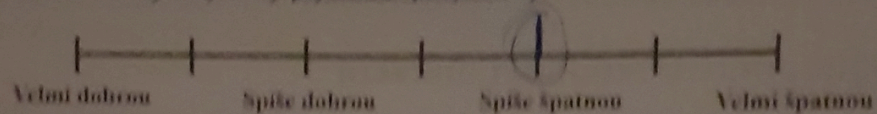
- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

Cítím se jistě, když mám před třídou mluvit anglicky.

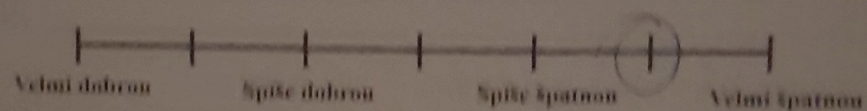
- Rozhodně souhlasím Spíše souhlasím Spíše nesouhlasím Rozhodně nesouhlasím

2. V následující sekci označ jeden bod na stupnici, který nejlépe vystihuje tvoje sebehodnocení.

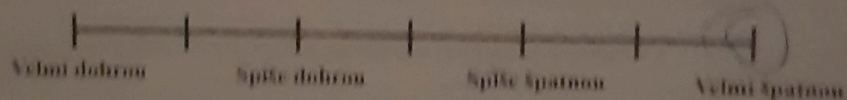
Když mluvím anglicky, moji plynulost projevu bych hodnotil/a jako:



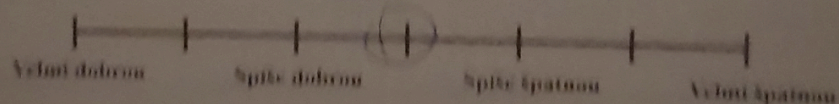
Když mluvím anglicky, moji gramatickou přesnost bych hodnotil/a jako:



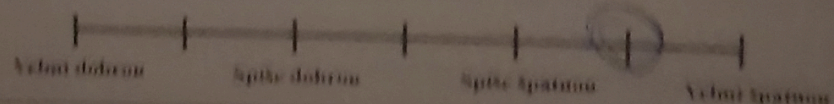
Když mluvím anglicky, moji schopnost používat vhodnou slovní zásobu bych hodnotil/a jako:



Když mluvím anglicky, moji vyslovnost bych hodnotil/a jako:



Celkově bych moji dovednost mluvení hodnotil/a jako:



3. Pokud jste o dovednost mluvení v ČRa byli ses ptáni/a nejvíce složitý v této části je možné vybrat jednu nebo více odpovědí.

- Vyslovnost
- Používání vhodné slovní zásoby
- Plynulost
- Gramatická přesnost
- Jiná (např. v čem):

Dramatické aktivity v hodinách anglického jazyka

Následující sekce se týká cyklu pěti dramatických aktivit, které jsme v průběhu pololetí společně dě

4. Stručně shrň, v čem vidíš silné a slabé stránky každé aktivity. Myslíš, že aktivita byla přínosná pro tvoji dovednost mluvení v anglickém jazyce? Zapojil/a jsi se do hodiny? Co byly negativní stránky této aktivity? V čem ti pomohla? V čem naopak aktivita nepomohla?

1. Alien encounters (Setkání s mimozemšťany)

Dobry na rozmluvu, museli jsme se ptat nebo odpovidat na hodne otazek, hodne moc me to bavilo. ☺

Celkové hodnocení body 1-10:

9/10

2. Local news interviews (Rozhovor s televizním reportérem)

Procvicili jsme si psani a cteni a kreativitu.
Taky mi to bavilo ☺

Celkové hodnocení body 1-10:

8,9/10

3. Murder investigation - playing Murder in Hong Kong (Vyšetřování vraždy - hraní deskové hry Vražda v Hong Kongu)

Bylo to úžasny, museli jsme se vyplavat, odpovidat "accuse-out" a "deny-out" a při tom vicem mit skalo poker face. Extrémne moc me to bavilo ☺

Celkové hodnocení body 1-10:

10/10

Celkové hodnocení výuky za toto pololetí

1. Kdybys měl/a srovnat moji výuku v tomto pololetí s předchozím školním rokem, co myslíš, že bylo lepší/horší? Jak bys výuku ohodnotil/a celkově?

Na hodiny se Soňou jsem se vědy těšila.
Vědy pro nás měla nějakou zábavnou formu
angličtiny a myslím si, že nás velmi rozmluvila
(co se angličtiny týče). Myslím, že angličtinu učí
opravdu dobře. Jen tak dál!

2. Co se týče tohoto pololetí, tj. od září 2024 do ledna 2025:

Kolika body z deseti by ohodnotil/a moje hodiny? 9,5/10

Co se ti líbilo? Drama scény

Co se ti nelíbilo? Málo času na aktivity

Co by se dalo zlepšit? Dát asi víc času.

Co ses naučil/a? Rozšířila jsem si slovní zásobu a víc
jsem začala mluvit.

Co bys rád/a dělal/a v hodinách angličtiny příští pololetí (kdybychom ještě nějaké
hodiny měli)? Doufám, že hodiny mít budeme! ☺

Další zábavné aktivity / deskové hry.

Nějaké další komentáře nebo připomínky?

Děkuji za skvělé pololetí! ♡

GOODBYE!

