

Lecture №6 Socio-drama in FLT

Plan

1. Socio drama as a type of Interactive technologies
2. Steps in Socio-drama
3. The use of socio-drama
4. An example of socio-drama (enacting)

I. Interactive technologies are aimed at activization of the learners' activity in the process of FLT. In fact all technologies are interactive: game like technologies (role-plays, simulations), project technologies, master-classes, socio-drama and reflective technologies (portfolio).

A strong advocate of socio-drama in FLT Moffett (1967) sees drama as a matrix of all

Nowadays when the development of communicative skills and interaction are emphasized socio-drama can be used to attain the goal:

1) by participating in several enactments: students produce new sentences on the basis of the comprehensible input;

2) as a real life situation socio-drama obliges students to restructure their language use according to the context;

3) it promotes social interaction a prerequisite for communication.

Socio-drama is a type of role-play involving students into the solution of a social problem which takes the form of an open-ended story containing one clear, easily identifiable conflict. It differs from a situational role-play in the following ways:

1. Socio-drama involves several steps (10):

- Warm-up (a T introduces the socio-drama topic and stimulates students' interest. During this time the teacher tries to create a relaxed context).

- Presentation of new vocabulary.

- Presentation of dilemma. The story should contain a problem and climax.

The story stops at a dilemma point.

- Discussion of the situation and selection of roles.

- Audience preparation. Members of the audience are given specific tasks: they may be asked why the conflict was or wasn't resolved.

- Enactment (by the students)

- Discussion of the situation and selection of new role-players.

- Enactment (students replay the situation by using new strategies)

- Summary: T guides the students to summarize what was presented and asks if there are any final comments about the problems and proposed solutions.

- Follow-up may include written exercises, extended discussions or reading exercises. T may give a mini-lesson on a communication breakdown occurring in the session.

2. Socio-drama is student-centered rather than teacher-centered, because students frequently define their own roles and always determine their own course of action.

3. it involves several enactments and therefore lasts much longer than a situational role-play.

The Sociodramatic Method

Sociodrama involves four phases: First, the group decides on a topic and begins to warm up to it and each other. Second, they explore the theme through a series of role-played or enacted scenes, employing various dramatic techniques to expose the deeper levels associated with the conflicts. Third, this process is brought to a close and a sharing phase ensues, where participants disclose further thoughts, feelings, questions, and ideas that they experienced both in role and then as the actual student in the classroom. The fourth phase could include a more general discussion, depending on the subject-matter.

Warming-Up

In addition to a brief explanation of the method, the first phase of sociodrama involves activities that foster a sense of safety and trust and build group cohesion. Another element includes a measure of playfulness, a sense of tentative openness that is part of an improvised exploration. This playfulness encourages trust, because a given enactment can be viewed as a rehearsal, not something that counts. The mixture of trust-building activities and playfulness is needed because improvisational role playing can only emerge spontaneously in contexts that have low anxiety. The creative flow of ideas unfolds naturally when people feel others will withhold judgment.

Selecting the Theme

The theme may be chosen by the instructor or group leader as part of the curriculum, or the issue to be explored may arise from the group's own concerns. Sometimes the theme is decided upon a week or more in advance, and the roles might even be identified and assigned at that point; the students are then expected to do some research into the predicament associated with their role. If the leader initiates the general theme, the first part of the discussion after building group cohesion involves finding living and relevant examples, situations that could help the students appreciate the predicaments of those involved. Examples include:

- a situation in literature, such as a play, novel, or story in the Bible or some other religious scripture. The point is to evoke what is not explicitly stated—the thoughts not spoken in the text, or underlying assumptions and beliefs (Pitzele, 1999.)
- a historical event, exploring the deeper reasons why the decisions were made in that instance.
- a current sociocultural situation in which familiar roles or norms are challenged, including episodes in personal lives—dating, parenting, or family relations.
- health concerns, such as pressures to drink, the dynamics of domestic abuse.

– anticipated situations, how the students might respond to some political or social change or upcoming event.

Sociodrama is useful because it is a vehicle for a number of educational dynamics and functions. It recognizes that people learn best by doing, through experiential modes of education (Mathis, Fairchild & Cannon, 1980). In sociodrama, the students participate in all components of the process. This idea further integrates rational process that can be expressed in language, and the less rational but no less meaningful domain of feelings, intuitions, non-verbal dimensions of communication, and imagination into education.

Problematic questions:

1. At the stage of “Follow up” the teacher critically analyzed students’ mistakes the students had made in the Socio drama enactments. Was he right? Express your opinion.

2. What are the interactive characteristics of socio-drama?

3. Socio-drama involves several steps. What are they?

4. What for do we need ‘follow up’ in Role play and Socio drama?

What do follow up activities include?

5. How is it possible to create a comprehensible input?

6.

Literature:

1. Jean Brewster and Gail Ellis. *The Primary English Teacher’s Guide*. (Penguin English, 2013).
2. Opal Dunn. *Beginning English with young children*. Macmillan publishers LTD, 2014
3. Christopher Brumfit, Jayne Moon and Ray Tongue *Teaching English to Children: From practice to principle*, Nelson, 2014