

DRAMA-BASED SECOND LANGUAGE TEACHING AND LEARNING

by

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DECLARATION BY CANDIDATE

I hereby declare that this dissertation for the degree Magister Artium at the School of the Arts: Drama Department, University of Pretoria is my own work and has not previously been submitted to any other institution of higher education. I declare that all sources cited and quoted are indicated and acknowledged.



M. KRUGER

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ABSTRACT

This study engages with the domains of second language teaching and learning (L2TL), drama-based teaching and learning (DBTL) and embodied cognition in order to establish how the effective implementation of DBTL may contribute to the efficacy of L2TL practices. There are shortfalls in second language (L2) classrooms and there is a need for a L2 teaching approach, which promotes social interaction in varied sociocultural contexts wherein learners are encouraged to make meaning in order to convey their message. The L2 learning processes created by this approach could overcome the shortfalls of L2TL and offer what is required by Second Language Acquisition (SLA) to acquire a L2. This study proposes that the use of the *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR) could overcome these shortfalls. However, CEFR can only be effective if the approach that is utilised in its implementation aligns with CEFR's principles. This study argues that a drama-based teaching approach could adhere to CEFR and address the shortfalls of L2TL. This study explores drama as a facilitation tool and uses elements of process drama to create an approach to DBTL that could create learning experiences which may enhance the efficacy of L2TL and adhere to CEFR.

This study argues that for a DBTL approach to be effective in L2TL, it has to foreground embodied cognition. Embodied cognition theories state that in order to create optimal learning opportunities, social, affective learning experiences should be created wherein learners interact with other humans and their environment in order to make and convey meaning. By critically engaging with embodied cognition theories, this study establishes which components of embodied cognition should be considered for DBTL to be effectively implemented in L2 classrooms. Subsequently, this knowledge ensures that the proposed approach to drama-based second language teaching and learning (DBL2TL) could allow for effective implementation. This study argues that a hypothetical DBL2TL programme based on this DBL2TL approach, which is steered by embodied cognition and adheres to CEFR, could overcome the shortfalls of L2TL. Furthermore, the programme could offer insight into how DBTL could effectively be implemented in L2TL, which in turn could enhance the

effectual implementation of DBTL in L2 classrooms. Therefore, the hypothetical DBL2TL programme could enhance the efficacy of L2TL.

Keywords: second language teaching and learning (L2TL), *Communicative Language Teaching* (CLT), Second Language Acquisition (SLA), Vygotsky's *Sociocultural theory* (SCT), Krashen's *Monitor theory*, *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR), Drama-in-education (DIE), process drama, drama-based teaching and learning (DBTL), embodied cognition, embodied language comprehension, embodied learning.

TABLE OF CONTENTS

DECLARATION BY CANDIDATE.....	ii
ACKNOWLEDGEMENTS.....	iii
ABSTRACT.....	iv-v
TABLE OF CONTENTS.....	vi-xiii
LIST OF TABLES.....	xiv
LIST OF FIGURES.....	xv
LIST OF ABBREVIATIONS.....	xvi
1 CHAPTER 1.....	1
1.1 Introduction.....	1
1.2 Contextualization.....	2
1.3 Problem statement.....	17
1.4 Investigative question	18
1.5 Aim of study.....	19
1.6 Research approach.....	20
1.6.1 Research approach.....	20
1.6.2 Research phases	23
1.7 Chapter outline.....	24
1.7.1 Chapter 1–Introduction.....	24
1.7.2 Chapter 2-Second language teaching and learning (L2TL)	25
1.7.3 Chapter 3-Drama-based approach in teaching and learning (DBTL).....	25
1.7.4 Chapter 4-DBTL in L2TL	25
1.7.5 Chapter 5–Embodied cognition and DBTL in L2TL.....	26
1.7.6 Chapter 6–Outline and pedagogical rationale of the hypothetical DBL2TL programme	26
1.7.7 Chapter 7-Designing a hypothetical DBL2TL programme.....	27

1.7.8	Chapter 8-Conclusion and recommendations for future research.....	27
2	CHAPTER 2.....	28
2.1	Introduction.....	28
2.2	Second language teaching and learning (L2TL)	30
2.2.1	The significance of English as a L2 (ESL)	30
2.2.2	L2 teaching and learning in South Africa.....	31
2.2.3	L2 teaching and learning in South African classrooms	32
2.2.3.1	L2 proficiency of learners	32
2.2.3.2	Shortfalls in the L2 classroom	34
2.2.4	The shortfalls of L2TL globally	35
2.2.4.1	<i>Grammar translation</i> method (traditional teaching method).....	36
2.2.4.2	Lack of interaction.....	36
2.2.4.3	The lack of <i>Communicative Language Teaching</i> (CLT) in L2 classrooms	37
2.2.4.4	Factors that contribute to the application of teacher-centred approaches.....	38
2.2.5	Lack of engagement with the L2 culture.....	39
2.2.5.1	Culture in L2TL in South Africa.....	41
2.2.5.2	Culture in L2TL across the globe.....	42
2.2.6	Summation of shortfalls	43
2.3	Second Language Acquisition (SLA).....	44
2.3.1	Introduction	44
2.3.2	Introduction to <i>Monitor theory</i>	45
2.3.2.1	The <i>natural order hypothesis</i>	47
2.3.2.2	The <i>acquisition-learning hypothesis</i>	47
2.3.2.3	The <i>Monitor hypothesis</i>	49
2.3.2.4	The <i>affective filter hypothesis</i>	49
2.3.2.5	The <i>input hypothesis</i>	50
2.3.3	Output and Interaction	51
2.3.3.1	<i>Comprehensible output hypothesis</i>	51

2.3.4	Introduction to <i>Sociocultural theory</i> (SCT)	52
2.3.4.1	Interaction	53
2.3.4.2	Zone of Proximal Development (ZPD)	54
2.3.4.3	Scaffolding	55
2.3.4.4	Affective development.....	56
2.3.5	The contribution of <i>Sociocultural theory</i> and <i>Monitor theory</i> to SLA	57
2.4	Language teaching methods and approaches.....	59
2.4.1	<i>Grammar translation</i> method.....	60
2.4.2	<i>Audiolingual</i> method.....	61
2.4.3	Communicative competence	61
2.4.4	The <i>Common European Framework of Reference for Languages: Learning, teaching, assessment</i> (CEFR)	65
2.4.4.1	The applicability of CEFR in L2TL.....	66
2.4.4.2	Critique against CEFR	67
2.4.5	<i>Communicative Language Teaching</i> (CLT)–Introduction.....	69
2.4.5.1	The implementation of <i>Communicative Language Teaching</i> (CLT)	72
2.4.6	CEFR's capacity to overcome the shortfalls of CLT and further SLA	75
2.5	Conclusion	77
3	CHAPTER 3.....	79
3.1	Introduction.....	79
3.2	Drama as a learning medium	80
3.2.1	Drama-in-education (DIE).....	81
3.2.2	Process drama.....	86
3.3	Principles of process drama	87
3.3.1	Implementation of process drama.....	93
3.3.1.1	Context and Pre-text.....	93
3.3.1.2	The initiation stage	94

3.3.1.3	The experiential stage.....	96
3.3.1.3.1	Questioning techniques	96
3.3.1.3.2	<i>Tableaux</i> and other forms of non-verbal explorations	97
3.3.1.3.3	<i>Mantle of the Expert</i>	98
3.3.1.3.4	<i>Hot-seating</i>	99
3.3.1.3.5	Dramatised poetry	99
3.3.1.3.6	Drama strategies that allow for the promotion of reading skills	100
3.3.1.3.7	Drama strategies that foster writing skills	100
3.3.1.4	The reflective stage.....	102
3.3.2	The global implementation of process drama and other forms of DBTL.....	103
3.3.3	The implementation and value of DBTL in SA.....	106
3.4	Learning through play	110
3.4.1	Vygotsky's notions of play.....	113
3.4.2	DBTL as a form of <i>sociodramatic</i> play and Vygotsky's <i>Sociocultural theory</i> (SCT)	116
3.4.2.1	Play-based/learning ZPD.....	116
3.4.2.2	Scaffolding	118
3.4.2.3	The dual affect.....	119
3.4.2.4	DBTL as a facilitation tool	120
3.5	Conclusion.....	120
4	CHAPTER 4.....	123
4.1	Introduction.....	123
4.2	Process drama strategies in L2TL.....	124
4.2.1	Context and Pre-text.....	125
4.2.2	The initiation stage.....	125
4.2.2.1	Learners in-role.....	125
4.2.2.2	<i>Teacher in role</i>	126
4.2.3	The experiential stage.....	127
4.2.3.1	Questioning techniques.....	127

4.2.3.2	<i>Tableaux</i> and other forms of non-verbal explorations.....	128
4.2.3.3	<i>Mantle of the Expert</i>	129
4.2.3.4	<i>Hot-seating</i>	129
4.2.3.5	Dramatised poetry	130
4.2.3.6	Drama strategies that allow the promotion of reading skills.....	130
4.2.3.7	Drama strategies that foster writing skills.....	131
4.2.3.8	Rationale for selection of strategies.....	131
4.2.4	Reflective stage	132
4.3	The implementation of DBTL in L2TL.....	133
4.3.1	DBTL in L2TL in South Africa, with reference to Zimbabwe	133
4.3.2	DBTL in L2TL in other parts of the world	136
4.4	The advantages and limitations of DBTL in L2TL.....	140
4.4.1	The advantages of DBTL in L2TL.....	140
4.4.1.1	Intercultural competence.....	140
4.4.1.2	Non-verbal communication.....	142
4.4.1.3	Collective and collaborative learning.....	143
4.4.1.4	Social interaction in the fictional context.....	144
4.4.1.5	Communicative competence.....	146
4.4.1.5.1	Linguistic competence.....	147
4.4.1.5.1.1	Vocabulary range.....	147
4.4.1.5.1.2	Vocabulary control and grammatical accuracy.....	148
4.4.1.5.1.3	Phonological control.....	149
4.4.1.5.2	Sociolinguistic competence.....	150
4.4.1.5.3	Pragmatic competence.....	151
4.4.1.5.3.1	Flexibility.....	151
4.4.1.5.3.2	Turn-taking	152
4.4.1.5.3.3	Thematic development.....	152
4.4.1.5.3.4	Spoken fluency, propositional precision and coherence and cohesion	153
4.4.1.6	Affective features.....	154
4.4.1.7	Affective learning.....	155
4.4.1.8	Learner autonomy.....	156
4.4.1.9	Higher-order thinking skills.....	157

4.4.1.10	Multiliteracies.....	158
4.4.1.11	Imagination	159
4.4.2	Limitations of DBTL in L2TL	160
4.4.2.1	Lack of a detailed drama-based L2 programme	160
4.4.2.2	Teachers' inhibitions and resistance to DBTL in L2TL	161
4.4.2.3	Classroom management.....	163
4.4.2.4	Time limits.....	163
4.4.2.5	Learning materials	164
4.4.2.6	Cultural factors	165
4.4.2.7	Learners' inhibitions to DBTL in L2TL.....	165
4.4.2.8	Learners' level of proficiency.....	166
4.5	Conclusion	167
5	CHAPTER 5.....	170
5.1	Introduction.....	170
5.2	Embodied cognition.....	172
5.2.1	Introduction to embodied cognition	172
5.2.2	Perceptual symbols and conceptual representations.....	173
5.2.3	Metaphors and Abstract concepts.....	175
5.2.4	Mirror neuron system (MNS).....	176
5.2.5	The mirror neuron system's contribution to emotion and social cognition...178	
5.2.6	The effect of the mirror neuron system on language.....	180
5.3	Embodied language comprehension.....	181
5.3.1	Introduction to embodied language comprehension	181
5.3.2	Conceptual representations of lexical items	182
5.3.3	Language processing on a semantic level.....	183
5.3.4	Processing of action and abstract words.....	184
5.3.5	Processing of abstract and affective content	185

5.3.6	Action perception theory and Action perception circuits.....	187
5.3.7	Social communicative actions.....	188
5.3.8	Gestures as simulated action.....	190
5.3.9	Gestures aid language comprehension.....	190
5.3.10	The influence of embodied language comprehension on L2 learning.....	192
5.3.11	Critique against embodied language processing	195
5.3.12	Embodied language comprehension and action experience.....	196
5.4	Embodied learning.....	197
5.4.1	Introduction to embodied learning	197
5.4.2	Active learning.....	199
5.4.2.1	Action experience grounds conceptual representations.....	199
5.4.2.2	Modulating the processing of multisensory associations.....	200
5.4.3	Imitative learning	201
5.4.4	Sensorimotor experiences aid language processing.....	203
5.4.5	Embodying L2 learning	204
5.5	DBL2TL and Embodied cognition	207
5.5.1	Reflection	208
5.5.2	Imitation.....	209
5.5.3	Culturally determined experiences	210
5.5.4	Affective engagement.....	211
5.5.5	Affective development.....	212
5.5.6	Social interaction	213
5.5.7	Multimodal engagement	215
5.5.8	Imagination	216

5.5.9	Gesture and body attitude	217
5.5.10	Embodying social meaning-making processes	218
5.5.11	Sensorimotor experiences allow active learning.....	219
5.5.12	Wide-ranging contexts	220
5.5.13	DBTL's capacity to create embodied experiences in L2TL.....	221
5.6	Conclusion.....	222
6	CHAPTER 6.....	225
6.1	Introduction.....	225
6.2	Outline of the hypothetical DBL2TL programme.....	226
6.2.1	CEFR framework in the hypothetical DBL2TL programme	226
6.2.2	The objective of the hypothetical DBL2TL programme.....	227
6.2.3	The development of general competence and communicative competence..	228
6.2.4	The application of communicative language activities and strategies	232
6.2.4.1	Reception	232
6.2.4.2	Production	233
6.2.4.3	Interaction	234
6.2.4.4	Mediation	235
6.2.5	The structure of the hypothetical DBL2TL programme	238
6.2.5.1	The theme of the hypothetical DBL2TL programme	238
6.2.5.2	Assessment.....	239
6.3	Pedagogical rationale.....	241
6.3.1	DBTL in L2TL aligns with CEFR	241
6.3.1.1	DBTL in L2TL's contribution to the development of competence as framed by CEFR	245
6.3.1.2	DBTL in L2TL allows the implementation of communicative language activities	248
6.3.1.3	DBTL in L2TL stimulates the application of strategies	249
6.3.1.4	The effective implementation of DBTL in L2TL adheres to CEFR.....	250

6.3.2	The hypothetical DBL2TL programme is steered by embodied cognition	252
6.3.2.1	Imagination	252
6.3.2.2	Reflection	253
6.3.2.3	Wide-ranging contexts construct culturally determined experiences	253
6.3.2.4	Social interaction	253
6.3.2.5	Multimodal engagement	253
6.3.2.6	Affective engagement and affective development	254
6.3.2.7	Embodying social meaning-making processes and gestures	254
6.3.2.8	Sensorimotor experiences allow active learning	255
6.3.2.9	Principal drama strategies in the programme that allow embodiment.....	255
6.3.3	Promoting SLA and overcoming the shortfalls of CLT	257
6.4	Conclusion	259
7	CHAPTER 7.....	261
7.1	Introduction.....	261
7.2	The format of the hypothetical DBL2TL programme	261
7.3	Guidelines for the L2 teacher	263
7.3.1	Guidelines for the hypothetical implementation of the programme	263
7.3.2	Guidelines for L2 teacher to assist with the effective hypothetical implementation of DBTL processes	266
7.3.2.1	Context and pre-text.....	266
7.3.2.2	The initiation stage	267
7.3.2.3	The experiential stage.....	268
7.3.2.4	The reflective stage	271
7.4	Interrelation of various domains applied in the hypothetical DBL2TL programme	273
7.5	The hypothetical DBL2TL programme	279
7.6	Conclusion	353
8	CHAPTER 8.....	354
8.1	Summation of study.....	354

8.2	Transferability	360
8.3	Limitations	361
8.4	Recommendations for future research	362
8.5	Conclusion	363
9	BIBLIOGRAPHY	364
10	ADDENDUM	418

LIST OF TABLES

Table 1: Interrelation of various domains applied in the hypothetical DBL2TL programme	273
Table 2: Learning outcomes in every unit.....	279
Table 3: Unit 1–Raising awareness of climate change.....	280
Table 4: Unit 2–Total evacuation.....	285
Table 5: Unit 3–Migration and intercultural indifference.....	291
Table 6: Unit 4–The water crisis in Africa.....	303
Table 7: Unit 5–Drought leads to war	315
Table 8: Unit 6–Deforestation in the Amazon.....	321
Table 9: Unit 7-Global overpopulation and One-child policy in China.....	328
Table 10: Unit 8-Global perspectives on climate change.....	334
Table 11: Unit 9-Self-sustainable living	339
Table 12: Unit 10-Red Cross volunteering.....	346

LIST OF FIGURES

Figure 1: Schematic representation of the study..... 22

LIST OF ABBREVIATIONS

L2-second language

L2TL-second language teaching and learning

SLA-Second Language Acquisition

SCT-*Sociocultural theory*

ZPD-Zone of Proximal Development

CEFR-the *Common European Framework of Reference for Languages: Learning, teaching, assessment*

CLT-*Communicative Language Teaching*

DBTL-drama-based teaching and learning

MNS-mirror neuron system

DBL2TL-drama-based second language teaching and learning

1 CHAPTER 1

1.1 Introduction

This study aims to contribute to the efficacy of second language teaching and learning (L2TL) by arguing and hypothetically demonstrating how the effective implementation of drama-based teaching and learning (DBTL) can contribute to the efficacy of L2TL.

Over the last 11 years, I have become familiar with the elements of each field that I will investigate in this study. During my BTech Drama studies, I specialised in Teaching Practice and did my research paper on examining active and interactive learning and how it stimulates the brain. In my second field of specialisation, Voice and Speech, I examined how to increase the intelligibility of second language (L2) speakers, by improving clarity of speech and pronunciation. After completion of my studies, I worked as an executive coach, specialising in voice, speech, communication skills and business English. Thereafter, I obtained a TEFL certification and taught English in South Korea for two years and in Vietnam for one year, where I got accustomed to a variety of cultures and learning styles, not to mention individual preferences. I taught learners of different age groups and levels,¹ which gave me an indication of the range of learner development and learning ability, as well as the effects of different cultures and interactions on learners. Since then, I have been teaching individual English as a second language (ESL) classes in South Africa² to learners from all over the world.³ My background and experience forms the foundation on which this study is built.

¹ In South Korea and in Vietnam, I taught English to pre-, primary-, high school and university learners, as well as to adults at executive level (individual and group classes) at several companies.

² I have been running an ESL tutoring business for 5 years, offering one-on-one individual, customised classes for all ages.

³ Italian, Castilian Spanish, Latin-American Spanish, Polish, Arabic, Amharic, Tigrinya, Swahili, Turkish and Portuguese are some of the native languages of learners I have taught.

The purpose of this chapter is to situate the study in the broad field of L2TL, reveal the significance thereof, and indicate the relevance of the study. The chapter includes the problem statement along with the aims of the study and a description of the research approach. The chapter also introduces the theoretical domains related to the study to provide a theoretical foundation for determining how a drama-based approach in L2TL may potentially increase the efficacy of L2TL.

1.2 Contextualization

The world is increasingly becoming a global village, thus countries have become more multicultural and multilingual (Gvelesiani 2015:365; Lourenco *et al.* 2018:116; Nazikian & Park 2016:347). With globalization and the accelerated development of information technologies, there has been a drastic increase in second language (L2) learning worldwide, especially English. This has given rise to a variety of circumstances in which L2 are taught and implemented (Carter & Nunan 2001:12; Goh & Fang 2017; Lourenco *et al.* 2018:114) with a view to allow L2 learners to achieve overall proficiency in L2. Proficiency is achieved through language learning,⁴ which refers to the process through which language ability is attained, following a structured process (Council of Europe 2001:139). This structured process is facilitated by language teaching.

Language teaching includes a wide variety of approaches, methods and techniques based on widespread notions describing the way in which a language is acquired, together with the circumstances and environment wherein it occurs (Musumeci 2009:46). These approaches or methods form the basis of everything that takes place in the classroom (identifying and addressing learners' needs as well as evaluating the outcome) and aim to

⁴ "It does not seem possible to impose a standardised terminology, especially since there is no obvious super-ordinate term covering 'learning' and 'acquisition' in their restricted senses" (Council of Europe 2001:139).

construct environments for communication that enhance learner engagement (Borg 2006:22, 24; Byrnes 2007:680; Brown 2002:11).⁵

Over the years, there has been constant exploration for more efficient ways of teaching L2. For more than a century, professionals in the teaching field have deliberated over a variety of issues, such as: the function of grammar in the L2 curriculum, the selection of syllabus frameworks in curriculum development, the function of vocabulary in L2 learning, the implementation of learning theories in teaching, processes of learning, inspiring learners, efficient learning strategies, and techniques/methods for teaching the four language skills.⁶ Investigations to explore novel alternatives for attending to these and other problems are still continuing. This includes the efficacy of various facilitation tools, such as teaching methods and approaches in the L2 classroom (Richards & Rodgers 2001:viii; Richards & Renandya 2002; Ur 2014).

Prior research found that the implementation of language teaching methods and approaches has certain shortfalls, enhancing the need for L2TL following school or university (Probyn 2006:394; Jansen van Vuuren 2018:1; Probyn 2006:406; Moyo 2005:142; Kaiper 2018; Young 2005:51; Mkhize 2013:ii-iii; Agbatogun 2014:257; Chuo 2019:29). There is a need for a L2 teaching method or approach that offers L2 learners the opportunities to engage with meaningful learning material and activities that allow them to interact and explore diverse sociocultural contexts. These explorations may address their real-life communicative needs, while advancing intercultural competence and hence overcome the shortfalls of L2TL (Tavakoli *et al.* 2015:798; Sawir 2005:568; Mkhize 2013:265; Wingate 2016:442, 452; Agbatogun 2014:257; Ozverir *et al.* 2017: 261; Cook 2015:161; Smith & McLelland 2018:2-3; Schreiber & Worden 2019:59; Pillay 2019:83). In

⁵ Learners should be actively involved in their learning. Teachers should participate in the learning process supporting learners to collaborate with others in their meaning-making process. Language teachers should aim to address the learners' social, academic and professional needs (Pica 2005:339).

⁶ (Richards & Rodgers 2001:viii; Ellis 2008; Nhongo *et al.* 2017; Nel & Müller 2010; Du Plessis, Conley & Du Plessis 2007:148-154; Human Sciences Research Council 2005:94-97; Probyn 2006; Bangeni & Kapp 2007; Setati, Adler, Reed & Bapoo 2002).

order to overcome these shortfalls, one needs to first determine what is required to acquire a L2 with a view to discover which components should be included in a L2 teaching method or approach.

Second Language Acquisition (SLA) theories could reveal these components, as SLA is referred to as the processes by which a person acquires a L2. SLA researchers focus on both process (the psychological and environmental elements that affect the acquisition process) and product (the language used by learners at various phases in the acquisition process) (Nunan 2001:87). In the field of SLA research, there has been compelling evidence that there are social, interpersonal and psychological elements to acquiring a L2; that input and output are vital; and that structure and meaning are impossible to separate (Nunan 2001:91; Vygotsky 1978; Krashen 1979). It has been found that SLA, similar to L1 acquisition, should occur in real-life situations and should include conversations about the instant perceptual surroundings along with contact with that surrounding (Adams 2016:6; Vygotsky 1978; Krashen 1979). Learners should be supplied with non-threatening learning environments wherein various types of social interactions are simulated to familiarise them with different linguistic structures and communicative contexts (Janudom & Wasanasomsithi 2018:3; Vygotsky 1978; Krashen 1979).

In this study, Krashen's *Monitor theory* and Vygotsky's *Sociocultural theory* (SCT) will be examined, as these theories combined could contribute to a L2 teaching method or approach that furthers SLA through promoting communicative competence. This could be achieved by utilising learners' daily practice and lived experience in non-threatening, social, interactive environments. However, to be able to incorporate these components of SLA into L2TL, it should be evaluated which language teaching method or approach could offer the means to implement these components.

Numerous language teaching methods and approaches developed over the years have attempted to offer what is required to acquire a L2. A description of all these methods and approaches does not fall within the scope of this study. This study will introduce:

- The *Grammar Translation* method, as it is the cause of most of the shortfalls of L2TL, and is still widely used today.
- The *Audiolingual* method that developed as a reaction to the *Grammar Translation* method.
- The *Communicative Language Teaching* (CLT) approach, since it could offer the requirements of SLA.

The *Grammar Translation* method is one of the most prominent traditional language teaching methods (Ur 2014: 4). *Grammar Translation* method mainly emphasises “translation of texts, grammar, and rote learning of vocabulary” (Renau 2016:83). The *Audiolingual* method emerged in the United States, to a certain extent as a response to the overly unnatural, intellectual and analytical qualities of the *Grammar Translation* method (Ur 2014: 4). The *Audiolingual* method mainly focuses on correct use of language, yet lacks grammatical explanations, as it is built on dialogues and drills (Renau 2016: 83; Sierra, 1995:116-117). “Many of CLT’s techniques carry on the audiolingual style’s preoccupations with active practice and with spoken language” (Cook 2001: 216). However, CLT’s main objective is communicative competence (Renau 2016: 84). As communicative competence theories consider linguistic, pragmatic as well as sociocultural components of a language (Hymes 1972; Savignon 1972; Canale & Swain 1980; Council of Europe 2001), *Audiolingual* method and *Grammar Translation* method cannot facilitate learners to achieve communicative competence. CLT has surpassed the *Grammar Translation* method and the *Audiolingual* method with its notions that language teaching and learning should be lead and assessed by the learner’s capability to communicate (Savignon 2018:1; Cook 2001:217).

However, there are still shortfalls to the implementation of CLT, some of which correlate with the shortfalls of L2TL mentioned above. These shortfalls include a lack of the incorporation of varying social contexts in the learning process (Bax 2003:281; Yoon 2004:11). In addition, there is a shortage of tasks and learning materials promoting meaning-making and interaction (Dora To *et al.* 2011:519; Wingate 2016: 450), as the tasks

and learning materials are removed from real-life communicative needs (Wingate 2016:442, 452; Cook 2001:147; Demircioğlu 2010:440). It is critical that L2 learners experience and experiment with multiple perspectives, meanings, structures and forms of human communication systems as “active participants, drawing on their previous experiences, knowledge and multiple, dynamic, socially constructed identities” (Belliveau & Kim 2013:19). The *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR) may offer the means to create these L2 learning experiences. Consequently, CEFR may allow the effective implementation of CLT as well as further SLA, as CEFR is built on communicative competence theories and thus promotes the use of communicative approaches (Savignon 2018:3).

CEFR, which is one of the most prominent and most utilised Council of Europe policy instruments, was first published in 2001 and thereafter translated into 40 languages (Council of Europe 2017:21).⁷ CEFR is widely implemented in Europe and beyond⁸ and is acknowledged as the international standard for language teaching, learning and assessment (Council of Europe 2001:1; 2; 5; Council of Europe 2017:21; Fleckenstein *et al.* 2018:91; Deygers *et al.* 2018a:1; Green 2018:59). CEFR offers a comprehensive description of the knowledge, skills and competence that are required by language learners to employ a language for communicative purposes (Council of Europe 2001:1). The primary role of the CEFR is to offer a metalanguage to explore the intricacy of language proficiency while reflecting on and establishing coherent and transparent learning aims and outcomes to monitor learner growth. It offers the means to inform curriculum design and pedagogy and

⁷ The CEFR is one of the principal projects in the language domain of the Council of Europe that aims to enhance global comprehension, encourage lifelong learning and improve language teaching and learning, as language learning is essential to the utilisation of people’s human rights and the rights of minorities, including the right to education (Council of Europe 2017:21).

⁸ (Deygers *et al.* 2018a:1; Council of Europe 2017:25; Smith & McLelland 2018:2-3, Díez-Bedmar & Byram 2019:2; Deygers *et al.* 2018c:45; Leung & Lewkowicz 2013:399). Even though CEFR has had a significant impact across the globe, the Western bias of this document has to be acknowledged and will be discussed in more detail in Chapter 2.

thereby, teaching approaches (Council of Europe 2017:22, 25; Byrnes 2007:681; North 2007:659; Harsch 2018:104).

Even though the CEFR encourages flexibility in approaches and methodologies (Council of Europe, 2001:3, 18), it promotes an action-oriented approach that considers learners and language users as social agents (Council of Europe 2017:27; Council of Europe 2001:9).⁹ “CEFR broadens the perspective of language education in a number of ways not least by its vision of the user/learner as a social agent, co-constructing meaning in interaction, and by the notions of mediation and plurilingual/pluricultural competences” (Council of Europe 2017:23).¹⁰ The CEFR aims to encourage plurilingualism and transparency in educational institutions by means of the common reference points, outlining levels of proficiency that enable learners’ development to be tracked at every phase of learning throughout their lives (Council of Europe 2017:26; Deygers *et al.* 2018b:3; Council of Europe 2001:1).

The common reference levels,¹¹ which are six levels of language proficiency progressing from A1-C2, are determined and described by the illustrative descriptors (Council of Europe 2017:26).¹² The illustrative descriptors outline categories of different activities and components of competence and the common reference levels portray growth in proficiency in those categories (Council of Europe 2017:34). The illustrative descriptors concentrate

⁹ A social agent is viewed as a person who is part of a community/society that has tasks (language- and non-language related) to carry out in certain situations, conditions and contexts “and within a particular field of action” (Council of Europe 2001:9).

¹⁰ Plurilingual- and pluricultural competence pertain to learners’ capability to apply languages for communicative purposes and to engage in intercultural interaction. The learner as the social agent with various levels of proficiency and cultural encounters does not draw on specific competences, but rather utilise all competences, knowledge and skills in addition to the complete repertoire of all the languages that has been fully/partially acquired to achieve tasks (Council of Europe 2001:133, 168; Council of Europe 2017:28).

¹¹ The common reference levels separate each of the three conventional levels of language learners (basic, intermediate and advanced) into two. The extra levels offer more exact details about learners’ capability at each level of proficiency (Lim *et al.* 2013:33). The common reference levels could be portrayed and utilised in a variety of ways to fulfil a wide range of needs (Council of Europe 2017:165).

¹² The CEFR aims to encourage “the positive formulation of educational aims and outcomes at all levels” (Council of Europe 2017:25). The scales of illustrative descriptors are all formulated as separate, unrelated ‘Can Do’ statements, contributing to this objective and could enhance motivation and reflection (Council of Europe 2017:32).

on what learners are able to accomplish with language and contain illustrative scales that define every level of proficiency for a particular skill, competence or capability (Deygers *et al.* 2018b:3).

According to the CEFR, proficiency in a language involves the capability to carry out communicative language activities that a given communicative context requires. These communicative language activities are carried out by making use of general-¹³ and communicative competence¹⁴ (established through prior experience), in addition to actuating suitable communicative strategies (Council of Europe 2017:30; Council of Europe 2001:101). Learners' "selection, interrelation and co-ordination" of the components of general- and communicative competence enable them to meet the requirements of the communicative encounter and effectively convey a message (Council of Europe 2001:91). These requirements are determined by the numerous communicative language activities which are carried out in particular circumstances (Council of Europe 2001:10, 14). As mentioned above, the viewpoint of CEFR is that "competence exists only in action" (Council of Europe 2017:139) and this is represented by the action-oriented approach that employs communicative language activities (Council of Europe 2017:139).

The communicative language activities and strategies in the CEFR replace the conventional model of the four language skills (listening, speaking, reading and writing), as the CEFR believes that these skills have shown to be insufficient to grasp the intricacy of real-life communication. The activities envelop the four forms of communication: reception,¹⁵ production,¹⁶ interaction¹⁷ and mediation¹⁸ (Council of Europe 2017:30). All the activities

¹³ General competence entails: knowledge of the world, including sociocultural competence and intercultural competence; skills and know-how; existential competence; as well as ability to learn (Council of Europe 2017:29).

¹⁴ Components of communicative competence include: linguistic-, sociolinguistic- and pragmatic competence (Council of Europe 2017:29).

¹⁵ Reception involves listening-, reading- and audio-visual comprehension. (Council of Europe 2017:54).

¹⁶ Production involves speaking and writing activities. These activities play a crucial role in various academic and professional fields and specific social value is connected to them (Council of Europe 2017:68).

are performed through tasks¹⁹ that require the processing (through reception, production, interaction or mediation) of oral or written texts²⁰ as well as the application of strategies in interaction and learning (Council of Europe 2001:15).

Making meaning is at the core of the accomplishment of diverse tasks as learners figure out their communicative goals/intentions (Council of Europe 2001:157-158; Council of Europe 2017:34). Tasks comprise of communicative language activities. According to CEFR, communicative language activities exploit and in turn develop general- and communicative competence. Learners will employ communicative strategies when carrying out the activities in the tasks, as they will be involved in the planning, execution and evaluation/reflection of tasks (Council of Europe 2001:147).

“A strategy is any organised, purposeful and regulated line of action chosen by an individual to carry out a task” (Council of Europe 2001:10). Through strategies, learners activate and balance their resources to mobilise skills and actions, with the aim of addressing the communicative needs of the situation and effectively achieve the purpose of the task in the most efficient manner (Council of Europe 2017:57). “Strategies are seen as a hinge between the learner’s resources (competence) and what he/she can do with them

¹⁷ Interaction includes spoken-, written-, and online interaction (Council of Europe 2017:81, 93, 96). “Interaction, which involves two or more parties co-constructing discourse, is central in the CEFR scheme of language use” (Council of Europe 2017:81).

¹⁸ “In mediation, the user/learner acts as a social agent who creates bridges and helps to construct or convey meaning, sometimes within the same language, sometimes from one language to another (cross-linguistic mediation)” (Council of Europe 2017:103). Mediation activities include mediating texts, concepts and communication. Mediation merges reception, production as well as interaction, and could be interactive or not. In the Companion Volume the concept of mediation is broadened to not only include cross-linguistic mediation, but also mediation connected to communication and learning in addition to social and cultural mediation. This broader approach is due to its relevance to the growing diversity in L2 classrooms (Council of Europe 2017:33-34, 104; Council of Europe 2001:56).

¹⁹ “Tasks are a feature of everyday life in the personal, public, educational or occupational domains” (Council of Europe 2001:157). Tasks, as opposed to language components, should be the central elements that explain and portray the learning objectives (Ozverir *et al.* 2017:262).

²⁰ Text entails any part of language, spoken or written, that learners “receive, produce or exchange” (Council of Europe 2001:93).

(communicative activities)” (Council of Europe 2001:25).²¹ The action-oriented approach that is described above is based on the association between the learners’ implementation of strategies connected to their competence, the way in which they “perceive or imagine” situations to be, as well as the tasks that have to be completed in a particular environment in certain circumstances (Council of Europe 2001:15).

Even though CEFR promotes an action-oriented approach, it aims to be comprehensive, in the way that it is probable to locate the primary approaches to language teaching and learning within it, yet CEFR does not dictate the use of any specific approach in its implementation (Council of Europe 2017:27). Its objective is to promote research and development of L2 programmes bringing about the establishment, at every educational phase, of methods, approaches and materials that are most appropriate to allow varying classes/levels/types of learners to achieve a communicative proficiency suitable to their particular needs (Council of Europe, 2001:3, 18). However, CEFR can only be effective if the L2 teaching approach, which is utilised in the implementation of the framework, adheres to CEFR. The effective implementation of a drama-based approach in L2TL may adhere to CEFR. Subsequently, the implementation of drama-based processes and practices in a L2 programme, which employs CEFR as its framework, could overcome the shortfalls of CLT and offer what is required by SLA to achieve proficiency in L2.

In this study, I will use elements of process drama to construct a process orientated, drama-based approach to L2 teaching. Process drama is a mode of applied drama. Applied drama and theatre are umbrella terms referring to modes of drama and theatre²² that deliberately engage in spaces outside of Western mainstream theatre and its conventions. It is generally responsive to social, political and personal challenges and has the aim of ‘change’ at its core (O’Connor & O’Connor 2009:471). Applied drama explorations engage

²¹ The design of the descriptors for the strategies is developed from the model: plan, execute, monitor, and repair (Council of Europe 2017:33).

²² Differentiation between applied drama and applied theatre are seen as moot by some scholars. The terms are often used “quite flexibly” and “interchangeably” (Nicholson 2014:5).

numerous processes that incorporate different contexts (fictional and 'real'), various levels of involvement, meaning-making, multiple perceptions, interacting with metaphors and action (Prendergast & Saxton 2013:12-13) without presenting a performance to an audience. Modes of applied drama, such as process drama, are viewed as feasible and valuable approaches to teaching learners of all ages in a wide range of fields (Bournot-Trites *et al.* 2007:4). In process drama, learners and teachers assume various roles and relationships. Through a range of drama strategies (Gallagher 2007:1238), they co-construct a dramatic world in which themes, problems or issues are explored through improvisational interactions. The participants immerse themselves in roles that are necessary to analyse, examine or explore the subject matter of the drama (Bowell & Heap 2013:6). Process drama's objective is not performance, but rather on comprehending, reflecting and making sense of experiences (Wagner 1999:149). Thus, it is process-based.

The diversity of strategies that process drama offers provides participants with the opportunity to take on numerous roles and perspectives, reinforcing the participants' reflective capability by recognizing that there are various possibilities in any situation (Taylor 2000:31; Aitken 2013:50). Consequently, process drama could encourage learners to analyse a situation from numerous viewpoints (Schneider *et al.* 2006:xv) by facilitating multidimensional involvement with the subject matter (Van den Berg *et al.* 2014:224; Wright 2004:84). Process drama allows multi-modal engagement that is achieved by a structure allowing the discovery and observation of thoughts, emotions and meaning-making (Bowell & Heap 2013:80). In acknowledgement that there are multiple approaches to the use of process-orientated drama, I will use the term 'drama-based' (DB) when referring to methods or strategies that are process-orientated and rooted in drama. I will further add the acronym 'TL' to refer to teaching and learning in this context (DBTL).

Prior research demonstrates that DBTL can be implemented in a wide range of academic disciplines across the curriculum (Wagner 1999:190; Perold & Costandius 2015:207; d'Orville 2019; Baxter 2013; Vickery 2019; Kumagai & Wear 2014:973; O'Toole & O'Mara 2007:203, 209; O'Toole 2009c:79; Cawthon *et al.* 2011:15; Wager *et al.* 2009:48; De Lange

et al. 2014; Athiemoolam 2018b; Gallagher 2007; Chen & Forbes 2014; Adams & Owens 2015; De la Croix *et al.* 2011; Gergen & Gergen 2011).²³ DBTL has been utilised in a considerable amount of L2 teaching and learning projects/studies that I will engage with later in the study. Belliveau and Kim (2013:8) describe the significance of a drama-based teaching approach in L2TL:²⁴

“These kinaesthetic as well as cognitive and emotional educational experiences that drama often fosters are empowering to L2 classrooms (as well as other learning contexts). As such, a pedagogical and scholarly interest in the role of educational drama in L2 learning has evolved in tandem with pedagogical attempts towards more contextualised, communicative, and socially attuned L2 learning experiences”.²⁵

DBTL offers opportunities for L2 learners to participate in interactions motivated by input, to comment, reflect on and correct their own and others' work and to have their focus drawn to input and respond spontaneously (Even 2008:169). Drama-based explorations introduce challenging circumstances in the fictional context full of tension, which are usually not included in learning material or classroom activities. Learners are presented with dilemmas that are expressed, constructed, and resolved through language (Cunico 2005:24). As the dilemmas/situations in drama-based explorations are imaginary, learners are at liberty to amplify or take on roles that enable them to explore a broader variety of language than common interaction would elicit (Wagner 2002:4). Accordingly, drama-based processes encourage different types of interactions in the L2 classroom between teachers, learners and peers, as the explorations are centred on social interaction (inside or outside of the fictional context) (Bournot-Trites *et al.* 2007:7). Interactions through the

²³ These sources refer to process drama (as applied to DBTL), as well as to other approaches of DBTL.

²⁴ In their study, Belliveau and Kim (2013) refer to it as drama in L2 learning. I prefer the term drama-based teaching approach.

²⁵ This study will engage with the ideas in the quotation in Chapter 4.

social process of drama-based explorations depend on and are strengthened by participants' collective negotiation of meaning (O'Neill & Lambert 1990:13; Gallagher 2000:73; Galante & Thomson 2017:119). This collective, social role that derives from the collaborative interaction among learners could ultimately prepare learners for real-life language use and discourse (Liu 2002:56).

Drama-based processes and practices in L2 classrooms could increase opportunities for real-life interaction, thus possibly assisting in reducing obstacles that inhibit cognitive and psychological advancement to enhance linguistic accessibility and communicative proficiency (Matthias 2007:51). Learning a L2 through process drama strategies may enlarge learners' vocabulary range and increase the dexterity, fluency and adaptability of interactions, promoting the belief that process drama strategies, as applied in DBTL, could be both feasible and useful in enhancing communicative competence (Wager *et al.* 2009:49). DBTL's strength in L2TL derives from its accordance with communicative competence, as it joins the vital aspects of "linguistic accuracy, cultural appropriateness, emotional involvement, active, physical participation, and the language class as a community" (Liu 2002:67). Therefore, the use of DBTL in L2TL should be promoted to create "more contextually situated, engaging, multi-modal, and empowering" L2 learning opportunities (Belliveau & Kim 2013:7) that could overcome the shortfalls of CLT and offer the required components of SLA.

Although DBTL has proven to be effective in L2TL,²⁶ many L2 teachers are hesitant to apply a drama-based teaching approach (Jansen van Vuuren 2018:1-2; Greenfader *et al.* 2015:17; Israel 2007; Irwin *et al.* 2006; Athiemoolam 2004:5; Demircioğlu 2010; Dodson 2000; Piazzoli 2012:29; Zafeiriadou 2009:4; Saraniero *et al.* 2014:3; Stinson 2009a:225; O'Toole & Stinson 2009a:49). This could result from the instantiation and validity of most pre-scripted educational curricula that do not recognise that learners situate their learning

²⁶ (Dunn & Stinson 2011; Kao *et al.* 2011; Piazzoli 2010; Rothwell 2011; Jansen van Vuuren 2018; Stinson & Freebody 2006; Fonio & Genicot 2011; Athiemoolam 2004; Marunda-Piki 2018; Baldwin & Fleming 2003; Yilmaz & Dollar 2017:261, 270; Greenfader & Brouillette 2013; Nitsch & Athiemoolam 2005:80-81).

capacity through their viewpoints and perceptions, that are shaped by their bodymindedness (Rosborough 2014:228). Nevertheless, even if drama-based processes and practices are included in L2TL curricula, there is no detailed drama-based L2 programme that provides a cohesive structure offering a holistic view of the implementation of DBTL in L2TL contexts (Kao *et al.* 2011:497; Galante & Thomson 2017; Dogan & Cephe 2018; Park 2015). The lack of a detailed L2 programme outlining how a drama-based teaching approach could be implemented in L2TL has a detrimental impact on the implementation of DBTL in L2 classrooms as L2 teachers lack knowledge of its implementation,²⁷ and it is this gap that this study aims to address. L2 teachers' insufficient knowledge of how drama-based explorations should be structured and facilitated either contributes to the limited implementation of DBTL in L2 classrooms,²⁸ or gives rise to ineffectual implementation.²⁹ Therefore, there is a need to gain an understanding of how DBTL could be practically and effectively implemented in L2TL. This study aims to address this need by designing a hypothetical drama-based L2 programme that could offer insight into how DBTL could be effectively implemented in L2TL contexts (see section: Chapter 7). By providing insight into how a drama-based L2 programme could be structured and facilitated, L2 teachers may be more prepared and hence more willing to implement the approach. Furthermore, the insight that is provided could increase the effectiveness of the implementation of DBTL in L2 classrooms.

However, in order to design a drama-based L2 programme that could potentially increase the effective implementation of drama in L2 classrooms, one needs to determine how DBTL should be implemented in L2TL so as to create optimal learning opportunities. The limitations mentioned above guide me to not only the idea that there is no clearly

²⁷ (Vetere 2018:223-224; Dogan & Cephe 2018:3, 307; Dora To *et al.* 2011:523, 535; Piazzoli 2012:29; Irwin *et al.* 2006; Saraniero *et al.* 2014:3; Dora To *et al.* 2011:521; Stinson 2009a:231; Güryay 2015:220; Baldwin & Fleming 2003:3; Demircioğlu 2010:442; Yuanyuan 2019:69; Stinson & Freebody 2009:162).

²⁸ (Hulse & Owens 2019:17; Belliveau & Kim 2013:10; Liu 2002; Even 2008; Dinapoli 2009; O'Toole & O'Mara 2007:203; Anderson & Loughlin 2014:268).

²⁹ (Piazzoli 2012:29-30; Dora To *et al.* 2011:535; Doğan & Cephe 2018:307; Belliveau & Kim 2013:10; Matthias 2007; Dodson 2002:162; Cockett 2000:18; Culham 2002:98; Vetere 2018:iii).

stipulated drama-based teaching approach to L2TL, but that there are certain domains which may assist in creating a fitting DBTL approach for L2TL. These domains are embedded in process drama (if effectively implemented) and provide explanations of how and why process drama on the whole ‘works’. Furthermore, these domains describe why DBTL, if well structured and facilitated effectively, could enhance L2TL. These domains form the theoretical basis behind the effectiveness of the effectual implementation of a drama-based teaching approach in L2TL and should hence be investigated to gain a better understanding of how DBTL should be implemented in L2 classrooms.

To this end, the theory which underscores the elements of process drama as a DBTL approach in L2TL should be outlined. Through defining and analysing the elements of embodied cognition, one may reveal the theoretical basis behind the effectiveness of DBTL in L2TL, provided that it is well-structured and facilitated effectively. Thereby, one could solidify understanding of the way in which DBTL should be implemented in L2TL contexts by demonstrating how its effective implementation could encompass the components of embodied cognition theories, such as embodied language comprehension and embodied learning.

Ellis (2019:41) defines embodied cognition as “...the recognition that much of cognition is shaped by this body we inhabit—by aspects of the entire body including the motor system, the perceptual system, bodily interactions with the environment” as well as with humans. Embodied cognition theories, such as embodied language comprehension, claim that the meaning of linguistic symbols can only be acquired by grounding them in the body and its interrelationship with its setting (Louwerse 2008:838). Embodied learning demonstrates that sensorimotor experience is a straightforward, but strong tool to increase learning across the developmental stages (Kontra *et al.* 2012:731-732). Munro (2018:6) explains that:

“Embodied learning is thus the active process through which changes and shifts are experienced in, through, with, and because of the body. It is the mindful attention to,

and retention of, this aforementioned process that determines the continuous emergence of self and that facilitates learning and cognition”.³⁰

Embodied learning reveals which components should be included in a teaching approach in order to offer optimal learning opportunities. Rosborough (2014) asserts that encouraging comprehension of the role of embodiment in learning contributes to a richer involvement in the meaning-making processes in educational contexts (Rosborough 2014:246), as these processes are achieved by the binding and lasting connections that occur between minds, bodies and environment (Marchand 2010:S2).³¹ DBTL, if well-structured and facilitated effectively, in L2 classrooms could encompass the components of embodied cognition, as it utilises a multi-sensory method to language learning by embodying L2 learners holistically (physically, socially, emotionally, and cognitively) in the language acquisition process (Gasparro & Falletta 1994:2).

By critically engaging with the theories of embodied cognition, the way in which the effective implementation of DBTL as a L2 teaching approach could encompass the components of embodied cognition may be identified. This in turn could reveal which components should be included in the application of my drama-based second language teaching and learning (DBL2TL) approach in order to allow the creation of embodied experiences which could further proficiency in L2. This knowledge could ensure that the design of the hypothetical DBL2TL programme is steered by embodied cognition.

A hypothetical DBL2TL programme, steered by embodied cognition, could overcome the shortfalls of DBTL in L2TL by offering knowledge, insight and processes of how DBTL could be effectively implemented in L2TL, which in turn could increase the effective implementation of DBTL in L2 classrooms. The hypothetical DBL2TL programme that will

³⁰ This study will engage with the ideas in the quotation in Chapter 5.

³¹ I prefer to refer to humans as bodyminded beings, but aligning with Marchand’s terminology here.

employ CEFR as its framework could also offer the requirements of SLA and overcome the shortfalls of CLT, as it aims to allow social interaction in diverse sociocultural contexts with the purpose of making and conveying meaning. Therefore, by providing an example of a hypothetical DBL2TL programme, the shortfalls of DBTL in L2TL as well as of CLT could be overcome, which may potentially enhance the efficacy of L2TL.

1.3 Problem statement

Prior research found that there are various shortfalls in the L2 classroom, including the implementation of the *Grammar translation* method. There are various factors that contribute to the application of this teacher-centred approach. For instance, teachers' personal perspectives of teaching practice, inapplicable learning material, as well as some teachers' outdated knowledge of language teaching methods and learner-centred classroom spaces. Subsequently, there is a lack of engagement with learning material that promote meaning-making and L2 learners are not provided with opportunities to interact in wide-ranging sociocultural contexts required by SLA to acquire a L2. Whilst CLT could overcome these shortfalls, the frequent, ineffectual implementation of CLT lacks the exploration of diverse sociocultural contexts or learning material, which encourage meaning-making and real-life interaction in the L2 learning process.

As CLT's principles align with CEFR, this framework could allow the effective implementation of CLT and offer what is required by SLA. However, CEFR could only be effective if the L2 teaching approach, which is implemented in the L2 programme, adheres to CEFR. The implementation of DBTL in L2TL contexts may adhere to CEFR. Therefore, the effective implementation of DBTL in a L2 programme that employs CEFR as its framework could overcome the shortfalls of CLT and offer what is required by SLA.

However, L2 teachers are opposed to implementing DBTL in L2 classrooms, as teachers are ill-informed about its implementation. This lack of knowledge leads to limited and ineffectual implementation. Ntelioglou (2012:235) emphasises that “[i]n drama work there is a dynamic interplay and circular relationship between different modes...this multimodal

nature of the embodied meaning-making that happens through drama” should be explored in order to determine how DBTL could be effectively implemented in L2TL and in turn potentially enhance the efficacy of L2TL.

1.4 Investigative question

How can a drama-based teaching approach in L2TL potentially enhance the efficacy of L2TL?

The following sub-questions will be investigated:

Sub-question 1:

What is the current profile of L2TL?

Sub-question 2:

What are the shortfalls of L2TL practices as outlined by literature?

Sub-question 3:

How does current scholarship position drama as a facilitation tool?

Sub-question 4:

How does current scholarship position a drama-based approach in relation to the perceived shortfalls in L2TL?

Sub-question 5:

Similarly, based on a review of scholarship, how can the principles of embodied cognition contribute to the efficacy of DBTL in L2TL?

Sub-question 6:

How can CEFR be utilised in the hypothetical DBL2TL programme?

Sub-question 7:

How does the hypothetical DBL2TL programme adhere to embodied cognition theories, and therefore to my approach to DBL2TL as well as to the frame that CEFR provides?

Sub-question 8:

How can I use the information obtained from addressing the sub-aims to design a hypothetical DBL2TL programme?

1.5 Aim of study

The main aim of this study is to contribute to the efficacy of L2TL by arguing and hypothetically demonstrating how the effective implementation of DBTL can contribute to the efficiency of L2TL practices.

In order to meet the aims of this study certain sub-aims are defined:

Sub-aim 1: To critically engage with the current processes of L2TL, with specific focus on SLA, language teaching methods and approaches as well as CEFR.

Sub-aim 2: To evaluate the shortfalls of current language teaching methods and approaches and to argue how CEFR can potentially eliminate those shortfalls.

Sub-aim 3: To position drama as a facilitation tool by referring to the domain of DBTL.

Sub-aim 4: To explore the implementation of DBTL in L2TL, as well as identify its possible shortfalls.

Sub-aim 5: To demonstrate how embodied cognition is the theoretical basis behind the effectiveness of a drama-based approach in L2TL, if well-structured and facilitated effectively.

Sub-aim 6: To outline how CEFR will be used in the hypothetical DBL2TL programme.

Sub-aim 7: To provide a pedagogical rationale that can demonstrate how the hypothetical DBL2TL programme adheres to embodied cognition theories, and therefore to my approach to DBL2TL as well as to the frame that CEFR provides.

Sub-aim 8: To utilise the understanding acquired from achieving the sub-aims, to design a hypothetical DBL2TL programme.

1.6 Research approach

1.6.1 Research approach

Qualitative research is defined fundamentally as an inductive process of gathering, examining and organizing data into categories as well as determining patterns (connections) among categories, while establishing and transforming theory (Maxwell 2013:2; McMillan & Schumacher 1993:479). Qualitative research implements these processes to investigate how human beings perceive and experience the world, as it intends to analyse the human component of a specified topic (Given 2008:xxix). Its methodical investigation aims to build a holistic, mainly narrative, description that displays the researchers' comprehension of a social or cultural phenomenon (Astalin 2013:1).

This study proposes to solve the research problem through arguing and demonstrating how the effective implementation of DBTL can contribute to the efficacy of L2TL, by using a qualitative research approach. The use of this approach is verified by the recognition that language learning is experienced subjectively and interpreted independently in accordance with learners' distinct experience. Cohen et al. (2000:23) state that "[t]he central endeavour in the context of the interpretive paradigm is to understand the subjective world of human experience". A qualitative approach will enable me to situate the study in a relevant theoretical background, as the significance of the research is located in the context (Bearfield & Eller 2007:62). I will utilise approaches and theories to examine, evaluate, and explain a phenomenon – which in this case is a DBTL approach in L2TL.

I will conduct a review of scholarship, to interpret existing research outcomes in order to design a hypothetical DBL2TL programme. Regardless of which method is implemented, each qualitative research study interprets its data, as the researcher is not able to make meaning of the data without interpretation. Connections between various elements are required to enhance appreciation of the data. It is constantly processed and investigated with the purpose of acquiring answers to specific questions, to clarify specific aspects of human experience and to illuminate a specific component of an experience or a situation

(Flick 2013:3, 16). This process does not start from a particular point or progress through a set course of events, but entails interconnection and interaction among the different design elements (Maxwell 2013:3). Therefore, there is often an adherence to implementing more than one interpretive practice in a research study (Denzin & Lincoln 2005:4).

This proposed study will apply a qualitative research approach according to these interpretive strategies:

1. A review of scholarship

A review of scholarship will be carried out and will draw from the existing scholarship, including: electronic and printed media, refereed journals, research books and collections, peer-reviewed conference papers, dissertations and theses. The main research criteria will focus on: L2 learning, L2 teaching, language teaching methods and approaches, CLT, SLA, Vygotsky's SCT, Krashen's *Monitor theory*, CEFR, Drama-in-education, process drama, DBTL, DBTL in L2TL, embodied cognition, embodied language comprehension, and embodied learning.

Bearfield and Eller (2007:62) explains that “[t]he literature review also provides clarity on a given subject by revealing long-standing conflicts and debates, reveals the interdisciplinary nature of research on a subject, and places the work in a historical context”. The literature review will not only involve locating relevant information, but also establishes a critical viewpoint of the concepts included within the literature review (Walliman 2011:58-59). Mack et al. (2005:11-12) emphasises that qualitative research's strength lies in its capability to present intricate textual descriptions.

2. Design a hypothetical drama-based L2 teaching and learning programme

A model for critical engagement, founded on the knowledge acquired from the survey of scholarship, will follow what Mouton (2001:176-178) refers to as model building. Pelto and

Pelto (1978:256-257)³² posit that “[t]o be useful, models must permit us to test the goodness of fit with existing general theory, devise hypotheses for empirical testing, and should also suggest directions of fruitful research”. Models seem to emerge during research through meaning-making processes. To do so, I will construct a DBL2TL programme steered by embodied cognition, which employs CEFR as its framework.

The following graphic presentation illustrates the model:

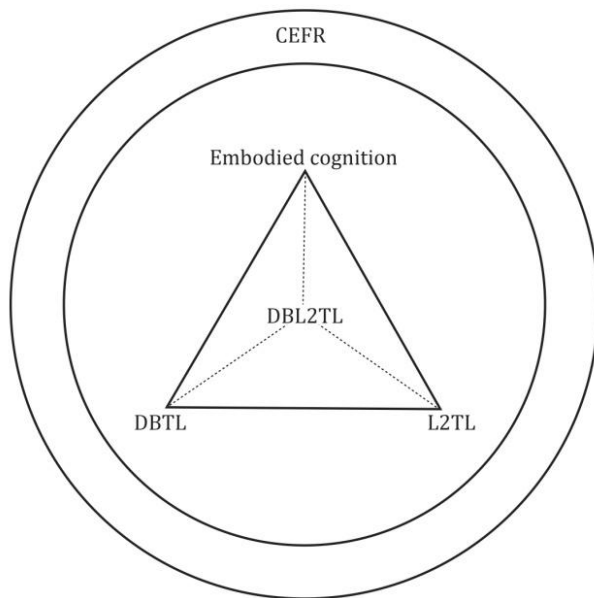


Figure 1: Schematic representation of the study

³² Extensive research produced limited information on model building. Even though it is an old source, it still adds value.

1.6.2 Research phases

Phase 1

Review of scholarship

Phase 1.1: Drawing from the review of scholarship to achieve sub-aim 1. Examining L2TL, in addition to evaluating which teaching methods, approaches and frameworks could offer what is required to further SLA, are vital to understand the L2TL process and what it entails to acquire a L2.

Phase 1.2: Drawing from the review of scholarship to achieve sub-aim 2. Evaluating the shortfalls of language teaching methods and approaches and arguing how CEFR could possibly reduce those shortfalls, are essential to establish the significance of CEFR in the hypothetical DBL2TL programme.

Phase 1.3 Drawing from the review of scholarship to achieve sub-aim 3. Exploring the approaches to and applications of Drama-in-education (DIE) and process drama, as well as evaluating the theories which support the notion that process drama (as an approach to DBTL) allows social, emotional and cognitive growth, could position drama as a facilitation tool. I will draw on elements of process drama to construct my drama-based approach to L2TL.

Phase 1.4: Drawing from the review of scholarship to achieve sub-aim 4. Presenting examples of how process drama strategies are applied in L2TL, as well as outlining its advantages and success, provides an understanding of how a drama-based approach could be implemented in L2TL. Furthermore, evaluating the possible shortfalls of DBTL in L2 classrooms reveals the gap that this study aims to address.

Phase 1.5: Drawing from the review of scholarship to achieve sub-aim 5. Outlining the elements of embodied cognition to reveal how it supports and underscores the effective

implementation of DBTL in L2TL and solidify an understanding of how a drama-based approach could be effectively implemented in L2 classrooms.

Phase 1.6: Drawing from the review of scholarship to achieve sub-aim 6. Providing the outline of the hypothetical DBL2TL programme reveals how CEFR will be used in the programme.

Phase 1.7: Drawing from the review of scholarship to achieve sub-aim 7. Offering a pedagogical rationale, demonstrates how the hypothetical DBL2TL programme adheres to embodied cognition theories and therefore to my approach to DBL2TL as well as to the frame that CEFR provides.

Phase 2

Design a hypothetical drama-based L2 teaching and learning programme

The knowledge obtained by fulfilling the sub-aims will be used to design a hypothetical DBL2TL programme. As the hypothetical DBL2TL programme could offer insight into the implementation of DBL2TL, it may overcome the limitations of DBTL in L2TL, which could lead to the increased efficacy of implementing the approach in L2 classrooms. It could also overcome the shortfalls of CLT and further SLA, which in turn may enhance the efficacy of L2TL.

1.7 Chapter outline

1.7.1 Chapter 1-Introduction

The purpose of Chapter 1 was to position the study in the broad field of L2TL, demonstrate the significance thereof, and reveal the relevance of the study. I introduced the theoretical domains related to the study in order to offer a theoretical foundation for establishing how a DBTL approach in L2TL may potentially further the efficacy of L2TL. I also presented the problem statement along with the aims of the study and a description of the research approach.

1.7.2 Chapter 2-Second language teaching and learning (L2TL)

The purpose of Chapter 2 is to determine what is required to potentially increase the efficacy of L2TL. To this end, I will establish the global significance of L2TL to underline the need for effectual approaches in L2TL and outline the potential shortfalls that may result from its implementation. Secondly, with the aim of establishing how to overcome the shortfalls, I will evaluate the process by which people acquire a L2 according to SLA. Subsequently, I will locate second language teaching methods and approaches in the field of L2 learning, with a view to determine which language teaching method/approach could offer what is required according to SLA theories, to effectively acquire a L2. I will present and evaluate the most workable approach that is currently in use as well as outline its shortfalls. Fourthly, I will describe the potential CEFR has to reduce the abovementioned shortfalls and further SLA. Following this, I will introduce the L2TL approach that this study aims to develop, which could adhere to CEFR.

1.7.3 Chapter 3-Drama-based approach in teaching and learning (DBTL)

The purpose of Chapter 3 is to position drama as a facilitation tool by referring to the domain of DBTL. I will firstly discuss the application of drama as a facilitation tool, followed by some of the applications of and approaches to DBTL that are relevant to this study. Secondly, I will pay particular attention to the principles and structure of process drama as an approach to DBTL, as elements of process drama will be utilised towards my approach to DBL2TL. Thirdly, I will provide examples of how DBTL is implemented in various parts of the world in order to demonstrate its capacity as a facilitation tool in teaching and learning. Fourthly, I will explore some notions that support the implementation of DBTL as a tool to enhance social, emotional and cognitive growth.

1.7.4 Chapter 4-DBTL in L2TL

The purpose of Chapter 4 is to explore the implementation of the elements of process drama in existing DBTL practices in L2TL. Firstly, I will present examples of a range of

drama strategies which will be used in the hypothetical DBL2TL programme. These strategies will be explored according to their implementation in L2TL in order to provide examples of the different ways in which these strategies could be combined to create various L2 learning opportunities. Secondly, I will evaluate how this implementation of DBTL may affect L2TL by outlining the advantages and possible shortfalls of the implementation of the approach. The knowledge obtained may highlight the significance of the effective implementation of DBTL in L2TL as well as determine whether there are shortfalls to overcome if DBTL is to be optimally applied in L2 classrooms.

1.7.5 Chapter 5–Embodied cognition and DBTL in L2TL

The purpose of Chapter 5 is to reveal how embodied cognition theories, with specific reference to embodied language comprehension and embodied learning, could support and underscore elements of process drama as a DBTL approach in L2TL. By developing an understanding of the theoretical basis behind the effectiveness of the effectual implementation of DBTL in L2TL contexts, one can solidify comprehension of the ways in which DBTL could be optimally implemented in L2 classrooms. To this end, firstly I will outline selected theories on embodied cognition. Secondly, I will demonstrate which components of embodied cognition should be incorporated into the implementation of DBTL in L2TL to ensure effective implementation. This will in turn reveal the components which should be included in the hypothetical DBL2TL programme in order to allow the creation of embodied experiences that may advance L2 learning.

1.7.6 Chapter 6–Outline and pedagogical rationale of the hypothetical DBL2TL programme

The purpose of this chapter is to provide the outline of the hypothetical DBL2TL programme as well as a theoretical justification for its design. Firstly, I will provide the outline and structure of the programme. Secondly, I will offer a pedagogical rationale for the design of the programme, in order to determine if the programme is steered by embodied cognition and hence adheres to my approach to DBL2TL as well as to the frame

that CEFR provides. In addition, the pedagogical rationale will evaluate whether the incorporation of DBL2TL and CEFR in the programme could further SLA and overcome the shortfalls of CLT.

1.7.7 Chapter 7-Designing a hypothetical DBL2TL programme

The purpose of this chapter is to offer some insight as to how DBTL in L2TL could be hypothetically implemented by designing a hypothetical DBL2TL programme. Firstly, I will provide the format of the programme. Secondly, I will offer some guidelines to assist with facilitation and other aspects of the hypothetical implementation of the programme. Thirdly, I will provide a table demonstrating the interrelation between Krashen's *Monitor theory*, Vygotsky's SCT, CLT and CEFR in the programme. This table will in turn indicate how these theories, approach and framework have been incorporated into the programme. Fourthly, I will present the hypothetical DBL2TL programme. As the programme could offer knowledge, insight and processes of the effective implementation of DBTL in L2TL contexts, it may overcome the limitations of DBTL in L2TL, which could lead to the increased implementation of the approach in L2 classrooms, and may therefore potentially contribute to the efficacy of L2TL.

1.7.8 Chapter 8-Conclusion and recommendations for future research

This chapter will serve as the conclusion of the study. Firstly, I will provide a summation of the study. Secondly, I will indicate the transferability of the findings by outlining the potential contribution of the study to the DBTL and L2TL fields. Thirdly, I will assess the shortfalls of the study. Based on these shortfalls, I will make recommendations for future research.

2 CHAPTER 2

2.1 Introduction

This chapter will critically engage with the second language teaching and learning (L2TL) field. I will establish the global significance of L2TL, with specific reference to South Africa, to underline the need for effective approaches in L2TL. This chapter aims to respond to this need, as its objective is to determine what is required to potentially increase the efficacy of L2TL. To this end, I will critically assess the implementation of L2TL in South Africa and further afield, as well as outline shortfalls that result from its implementation. To establish how to overcome these shortfalls, I will evaluate the process by which people learn a L2 according to Second Language Acquisition (SLA). The components required to successfully acquire a language will be analysed by examining two theories of SLA, namely Krashen's *Monitor theory* and Vygotsky's *Sociocultural theory* (SCT). These theories combined may contribute to a L2TL approach that could overcome the abovementioned shortfalls by creating non-threatening, social learning environments that promote interaction and meaning-making as well as involve learners emotionally.

Following, I will examine different language teaching methods and approaches to determine which could offer what is required according to the SLA theories, to effectively acquire a L2. To achieve this, I will locate second language teaching methods and approaches in the field of L2 learning. I will describe the development of various teaching methods and approaches as well as outline each method/approach's advantages and disadvantages. I will evaluate one approach, namely *Communicative Language Teaching* (CLT), as it offers the components that correspond with the requirements of SLA. Finally, I will assess how the *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR) could overcome these shortfalls and offer what is required to promote SLA and subsequently, attain overall proficiency in L2.

Achieving overall proficiency in a language includes gaining knowledge of linguistic forms, as well as getting skilled at suitably applying those structures in diverse situations. Teaching a language transcends teaching linguistic components and focusing on language skills (speaking, listening, reading and writing). It involves a broad scope of aspects, for example: learning ability, interaction skills, an understanding of concepts that are relevant in real-life communication, and culture, to name a few (Borg 2006:21; Byrnes 2007:680). These aspects contribute to the dynamic nature of L2TL. Pica (2005:339) asserts that “[t]he theory and practice of second language (L2) learning and teaching are dynamic enterprises, subject to continued debate, development, and change”. The ever-changing intricacies of various aspects of society (culture, politics) increases L2TL needs and hence the demand for new approaches to L2TL (Hinkel 2011:vii).

Due to globalisation, countries are more interconnected (Gvelesiani 2015:365), increasing the need to interact and cooperate with speakers of various languages and cultural backgrounds (Nazikian & Park 2016:347). Countries, such as New Zealand and Australia, have started to appreciate the value of preparing people to face the challenges of multilingual and multicultural societies (Sawir 2005:569; Richards *et al.* 2013:231). This is vital, as countries become more multilingual and multicultural for various reasons, one being the growing number of immigrants, especially in Europe (Lourenco *et al.* 2018:116). All these factors have intensified the focus on L2 teaching, and especially on English teaching worldwide, for example in China, Korea, Japan, Thailand, Botswana, Nigeria, Iran, Spain, Singapore and Australia (Nonkukhetkhong *et al.* 2006: 1-2; McDonald & Kasule 2005; Agbatogun 2014; Tavakoli *et al.* 2015; Tobin & Abello-Contesse 2013; Goh & Fang 2017; Sawir 2005; Gray 2003).

Consequently, globally the need for skilled L2 teachers and more effective approaches to teaching L2 is constantly growing (Schreiber & Worden 2019:68; Richards 2008:158; Nel & Müller 2010:637; Nonkukhetkhong *et al.* 2006: 3; Mkhize 2013:269; Moyo 2005:139-140; Probyn 2006:408; McDonald & Kasule 2005:188; Richards *et al.* 2013:244). The global importance of L2TL has intensified the need to exploring ways in which one could enhance

L2TL, to address the increasing needs of L2TL, thereby allowing learners to achieve overall proficiency in a L2 (Hinkel 2011:vii). The complexity of mastering a L2 involves numerous factors which have to be considered in order to meet the needs of L2TL and hence enhance its efficacy.

2.2 Second language teaching and learning (L2TL)

In this section, the focus will mainly be on formal educational institutions, as extensive research produced very limited information on non-formal educational institutions. It has to be noted that formal educational institutions fall outside the scope of my study. Nonetheless, what transpires in formal institutions has a direct impact on the private sector, thus in non-formal institutions. Based on my personal experience, I have found that non-formal educational institutions face similar challenges as formal educational institutions. In this section L2 refers to English, but the principles that are discussed are likely also applicable to other languages.

2.2.1 The significance of English as a L2 (ESL)

The dominance of English in business, science and technology has been increasing (Sawir 2005:567). The growth in significance is a result of globalization, as a proficiency in English enables countries to partake in the global economy as well as obtain knowledge that could initiate social and economic growth (Romero & Riera 2013:136; Richards 2008:158). The increased opportunity of employment offered by an English proficiency has expanded the importance of English in schools, higher education and non-formal education. English as a language of instruction in schools and universities is spreading all over the world, as can be observed for instance, in Europe, China, Iran, Singapore and Zimbabwe among many (Cenoz & Etxague 2013:86, 88, 90; Nhongo *et al.* 2017:8627; Goh & Fang 2017; Tavakoli *et al.* 2015; Fleckenstein *et al.* 2018:90). Despite Zimbabwe's effort to encourage the use of indigenous languages, the use of English has prevailed (Nhongo *et al.* 2017:8627). Similarly in South Africa, with its multiple languages and cultures, English remains dominant in

social, academic, education, business and political areas (Chikovore *et al.* 2012:306; Kadt 2005:96; Moyo 2005).

2.2.2 L2 teaching and learning in South Africa

The predominance of English in South Africa is in conflict with the National Policy (Thiba 2000:133). Bangeni and Kapp (2007:253) explains that “[i]n the ‘new’ South Africa a policy of multilingualism has been adopted that recognises 11 official languages and enshrines the language rights of the individual in the bill of rights of its 1996 Constitution”. Therefore, the learning of multiple languages should be the standard and common practice in South Africa (Du Plessis *et al.* 2007:151; Setati *et al.* 2002:131). However, there is little indication that the policy of multilingualism is effectively implemented in institutions, education and the workplace (Young 2005:37-38; Bangeni & Kapp 2007:253; Probyn 2006:394-395; Anon 2019). This is understandable, as the government is faced with the challenge of developing not one, but nine languages, which creates much bigger issues regarding language development and L2TL (Kadt 2005:93). The lack of focus on multilingualism does however lead to disputes regarding the teaching and use of languages (Mihindou 2019:27; Human Sciences Research Council 2005:94; Chikovore *et al.* 2012:306).

Even though English is not the principal L1 of learners, it is nonetheless central in the classroom (Makoe & McKinney 2009:84; Probyn 2006 406; Parmegiani & Rudwick 2014:108). The influence of English in South Africa diverges in intricate manners into classroom practice (Setati *et al.* 2002: 131-132). Teachers have the challenge to teach in a language which they have not fully acquired and learners are often instructed and examined in a language in which they usually have a low proficiency (Kadt 2005:94; Nel *et al.* 2016:48).

2.2.3 L2 teaching and learning in South African classrooms³³

2.2.3.1 L2 proficiency of learners

The L2 teacher faces many difficulties, with regards to the English proficiency of learners. Receiving instruction in the L2 (in this case English) could have a negative impact on the L2 learners' English proficiency, as the essentials of their L1 have not been ingrained yet (Du Plessis *et al.* 2007:150). Thus, the learners' level of proficiency in English is negatively affected when English is the school's official language. When learners shift to English at the foundation phase, they could establish rudimentary communication skills, yet "cognitive academic language skills are not developed" (Nel & Müller 2010:647). If this disaccord is not addressed at a later phase, a gap is created between learners' English proficiency and the linguistic requirements of learning in English at more advanced phases (Probyn 2006:393; Makoe & McKinney 2009:80). Therefore, the challenge for L2 teachers is to fill the gap and provide a cognitive academic proficiency in English that is needed for academic learning and meaningful participation within the curriculum (Probyn 2006:394; Jansen van Vuuren 2018:1). These cognitive academic language skills are essential in academic environments in which learners are required to engage with complex concepts and literacy (Nel & Müller 2010:647). The lack of cognitive academic language skills plays a role in the poor matriculation pass rates in South Africa, and subsequently inadequately prepared learners enter higher education institutions (Nel & Müller 2010:635; Moyo 2005: 142).

The shift to English as the language of instruction that learners have to make is a major cause of concern in South African higher education institutions (Nel & Müller 2010:636).

³³ I acknowledge L2 teaching and learning in South Africa as a separate and vital field of study that falls outside the scope of this study. Nevertheless, I would like to highlight that there is a need in South Africa for more effectual approaches to L2 teaching and learning. It is clear that South Africa, as a multilingual and multicultural country, has unique L2 teaching and learning needs and that there are challenges that have to be addressed. Moreover, it underlines the need for L2TL outside schools and universities. Even though this study focuses on non-formal educational institutions, it may pertain to formal educational institutions.

However, L2 English learners still prefer English as the language of instruction at universities, in spite of the challenges of learning in a L2 (Nel & Müller 2010:647).³⁴

The learners recognise that it is vital to become proficient in English, as a low proficiency is a drawback to obtaining employment and advancing in your career (Moyo 2005:155, 158; Parmegiani & Rudwick 2014:119). Nonetheless, the required level of proficiency (see section: 1.2 Contextualization) is rarely achieved, since the necessary foundation of L2 was not established in schools, which is exacerbated by learners' limited contact with English (Probyn 2006:406; Moyo 2005: 142).

As learners do not acquire the level of academic and communicative proficiency in their L2 (in this case English) in schools (Young 2005:51; Mkhize 2013:ii-iii), there is an increased need for English as L2 (ESL) learning in non-formal educational institutions following school or university (Kaiper 2018). Subsequently, learners do not have the level of proficiency to fully engage in their studies at university, resulting in learners not acquiring the proficiency that is required in professional fields (Kaiper 2018). There are various factors that contribute to learners' low level of proficiency in L2. As discussed above, L2 instruction at school and university inhibits learners' from achieving overall proficiency. Other factors that play a role in learners' lack of proficiency in L2 are attributed to various shortfalls in the L2 classroom.

³⁴ English is the preferred language of instruction over indigenous languages which are affected by English's influential social status (Makoe & McKinney 2009:84; Probyn 2006:406; Nel *et al.* 2016:48). Hibbert and Van der Walt (2014b) posit that higher education institutions have been trying to include African languages as academic languages (Hibbert & Van der Walt 2014b:6). However, numerous endeavours have been unsuccessful. It is acknowledged that there is still a great deal to be done (Hibbert & Van der Walt 2014a:211). Mutasa (2015) argues that these failed endeavours are due to the slow development of indigenous languages as academic languages owing to several factors. Negative attitudes of learners towards the study of indigenous languages result in a decreasing number of learners studying indigenous languages and subsequently, these languages have trouble to subsist in universities. Moreover, there is an indifference towards indigenous languages amid lectures of content subjects. All these factors are strengthened by the ineffective implementation of multilingual policies by universities, as a consequence of a shortage of comprehensible and detailed language plans and timeframes that could serve as preparation to devise a strategy that could ensure effective implementation (Mutasa 2015: 51-53, 55).

2.2.3.2 Shortfalls in the L2 classroom

Due to the numerous shortfalls in L2 classrooms, there is a need to establish more effectual L2 teaching practice (Probyn 2006:408; Nel & Müller 2010:636-637; Mkhize 2013:269). In formal- and non-formal educational institutions teachers play a vital role in the learning process. Increasing the competence of teachers is the first step to improving learners' L2 learning opportunities that could advance their English proficiency (Nhongo *et al.* 2017:8626; Nel & Müller 2010:648). However, the majority of teachers do not obtain comprehensive training (Probyn 2006:406; Moyo 2005:139-140). Consequently, teachers lack knowledge of the teaching methods and learning materials that can be used to improve L2 learning (Mkhize 2013:267).

Learning materials are key to L2TL (McCabe 2005:130), yet in many educational institutions learners have limited exposure to learning materials (Setati *et al.* 2002:129-130; Nel *et al.* 2016:48).³⁵ Varied learning materials should support the culture and personal experience of learners. Learners who are confined to only using general textbooks, might not get the opportunity to make use of their lived experiences³⁶ to increase their learning (Mkhize 2013:278).³⁷ Therefore, the curricula should be applicable to learners' lives, especially in rural areas (Human Sciences Research Council 2005:96). There have been some attempts to develop relevant learning materials, yet it can be of no value if it is not integrated into effective teaching methods (Young 2005:46).

Many learners have voiced the need for more efficient teaching methods (Human Sciences Research Council 2005:94; Mkhize 2013:269-270) that enhance their communicative

³⁵ The hypothetical drama-based L2 teaching and learning (DBL2TL) programme that I propose in this study, requires limited/no learning materials. This could be valuable in previously disadvantaged non-formal educational institutions that do not attain the means to acquire learning materials.

³⁶ Munro (2015:52) explains that, "People living in the world experience the world in their own, often unique ways – this will become known as 'the lived' experience".

³⁷ There is a need for contextualised L2TL materials in formal and non-formal educational institutions which learners could identify with and apply to their daily lives, which in turn could further L2 learning. The hypothetical DBL2TL programme in this study could potentially address these needs.

ability, rather than only developing their linguistic skills (Young 2005:51). Learners are given insufficient opportunities to engage with the learning materials and interact in meaningful ways (Mkhize 2013:265), as teacher-centred whole-class teaching still dominates classrooms (Probyn 2006:407).³⁸ Collaborative learning and meaningful interaction should be encouraged, yet it is challenging to generate and further communication in multilingual classroom environments (Setati *et al.* 2002:133). Therefore, Makoe and McKinney (2009:93) assert that “...attention needs to be given to ways and means that learners’ resources may be utilised to enhance teaching and learning in multilingual contexts” (Moyo 2005:140). The appreciation and application of learners’ resources will not be achieved as long as teachers interpret communicative activities as supplementary exercises promoting rote-learning. It has been found that not only teachers in South Africa, but also in Eritrea and Namibia implement the traditional *Grammar translation* method (see section: 1.2 Contextualization; 2.4.1 *Grammar translation* method) that is rooted in grammar explanations as well as translations and lack interaction (Young 2005:51; Mkhize 2013:ii; McCabe 2005:132). The implementation of methods that lack the capacity to promote meaningful interaction in collaborative environments is one of many limitations of the implementation of L2TL in not only SA, but also in other parts of the world.

2.2.4 The shortfalls of L2TL globally

The following section provides background to L2TL’s clusters of shortfalls. These shortfalls will be broadly mapped. Since learners have inefficacious L2 learning experiences in schools and universities (formal institutions), there is a demand for further L2 learning following school or university in non-formal institutions. Due to a lack of information from non-formal institutions, the shortfalls in both formal and non-formal educational

³⁸ Teacher-centred teaching revolves around the teacher and thus concentrates on the teacher transferring knowledge to the passive learner (O’Neill & McMahon 2005:28).

institutions are highlighted to demonstrate the need for more effectual L2 teaching and learning approaches in non-formal educational institutions.

2.2.4.1 Grammar translation method (traditional teaching method)

The *Grammar translation* method (see section: 1.2 Contextualization; 2.4.1 *Grammar translation* method) is widely implemented across Africa and the rest of the world. In Nigerian schools, traditional language teaching methods are prevalent in classrooms and even though English is the medium of instruction, learners often lack communicative competence (see section: 2.4.3 Communicative competence) in English, due to the teacher-centred methods used (Agbatogun 2014:257). Similarly, in Botswana, the USA and Iran, traditional methods are still widely implemented (Chuo 2019:29; McDonald & Kasule 2005:190; Tavakoli *et al.* 2015:799).

2.2.4.2 Lack of interaction

Traditional language teaching methods neglect learners' verbal use of the target language, as they are teacher-centred and mainly concentrate on reading and writing skills. Incorporating more realistic tasks into classroom teaching is usually overlooked (Tavakoli *et al.* 2015:798; Sawir 2005:568; Mkhize 2013:265; Wingate 2016:442, 452; Cook 2001:147). This keeps learners from receiving input which aids SLA (see section: 2.3.2.5 The *input hypothesis*).³⁹ As a consequence, learners have knowledge of the grammar rules, yet are incapable of applying them to meet their communicative needs outside the classroom (Ozverir *et al.* 2017:261). The lack of interaction in L2 classrooms is a global concern (Baleghizadeh 2012:113). In Spain, it has been observed that teachers control the learners' interactions, which leads to limited possibilities for generating topics of conversation or meaningful communication (Tobin & Abello-Contesse 2013:216). Due to the implementation of the *Grammar translation* method, there is also very limited

³⁹ According to Krashen (1979:164) comprehensible input (see section: 2.3.2.5 The *input hypothesis*) is required for learners to acquire a L2.

interaction between teachers and learners and among learners and their peers in the USA (Kern & Schultz 2005:381). There are some governments, schools and teachers that have attempted to apply communicative approaches, such as CLT (see section: 1.2 Contextualization; 2.4.5 *Communicative Language Teaching*–Introduction) (Sawir 2005:568; Lopez & Bruton 2013:257-258; Tomlinson 2012:159). Nonetheless, as discussed above, the *Grammar translation* method still has a significant impact on L2TL.

2.2.4.3 The lack of *Communicative Language Teaching* (CLT) in L2 classrooms

A shift to CLT can be witnessed in some countries, such as: Armenia, Thailand, Vietnam, Jakarta, Belgium, Vanuatu and South Korea in formal- and non-formal educational institutions (Lopez & Bruton 2013:257-258; Tomlinson 2012:159).⁴⁰ However, despite the global inclination to adopt the CLT approach the usage of the *Grammar translation* method remains dominant in universities in several countries (Cook 2015:159). CLT practices are also not widely implemented in public high schools, including Australia and the UK (Lopez & Bruton 2013:257-258).

Teachers are still frequently observed applying traditional methods (Richards 2008:161), for example, English teachers in Zimbabwe (Nhongo *et al.* 2017:8626), and Chinese teachers in the USA (Chuo 2019:29). Even though CLT is supported by various Asian countries' national policy, it is rarely entirely or successfully implemented (Sawir 2005:568). In Thailand, the National Policy promotes learner-centred teaching⁴¹ which is at the core of CLT. It has been observed that teachers try to employ the learner-centred approach, but has been unsuccessful due to several factors: teachers are unsure of the approach's core theory; the teachers are incapable of handing the responsibility over to the learners and the local context is restrictive (Nonkukhetkhong *et al.* 2006:1, 2, 4, 6).

⁴⁰ I taught English at various formal- and non-formal educational institutions in South Korea (2012-2013) and in Vietnam (2014). I observed some institutions implementing CLT.

⁴¹ Learner-centred teaching focuses on the learner's proactive role in the learning experience in which the learner takes responsibility for his/her/ze own learning. The teacher's role involves facilitating, rather than lecturing (O'Neill & McMahon 2005:28).

Teachers' inability to engage in communicative learner-centred approaches could result from their previous learning experiences. Prior experience has an immense impact on one's outlook on effectual teaching and learning practices (Crandall 2000:35; Catalano *et al.* 2018:4; Rose 2018:177).

2.2.4.4 Factors that contribute to the application of teacher-centred approaches

Teachers' perspectives of L2TL practice could contribute to the application of teacher-centred, traditional approaches. For example, in Hong Kong, Chan (2003:34) posits that “[t]he teacher-centredness and authority-oriented tradition of Chinese education in Hong Kong does not seem a promising ground for the promotion of learner autonomy”. As a result, teachers continue to rely on traditional teaching methods (Chan 2003:34, 49). In Singapore, the government set up a policy to enhance social integration, interaction and learners' confidence in speaking and writing. However, it has been observed that teaching methods only changed on the surface and that teachers do not create opportunities for learners to communicate and become involved in interactions (Goh & Fang 2017:135-136) or meaningfully engage with the learning material.

There are certain countries, like Indonesia, which have attempted to overcome the lack of meaningful engagement with learning material by modifying them to meet the L2 classroom's needs (Tomlinson 2012:157). However, most textbooks that are used around the world remain focused on grammar and rote-learning with little speaking practice (Cook 2015:161; Tomlinson 2012:159). Learning materials which promote rote-learning reinforce the implementation of teacher-centred approaches. There is a need for the humanization of learning materials, in which learners are encouraged to utilise sensory and motor imagery, inner speech, interrelations and feelings to enhance learners' engagement in the L2 learning experience (Tomlinson 2012:163).⁴²

⁴² This study aims to offer such learning material.

However, as discussed above, even if learning materials are improved, they can only be successfully applied through effective language teaching methods. L2 teachers have to keep up to date with new theories and notions regarding L2TL, which include language teaching methods and learning environments (Hawkins & Norton 2009:30; Nazikian & Park 2016:348; Nonkukhetkhong *et al.* 2006:3; Richards *et al.* 2013: 231). Nonetheless, teachers are not able to successfully implement effective language teaching methods with an insufficient understanding of what is required to create optimal learning environments. For example, in Spain, language teaching methods have advanced according to SLA findings, yet the physical classroom spaces have not been adapted to encourage learner-centred learning and interaction (Gurzynski-Weiss *et al.* 2015:61).

A major modification in language teaching theory and practice needs to be made that considers all factors that influence the L2 learning experience, including social, political, economic and cultural factors (Smith & McLelland 2018:2-3; Schreiber & Worden 2019:59; Pillay 2019:83).

2.2.5 Lack of engagement with the L2 culture

The way that language and culture influence each other has to be considered, as learning a new language entails learning a new culture. It has to be recognised that culture is an extensive concept which is intrinsically connected to multiple aspects of L2TL and hence has a significant impact on L2TL (Gvelesiani 2015: 368). Accordingly, learners are not able to master a L2 unless they understand the cultural context wherein the language takes place (Gvelesiani 2015:370; Kramersch 2013:66). The significance of culture in L2TL is recognised by some L2TL frameworks and theories, such as:

- CEFR (see section: 1.2 Contextualization) which includes sociocultural knowledge, sociolinguistic competence as well as plurilingual- and pluricultural competence in their list of language user competencies (Council of Europe 2001: 101-130; Chlopek 2008: 10-11; Council of Europe 2017:157).

- Vygotsky's (1978) SCT (see section: 2.3.4 Introduction to *Sociocultural theory*) which posits that language acquisition requires culturally determined social interaction.
- Canale and Swain (1980) which includes sociolinguistic competence in their three-component framework for communicative competence (see section: 2.4.3 Communicative competence).

The aforementioned L2TL framework and theories appreciate the fundamental role that culture plays in L2TL, as they acknowledge that all human discourse occurs in social and cultural environments. The significance of culture in L2TL creates a need for teachers to establish intercultural competence. This is achieved through encouraging instruction that highlights the progression of learners' awareness of other cultures, in addition to increasing their inclination to communicate with people from other cultures (Tobin & Abello-Contesse 2013:203). However, it should be noted that interacting with people from different cultures could create scenarios that may lead to misunderstandings. The majority of misunderstandings or complete communication breakdowns occur as a result of non-verbal communication that is misinterpreted, yet non-verbal communication is mostly ignored in L2TL. L2 teachers and learners should recognise the importance of non-verbal communication in achieving intercultural competence (Surkamp 2014:1, 5).

Nonetheless, the lack of focus on non-verbal communication is not the only aspect that prohibits the promotion of intercultural competence. Studies show that culture is not regularly engaged with during L2TL (Kramsch 2013:59; Young 2005:51; Tobin & Abello-Contesse 2013:216; Chikovore *et al.* 2012:304), as L2 teachers are either not aware, or do not address the concerns of diversity (Catalano *et al.* 2018:1-2). Teaching methods/approaches do not make associations with the L2 culture, for instance, teachers do not consider how social identity is portrayed through language and depend mainly on textbooks, mostly devoid of culture (Tobin & Abello-Contesse 2013:206; Cunico 2005:24).

This lack of engagement with culture has to be addressed, since the effects of globalization have made societies more diverse, which in turn increase the significance of the incorporation of culture in L2TL (Lourenco *et al.* 2018:114; Kern & Schultz 2005:382). The effect of culture on L2TL is especially significant in SA as a multilingual, multicultural country.

2.2.5.1 Culture in L2TL in South Africa

Promoting sociocultural knowledge and sociolinguistic competence is critical in South Africa, where the changes that take place in the language attitudes of L2 learners of English are linked to a variety of social factors (Bangeni & Kapp 2007:266). Schools often fail to address the range of educational needs of children from multiple cultural backgrounds. Consequently, teachers are seldom trained to welcome and accept diversity or to amend teaching strategies to accommodate multicultural learners (Chikovore *et al.* 2012:304, 306). Teachers should bridge cultural gaps that could be present in the classroom by recognizing and respecting various cultures, to prevent cultural alienation and cultural discontinuity that could have a detrimental effect on learners' language attitudes (Du Plessis *et al.* 2007:152). To demonstrate when learners, who are not entirely proficient in English, enter an institution that prioritises a culture different from the learners', the learners' home identity and language are viewed as a deficit, which could create pressure around identity and belonging (Bangeni & Kapp 2007:255-256). When learners feel threatened or alienated their affective filter is raised (see section: 2.3.2.4 The *affective filter hypothesis*) and they will not be able to fully engage in the learning process (Kebrowska 2012:157-163; Crisfield & White 2012:229) or immerse themselves in the L2 culture. This lack of focus on culture in L2TL is not only an issue in South Africa.

2.2.5.2 Culture in L2TL across the globe

The neglect of culture in L2TL has also been observed in the USA, where the educational needs of migrants are generally not met (Catalano *et al.* 2018:1-2). In secondary schools in India, it was found that teachers' language instructional practices encouraged and reinforced present inequalities between L2 learners (Norton & Toohey 2011:430). Nevertheless, some countries have attempted to integrate culture in L2TL, for instance, in Mexico and Uganda there were positive findings that revealed how teachers "conceived of language not primarily as a static linguistic system, but rather as a social practice in which experiences are organised and identities negotiated" (Norton & Toohey 2011:432). The teachers provided learners with various identity positions from which they could get involved in language practices both in and outside the classroom (Norton & Toohey 2011:432). In other words, teachers enhanced learners' intercultural competence.

It is essential for teachers to promote intercultural competence as learners could feel that their L1 identity is in jeopardy if the L2 culture is stressed too much (Kramersch 2013:59). When learners feel like their L1 identity is threatened, it could affect their attitude towards language teaching methods and approaches. There is cultural opposition towards CLT in certain sociocultural contexts. Even though teachers play a key role in change, context is crucial as well. As mentioned above (see section: 2.2.4.3 The lack of *Communicative Language Teaching* in L2 classrooms), the implementation of CLT is problematic in most Asian contexts, like Thailand and China (Nonkukhetkhong *et al.* 2006:3). However, not only teachers are restricted by their previous learning experiences. Learners, who are familiar with a more passive style of learning and mainly depend on teachers to transmit knowledge, do not have the confidence to interact and take the lead in the classroom. Therefore, these challenges and beliefs about L2TL arise from prior learning experiences as well as cultural apprehension (Sawir 2005:567, 570; Hu 2002:93; Gill 2016:241).

Teachers should always take into consideration the learner's culture, motivation and learning surroundings, so that teachers can enhance their understanding of the challenges the L2 learner faces (Catalano *et al.* 2018:15). This awareness is necessary to assist

learners and optimise their learning experience. The learner in the L2 classroom should be viewed holistically, including his/her/ze cultural background, emotions and cognitive processes (McCabe 2005:134). Involving learners' holistically in L2 is at the core of effectual L2TL. However, it has been demonstrated that there are various shortfalls to the implementation of L2TL that inhibit learners' from becoming holistically engaged in the learning process which in turn inhibits L2 learning.

2.2.6 Summation of shortfalls

Various shortfalls in L2TL in South Africa and other parts of the world have been identified, which increase the need for L2TL following school or university. An approach that could view L2TL holistically by providing learners with meaningful communicative activities and learning materials that address their real-life communicative needs, while promoting intercultural competence as a means to overcome the shortfalls of the implementation of L2TL, is required. With the aim of potentially overcoming these shortfalls, I will identify what is required according to SLA theories, to successfully acquire a L2. This will be used to establish the components which should be integrated into a teaching approach that could increase learning opportunities and hence potentially further L2TL.

As SLA researchers examine the process language teaching facilitates (Doughty & Long 2003:7; Gvelesiani 2015; Long 2009:385), a great deal of elements in SLA have apparent or prospective applications in L2 teaching (Quesada 1995; Djigunovic & Krajnovic 2009). Sawir (2005:571) postulates that "...the social context of the learning, cultural beliefs about language learning, the status of the target language, and the processes of language learning itself" are all interconnected factors that have an impact on SLA (Sawir 2005:571). SLA's importance is constantly increasing, since L2 are becoming more crucial.⁴³ Therefore, it is essential to explore SLA (Cook 2015:159) to understand the process through which L2 is

⁴³ (Nhongo *et al.* 2017:8627; Nel & Müller 2010:648; Du Plessis *et al.* 2007:150-151; Human Sciences Research Council 2005:94-95; Probyn 2006:392; Bangeni & Kapp 2007:253; Setati *et al.* 2002:129; Larsen-Freeman & Long 2014).

acquired; to examine how it can be applied in practice to improve language teaching and hence increase learning opportunities.

2.3 Second Language Acquisition (SLA)

2.3.1 Introduction

SLA is referred to as the processes by which a person acquires a L2. The process of SLA entails the loss and acquisition of L2 by individuals/groups of all ages, learning naturalistically⁴⁴ and/or with the assistance of formal instruction in a variety of surroundings (Doughty & Long 2003:3; Norris & Ortega 2003:717).⁴⁵ The outcome of the process that SLA facilitates has revealed that children and adults are able to acquire L2, similarly to how they acquire L1 (Freeman & Freeman 2011:137). However, learners develop and advance in different ways (Stam 2006:2).

Since the establishment of SLA as a field, the number of theories and models have increased exponentially, thus SLA is an intricate and multidimensional phenomenon. As a result, the elements of SLA, including what constructs are of interest and the way they are defined, has led to a wide range of perspectives, discrepancies and disputes. There is not one theory that is able to present a complete description of the entire process of SLA on its own. SLA is portrayed by an overabundance of theories and models which overlap, complement or disprove the other (Norris & Ortega 2003:723; Ellis 2008:36; Quesada 1995:9; Gitsaki 1998). The outline of SLA comprises of input, cognitive capability, personality and output, which are all interrelated components and are triggered in social surroundings, which in turn could have a progressive or hindering effect on the SLA process (Larsen-Freeman & Long 2014: xi). Accordingly, linguistic theories alone have been epistemologically inadequate to explain the complex constructs of SLA. Therefore, SLA focuses both on

⁴⁴ Muñoz (2008) explains that, “In simple terms, naturalistic second language learning may be characterised as learning through immersion in the second language environment” (Muñoz 2008:578).

⁴⁵ It has been observed that learning is not only naturalistic or instructed, but often mixed (Ellis 2008:37).

linguistic and non-linguistic (social, affective and cognitive) variables that affect the SLA process (Norris & Ortega 2003:723).

For the purpose of this study, I will analyse one theory each of both the linguistic- (Krashen's *Monitor theory*) and non-linguistic (Vygotsky's SCT) frameworks of SLA, as it is impossible to include the wide scope that constitutes SLA. Krashen's *Monitor theory* and Vygotsky's SCT will be examined, as each theory makes a distinct contribution to a L2TL approach that facilitates SLA through enhancing communicative competence, by exploiting learners' daily practice and lived experience in social interactive environments. The points of dispute in Krashen's *Monitor theory* will be outlined and analysed, and the theories that developed as a reaction to the controversy will be explored. Both frameworks' relevance to this study will be highlighted.

2.3.2 Introduction to *Monitor theory*

The *Monitor theory* is an example of a macro theory, which aims to combine the majority of aspects and phases involved in SLA into one theory. It comprises a logical, systematic group of hypotheses steadily grounded in SLA research (Ellis 1990:60; Gitsaki 1998:91; Krashen 1979:156). The *Monitor theory* (Krashen 1982) is based on Chomsky's concept of LAD (Ronke 2005:48).⁴⁶ It was developed around Krashen's notions that the classroom is a setting in which learners should be provided with the input that is required for language acquisition via communicative activities that attract learners' attention, wherein the anxiety levels are low, and which incorporate comprehensible language learners can apply

⁴⁶ Chomsky (2000:77) asserts that "The brain has a component – call it the language faculty – that is dedicated to language and its use. For each individual, the language faculty has an initial state". Language acquisition resembles organs growing, as it is something that occurs, not something a child does. Even though the environment plays a role, the typical developmental process and the central aspects of what comes into being are predetermined by the initial state (Chomsky 2000:7). Noam Chomsky, a linguist, developed a theory that every human being has an instinctive, biological capability to acquire a language. He hypothesised that humans have a Language Acquisition Device (LAD), a kind of neurological wiring that, irrespective of the language to be acquired, lets a child listen to, interpret, and produce the language at an early age. Chomsky proposes that, if a person is supplied with accurate input, the LAD makes every human being susceptible to the acquisition of a L2 (Escamilla & Grassi 2000). Chomsky's notion of LAD has been contested (Piaget 1977:8; Pulvermüller 2014:73), but an in-depth discussion falls outside the scope of this study.

in SLA (Krashen 1979:162). The purpose of Krashen's hypotheses was to elucidate the difference between the sequence in which grammatical components were taught and acquired (Nunan 2001:89), with the aim of clarifying how people acquire a L2 as well as presenting guidelines for teaching a L2 (Escamilla & Grassi 2000).⁴⁷ Krashen argues that SLA research should not be directly applied to practice, but rather considers SLA theory to mediate between research and practice. Krashen claims that the knowledge teachers obtain in their daily practice combined with an understanding of how SLA aspires, enable them to evaluate and improve their day-to-day practice (Freeman & Freeman 2011:113).

Krashen's *Monitor theory* is widely accepted by language teachers and learners all over the world, and has thereby substantially influenced language teaching and learning (Saville-Troike 2006:45; Ellis 1990:33). Krashen's hypotheses present understandable helpful recommendations that facilitate the implementation of teaching styles as well as methods/approaches that aid SLA and have proven to be effective (Freeman & Freeman 2011:113; Dervić & Spahić 2018:402). However, *Monitor theory* has been extensively criticised and even dismissed by some researchers (Freeman & Freeman 2011:113), especially with regards to the claim that learning cannot become acquisition (Gregg 1986:117-118).⁴⁸ Moreover, many of its notions are unclear and cannot be validated (Saville-Troike 2006:45; McLaughlin 1987).⁴⁹ These debates have, however, initiated research to further the knowledge of how people acquire languages and to determine the most effective way to translate it into practice (Dervić & Spahić 2018:403; Nunan 2001:89).

The *Monitor theory* consists of five hypotheses: the *natural order hypothesis*; the *acquisition-learning hypothesis*; the *Monitor hypothesis*; the *affective filter hypothesis*; and

⁴⁷ (Escamilla & Grassi 2000; Gitsaki 1998; Krashen 1978; Krashen 1982; Krashen 1979).

⁴⁸ Kevin R. Gregg's (1986) criticism of Krashen's *Monitor theory* is broadly acknowledged when reference is made to the *Monitor theory* (Saville-Troike 2006:45; Ellis 2008:251; Dervić & Spahić 2018).

⁴⁹ Barry McLaughlin's (1987) criticism of Krashen's *Monitor Theory* is widely referred to when the *Monitor Theory* is analysed (Saville-Troike 2006:45; Ellis 2008:251; Dervić & Spahić 2018).

the *input hypothesis*. For the purpose of the study, the *natural order hypothesis* will only be referred to briefly.⁵⁰

2.3.2.1 The *natural order hypothesis*

Krashen (1979:164) asserts that “[a]dults acquire (not learn) grammatical structure in a predictable order”. Humans acquire along a reasonably predictable natural order, which is facilitated by comprehensible input (Krashen 1979:157-158). However, even though learners seem to mark a similar pattern of growth, they also evidently differ in how quickly they progress and in which features of the L2 they demonstrate most growth (Ellis 2008: 18). This variation in development could occur due to personal capability or disparate learning experiences. Nevertheless, Krashen (1979) argues that even though learning frequently occurs first, it may not aid acquisition (Krashen 1979:158).

2.3.2.2 The *acquisition-learning hypothesis*

According to the *acquisition-learning hypothesis*, the use of words/phrases in L2 arises based on what the learner has acquired through spontaneous language use, through rules internalised in a similar manner to how children subconsciously acquire language, without explicit teaching/instruction by native speakers. Learning, on the other hand, is conscious. It entails obtaining a formal understanding of a language (Krashen 1978:175; Krashen 1979:164). Krashen (1979) argues that when learning certain rules precede acquisition, it provides us with a false impression that the learning brought about the acquisition (Krashen 1979:158). Krashen’s assertion that knowledge that is learnt cannot add to the acquisition of acquired knowledge is a disputed point (Ellis 2008:421). Gregg (1986) has criticised Krashen’s hypotheses. He believes that learning can become acquisition. He explains by referring to Japan, where instruction is normally completely in Japanese, yet language components are still acquired. This demonstrates that conscious understanding of

⁵⁰ The *natural order hypothesis* will not be explored at length, as there is no book that can declare it represents/mirrors the natural order (Freeman & Freeman 2011:117), since its scope is too vast.

a rule could be acquired (Gregg 1986:118, 120), which is achieved through interactional feedback/teacher instruction.⁵¹

L2 learners require interactional feedback while learning L2 (Turuk 2008:257; Hudson 2008:110), as elements of L2 necessitate awareness and/or attention to form (Robinson & Ellis 2008:7; 8; 11). Interactional feedback could assist in highlighting problematic areas of learners' interlanguage⁵², and could provide them with more opportunities to concentrate on their production or comprehension, therefore contributing to L2 proficiency (Gass & Mackey 2014:187; Mackey 2006:408). Learning a language is the same as other types of learning that calls for a necessary balance between instruction and practice (Ellis 2008:833). The learner needs to utilise what he/she has learned to enable the brain to "own" the learning (Caine *et al.* 2005:5-6). It has been found that learners modify their output following interactional feedback (Swain 2008:39). Gass and Mackey (2014:199) claim that:

"Interaction facilitates the process of acquiring a second language, as it provides learners with opportunities to receive modified input, to receive feedback, both explicitly and implicitly, which in turn may draw learners' attention to problematic aspects of their interlanguage and could therefore aid them in producing modified output".

Krashen (1979), on the other hand, claims that focusing attention on L2 form does not further acquisition, yet agrees that it is beneficial in enabling learners to monitor their

⁵¹ In this study, it will be referred to as interactional feedback. The hypothetical DBL2TL programme that will be designed in this study promotes interactional feedback, as DBTL in L2TL provides ways to offer implicit and explicit instruction through reflection and feedback in role (see section: 4.2 Process drama strategies in L2TL) (Wagner 1990:209; Galante & Thomson 2017:135).

⁵² SLA has been examined at length by researchers from various fields. They investigate the system of language the learner is formulating. This system is referred to as the learner's interlanguage. An interlanguage is the form of English a L2 learner uses (Freeman & Freeman 2011:111).

output (Krashen 1979:164).⁵³ Krashen (1979:159) stresses that “[a] central hypothesis of the *Monitor theory* is that conscious learning is not available for initiating utterances, but is only available as a Monitor”. L2 learners could utilise acquisition to monitor and initiate utterances, yet the only function of learning is to monitor the utterances (Krashen 1979:161).

2.3.2.3 The *Monitor hypothesis*

According to Krashen (1979:153) “[f]ormal operations are hypothesised to be responsible for the birth of the extensive conscious Monitor”. Language that is learnt comprises of conscious mental descriptions of linguistic rules, which is the product of formal operations (schooling or a self-study program). The output of the learner’s acquired system could be examined and modified by a learned system, before a word is even spoken (Krashen 1978:175).

According to Freeman and Freeman (2011) it is necessary for learners to have knowledge of the rules, but it is vital to know in which situations to use them and when to focus more on meaning (Freeman & Freeman 2011:119). It has been found that introverted and self-conscious people overuse the Monitor, which hinders fluency. On the other hand, extroverted people underuse the Monitor, as they are less concerned about making mistakes (Krashen 1978:179-182). The personality traits of learners should be considered, as affective factors play a vital role in SLA.

2.3.2.4 The *affective filter hypothesis*

Positive affective factors (motivation, attitude, self-esteem, mood etc), which are influenced by personality traits, have been proven to be connected to successful outcomes in SLA. Their existence promotes a low “affective filter”. Krashen explains that positive affective

⁵³ Krashen (1979) asserts that learners have to have sufficient time and focus on form for the Monitor to be utilised (Krashen 1979:164).

factors lower learners' affective filter allowing more input to be received and hence enable acquisition to take place more effectively (Krashen 1979:164). A well-motivated learner is more inclined to interact with L1 speakers and together with a low affective filter consequently increase the extent of comprehensible input (see below), which in turn enhances SLA (Dervić & Spahić 2018:401).

On the other hand, negative affective factors, such as anxiety and low motivation, could be filters that impede input (Freeman & Freeman 2011:123). It has been found that anxiety, low motivation, low self-esteem (emotional states) and social distance are dynamic factors which act together with other factors and, depending on individual differences, could block acquisition (Kebłowska 2012:157-163; Crisfield & White 2012:229). Comprehensible input is required for learners to acquire a language and negative affective factors raise the affective filter to a level where comprehensible input is impeded, inhibiting the acquisition process (Dervić & Spahić 2018:401; Pawlak 2012:xxxiii).

2.3.2.5 The *input hypothesis*

According to *Monitor theory*, through only receiving comprehensible input,⁵⁴ SLA could be attained (Saville-Troike 2006:105). The *input hypothesis* states that language acquisition transpires when the learner comprehends input language. Krashen proposes that learners acquire language by comprehending language that is slightly more advanced than their "current level of competence". Thus, if a learner's acquisition level is at i , he/she can advance to level $i+1$ when comprehending input at the $i+1$ level (with the assistance of context or extralinguistic details) (Krashen 1979:164).⁵⁵ This notion of Krashen relates to Vygotsky's Zone of Proximal Development (ZPD) (see section: 2.3.4.2 Zone of Proximal Development) (O'Toole & Stinson 2009a:65).

⁵⁴ Input refers to the language learners are exposed to through receptive skills, such as listening and reading (Rhalmi 2019).

⁵⁵ Krashen neither explains the input hypothesis process nor logically defines "i+1" (Gregg 1986:118-119). 'i' is viewed as the learner's current level of proficiency.

However, some notions of *Monitor theory* still contrast Vygotsky's SCT (see section: 2.3.4 Introduction to *Sociocultural theory*), such as Krashen's refusal to acknowledge any direct function of output⁵⁶ in SLA (Ellis 2008:247). Krashen (1979) argues that output does not give rise to acquisition, but only assists language acquisition indirectly through promoting comprehensible input (Krashen 1979:164; Krashen 1998). Ellis (2008) however, disagrees with Krashen's input hypothesis. He asserts that L2 acquisition could occur if there is no comprehensible input and more crucially, that comprehensible input may not always lead to acquisition (Ellis 2008:249). Ellis (2008) maintains that comprehensible output is also required to acquire a L2 (Ellis 2008:265).

2.3.3 Output and Interaction

2.3.3.1 *Comprehensible output hypothesis*

Swain (2008) has also questioned the legitimacy of the input hypothesis, in particular, Krashen's claim that only comprehensible input leads to acquisition (Swain 2008:13). As a result, Swain developed the *output hypothesis*, which asserts that using language practically (speaking or writing) forms part of the process of SLA (Swain 2008:4). Swain's hypothesis has been supported by findings that output promotes SLA (Ellis 2008:265).⁵⁷

Under certain conditions, using the target language when interacting, could encourage L2 learners to consciously concentrate on and identify their linguistic issues (with the possibility of directing their focus to useful input) (Swain 2008:27). Additionally, it could steer learners' focus to a new language component (lexical item or grammatical construction), facilitating the progression of L2 (Gass & Mackey 2014:186; Swain 2008:28). Meaningful language production assists learners in not only developing, but also in refining their knowledge of L2, increasing their fluency as they are pushed to progress from

⁵⁶ Output refers to the language learners generate through productive skills, such as speaking and writing (Rhalmi 2019).

⁵⁷ From a sociocultural perspective, output plays a fundamental role in L2TL (see section: 2.3.4 Introduction to *Sociocultural Theory*) (Swain 2008:64).

semantic to syntactic processing (Ellis 2008:261; Saville-Troike 2006:75). The *comprehensible output hypothesis* has made vital contributions to research on the role of interaction in SLA (Ellis 2008:265).

It is asserted that the growth of the learner's interlanguage system is activated by two operations. Firstly, the call for comprehensible input (Krashen 1979) and secondly, the challenging task to effectively structure output (Swain 2008). These two operations are generated through interaction (Donato 1994:34). Therefore, it is vital to create opportunities for interaction, and this could be achieved through various means. A variety of tasks could create diverse types of interaction, with various possibilities for feedback and output (Gass & Mackey 2014:193). The nature of learning tasks, initiated by the teacher, should produce a natural condition for collaboration and interaction between teachers and learners, and between learners and their peers (Behroozizad *et al.* 2014:223; Mackey 2006:412) in order to create the social environment that aids SLA. Sociocultural approaches consider the function of interaction in SLA and how vital interaction in sociocultural environments is for the progression of L2 (Saville-Troike 2006:106).

2.3.4 Introduction to *Sociocultural theory* (SCT)

Sociocultural approaches claim that when one considers what is acquired in SLA, it is not sufficient to only include language itself. The social and cultural understanding, rooted in the language being learned, should also be incorporated (Saville-Troike 2006:101). Vygotsky, who developed SCT, was a Russian developmental psychologist who focused on a variety of subjects that ranged from law, the psychology of art to language growth (Shah & Rashid 2017:3). Vygotsky (1978:88) explains that learning requires a particular social nature and a course of action, by which children develop into the life of those surrounding them.⁵⁸ Vygotsky introduced and developed the idea that children learn within social

⁵⁸ Vygotsky's viewpoints (social development, thoughts and language, internalisation of knowledge, mediating tools, spontaneous vs scientific concepts and play as cognitive development; to mention a few)

contexts, as opposed to only as individuals (Saville-Troike 2006:112). This notion is at the core of Vygotsky's SCT. SCT claims that even though human neurobiology is required for higher mental processes, the most essential type of human cognitive activity increases through interaction within social and material surroundings, as well as in instructional contexts (Lantolf *et al.* 2014:207; Vygotsky 1978).

SCT has been broadly recognised as a learning theory and has significantly affected SLA theories and models, which focus on input and interaction, as SCT underlines the necessity of interaction in the learning process (Saville-Troike 2006:25; Ellis 2008:532; Shabani *et al.* 2010; Behroozizad *et al.* 2014; Morcom 2014; Donato 1994).⁵⁹ It has been found that interaction does not only advance L2 learning, but also promotes acquisition (Saville-Troike 2006:111; Ellis 2008:834), especially if learners are provided with interaction-based instruction/interactional feedback⁶⁰ to aid them in the social construction of knowledge. Development occurs according to the kind of, and adjustments in, mediation negotiated between expert and novice. When learning is mediated by the teacher's scaffolding (see: 2.3.4.3 Scaffolding) of learners' ZPD (see section: 2.3.4.2 Zone of Proximal Development), it assists them to successfully interact in social contexts (Lantolf *et al.* 2014:215; Behroozizad *et al.* 2014:217).

2.3.4.1 Interaction

Interaction is viewed as crucial in presenting learners with sufficient input, which is necessary for internal processing, directing learner's focus to novel features of L2, offering collaborative ways for learners to construct communication systems, and in using language that is at a higher level than their actual competence (Saville-Troike 2006:106). The

have been extensively explored and implemented in educational fields (Turuk 2008:253; Freeman & Freeman 2011:74; Lantolf & Appel 1994).

⁵⁹ It should be pointed out that Vygotsky's work "has been translated and retranslated from the original Russian. It has given rise to a wide range of interpretations and extensions" (Daniels 2001:2).

⁶⁰ As mentioned above (see section: 2.3.2.2 The *acquisition-learning hypothesis*), interactional feedback is required in L2 learning.

capacity to perform beyond one's current competence is portrayed in one of Vygotsky's fundamental constructs of learning, the ZPD.

2.3.4.2 Zone of Proximal Development (ZPD)

The SCT construct that has had one of the biggest influences on education is Vygotsky's ZPD, which has often been brought into play by both L2 researchers and methodologists (Ellis 2008:531; Saville-Troike 2006:25; Shabani *et al.* 2010). A fundamental aspect of learning is that it generates the ZPD. Vygotsky (1978:90) explains that:

“Learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers. Once these processes are internalised, they become part of the child's independent developmental achievement”.

The ZPD is the space between the level of actual development, as discussed through independent problem solving, and the prospective developmental level, which is discussed by problem solving with adults' assistance or in collaboration with more competent peers. The level of actual development portrays mental development retroactively, whereas the ZPD forecasts potential mental development (Vygotsky 1978:86).⁶¹ The key aim of education from SCT's perspective is to let learners remain in their own ZPDs for as long as possible. This is achieved by providing them with stimulating and culturally meaningful goal-directed activities and problem-solving tasks, which are at a slightly higher level than what they are capable of doing alone, so that they will have to work together with either a teacher or a more capable peer (Shabani *et al.* 2010:238). After finishing the task with

⁶¹ It should be noted that Vygotsky only referred to the ZPD as how it pertains to the development of the child. Nonetheless, various contemporary elaborations of the ZPD examine how the ZPD forms part of the development of adult learners, as learning continues through life and could at any age be scaffolded by other people (Van der Walt 2018:339-340).

assistance/guidance, learners will probably be capable of doing the task on their own, which means that the learners' ZPD for that specific task will have increased (Shabani *et al.* 2010:238).⁶² This expert-novice interaction within the ZPD can be achieved through scaffolding (Saville-Troike 2006:112).

2.3.4.3 Scaffolding

The ZPD is inextricably linked to another social construct, scaffolding.⁶³ Ellis (2008:531) explains that:

“Scaffolding is an inter-psychological process through which learners internalise knowledge dialogically. That is, it is the process by which one speaker (an expert or a novice) assists another speaker (a novice) to perform a skill that they are unable to perform independently”.

In social interactions a person (teacher or peer) could verbally construct encouraging circumstances for the novice to take part in, while enhancing existing skills and comprehension to more advanced degrees of competence (Donato 1994:40). If a more capable peer scaffolds another peer/novice, the learners' role in interaction changes and their linguistic progression advances (Donato 1994:53). Teachers, who mediate learning, while working within the learners' ZPD, offer the means for learners to further their development (Freeman & Freeman 2011:80). The teacher in the L2 classroom should supply scaffolds or generate circumstances in which learners can scaffold each other (Freeman & Freeman 2011:85).

⁶² In L2TL, the ZPD can be considered as a higher degree of comprehension in a learner's interlanguage (Turuk 2008:257).

⁶³ It is worth noting that Vygotsky did not ever make use of the term scaffolding. The term was introduced by Wood *et al.* (1976) (Shah & Rashid 2017:5-6). Even though the terms scaffolding and ZPD are used interchangeably, the notion of scaffolding and how it relates to the ZPD is contested (Van der Walt 2018:331). Nevertheless, these disputes fall outside the scope of this study, as it does not impact the study.

This facilitation of learners' cognitive development and social construction of knowledge within their ZPDs could be achieved in various ways when the expert/novice scaffolds learners. For instance: asking questions, giving feedback, making recommendations and focusing attention on form as well as on particular features of certain circumstances (Behroozizad *et al.* 2014:222; Freeman & Freeman 2011:83).⁶⁴

As previously discussed (see section: 2.3.2.2 The *acquisition-learning hypothesis*), interactional feedback is related to L2 learning, and this correlation is mediated by learners' noticing of L2 form (Mackey 2006:410; Turuk 2008:257).⁶⁵ It should be noted that attention is usually focused on that which provides the most interest, relevance or meaning to the person (Caine *et al.* 2005:200-201). The whole construction, arrangement, social and emotional environment make up the physical surroundings that influence what is eventually learned (Caine *et al.* 2005:136). Creating a collaborative community of practice, concentrating on positive relations, could produce optimal circumstances for scaffolding within the ZPD. These circumstances may be produced by the teacher, through establishing an environment that furthers a personal understanding of learners' social and affective progression in social practices (Morcom 2014).

2.3.4.4 Affective development

Social practices emphasise a learner-centred perspective, in which greater importance is bestowed on learners' emotions. Every social practice expands apprenticeship, assisted contribution and suitable ways of participation. Altogether the social strategies scaffold affective development in the ZPD (Morcom 2014). Vygotsky (1978) explains that a child's growth is frequently portrayed as only the growth of his/her intellectual functions. However, if the child's needs and motives are not considered, one will not be able to appreciate his/her/ze development from one level to the next, because every move

⁶⁴ This highlights the importance of encouraging group work in L2 classrooms, as it enhances the collective acquisition of the L2 (Donato 1994:53).

⁶⁵ This focus on form relates to Krashen's *Monitor hypothesis*. However, according to Krashen (1979) the learned system does not aid acquisition and only monitor the output (Krashen 1979:161).

forward is linked to distinct adjustments in intention, preference and motivation (Vygotsky 1978:92). This underlines Vygotsky's appreciation of the key function of affective, personal relationships in cognitive growth (Morcom 2014).

The relations that people form while engaging in interaction with others promote motivation and involvement that enhance meaning making (Greenfader *et al.* 2015:189) and therefore further cognitive growth (see section: 5.2 Embodied cognition). The joint interactive relationship between teacher and learners, and learners and their peers that SCT fosters, could enhance learners' interest and motivation in discovering novel aspects of the target language, which may facilitate successful communication (Behroozizad *et al.* 2014:223; Mackey 2006:412), that could further SLA. The importance that SCT gives to creating social environments wherein affective, personal relationship are stimulated, aid SLA.

2.3.5 The contribution of *Sociocultural theory* and *Monitor theory* to SLA

One of the significant aspects of SCT is regarding learning as social in nature, in which meaning is obtained through interaction in a social setting (Behroozizad *et al.* 2014:219). According to SCT, developmental processes occur through interaction in cultural, linguistic and historically formed contexts (Lantolf *et al.* 2014:207). SCT does not only entail changes in linguistic performance, as with Krashen's *Monitor theory* (Lantolf *et al.* 2014:215). Krashen's *Monitor theory* provides various linguistic descriptions of how learners acquire a L2. However, it does not entirely consider the social or psychological components of L2 learning (Escamilla & Grassi 2000). Regardless, it promotes communicative teaching, and lays the groundwork for the communication-based teaching approaches that have been recommended and well received by teachers and learners (Dervić & Spahić 2018:392; Escamilla & Grassi 2000).⁶⁶

⁶⁶ The majority of his concepts still currently affects practitioners and researchers and is beneficial for a drama-based classroom (Ronke 2005:49).

Even though Krashen's *Monitor theory* has made a significant contribution to communicative approaches, there are certain aspects of the theory that are contested (see section: 2.3.2.2 The *acquisition-learning hypothesis*; 2.3.3. Output and Interaction). These aspects include Krashen's notion that output and interactional feedback does not contribute to SLA. From my personal experience, and as discussed above (see section: 2.3.2.2 The *acquisition-learning hypothesis*; 2.3.4.3 Scaffolding), I have found that interactional feedback is vital for learners to establish a linguistic foundation from which they can draw on when interacting in social environments. It offers learners tools to adjust, correct and repair their utterances, which in turn further development. Moreover, none of the above is possible if learners are not engaged in diverse types of social interactions to apply what they have learnt (see section: 2.3.4 Introduction to *Sociocultural theory*).

Therefore, the L2 learning experience should promote social interaction and allow interactional feedback (from both teachers and peers), that fosters non-threatening learning environments (see section: 2.3.2.4 The *affective filter hypothesis*). However, to be able to employ these components of SLA in L2TL, it should be determined how these components could be applied. Language teaching methods and approaches offer the means to implement the components that contribute to SLA. Over the past few decades, the fields of SLA and L2 teaching have joined forces in beneficially instructive ways. The focus has been on advancing language teaching methods and approaches, as well as classroom tasks and activities, which are in line with researchers' knowledge of SLA and teachers' understanding of the dynamics of the classroom itself, with the aim of improving L2TL (Pica 2005:348; Nunan 1991:228; Nel & Müller 2010; Gvelesiani 2015; Carter & Nunan 2001; Djigunovic & Krajnovic 2009; Quesada 1995; Escamilla & Grassi 2000). I will critically assess which method/approach allows the application of the relevant components (as discussed above) of SCT and the *Monitor theory* in L2TL, with the aim of advancing SLA. The promotion of SLA could in turn enhance the effectiveness of L2TL.

2.4 Language teaching methods and approaches

As previously discussed (see section: 1.2 Contextualization), language teaching became notable as a profession in the last century, and with it came the development of methods and approaches in language teaching. Methodological principles link theory (theories of SLA) and practice. Theories are connected to a range of design features of language instruction, including fixed objectives, syllabus requirements, kind of activities, functions of teachers, learners etc. Design features are connected to teaching and learning practices as it occurs in the L2 teaching and learning setting. All these features form part of language teaching methodology, which has been depicted in numerous ways (Rodgers 2001:3; Liu & Shi 2007:69; Long 2009:376).

In methodology there is a differentiation between methods and approaches. Methods entail set teaching systems that specify certain teaching techniques and practices (Rodgers 2001:3). Ur (2014:3) defines a language teaching method as “[a] coherent set of teaching-learning procedures and behaviours based on a theory of what a language is and how it is learnt”. While, approaches portray “language teaching philosophies” that are open to interpretation (Rodgers 2001:3). Consequently, approaches are implemented in diverse ways (Rodgers 2001:3). Jin and Cortazzi (2011:560) explain the difference between a method and an approach, by using the term “...’method’ as the overarching term to specify and relate theory and practice, within which an ‘approach’ defines assumptions, beliefs and theories about the nature of language and language learning”. In spite of the variations, all methods and approaches have one feature in common. All of them presume that learning will or will not occur, depending on a set of principles. Therefore, they all suggest a set of principles for teacher and learner classroom practices, and claim that if these principles are adhered to, learning will take place (Nunan 1991:3; Richards & Rodgers 2001:viii). Since the development of language teaching methods and approaches, there has been an ongoing search for more effective methods and approaches (Rodgers 2001:3; Djigunovic & Krajnovic 2009; Brumfit 1983; Savignon 2007; Renau 2016; Long 2009; Richards & Rodgers 2001:viii).

There are a considerable amount of language teaching methods and approaches, but for the purpose of the study only the most relevant will be analysed, which include: *Grammar translation* (see section: 2.2.4.1 *Grammar translation* method), *Audiolingual* and CLT (see section: 2.2.4.3 The lack of *Communicative Language Teaching* in L2 classrooms). The *Grammar translation* method and *Audiolingual* method will be discussed, as the development of these methods as well as the reactions to them, contributed to the establishment of communicative approaches, such as CLT. For most of the 20th century, *Grammar translation* was the principal method used for language teaching all around the globe, yet from 1950 onwards it was often supplanted by *Audiolingualism* and thereafter, communicative approaches, such as CLT (Ur 2014:4).

2.4.1 *Grammar translation* method

Grammar translation method (traditional language teaching method), as it is currently applied to the teaching of modern languages, is an expansion of an approach that was originally implemented to teach classical languages (Latin and Greek) (Djigunovic & Krajnovic 2009). *Grammar translation* overshadowed European and L2 teaching from 1840's to the 1940's and its adapted form remains extensively utilised in various parts of the world (Renau 2016:85). This method is teacher-centred with the central objective of achieving grammatical competence, memorizing bilingual vocabulary lists and translating texts to and from the target language (Ur 2014:4; Wang 2007:25). It prioritises reading and writing skills. The lack of focus on communication skills is one of many shortfalls of the *Grammar translation* method (Renau 2016:85).

Grammar translation method neglects communication skills, does not allow learners to be released from the ingrained concepts of the first language, and discourages them by having to memorise never-ending lists of impractical grammar rules and vocabulary. These are a number of reasons why the *Grammar translation* method was, with various features, superseded by the *Audiolingual* method (Liu & Shi 2007:69-70).

2.4.2 *Audiolingual method*

Sierra (1995:116) defines the *Audiolingual* method as a method in which “...language learning proceeds by means of analogy (habit-formation involving generalisation) rather than analysis (deductive learning of rules, as the *Grammar translation* method)”. It focuses on teaching L2 through dialogues and drills (Cook 2001:206), which are repeated and memorised. Emphasis is placed on the improvement of pronunciation, stress, rhythm and intonation (Renau 2016:83). A large amount of dialogue practice of all possible situations in which L2 learners may utilise the L2 is incorporated into its application, as the *Audiolingual* method views L2 learning as habit-formation (Renau 2016:83). However, Cook (2001) asserts that habit-formation as a means to learning L2 is inadequate (Cook 2001:211). Cook (2001) is not the only one who has criticised this method.

The *Audiolingual* method’s numerous shortfalls have been broadly acknowledged. These shortcomings include the application of an insufficient form of grammar, since it does not include all language components, even though linguistic items are viewed as the core elements of language to be acquired (Cook 2001:211; Ur 2014:4). Therefore, it does not address the need of the learners or enhance learners’ ability to communicate and take part in the interpretation, expression and negotiation of meaning (Savignon 2018:4).

Learners are often unable to transfer knowledge obtained through the *Grammar translation-* and *Audiolingual* method to discourse in real life, as both these methods disregard communicative competence (Liu & Shi 2007:71).

2.4.3 *Communicative competence*

Communicative competence is a fundamental aspect of L2TL, as the main objective of L2 learners is to achieve communicative competence. There have been numerous views and theories that have attempted to outline communicative competence.

The first theory of communicative competence was developed by Hymes (1972), who was a sociolinguist that focused on language use in social discourse. Consequently, he brought

into play the term communicative competence, with the aim of presenting a wider outlook of language use. He believed that it is not only necessary for language users to have knowledge of grammatical structures, but also norms of use and appropriacy in a particular social situation (Savignon 2018:2; Butler 2018:310). Hymes (1972:67) explains that “[t]he goal of a broad theory of competence can be said to be to show the ways in which the systemically possible, the feasible, and the appropriate are linked to produce and interpret actually occurring cultural behaviour”. The application of language in social life has a fruitful, constructive aspect. Therefore, the rules of grammar would be futile, devoid of the rules of usage (Hymes 1972:60).

Even though Hymes’ theory was positioned in the first language (L1) perspective, his view of communicative competence significantly affected following models of language proficiency for L2 learners (Butler 2018:310). Concurrent research on communicative competence was conducted by Savignon.

Savignon (1972) conducted a comparative study with three groups of beginner college French learners. She discovered that practice in unprompted interaction, with all the grammatical and pronunciation errors that such interaction unavoidably entails, was vital to establishing what she termed communicative competence. These discoveries were the first to dispute the *Audiolingual* theory, by offering empirical evidence that classroom practice, in unprompted interaction, could add to the growth of communicative competence without losing grammatical accurateness. A compilation of role-plays, games and other communicative classroom activities were created and incorporated into learning materials. The function of these activities was to offer learners strategies to enable them to engage in the experience of interaction. Teachers were urged to present learners with phrases that would assist them to take part in the negotiation of meaning. These and other strategies developed into the foundation of the succeeding classification by Canale and Swain (1980) of strategic competence. Strategic competence forms part of their three-component framework for communicative competence, together with grammatical competence and sociolinguistic competence (Savignon 2018:3).

Canale and Swain (1980) indicated that communicative competence consists of grammatical competence, sociolinguistic competence and communication strategies or what they refer to as strategic competence. Therefore, the main objective of a communicative approach has to be to assist the merging of these forms of knowledge of the learner (Canale & Swain 1980:27).⁶⁷ Moreover, Canale and Swain (1980) assert that for communicative competence to result in communicative confidence, contact with realistic communicative circumstances is required (Canale & Swain 1980:28). L2 learners should be given the chance to participate in meaningful communication with proficient language users to provide them with the ability to react to real communicative demands in real-life L2 circumstances (Canale & Swain 1980:27). Canale and Swain's (1980) theory of communicative competence appreciates the value of the social component embedded in language use, as well as the necessity to negotiate meaning by means of pragmatic communication through the use of effective communication strategies.⁶⁸

Even though sociolinguistic competence and strategic competence form an integral part of communicative competence, Canale and Swain (1980) also acknowledge the significance of grammatical competence. Canale & Swain (1980:11) maintain that it is essential to focus on grammar, as particular grammatical errors could 'fossilize' (the errors remain despite additional language learning) when grammatical accuracy is not stressed from the start, leading to more or less lasting 'interlanguage' (Canale & Swain 1980:11). Canale and Swain's (1980) three component framework was the first theoretical model of communicative approaches to L2 teaching and learning (Savignon 2018:3; Canale & Swain

⁶⁷ The linking of different forms of knowledge could unlikely arise out of overemphasising one type of competence over the others during a L2 programme (Canale & Swain 1980:27). This view of Canale & Swain (1980) is in line with CEFR. According to CEFR (see section: 6.2 Outline of the hypothetical DBL2TL programme), all features of the different components of communicative language competence, namely: linguistic competence, pragmatic competence and sociolinguistic competence are constantly interconnected when a language is used and cannot be separated (Council of Europe 2017:130). The hypothetical DBL2TL programme, which will be designed in this study, aims to incorporate all components of communicative language competence.

⁶⁸ This focus on the social interactive nature of language is in line with Vygotsky's *SCT* (see section: 2.3.4 Introduction to *Sociocultural theory*).

1980). Savignon (1983) built on Canale and Swain's framework and developed an approach to classroom practice in accordance with the fundamental components of communicative competence (Savignon 2018:3). She agreed that for communicative competence to develop, form-focused exercises should be combined with meaning-focused experience. Savignon (2018) explains that grammar is crucial, and that learners appear to concentrate on grammar the most when it pertains to their communicative demands and experiences (Savignon 2018:4-5).

Therefore, it could be effective to focus on grammar by means of interactional feedback throughout the implementation of meaningful, communicative activities.⁶⁹ Furthermore, wider dimensions of discourse, sociolinguistic rules of appropriacy and communication strategies should be incorporated. The choice of a methodology suitable to the acquisition of communicative competence calls for comprehension of sociocultural diversity in learning styles (Savignon 2018:5). This emphasis on communication and language use in social interactive contexts was also considered with syllabus design in Europe.

In Europe, due to the language needs of a fast-growing number of immigrants and guest workers, together with a rich British linguistic tradition, a syllabus was developed that incorporates social as well as linguistic contexts in the description of language behaviour (Halliday 1978).⁷⁰ This syllabus was developed in accordance with functional-notional components of language use. Based on functional linguistics, which regards language as meaning potential and focuses on the context of circumstance in comprehending language systems and how they operate, a *Threshold Level* of language ability was developed by van Eck and Trim (with financial assistance from the Council of Europe). It was designed for

⁶⁹ As discussed (see section: 2.3.2.2 The *acquisition-learning hypothesis* & 2.3.4.3 Scaffolding), interactional feedback is essential to L2TL. The hypothetical DBL2TL programme in this study will offer opportunities for interactional feedback that could further grammatical competence.

⁷⁰Language is not a field of individual understanding; language is the crucial state of comprehending, the development by which experience is converted into knowledge (Halliday 1993:94). M.A.K. Halliday established *Systemic Functional Linguistics*, which is extensively practised in the world (Chapman & Routledge 2005:84).

every European language according to what learners should be capable of doing with the language. Functions were founded on the evaluation of learner needs and indicated the intended result or objective of an instructional program/language programme (Savignon 2007:209; Savignon 2018:3). Further research by the Council of Europe concentrated on the objectives and the learning process that takes place in communicative L2TL classrooms (Savignon 2018:3).

2.4.4 The *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR)

The Council of Europe's work in language continued, and subsequently CEFR (see section: 1.2 Contextualization; Chapter 6)⁷¹ emerged. CEFR, with its action-oriented approach, was broadened to include stipulation of levels directly below and above the *Threshold Level*. CEFR indicates a milestone for L2TL, since it can be implemented in 40 languages and modified and applied to numerous contexts (Council of Europe 2001:1; 2; 5; Council of Europe 2017:21; Fleckenstein *et al.* 2018:91; Deygers *et al.* 2018a:1; Green 2018:59).

In Chapter 1 (see section: 1.2 Contextualization), CEFR and the fundamental components it comprises were described. It was found that language usage, encompassing language teaching and learning, include the actions that are carried out by learners as social agents who establish general- and communicative competence. Learners employ the components of competence that are available in diverse contexts and circumstances, to participate in communicative language activities. This engages "language processes to produce and/or receive texts in relation to themes in particular domains, activating those strategies which seem most appropriate for carrying out the tasks to be accomplished". The self-assessment and correction/repair of these actions by learners give rise to the alteration and

⁷¹ I will employ CEFR in the design of the hypothetical DBL2TL programme, as it can be adapted to learners of all ages/levels in multiple languages and provides a structure one can utilise to develop a unique L2 programme (see section: 6.2 Outline of the hypothetical DBL2TL programme), which could overcome the shortfalls of CLT and promote SLA (see section: 2.4.6 CEFR's capacity to overcome the shortfalls of CLT and further SLA).

development of components of competence (Council of Europe 2001:9). CEFR has been effective due to the provision of this comprehensible system, that outlines the components of competence and language use, that facilitate language teaching and learning (Council of Europe 2017:23, 42, 43, 165).

2.4.4.1 The applicability of CEFR in L2TL

CEFR has been extensively utilised in language curricula, teacher education, as well as teaching and learning materials by teachers, test developers, publishers and policy makers (Díez-Bedmar & Byram 2019:1; Deygers *et al.* 2018a:1; Fleckenstein *et al.* 2018:91; Deygers *et al.* 2018c:45).⁷² Policy makers utilise CEFR as a reference point when determining language proficiency requirements relating to a variety of domains (Deygers *et al.* 2018a:1). In addition, numerous language textbooks and language programmes are connected to CEFR levels and multiple standardised tests are in alignment with CEFR (Leung & Lewkowicz 2013:398-399). These standardised tests include university entrance language tests that are a requirement in higher education entrance policies across Europe (Fleckenstein *et al.* 2018:91; Green 2018:59; Carlsen 2018:87).

CEFR is the principal framework in language testing in Europe. It has had the most significant impact on the learning, teaching and assessment of languages in nearly every member states of the Council of Europe and the European Union (Deygers *et al.* 2018c:45; Deygers *et al.* 2018a:1; Council of Europe 2017:25; Smith & McLelland 2018:2-3). CEFR's widespread acclaim in Europe has led to controversy around the western bias of the framework, and it has been criticised for linguistic imperialism (Deygers *et al.* 2018b:4). Nevertheless, CEFR has had a substantial impact in a wide range of settings around the

⁷² There are many advantages to employing CEFR, such as: increased learner autonomy, motivation and confidence; greater language use and enhanced speaking skills; as well as improved positive self-assessment (Díez-Bedmar & Byram 2019:3; Glover 2011:131). The common reference levels offer learners the means to assess their language use, as it offers a type of 'scaffolding' which promotes learning, as it allows learners to establish and convey their thoughts (Glover 2011:131). Consequently, the CEFR spurs reflection, enquiry and discourse (Harsch 2018:102, 104).

world (Council of Europe 2017:25; Díez-Bedmar & Byram 2019:2; Deygers *et al.* 2018c:45; Leung & Lewkowicz 2013:399). The critique regarding its western bias is not the only critique that CEFR has received and other aspects of CEFR and of its application that have also been disputed.

2.4.4.2 Critique against CEFR

It has been pointed out that distinct assessment and testing procedures of different institutions lead to discrepancies in learners' placements on CEFR levels, and that CEFR could therefore not be utilised as a standard assessment tool (Harsch 2018:104-105; Deygers *et al.* 2018c:55-56). There are concerns that CEFR lacks empirical rationale (Deygers *et al.* 2018b:4).⁷³ CEFR descriptors have also been described as vague, incoherent and lacking a detailed description of what is required to perform certain tasks, which lead to disparate and insufficient understanding (Deygers *et al.* 2018c:45; Westhoff 2007:676). In general, practitioners lack knowledge of its implementation as well as a complete understanding of all the aspects of CEFR, such as: plurilingualism, transparency and curriculum design. Consequently, teachers do not exploit the framework to its full potential, to the detriment of language pedagogy (Díez-Bedmar & Byram 2019:12; Fleckenstein *et al.* 2018:91). The incomplete understanding of what CEFR entails could also be as a result of some irregularities in the Council of Europe (2001) document. For instance: the descriptor levels refer to individual languages on their own, which runs counter to the plurilingual vision of CEFR (Candelier *et al.* 2012:247). Furthermore, there is no differentiation of levels for learners of diverse ages, especially young learners (Figueras 2007:674).

Many of these limitations have been overcome by the publication of the CEFR Companion Volume (Council of Europe 2017), which aims to complement CEFR (Council of Europe 2001) and is consistent with the notion that CEFR will keep being revised and enhanced

⁷³ There has been research done that offers language-specific empirical rationale for CEFR (Deygers *et al.* 2018b:4).

(Council of Europe 2017:23; Díez-Bedmar & Byram 2019:1-2). The Companion Volume provides new descriptor scales for the categories of mediation, online interaction and building on pluricultural and plurilingual repertoires (Council of Europe 2017:47).⁷⁴ These scales contribute a range of situations and circumstances for language use that was lacking before (Harsch 2018:105). Descriptors that are applicable to young learners have also been added to support course design and self-assessment (Council of Europe 2017:22). Every descriptor scale in the Companion Volume comes with a brief justification that underlines central components portrayed in the descriptors as learners move up the scale (Council of Europe 2017:41). The changes that have been made to the Companion Volume address various needs, and thereby further the objective of CEFR to provide its users with the tools to achieve overall language proficiency.

According to CEFR, with a view to achieve overall proficiency and successfully engage in interactive events, learners should have learnt or acquired the required components of competence as well as the capability to apply these components. In addition, learners should be able to utilise the communicative language strategies which are required to activate the components of competence (Council of Europe 2001:131). Acquiring proficiency is viewed as a circular process; through carrying out activities, the learner utilises and subsequently furthers competence and strategies. This approach encompasses a notion of competence as just being activated when implemented in language use, “reflecting both (a) the broader view of competence as action from applied psychology,⁷⁵ particularly in relation to the world of work and professional training and (b) the view taken nowadays in the sociocultural approach to learning” (Council of Europe

⁷⁴ The new CEFR descriptors, such as: mediating text, mediating concepts, mediating communication and plurilingual/pluricultural competence, were added with the aspiration that they will assist in expanding the kinds of tasks that are performed in language classrooms. Diversity has grown in social and educational domains since the CEFR was first published. Therefore, the significance of making room for diversity has enhanced. Classrooms could turn into a space that may increase awareness of and expand learners’ plurilingual/pluricultural competence (Council of Europe 2017:44).

⁷⁵ CEFR’s notion of ‘competence as action’ is in line with embodied cognition theories which state that humans obtain knowledge through actively exploring real-life circumstances in their environment (see section: Chapter 5 for an in-depth analysis of embodied cognition theories).

2017:33).^{76,77} Thereby, taking part in communicative situations give rise to continued growth of learners' competence (Council of Europe 2001:101). Accordingly, CEFR promotes the use of communicative approaches.

CEFR builds upon, and extends, the communicative approach introduced in the *Threshold Level*, mid-1970. The *Threshold Level*, along with the assistance of some applied linguists (among others Widdowson, Brumfit, Johnson, Trim, Richterich y Chancerel), text-book writers, educationists, etc., brought about the fusion of the approach known as Communicative (Sierra 1995:120-121).⁷⁸ CLT is one of the latest and most popular teaching approaches and highlights learning a language to communicate in contrast to learning a selection of rules (Bax 2003:1; Yoon 2004:4; Dora To *et al.* 2011:519; Littlewood 1994). The main objective of CLT is to achieve communicative competence. However, comprehension of the approach varies amongst practitioners, thus there are various methods and approaches that generate a range of models for syllabus design and teaching strategies (Savignon 2007; Richards 2006:26; Renau 2016: 84).

2.4.5 *Communicative Language Teaching (CLT)*–Introduction

CLT should be referred to as an approach rather than a method, even though its priorities are connected to methodology. CLT is an approach that appreciates language as inseparable from individual identity and social behaviour. The extremely contextualised

⁷⁶ The notion that competence is developed through language use is in line with SCT (see section: 2.3.4 Introduction to *Sociocultural theory (SCT)*), which is a sociocultural learning theory.

⁷⁷ The 'Can do' descriptors embody this viewpoint (Council of Europe 2017:33).

⁷⁸ Task-based instruction is a well-known method linked to the communicative approach. The principal elements included in lessons are communicative tasks. Effective, fluent communication (speech and writing) is emphasised, instead of correct language usage (Ur 2014:5). This stress on the capability to carry out a task, instead of explicitly focusing on grammatical components has been questioned by language researchers (Rahimpour 2010: 1662). The task-based method lacks a focus on "linguistic elements such as words, structures, notions, functions and situations as the unit of analysis" (Rahimpour 2010:1662). Ur (2014) argues that an explicit focus on linguistic items serves a greater purpose in L2TL than is allowed in the task-based method (Ur 2014:7). As discussed (see section: 2.4.3 Communicative competence), enhancing grammatical competence is vital to effective L2TL. The hypothetical DBL2TL programme in this study aims to encourage an explicit focus on linguistic items. Therefore, an in-depth analysis of the task-based approach will not be included in this study.

nature of CLT is continuously emphasised⁷⁹ by CLT's extensive set of principles, which include: the notions that learners learn a language by means of communication, which includes the incorporation of various language skills, and the objective of classroom tasks to promote real-life communication in meaningful contexts to enhance fluency (Rodgers 2001:4). Socially appropriate communication in a wide variety of social contexts is promoted, yet it should be noted that CLT does not only concentrate on speaking. It includes reading, writing and grammar as well (Renau 2016:83; Wong 2012). The set of principles that defines CLT are clearly summarised, yet the set of procedures to achieve these principles are not outlined. Therefore, CLT is viewed as an approach, rather than a method (Rodgers 2001:4).

With CLT, the use of pairs and small groups in the classroom are promoted. While communicating with others, learners could employ their linguistic resources in a safe environment, which enables them to carry out diverse tasks. It has been found that by applying this type of communication, many elements of communicative competence are established (Richards & Lockhart 1994:152; Karavas 2014; Wang 2007:24).⁸⁰ A common premise in L2TL is that L2 learning should be an interactive process. Interaction between teacher and learners, and among learners themselves, is vital. The nature of this interaction can have a huge positive impact on L2 learning (Richards & Lockhart 1994:138; Richards 2006:4) and should be guided by teacher talk/interactional feedback. The adjustments teachers make (questions, feedback, instructions and explanations) greatly affect the organisation of the classroom and learner's acquisition of the target language (Nunan 1991:7; Long 2009:380-382).⁸¹

⁷⁹ (Savignon 2018:5; Bax 2003:280; Wong 2012).

⁸⁰ This viewpoint relates to Krashen's *affective filter hypothesis*, promoting communication in non-threatening learning environments (Richards & Lockhart 1994:152).

⁸¹ This focus on interaction and teacher guidance/interactional feedback is synonymous with Vygotsky's (1978) SCT construct scaffolding as well as Savignon (1983) and Canale and Swain's (1980) theories of communicative competence.

CLT recognises the usefulness of employing teacher instruction in communicative classrooms (Yoon 2004: 8). Wong (2012) indicates how teacher instruction should be approached. “CLT creates a learner-centred classroom environment of social learning where teachers provide opportunities for learners, rather than taking an authoritative role and having power over their learning” (Wong 2012). Teachers’ role should be as facilitators, to offer guidance to learners and present more chances for interaction through meaningful activities. CLT teachers should participate in these activities with the learners, as opposed to controlling them. The teachers give the learners the responsibility to produce conversations, thus encouraging them to learn L2 by doing (Cook 2001:214; Wong 2012). It is through interacting with each other that teachers and learners generate the intellectual and practical activities that form the structure and content of the target language, in addition to guiding the outcomes of individual growth (Hall & Verplaetse 2000:10).

The key aim of CLT is to apply the language appropriately, rather than obtain the grammatical understanding (*Grammar-translation*), or the habits (*Audiolingual*) of the two previously discussed methods (Cook 2001:212). CLT’s popularity is due to the belief that it circumvents other methods, such as *Grammar translation-* and the *Audiolingual* method’s, perceived shortfalls (Bax 2003:278). However, CLT does not include all the components of L2TL (Cook 2001:216). Generally speaking, even though many teachers consider CLT to be an effectual approach to achieve communicative competence, they tend to use a range of methods along with CLT, indicating that they are not convinced that CLT alone is the most effective way to teach and learn L2 (Wong 2012). Therefore, many teachers are actually teaching eclectically with a solid element of traditional methods’ explanations and practise, which are indicative of *Grammar translation* techniques and *Audiolingual* drills, alongside intermittent communicative tasks (Ur 2014:7).

Accordingly, each of the major language teaching methods was not replaced by a following one, but instead continues, while the new one overlaps with the previous method (Sierra 1995:112). Teachers select activities and practices from a range of language teaching

approaches and methods. Generally speaking, there is not an obvious line between diverse methods, but rather an eclectic mixture (Renau 2016:86), as no method on its own fits everyone, nor can it ensure effective outcomes (Liu & Shi 2007:71; Nunan 1991:228).⁸² Implementing an eclectic teaching approach could eliminate most of the individual teaching methods' shortcomings. However, there are still a number of unresolved issues with the application of CLT (Savignon 2007:208; 214-215; Celce-Murcia 2007; Hu 2002; Karavas 2014).

2.4.5.1 The implementation of *Communicative Language Teaching* (CLT)

CLT's popularity appears to have spread worldwide, but there are still prevalent uncertainty and disputes as to what CLT entails, regarding curricular design and application (Savignon 2018:5; Savignon, 2007:208). Furthermore, disconnected from the methodologists, the majority of the teaching in the L2 classroom still accentuates teacher-centred, teacher-directed instruction (Wang 2007:1; Long 2009:374; Ur 2014). The training, instruction and stance of classroom teachers are negatively affected (Savignon 2018:6), as teachers' comprehension of CLT differ, since there is no fixed definition of CLT (Richards 2006:2; Karavas 2014; Wong 2012). The definition of CLT's set of principles is criticised for being broad and ambiguous with countless variations (Wong 2012). As a result, even though pair/group work is promoted, teachers often continue highlighting language practice in L2 classrooms. Teachers promote mock communication, which masks form-focused exercises, as opposed to real-life communication (Wingate 2016:442, 452; Cook 2001:147).

⁸² There have been objections to the concept of language teaching methods (Ur 2014:5) which has led to a post method condition (Savignon 2007). Richards and Renandya (2002) argue that methods neglect dealing with the wide array of contexts of language teaching and learning, and instead merely concentrate on a limited number of a more elaborate set of components (Richards & Renandya 2002:6). Following, Brown (2002) contends that the approach to language teaching should be unified and that the tasks and techniques that are employed should be based on this approach (Brown 2002:11). Nevertheless, despite the opposition, the concept of language teaching method is still prevalent in "professional discourse" (Ur 2014:6).

Teachers and curriculum developers should consider the fundamental aspects of communication, rather than merely substituting grammar with functions in syllabus design, in order to effectively implement CLT (Yoon 2004:15). These aspects of communication include the following (Nunan 1991:7; Celce-Murcia 2007:48, 52):

- becoming proficient in use of prosody (intonation, rhythm, pace, stress, pause, projection, pitch and tone)
- improving pronunciation
- achieving a satisfactory level of fluency
- acquiring transactional and interpersonal skills
- attaining speaking and listening skills
- obtaining skills in norms of language use
- utilising suitable conversational formulae and fillers
- developing the capability to manage interactions and negotiate meaning.⁸³

Wider-ranging contexts should be provided at the discourse level to increase these interaction or negotiation processes between learners and teachers (Yoon 2004:15). Engaging in the negotiation of meaning assists learners to construct discussions that provide them with the opportunity to express personal meanings, enable them to obtain modified input, and to offer modified output when necessary (Damhuis 2000:245; Wingate 2016:450). As discussed (see section: 2.3.3.1. *Comprehensible output hypothesis*), output in which the learners have to negotiate meaning presents learners with the chance to advance their developing components of competence (Nunan 1991:50; Richards 2006:13).

Thus, teachers should choose learning tasks that create opportunities for various types of interactions. There are numerous ways to generate communicative interaction, including questions that encourage learners to reply with genuine information, such as: giving their

⁸³ CEFR incorporates all these aspects of communication in the communicative language activities that require and in turn develop communicative language competence (see section: 6.2 Outline of the hypothetical DBL2TL programme) (Council of Europe 2017).

opinions, making suggestions or providing information about their personal experiences (Wingate 2016:449). Tasks that encourage problem solving or role-play⁸⁴ could also be implemented to enhance communicative language production (Richards & Lockhart 1994:196; Celce-Murcia 2007:55). These playful explorations, which also include storytelling and wordplay, are vital to L2 learning, as it enhances learners' comprehension of diverse linguistic forms in various social environments (Sullivan 2000:89). It is these social environments in which learners strive to develop interpersonal relationships with other learners, that allow learners' real-life communication skills and competencies to develop (Hall & Verplaetse 2000:12).⁸⁵

Therefore, it should be acknowledged that learning context, in addition to learner variables, are critical elements in effective L2 learning (Bax 2003:286). CLT however, often neglects the social context in which the L2 is taught, for instance: the circumstances wherein people could utilise certain sentences or the order in which those sentences could be applied (Bax 2003:281; Yoon 2004:11). Celce-Murcia (2007:51) expresses that “[i]f the goal of language instruction is communicative competence, language instruction must be integrated with cultural and cross-cultural instruction”. Language teachers should utilise learning material that are contextualised and meaningful to learners (Celce-Murcia 2007:51; Gvelesiani 2015; Bax 2003; Yoon 2004; Kramersch 2013; Hodkinson *et al.* 2008).

However, CLT's promotion of meaningful language use is often poorly understood, resulting in the implementation of activities or tasks that lack meaning or do not create opportunities for meaningful interaction (Dora To *et al.* 2011:519; Wingate 2016:450).⁸⁶ This is a shortfall that needs to be attended to, including the divide between learning

⁸⁴ Role-play activities mimic real-life situations in a monitored manner (Cook 2001:215).

⁸⁵ This idea corresponds to Vygotsky's (1978) SCT which claims that a social learning environment promotes interaction among people, leading to relationship building, emotional development and hence cognitive growth (see section: 2.3.4.4 Affective development).

⁸⁶ Activities or tasks are meaningful, if they allow learners to immerse themselves into environments which evoke contextual situations, to enable them to incorporate language into their physical existence (Dinapoli 2009:98-100).

materials in the classroom and real-life situational verbal exchange (Demircioğlu 2010:440).

Through the critical evaluation of the literature, many shortfalls of CLT, which inhibit its effective implementation, were identified. It is important to find solutions to these shortfalls, as CLT's set of principles (see section: 2.4.5 *Communicative Language Teaching-Introduction*) that promotes meaningful real-life communication in sociocultural contexts corresponds with the components that are required to successfully acquire a language. Accordingly, the effective implementation of this approach's principles could offer learning opportunities that aid SLA and hence potentially enhance the effectiveness of L2TL. As CLT's principles align with CEFR, this framework could allow the effective implementation of CLT and offer what is required by SLA.

2.4.6 CEFR's capacity to overcome the shortfalls of CLT and further SLA

Since CEFR and CLT are founded on communicative competence theories, they both aim to achieve communicative competence.⁸⁷ CEFR provides descriptor scales for features of the different components of communicative competence. All the features aim at representing components of competence internalised by the learner as a social agent (Council of Europe 2001:13). The notion of internalising the components of competence, by applying the language in social interaction, is consistent with Vygotsky's SCT as well as with Krashen's *Monitor theory*.

Interaction in learning is deemed significant by CEFR, due to its key function in communication (Council of Europe 2001:14). The scheme that CEFR presents promotes real-life language usage, (corresponding to Krashen's *Monitor theory*; see section: 2.3.2 Introduction to *Monitor theory*), that is built on interaction wherein meaning is collectively

⁸⁷ As indicated above (see section: 2.4.3 Communicative competence), other communicative competence theories laid the foundation from which CEFR was established. Therefore, the components of communicative competence in CEFR correspond to other communicative competence theories (Hymes 1972; Savignon 1972; Canale & Swain 1980).

constructed (Council of Europe 2017:30). This is in line with Vygotsky's SCT (see section: 2.3.4 Introduction to *Sociocultural theory*) as well as CLT (see section: 2.4.5.1 The implementation of *Communicative Language Teaching*). The illustrative descriptors are practical, flexible tools that aim to assist in the design of language programmes that could address various needs, and bridge the gap between language usage in the L2 classroom and the real world. The descriptors are designed in such a manner that they could be utilised to connect learning objectives to real-life language usage, therefore providing a structure to action-oriented learning (Council of Europe 2017:23, 42, 43, 165).^{88,89} Bridging the gap between learning material in the L2 classroom and real-life communicative needs, by offering opportunities to make and convey meaning, could overcome the shortfalls of CLT.

As discussed in Chapter 1 (see section: 1.2 Contextualization), in order to convey meaning in social interaction, CEFR includes mediation as part of the four forms of communication. This focus on mediation agrees with CLT (see section: 2.4.5 *Communicative Language Teaching*–Introduction) and SCT (see section: 2.3.4.3 Scaffolding). Vygotsky claims that the acquisition of knowledge is a “...socially mediated process that is organised by cultural activities, artefacts, and concepts” (Ellis 2019:42). Vygotsky's SCT (1978) and CLT views engagement in social interaction that is culturally determined as essential to L2 learning (see section: 2.3.4 Introduction to *Sociocultural theory*; 2.4.5.1 The implementation of *Communicative Language Teaching*). As discussed above (2.2.5 Lack of engagement with the L2 culture), CEFR also appreciates the significance of culture in L2 learning and require

⁸⁸ CEFR's promotion of action-oriented learning is in line with embodied cognition theories (see section: Chapter 5 for an in-depth analysis of embodied cognition).

⁸⁹ The relation between a descriptor and a particular level should not be considered as restricted to only that level. The descriptor could be a demanding, but possible objective for a learner at the level below. This relates to Vygotsky's (1978) SCT construct, ZPD (see section: 2.3.4.2 Zone of Proximal Development). The learner's ZPD could be raised when attempting to reach the objective of the level above their existing one. Therefore, the descriptor at a certain level represents what the learner could most probably be capable of carrying out, and is therefore applicable as a learning outcome (Council of Europe 2017:40). “The claim made for the validity of the illustrative descriptors is that they are relevant to the description of actual learner achievement in lower and upper secondary, vocational and adult education, and could thus represent realistic objectives” (Council of Europe 2017:41). My hypothetical DBL2TL programme will employ descriptors as learning outcomes.

learners to develop plurilingual- and pluricultural competence to increase their capability for further learning and acceptance of novel cultural experiences (Council of Europe 2017:157; Council of Europe 2001:43). It has been established that learning a language entails learning a new culture (see section: 2.2.5 Lack of engagement with the L2 culture). Therefore, it is vital for learners to enhance these components of competence. Plurilingual- and pluricultural competence encourage learners to utilise all of their linguistic and cultural repertoires, as well as experiences with the purpose of holistically engaging in social and educational settings (Council of Europe 2017:157; Council of Europe 2001:43).

CEFR considers the cognitive and emotional factors in addition to the complete scope of abilities that are implemented by the learner as a social agent (Council of Europe 2001:9). Considering emotional factors, is in line with Krashen's *Monitor theory*, which posits that positive affective factors could enhance the amount of comprehensible input received in addition to learners' motivation to interact (see section: 2.3.2.4 The *affective filter hypothesis*). Vygotsky's SCT also appreciates the significance of emotional factors and personal relationships to L2 learning processes (see section: 2.3.4.4 Affective development).

This critical engagement with the literature has revealed that CEFR could offer what is required for SLA and overcome the shortfalls of CLT, which in turn could potentially enhance the efficacy of L2TL.

2.5 Conclusion

It is clear that the increased significance of L2TL is due to a growing demand globally for well-trained L2 teachers and more effectual approaches to L2TL in formal and non-formal educational institutions (Schreiber & Worden 2019:68; Richards 2008:158; Nel & Müller 2010:637; Nonkukhetkhong *et al.* 2006:3; Mkhize 2013:269; Moyo 2005:139-140; Probyn 2006:408; McDonald & Kasule 2005:188; Richards *et al.* 2013:244). However, this chapter identified numerous shortfalls in L2TL. There is a need for an approach that could overcome these shortfalls of L2TL, by offering learning experiences in which learners could

engage with meaningful learning material and interact in wide-ranging, social contexts. These interactive social contexts could underline the sociocultural significance of L2 and offer what is required to promote SLA. While CLT addresses all the aforementioned shortfalls, it on the other hand has other shortfalls that inhibit its effective implementation. These shortfalls include a lack of the incorporation of varying, social contexts in the learning process. In addition, there is a shortage of tasks and learning materials which promote meaning-making and interaction, as the tasks and learning materials are removed from real-life communicative needs.

This chapter demonstrated that the use of CEFR in a L2 programme could overcome these shortfalls. However, CEFR could only be effective if the L2 teaching approach, which is implemented in the L2 programme, adheres to CEFR. In this study, I will devise a drama-based L2 teaching and learning approach (DBL2TL) (see Chapter 4 and 5) that adheres to CEFR. I argue that a hypothetical DBL2TL programme, that employs CEFR as its framework, could overcome the shortfalls of CLT and offer learning experiences that may offer what is required by SLA, and potentially enhance the efficacy of L2TL (see section: Chapter 6 and 7).

The following chapter provides a theoretical framework to position drama-based teaching and learning (DBTL) as a facilitation tool, with the aim of providing the basis for the exploration of DBTL in L2TL in Chapter 4. This theoretical framework is developed by introducing DBTL approaches that have emerged from utilising drama as a facilitation tool. The DBTL approach that will be utilised in this study will also be explored in more depth. Thereafter, the chapter will describe the contribution that Vygotsky's SCT makes towards the implementation of DBTL as a facilitation tool, by critically engaging with the notion of Vygotsky (1978) that learning takes place through *sociodramatic* play, and by exploring how DBTL as a form of *sociodramatic* play allows learning. Chapter 3 will lay the foundation on which Chapter 4 will build.

3 CHAPTER 3

3.1 Introduction

The previous chapter critically engaged with the second language teaching and learning (L2TL) field in order to determine what is required to potentially enhance the efficacy of L2TL. I indicated that the implementation of drama as a facilitation tool in L2TL could overcome the current shortfalls of L2TL and thereby potentially further L2TL. The purpose of this chapter is to position drama as a facilitation tool by referring to the domain of drama-based teaching and learning (DBTL). I will firstly discuss the application of DBTL as a facilitation tool, referring to the applications of and approaches to DBTL that are relevant to this study. Secondly, I will pay particular attention to the principles and structure of process drama as an approach to DBTL, as these elements of process drama will be utilised in the hypothetical drama-based second language teaching and learning (DBL2TL) programme (see section: Chapter 7). Thirdly, I will provide examples of how DBTL is implemented in various parts of the world, with specific focus on the value and implementation of DBTL in South Africa, in order to demonstrate its capacity as a facilitation tool. Fourthly, I will explore some notions that support the application of DBTL as a tool to enhance social, emotional and cognitive growth.

To this end, I will discuss the significance of learning through play, and explore its relationship to DBTL. I will critically engage with Vygotsky's notions of play, and explore how the fundamental components of *sociodramatic* play (see section: 3.4 Learning through play) in Vygotsky's *Sociocultural theory* (SCT) (see section: 2.3.4 Introduction to *Sociocultural theory*) correlate with dramatic play in DBTL.⁹⁰ Based on this notion, I will provide a theoretical justification based on Vygotsky's SCT for the application of DBTL as a form of *sociodramatic* play to further social, emotional and cognitive development. Wagner

⁹⁰ SCT has been discussed in Chapter 2 (see section: (see section: 2.3.4 Introduction to *Sociocultural theory*) with a focus on Second Language Acquisition (SLA). This chapter will explore SCT's notions of *sociodramatic* play.

(2002:8) posits that Vygotsky's notions offer a solid foundation for implementing DBTL in the classroom as a means to increase holistic comprehension of any subject or topic under investigation.

3.2 Drama as a learning medium

The use of DBTL in the classroom has a long and extensive history. Various scholars and practitioners developed DBTL approaches to facilitate teaching and learning, for example: Harriet Finlay-Johnson (Finlay-Johnson 1912), Henry Caldwell Cook (Cook 1917), Winifred Ward (Ward 1930), Peter Slade (Slade 1954)⁹¹ and Brian Way (Way 1967), among others (Wager *et al.* 2009:48-49; Nicholson 2011:44; Demircioğlu 2010:439; O'Toole 2009b:104-105). Even though these scholars and/or practitioners and the approaches associated with their work contributed to DBTL, an in-depth analysis of the development and use of DBTL as a facilitation tool does not fall within the scope of this study. The approaches to DBTL that this thesis is primarily concerned with are Drama-in-education (DIE), as presented in the work of Dorothy Heathcote, and process drama (that developed from the application of DIE in the context of formal education) as proposed by Cecily O'Neill. These terms are sometimes used interchangeably in literature as they share conceptual, pedagogical and methodological roots. Both DIE and process drama are modes of applied drama.⁹²

⁹¹ It should be noted that Peter Slade's work dates back to the 1930's when he worked on child-centred drama.

⁹² Applied drama explorations engage numerous processes that incorporate: different contexts (fictional and 'real'), various levels of involvement, meaning-making, multiple perceptions, interacting with metaphors and action (Prendergast & Saxton 2013:12-13). Modes of applied drama, such as process drama, are viewed as feasible and valuable approaches to teaching learners of all ages in a wide range of fields (Bournot-Trites *et al.* 2007:4). Applied drama is used in diverse fields, for instance: professional coaching, ethical practice programmes, healthcare, educational institutions, museum programmes, and L2 teaching and learning, to name a few (Prendergast & Saxton 2013:1).

3.2.1 Drama-in-education (DIE)

In Britain in the 1960's, a drama-based approach known as Drama-in-education (DIE) was developed (O'Toole & O'Mara 2007:210). It should be noted that the premise of DIE developed much earlier, but that it was further developed in this era as an approach to teaching and learning due to the progressive education movement. As a consequence of the progressive education movement, by the 1970's, there was not only political and artistic change, but also a radical change in curriculum theory appertaining to the acknowledgement of the needs of learners (O'Toole & Stinson 2009c:40). The progressive movement was established in the late 1800's as a reaction to the industrialist societies (Bohan 2003:74). The progressive movement aimed to correct the transgressions of these societies through "increased democracy, regulation of big business, social justice, conservation and public service. Progressivism soon embraced educational reform" (Bohan 2003:74-75). The progressive education movement aspired to increase democracy in schools and included notions of: child-centredness, reform, emphasis on preparing learners for real-life, expanded ideas of citizenship, and experiential teaching methods (Bohan 2003:74, 78).

In the twentieth century in the USA and in some parts of Europe including Britain, it was attempted to include drama into the curriculum on the basis of the progressive education movement's belief that drama offers a chance for "creative expression" (O'Toole 2009c:72-73) and engages learners holistically in the learning process. Subsequently, a more fully developed form of DIE was established in Britain, predicated on implementing improvised drama for the formation and portrayal of realistic models of human behaviour (O'Toole & O'Mara 2007:210). DIE is an improvisational, process-centred form of drama wherein participants are guided by a facilitator to discover, imagine, perform and reflect on human behaviour and situations (Athiemoolam 2004:4). It draws, amongst others, on educational philosophy, developmental psychology, the psychology of learning, elements of drama therapy, play and the discipline of drama (including the alienation techniques used by Brecht). It resonates with the work of Paulo Freire.

DIE is concerned with education and development in a broad sense and seeks to explore abstract knowledge in a participatory, experiential, relational and embodied manner. Participants are at the centre of the learning experience - dialogically co-creating and negotiating meaning. In doing so, the role of the teacher shifts to that of co-participant and facilitator and the relationship between drama and education takes on a particular character.

DIE involves make-believe contexts that are created in learning or problem-based situations as metaphors of the 'real' world. These metaphors act as bridges for participants to engage with the 'real' world through role-play and dramatic storytelling. Andersen (2004:282) states that:

“[d]rama in education often involves the entire class in improvised roles within an imagined context (or frame) (Heathcote & Bolton, 1995). As a result, these dramas do not...distinguish between actor and audience; the learner is both participant and observer, playing a role while interacting with others in role. The drama is facilitated by the ... teacher, who builds on the actions and reactions of students-in-role to change (or reframe) the imagined context in order to create an episodic sequence of dramatic action”.

DIE is applied to enhance learners' awareness of self,⁹³ others and their environment, to provide them with the ability to view reality through make-believe, and to discover the meaning of human actions underneath the surface presentation of these actions (Wagner 1999:1, 3). Its focus on imitation, imagination and interpretation substantially contribute to learners' knowledge of language, movement and social conduct (Athiemoolam 2004:4). As

⁹³ Meta-cognition is defined as the “the knowledge and awareness that children come to develop of their own cognitive processes” (Siraj-Blatchford 2009:84). The promotion of self-awareness in DIE develops meta-cognition.

learners explore the imaginary world wherein they interpret situations, people and the environment in order to create a suitable reaction to the occurrence; social, kinaesthetic and affective learning experiences are created which encourages social interaction and meaning-making in various fields.

DIE offers the means to implement drama as a teaching approach throughout and across the entire curriculum (Anderson 2004:3), rather than focusing on the creation and presentation of a performance or to teach the discipline of drama *per se*.

Two of the most influential advocates of DIE were Dorothy Heathcote and Gavin Bolton. They were colleagues who worked together to establish the ‘guidelines’ towards their approaches to DIE (Taylor 2000:103; O’Toole 2009b:101). In their respective approaches to DIE, they urged teachers to incorporate drama/theatre into all aspects of their teaching (Dodson 2000:129; Dundar 2013:1425) towards a holistic and learner-centred education.⁹⁴ They provided a structure to the spontaneity and improvisation of unrestricted role-plays that offered considerable educational significance. Both promoted the notion that drama was not only about encouraging children to create, but also entailed giving structure to the experience to facilitate comprehension (O’Connor 2003:38-39; Athiemoolam 2004:4).^{95,96}

This mode of DIE, as discussed above, was set in motion by Heathcote (O’Toole & O’Mara 2007:210). She applied drama to assist children in comprehending human experience from the internal to the external (Wagner 1999:25). When learners take on roles, Heathcote “...starts from within, trying to get every child to put something directly personal into the role from the very beginning and gradually to realise and reflect on the attitude the role is eliciting” (Wagner 1999:65). Heathcote declared that since drama is concerned with the

⁹⁴ Learner-centred teaching is defined in Chapter 2 (see section: 2.2.4.3 The lack of *Communicative Language Teaching* in L2 classrooms).

⁹⁵ Structuring the experience to enable development and learning relates to Vygotsky’s notions that for cognitive growth to occur the experience has to be structured (see section: 3.4 Learning through play) (Vetere 2018:214).

⁹⁶ It has to be noted that there were other scholars and practitioners before them who also promoted the structuring of experience, such as Peter Slade (Slade 1954) and Brian Way (Way 1967).

human plight, it has to be arranged in such a manner that the consequences of people's actions can be investigated empathetically. The point of DIE for Heathcote was to gain a change in understanding, perspective or attitude by standing in someone else's shoes. She encouraged action-reflection in drama (Taylor 2000:102, 103), which entails distancing and framing, emanating from Brecht's significant influence on Heathcote's work (O'Toole 2009b:102) to facilitate standing in another's shoes.⁹⁷ Bolton was the first to give her work "a theoretical basis, and a basis in curriculum" (O'Toole 2009b:103). Bolton advanced the process of establishing DIE as: a school subject, a teaching approach across the curriculum, in addition to a sub-discipline in the educational field at various universities (Schewe 2013:7); as he offered a theoretical framework by which teachers could comprehend drama praxis (Taylor 2000:19).

Gavin Bolton cautioned against imposing the teacher's view or understanding on learners, contrary to allowing learners to develop their own understanding. He highlighted the significance of deep personal exploration by learners and consequently promoted process driven drama opposed to product driven drama. Since drama-based explorations permit learners to explore wide-ranging experiences and concentrate on subject matter, rather than on the structure and technical skills of a production (Weltsek-Medina 2008), Bolton makes a distinction between 'making' and 'performing'. To Bolton 'making' denotes the active, composing connotation of the acting behaviour in play, process drama and all forms of 'living through'. 'Making' depicts the existential approach to performance (Allern 2008:326). Bolton believes that affective engagement is required for learning to take place.⁹⁸ However, the emotions should not be raw, but mediated (Allern 2008:327,330). Allern (2008:330) explains that "...with Bolton's conviction that drama presupposes a

⁹⁷ Heathcote drew on Brecht's viewpoint that while taking on a role we are "visiting another room". By applying this viewpoint Heathcote regards the two contexts (fictional- and real context) to be rather different, due to the distinction in reality between the real- and fictional context. She expresses that by visiting the other room (fictional context); one creates change and broadens one's outlook on the real-world context (O'Connor 2007:3-4). This change in perspective is facilitated by reflection.

⁹⁸ Bolton's belief that affective engagement is required for learning to occur corresponds with Vygotsky's notion of affective development (see section: 2.3.4.4 Affective development).

'heightened consciousness' one can and may restrain ones emotions in plays" (Allern 2008:330). Heathcote, on the other hand, does not believe that drama has the capacity to connect emotions and intellect more than science (Allern 2008:327).

Heathcote promotes a form of drama which aims to merge science and art instead of differentiating between the two, which is referred to as *Mantle of the Expert* (see section: 3.3.1.3.3 *Mantle of the Expert*) (Allern 2008:327). "Heathcote makes a decisive break in her 'living-through-drama', from Man-in-a-Mess to *Mantle of the Expert*. *Mantle of the Expert* combines theoretical and scientific investigations with performance" (Allern 2008:331). With *Mantle of the Expert*, Heathcote claims that meaning does not emerge from the association between fiction and reality, but rather from intertwining fiction and reality (Allern 2008:331). Although Bolton acknowledges some similarities, he does not view *Mantle of the Expert* as theatre, as it does not involve elements of theatre, such as time. According to Bolton, theatre has the capacity to condense time, but *Mantle of the Expert* occurs in 'real time' and could therefore not be considered as theatre (Allern 2008:332). Tension is another theatre element of which they have contrasting views. Both concentrate the drama-based exploration on conflict. However, while Heathcote aspires to create distance from conflict, Bolton aims to delay it as he claims that creating tension creates greater drama (Allern 2008:329).

Despite their differences, there are still many similarities in their respective approaches to DIE. Both Heathcote and Bolton combine dramaturgical models and qualities of numerous epistemologies. Moreover, both remove DIE from classical theatre by underlining improvisation and role work over character work (Allern 2008:325, 331). This focus on improvisation and role work significantly contribute to DIE as a facilitation tool.

Despite DIE's acclaim, there are critics who contest Heathcote and Bolton's work; especially those that consider the functional role of drama-based explorations as impairing and neglecting the aesthetic aspect (O'Connor 2003:44). Other features of DIE have been

challenged as well, for instance, Bolton and Heathcote's pursuit of supposedly universal meanings and understandings (O'Connor 2003:40).⁹⁹ Hornbrook (1998) argues that DIE aspires to overcome cultural barriers as it seeks out common ground in universal values. However, universal values frequently favour values implicitly approved by Western cultures (Hornbrook 1998:136). Another point of concern for Hornbrook (1998) is that Heathcote and Bolton's work aroused uncritical devotion and personalities that made it nearly impossible to question the principles that formed the basis of their practice (Hornbrook 1998:26-27).¹⁰⁰ Hornbrook's criticism did however urge educators and theorists to further delineate and clarify drama as a facilitation tool's place in terms of pedagogy and aesthetics (O'Connor 2003:44). One of the principal modes of drama used as a learning medium, is process drama (O'Toole 2009b:104-105).

3.2.2 Process drama

Process drama is rooted in DIE and has developed extensively over the last few decades (see: Bolton 2007; O'Connor 2003; Hornbrook 1998; Schneider *et al.* 2006; O'Toole 2009b:101-102; O'Neill & Lambert 1990:11; O'Neill 1995). Following Wright (2006), Weltsek-Medina (2008) posits that the term process drama was initially used by Brad Haseman (1991). It emanated from the *teacher in role* strategy established by Dorothy Heathcote and Gavin Bolton. Even though Brad Haseman first used the term in print, John O'Toole also began using the term informally after he co-wrote *Dramawise* with Brad Haseman. Concurrently, Cecily O'Neill started using the term (Weltsek-Medina 2008). O'Neill's approach to process drama arose from her adaptations of Heathcote and Bolton's approaches to DIE, to make it more accessible to better suit classroom practices (Bolton 2007:55; O'Neill 1995; O'Toole & Stinson 2009b:200; Piazzoli 2012:28). She theorised the practice through her own work (O'Toole 2009b:104). O'Neill chose pre-texts that framed the learning process through stimulating action within a cohesive dramatic structure,

⁹⁹ This refers to Heathcote's *Dropping to the Universal* (Wagner 1999:72-95).

¹⁰⁰ It should be noted that Hornbrook has not tried to attend to the critique of his own theories (Taylor 2000:106).

setting learners free in unexplored improvisational terrains (Bolton 2007:55; Dunn & Stinson 2011:625).

Process drama still draws on the ideas as described earlier. Process drama has come to be an umbrella term that envelops an approach to learning “in, through and about drama” (O’Connor 2003:35). Process drama has a number of principles that should be explored to facilitate the effective implementation of process drama, as a DBTL approach.

3.3 Principles of process drama

Like DIE, process drama’s objective does not entail the creation of a performance for an audience. Therefore, participants do not typically work with pre-written texts, but collectively co-create improvised scenes inspired by their lived experience and guided facilitation as the tension of the drama develops in time and space, by way of acting, reacting and interacting (Bowell & Heap 2013:6; O’Neill 1995:13; Stinson & Freebody 2009:151; Piazzoli 2012:29). These scenes are stimulated by a pre-text (see section: 3.2.2 Process drama). The nature of improvised activities leads to enhanced creativity and the creation of learning circumstances at that specific moment in the classroom (O’Toole & O’Mara 2007:210; Gallagher 2007:1235).¹⁰¹

“This process, creating on the spot and not memorizing, allows students to synthesise and to translate various educational concepts into a personally meaningful form” (Demircioğlu 2010:440). Process drama enables this process by providing learners with opportunities to have a say in the dramatic action and to utilise higher-order thinking processes through resolving problems (O’Toole 2009b:106; Stinson & Freebody 2009:152; Bolton 2007:53). As learners have a say in the dramatic action and are required to take decisions and solve problems, learner autonomy is increased (Gill 2016:242; Bournot-Trites *et al.* 2007:8; Gill

¹⁰¹ Similarly, with Vygotsky’s learning construct, the ZPD (see section: 2.3.4.2 Zone of Proximal Development), the final point of the learning process is undetermined and changes as the process advances, since every learner develops at different stages (Macdonald & Pinheiro 2012:95).

2013b:35). In process drama, “problem solving or living through a particular moment in time” (Wagner 1999:1) is highlighted more than plot or character development. The objective is to examine a sole experience by means of nonlinear episodes that are often stopped to re-route the dramatic action, so as to continually advance the fictional world and facilitate different types of discoveries of the narrative and its meanings (Wagner 1999:1; O’Toole & O’Mara 2007:210; O’Connor 2003:35-36).

Process drama surpasses brief, teacher-centred drama activities, by expanding the drama-based explorations over a period of time and constructing it from the feedback and negotiations of every learner, so as to promote holistic (cognitive, linguistic, affective and social) growth (Stinson & Freebody 2006:29; Liu 2002:55). Holistic growth is advanced through learners’ engagement with multiple modalities (verbally, auditorily, tactilely, visually, emotionally and kinaesthetically) in diverse combinations, enabling learners to join and alter experiences and hence further the discoveries made (Rothwell 2011:578; Mok 2012:284; Cawthon *et al.* 2011:15).¹⁰² These experiences, which advance holistic growth, are produced by means of the interactive, collective process inherent in process drama (Bowell & Heap 2013:3). The experience is thus socially constructed.

According to Heathcote, drama is a collective process in more than one way (Bolton 2007:53). In process drama, the teacher and all the learners participate within and outside of the dramatic action, to make meaning (O’Toole & O’Mara 2007:210; Bowell & Heap 2013:6). In the imaginary context, learners are required to make use of their prior knowledge, and through engaging and cooperating with other participants, they further their knowledge and make meaning, which is in line with social constructivist learning (see section: 3.4 Learning through play).¹⁰³ Thereby, learning is contextualised in the fictional

¹⁰² The way in which the multimodal nature of process drama contributes to learning will be discussed in more detail in Chapter 5 (see section: 5.5. DBL2TL and Embodied cognition).

¹⁰³ “Constructivism is a learning theory that posits that construction of knowledge is developed by people, and that people’s understanding of the world is achieved through the senses, through experiences, and through experiential reflection” (Brown 2014:2). Vygotsky stimulated the *social constructivist* theory (Wagner 2002:8). In a *social constructivist* learning environment, learners are offered possibilities to

context as well as how it pertains to real-life (Athiemoolam 2018b:57; O'Toole 2009b:106). Learners make use of process drama to symbolically depict their lived experiences while commenting on it and the collaborative, interactive process they enact in provides structures and frames by which meanings are made, merged and exchanged (Bowell & Heap 2013:6; Carrasco & Dinapoli 2012:95). Subsequently, drama-based explorations encourage interaction and negotiation for meaning (Escamilla & Grassi 2000). Learners explore real-life interaction by means of *sociodramatic* play (see section: 3.4 Learning through play), since learners could actively explore simulated real-life situations (Bowell & Heap 2013:2).¹⁰⁴

Thereby, learners are enabled to partake in broad-ranging social interaction utilising extensive language forms (Gill 2013a:31; Zafeiriadou 2009:4). Accordingly, process drama could promote communicative competence since as discussed in Chapter 2 (see section: 2.4.3 Communicative competence), real-life verbal communication is not limited to grammatical structures, but rather incorporates diverse types of interaction in wide-ranging contexts (Gill 2016:244; Dora To et al. 2011: 524), which is facilitated by drama strategies. When learners undertake to implement drama strategies, they contract with the teacher to create an imaginary world and discover the potential it provides through acting in role. In short, they have to commit to believing the make-believe context/the 'big lie', and engage with it as-if it was real (Wagner 1999:149; Taylor 2000:104; Stinson & Freebody 2009:152).

While enacting in dramatic 'as if' contexts, learners' hypotheses are tested and numerous possible approaches forward are revealed without having to face real consequences

collaboratively construct meaning through producing various and distinct representations, in addition to having the liberty to select the path to their comprehension of subject matter (Anderson & Loughlin 2014:268).

¹⁰⁴ As learners interact in simulated real-life circumstances that allow autonomous, spontaneous language use, fluency could be advanced (Atas 2015:962; Gill 2013b:34; Hulse & Owens 2019:19; Galante & Thomson 2017:119). Consequently, learners' oral communication skills, vocabulary range and pronunciation could increase (Ulas 2008:876; Miccoli 2003: 128).

(O'Neill 2006:xi; Howell & Heap 2013:3). In other words, drama-based explorations promote the recognition and embodiment of manifold 'truths' (Aitken 2013:51).¹⁰⁵ It utilises the real to enlighten the fictional and the fictional to enlighten the real, and create equilibrium between both, as well as enhance cognitive and affective learning through the aesthetic medium (Schneider *et al.* 2006:xiv; O'Neill & Lambert 1990:20).¹⁰⁶

Process drama is guided by an aesthetic process, generating novel layers of creative opportunities that support the dramatic action in a meaningful and purposeful manner (Preston 2016:45; O'Toole 1992:294; Taylor 2000:32). Aesthetic experiences, akin to the framework of process drama, enable learners to engage their emotions, imagination and unlock their understanding (Gallagher 2005:16; Hornbrook 1998:131). Exploring subject matter through the aesthetic, in the form of drama-based explorations, reveals to learners what could be slightly ahead of their current comprehension (Gallagher 2005:17),¹⁰⁷ since aesthetic experiences occur by means of reflection (Greene 2007:658-659). Reflection is fundamental to process drama, which is driven by the imagination by means of metaphor (Taylor 2000:92-93).

Process drama operates through metaphor as, "we see something through something else as a way to heighten our skills of perception" (Prendergast & Saxton 2013:16). As learners turn reality into fiction, they observe and engage in the experience through the role they enact. This metaphor provides learners with the required aesthetic distance to utilise their lived experience in a protected manner, by means of the distancing offered through turning reality into fiction (Prendergast & Saxton 2013:16; Bolton 2007:58). Reflection demands distance. When distance is obtained, learners and teachers are able to perceive how the work functions (Taylor 2000:90). Reflection can be done when the dramatic action is

¹⁰⁵ This notion bypasses Hornbrook's critique of the idea of the 'universal'.

¹⁰⁶ Aesthetic, a word which has confused and puzzled researchers/critics, calls attention to how gratifying and pleasurable people find the drama-based work, to what extent it stimulates and engages the senses (Taylor 2000:4).

¹⁰⁷ This relates to Vygotsky's (1978) SCT construct, ZPD (see section: 2.3.4.2 Zone of Proximal Development for a description of ZPD in a formal learning activity; 3.4.2.1 Play-based/learning ZPD).

concluded as well as during the dramatic action by means of various drama strategies (Prendergast & Saxton 2013:7). Reflection during dramatic action takes place as a consequence of the capability to concurrently perform (immerse) and reflect (distance) on the dramatic action, otherwise referred to as the dual effect¹⁰⁸ or metaxis, serving the educative function of role-taking in process drama (O'Connor 2007:3; Piazzoli & Kennedy 2014:54; Kawakami 2015:59; Gallagher 2005:14).

Drama-based explorations entail a dual perspective, connecting the fictional and real world (Rothwell 2011:590). Bolton describes this duality as 'metaxis' (O'Connor 2003:39), of understanding and being aware in both the fictional- and real context (Stinson & Freebody 2009:152). The dual effect/metaxis powers the learning process in drama-based explorations wherein the real and fictional is concurrently in play and learners experience both contexts simultaneously (Hatton 2004:106; Prendergast & Saxton 2013:2), through distancing and immersing themselves in role and as participants (Taylor 2000:36). Van den Berg et al. (2014:222) posit that "[t]he oscillation between distancing and immersing allows for embodied understanding, critical thought and layered reflection". Process drama employs experience and reflection to bring about learning, transforming implicit meaning-making into explicit understanding (Piazzoli 2010:387). O'Neill and Lambert (1990:11) explain that "[i]n creating and reflecting on this make-believe world, pupils can come to understand themselves and the real world in which they live". Skillful facilitation is required to engage learners in explorations that provide them with the capability to analyse and creatively play with the potential actions and reactions by means of active involvement and reflection. Therefore, the teacher aims to create an imaginary world that offers distance to the participants while concurrently linking learners to the subject matter (Bowell & Heap 2013:6; Gallagher 2005:13; Greene 2007:658-659).

¹⁰⁸ Vygotsky's notions of *sociodramatic* play include what Vygotsky refers to as the dual affect (Piazzoli & Kennedy 2014:53). *Sociodramatic* play and the dual affect are discussed in more detail in the section on learning through play (see section: 3.4.2.1 Play-based/learning ZPD).

Aesthetic distance and protection in role are vital to appreciate learners' control of the dual effect/metaxis. The teacher should establish non-threatening roles and circumstances and apply the elements of time and space to increase the distance between learners and the circumstances to support learners in their explorations (Piazzoli & Kennedy 2014:54; O'Connor 2003:40; McCammon *et al.* 2012:13; Lazarus 2012:64). The creation of distance could be achieved through the application of frames that permit distancing. The application of frames enables the teacher to offer situations in the fictional context which learners could safely explore (Bowell & Heap 2001:13; Bowell & Heap 2002).¹⁰⁹ These explorations, referred to as 'man in a mess'¹¹⁰ drama by Heathcote, are framed to provide children with a safe opportunity to explore various contexts, to encounter difficulties and to take risks (Preston 2016:44-45),¹¹¹ as learners can test out the consequences of their actions and behaviours in the fictional context without having to face the real life consequences (Wagner 1999:239). These explorations entail teachers to choose dramatically driven pretexts, frame learning processes, and most crucially, learn how to take risks and make decisions on the spot to broaden learning experiences (Dunn & Stinson 2011:630; O'Neill & Lambert 1990:28; Taylor 2000:24), through discovering possibilities rather than offering answers (O'Neill & Lambert 1990:28; Taylor 2000:24). The joint venture between teacher and learner, while creating a fictional context for reflection, presents various challenges to the planning and implementation of process dramas (Taylor 2000:104). It should be noted that the extent to which emotional, physical, cognitive, and social learning opportunities are created depend on how the drama-based explorations are structured and facilitated.

¹⁰⁹ Frame in process drama has two functions. As indicated above, frame enables distancing to protect learners when dealing with sensitive or emotional issues as well as with subject matter which is far removed from learners' lived experience. The second function of frame is to offer the dramatic tension which moves the dramatic action forward and promotes meaningful communication (Bowell & Heap 2001:13; Bowell & Heap 2002).

¹¹⁰ The male form that is used refers synonymously to females.

¹¹¹ The participants are confronted with a challenge, a puzzle, a quest or in other words, "a crisis of mankind—'a man in a mess'" (Bolton 2007:53).

3.3.1 Implementation of process drama

Process drama requires planning to provide optimal learning opportunities (Bowell & Heap 2013:8).¹¹² Even though the drama-based explorations in process drama are improvised, the explorations are carried out in a cohesive dramatic structure¹¹³ that outlines the imaginary context wherein the participants engage (Stinson & Winston 2011:481). This section will briefly refer to this structure and the stages the structure comprises. In Chapter 4, each stage of the structure, including the drama strategies which form part of the experiential stage, will be discussed as applicable to DBTL in the L2TL context.

After selecting the context and introducing the pre-text, the structure consists of three stages as set out by O'Toole and Dunn (2002): the initiation stage (participants construct their roles), the experiential stage (participants engage in dramatic action by means of various strategies) and the reflective stage (participants reflect on the learning experience) (Piazzoli 2012:31).

3.3.1.1 Context and Pre-text

With the purpose of exploring the theme or subject matter of the learning programme, the teacher is required to establish a dramatic context. The dramatic context offers the specific fictional place, time and situations wherein the theme will be explored. Accordingly, the teacher has to determine what specific aspects of the theme he/she/ze would like the children to explore and choose a fictional place, time and situation wherein the dramatic action could be developed (Bowell & Heap 2001:10, 12, 30). After the dramatic context is developed, the teacher may present learners with the pre-text.

¹¹² The planning process stays the same irrespective of learners' ages (Bowell & Heap 2013:8).

¹¹³ The structure of the explorations allows structured *sociodramatic* play, enabling learning to take place (see section: 3.4 Learning through play).

Process drama is often built up from a pre-text (O'Neill 1995:19-20), but it may start out differently.¹¹⁴ A particular dramatic world emerges from a given pre-text that “defines the parameters of this world” (O'Neill 1995:1), as well as “activate the weaving of the text of the process drama” (O'Neill 1995:20). The fundamental aspects that support process drama at numerous stages are tension and conflict, which elicit response and are therefore at the core of the dramatic action. These aspects are generated through the pre-text and developed during the whole dramatic exploration (Liu 2002:60; Wagner 1999:151). Therefore, a pre-text should include a quandary or lure that incite the participants to explore the opportunities it presents (Stinson & Freebody 2009:151). It is crucial to choose a suitable pre-text, as it forms and frames the dramatic process (Dunn & Stinson 2011:625; Piazzoli 2012:31). However, selecting a pre-text is only the first step. The initiation stage follows the selection of context and introduction of pre-text.

3.3.1.2 The initiation stage

The initiation stage entails the selection and construction of roles, which are taken on by learners, and contingent on how the session is structured by the teacher. In taking on roles, the teacher and learners become actively involved in the dramatic process as they create and maintain the dramatic action (Piazzoli 2012:29). A teacher taking on roles is a core strategy of process drama, referred to as *teacher in role* (Piazzoli 2012:29). The teacher's presence in the dramatic action, when taking on a role, serves various facilitative functions. It should be noted that the teacher's role is not a form of entertainment, but rather a means to intensify the learners' engagement while maintaining the dramatic structure and sustaining dramatic action (Preston 2016:44; Piazzoli 2012:33-34). Bolton (2007:53) explains the function of *teacher in role*:

“The teacher, playing a carefully chosen role, maneuvers the drama toward credibility and thoughtfulness. The teacher operates as a playwright/director and as

¹¹⁴ It should be noted that not all process drama explorations necessarily use a pre-text – it may vary depending on the purpose and aims of an exploration, learning session or project.

teacher/artist, planting a seed, selecting the setting and just the right fictional moment in time that will gradually focus the children's choice of topic and resonate into deeper layers of meaning".

Learners, on the other hand, take on roles as a means to collectively inquire, investigate or explore the content of the episode (Prendergast & Saxton 2013:14; Howell & Heap 2013:6). Accordingly, learners take on various roles throughout the exploration (O'Neill 1995:69). The diversity of strategies (see section: 3.3.1.3 The experiential stage) provide participants with the opportunity to take on numerous roles and perspectives, reinforcing the participants' reflective capability by recognizing that there are various possibilities in any situation (Taylor 2000:31; Aitken 2013:50). The objective of role-taking is not to create skilled actors, but instead to permit learners to "take on self-and/or collectively-created social roles" (Prendergast & Saxton 2013:14).

As the attitude and viewpoint of learners could differ from those of the roles, learners are able to distance themselves to an extent in order to observe and investigate a standpoint from "a critical point of view while still feeling 'safe'" (Kawakami 2015:59). As discussed above, this dual experience of simultaneously enacting and observing an experience allows reflection. By taking on roles, the meanings learners make "are rich, shifting and multiple and inextricably connected to the construction of selves and subjectivities as roles are explored, 'tried on' and reflected upon" (Hatton 2004:108). Heathcote posits that role taking promotes spontaneity (O'Neill 1995:69). Effective facilitation could generate an environment wherein learners could spontaneously explore social roles, attitudes, viewpoints and behaviours all through the experiential phase (Prendergast & Saxton 2013:14).

3.3.1.3 The experiential stage

The experiential stage comprises of explorations, which are divided into episodes. As discussed above, process drama does not follow a linear development, but an episodic development. Every episode is built on an experience that includes a distinct viewpoint of the situation and allows growing personal involvement with the problems that arise (O'Neill 1995:3, 48, 53). Every episode includes one or more drama strategies that sustain the dramatic action and structure the learning experience (Prendergast & Saxton 2013:13).

Drama strategies are the performance forms that construct the dramatic process and can be coupled in various ways (Bowell & Heap 2013:80-81). The teacher will determine which drama strategies will be used and how they will be combined. The teacher is required to adapt the structure before and throughout the exploration with regards to “selecting and negotiating the pre-text, taking on a role, framing the drama, endowing participants with roles, and structuring the development of the work from within” (O'Neill 1995:55). The teacher could employ questioning techniques throughout the experiential stage as they have the capacity to assist the teacher within and outside of the dramatic action to engage learners, initiate interaction and encourage meaning negotiation (Janudom & Wasanasomsithi 2009:6; Wagner 1999:55; Kao *et al.* 2011:489).

3.3.1.3.1 Questioning techniques

Gallagher (2000:73) expresses that “[d]rama leads to inquiry, and in the best scenario, passionate inquiry”. Questioning significantly contributes to drama-based explorations and strengthens the learning experience. Heathcote offers 7 kinds of questions, which she uses as tools to engage learners and increase their commitment to the exploration as well as elicit a reaction to the dramatic action (Wagner 1999:56). These types include questions that:

“...seek information or assess student interest...define the moment...supply information...call for a group decision between alternative courses of

action...control the class...establish mood and feeling...establish belief...deepen insight” (Wagner 1999:56).

Various drama strategies, such as: *tableaux* and other forms of non-verbal explorations, *Mantle of the Expert*, and *hot-seating* entail the asking and answering of questions (Kao *et al.* 2011:497-498). A description of these strategies is offered below.

3.3.1.3.2 *Tableaux* and other forms of non-verbal explorations

Tableaux could be described “as a frozen moment in time and space”, as learners make use of gestures, body positions, facial- and other forms of expression to construct a frozen image, or series of scenes, of a crucial juncture in the dramatic process (Even 2008:167-168; Schewe 2002:87; Athiemoolam 2004:13).¹¹⁵ The frozen image acts as an embodied physical metaphor that illustrates the core of the dramatic moment that can be guided and interpreted by the participants (Even 2008:167-168; Schewe 2002:87; Athiemoolam 2018a:245).¹¹⁶ At first, the exploration is only non-verbal, but then the roles that are involved in the frozen image could construct their own biographies (initially verbal and later written),¹¹⁷ be interviewed by the teacher and other learners in the class, or other dialogue could be added to the frozen image. The frozen image could also be developed into a dramatic scene.¹¹⁸ *Tableaux* offer a context for learners to actively participate and portray

¹¹⁵ *Tableaux* is referred to as a still image, frozen frame, freeze frame and frozen picture (Even 2008:167-168; Schewe 2002:87; Athiemoolam 2004:13). I will refer to it as a frozen image.

¹¹⁶ Vygotsky’s *SCT* concentrates on inter- and intra psychological levels that form part of the learners’ cultural growth which is also a major characteristic of constructing *tableaux*. “The emphasis on socially constructed knowledge in the development of *tableaux* entails that learning is developed in a manner that embraces its own reasoning” (Athiemoolam 2018a:247).

¹¹⁷ Learners could voice the thoughts of their role. Learners are given an opportunity to do this one at a time “on a signal from the teacher” (Goodwin 2006:37). In the hypothetical DBL2TL programme, this is referred to as thought-tracking.

¹¹⁸ The idea of making the *tableaux* come to life is referred to as *pantomime*. *Pantomime* is a non-verbal dramatisation (Van de Water *et al.* 2015:37). I prefer to use the term ‘performance’.

their lived experience through the lens of the fictional context (Athiemoolam 2018a:246, 254; Athiemoolam 2004:13-14; Schewe 2002:87) by means of various forms of application.

Other non-verbal explorations, such as dance and mime, could also be applied in multiple ways. Through these explorations, learners' choice of actions could reveal their culture, motives and personality (Culham 2002:101, 108). Therefore, learners may increase their understanding of the sociocultural significance of particular gestures and how to communicate non-verbally (see section: 4.4.1.2 Non-verbal communication) (Schewe 2002:79-80). There are various other drama strategies that implicitly focus on non-verbal communication, as learners make use of body attitude and gesture to bring their message across. This is especially significant when learners have to negotiate complex situations, as in *Mantle of the Expert*.

3.3.1.3.3 *Mantle of the Expert*

When *Mantle of the Expert* is applied, the teacher takes on a role that positions learners in the roles of experts in a certain field. The 'experts' are required to undertake tasks within the dramatic action that is meaningful and is carried out within a simulated, thus safe, real-life context (Heathcote & Herbert 1985:173; Piazzoli 2012:31-32; Aitken 2013:38, 40).

Mantle of the Expert requires a specific structure and context. The fictional context entails that a company or team is organised in a certain manner, so that the problem to be investigated is framed from a particular perspective, which usually relates to the company or team's specialism or point of view. Learners who take on the role of experts collaborate to execute tasks or a commission for a fictional client. Learners face challenges throughout the process, either emerging from the process or pre-planned by the teacher. These challenges complicate the process and hence introduce new tasks for learning. Concurrently, learners are stimulated to discover various viewpoints relating to the problem and to reflect on the process and subsequently on the learning process (Aitken 2013:37, 40). Furthermore, *Mantle of the Expert* creates a shift of power in the teacher-learner relationship allowing learners to have unique learning experiences (Aitken

2013:36, 41, 47). Another drama strategy which creates a shift in power is *hot-seating*. The shift in power that is created by *hot-seating* differs from *Mantle of the Expert*, as it is not between the teacher and learners, but between the learner/learners in the hotseat and learners as interviewers.

3.3.1.3.4 *Hot-seating*

Hot-seating is a drama strategy in which a participant is interviewed, while in-role, regarding the role they are portraying. The questions function as an impetus to allow learners to expand their appreciation of their role and clarify the dramatic situation. The participant in the hotseat is required to make instant decisions (Even 2008:168-169). Thereby, the nature of the strategy facilitates spontaneous interaction between all the learners. *Hot-seating* and *Mantle of the Expert* encourage spontaneous interaction, which could promote fluency. Drama strategies, such as dramatised poetry, focus on other aspects of oral communication.

3.3.1.3.5 Dramatised poetry

A well-chosen poem could offer more in a condensed manner compared to a long prose text. The focus on rhythm, articulation and use of prosody in dramatised poetry could enhance pronunciation, comprehension and increase retention. Poetry written from a first-person perspective can invite learners to easily immerse themselves into the dramatic action or emotions portrayed in the poem. Learners could create additional roles and alter the story, which may give rise to long-lasting learning by promoting creativity and learner engagement on an affective and kinaesthetic level (Zafeiriadou 2009:7; Rieg & Paquette 2009:149-150; Maley & Duff 1982:4; Greenfader & Brouillette 2013:176). Furthermore, as learners read the poem more for understanding, in order to allow the interpretation required for dramatisation, dramatised poetry could promote reading skills.

3.3.1.3.6 Drama strategies that allow for the promotion of reading skills

In DBTL, reading is often combined with other drama strategies (Dinapoli 2009:99). One example of this is the use of *Conscience Alley*, which promotes learners to react to texts (including the themes and characters), in their own, unique way (Ashton-Hay 2005:11-12; Even 2008:166).¹¹⁹ Another example is the verbal, visual and physical enactment of texts. This enactment creates images that the learners could recall at a later stage and could therefore assist them in comprehending and retaining information (Wagner 2002:8). Reading could also be combined with writing tasks. Learners could provide their written interpretation of reading texts, which may further writing skills.

3.3.1.3.7 Drama strategies that foster writing skills

The improvised nature of drama-based explorations creates a strong impetus for writing (Wagner 1987:19; Rieg & Paquette 2009:150). A drama-based exploration could be paused at the peak of its dramatic action and learners could be asked to express, in writing, what they have just experienced.¹²⁰ This provides a stimulus and purpose for discovering the means to address their communicative needs. Writing could form a part of the exploration¹²¹ or a written response to a class activity could be assigned as homework,

¹¹⁹ *Conscience Alley* is a dramatic strategy in which learners form two lines so as to create an alley. Learners express their opinions and thoughts as the role's conscience while the person, who portrays the role, steadily moves from the beginning to the end of the alley. Learners should be advised to form their remarks before the exploration commences (Ashton-Hay 2005:11-12; Even 2008:166).

¹²⁰ *Writing-in-role* is a strategy, allowing learners "to reflect privately on their role's relationship to other individuals and events". *Writing-in-role* could be used to provide learners time to create their roles before the exploration starts, to offer "reflective closure for a unit or activity, or to develop new ideas to move a lesson forward" (Van de Water *et al.* 2015:55).

¹²¹ *Role-on-the-wall* is an example of a strategy that incorporates writing into the exploration. With *role-on-the-wall*, learners draw the outline of a figure/object/symbol that represents a theme or role of the exploration. Learners write words/phrases/sentences inside the outline that represents the given subject matter that they aim to explore. Learners could also write on the outside of the outline, depending on the task and the amount of perspectives which should be explored. *Role-on-the-wall* provides learners with the opportunity to create a visual map from which learners could deduce or make meaning. The application of the strategy could also lead to discussions regarding the similarities and differences of various outlines (Dawson & Lee 2018:233; Goodwin 2006:29-30; Van de Water *et al.* 2015:71).

which can be followed by class discussions (Wagner 1999:200; Shier 2002:194; Dodson 2002:164), depending on the intended purpose that the writing task should serve.

Every strategy serves a distinct purpose, facilitates various levels of engagement and is used by the teacher to generate empathy or distance (Piazzoli 2012:31; Hulse & Owens 2019:20), in relation to the roles and types of dramatic tension that power the drama (O'Toole 2009b:105).¹²² There are hundreds of drama strategies to choose from when designing a DBTL programme (see: Van de Water *et al.* 2015; Dawson & Lee 2018; Bolton & Heathcote 1999; Howell & Heap 2001; Maley & Duff 1982; O'Neill & Lambert 1990; O'Neill 1995; Neelands & Goode 2015). A description of all these strategies does not fall within the scope of this study. The drama strategies that have been discussed will be the primary strategies included in the hypothetical DBL2TL programme (see section: Chapter 7). These strategies have been selected for various reasons, which will be discussed in more detail in Chapter 4 (see section: 4.2.3.8 Rationale for selection of strategies) as the discussion on the significance of these strategies in L2 learning processes will contribute to the justification of the selection of strategies, since these strategies will be utilised with the objective of learning a L2.

It is vital to determine one's objectives, and to distinguish which strategy could achieve which objective (Howell & Heap 2013:82; O'Connor 2003:39), as it determines the learning opportunities.¹²³ The great capacity for learning intrinsic in process drama should be taken account of (Howell & Heap 2013:7). The final stage of the structure, the reflective stage, makes a significant contribution to the learning opportunities created in process drama.

¹²² These strategies' use in L2TL is discussed in more detail in Chapter 4 (see section: 4.2 Process drama strategies in L2TL).

¹²³ Howell and Heap (2013) propose that a process drama should include the four different types of strategy "context building, narrative building, deepening the experience and reflection on the drama" (Howell & Heap 2013:91-92), as each strategy serves a different purpose. The type of strategy used in the hypothetical DBL2TL programme will be listed in the programme with a view to highlight the components which should be included in each drama-based exploration.

3.3.1.4 The reflective stage

The reflective stage is a vital part of the learning experience of any process drama. It creates an opportunity for learners to identify and review what they have acquired throughout the episodes as well as after the dramatic action has ended (Bolton & Heathcote 1999:70).¹²⁴ Therefore, through reflection, learners could become aware of their learning.¹²⁵ Reflection could be carried out in- or out-of-role. Reflection during the experiential phase could be carried out by means of various drama strategies, such as: *writing in role*, *hot-seating*, and *tableaux*, which are all reflective strategies that occur within the dramatic action. The manner in which these strategies are utilised by the teacher determines their capacity to be used as reflective strategies. The teacher should be mindful of what occurs in order to identify when and in which way the dramatic action should be reoriented based on learners' needs (Prendergast & Saxton 2013:7). Reflection may provide insight into the variety of probable positions learners could assume as they play a part in their environment and construct their experiences (Hatton 2004:109). Therefore, it is vital to create reflective experiences permeated with a comprehension of what it means to construct and participate in a collectively created world (Greene 2007:658-659).

Reflection has numerous functions. It could be used to analyse learners' development; set up the following episode of the exploration; identify learners' ideas, thoughts and feelings regarding the subject matter or structure of the work; solve issues; or assess skills (Kao & O'Neill 1998:32). Even though the learning experiences in process drama contribute to

¹²⁴ The ability to reflect throughout the dramatic action is allowed, as "self-spectatorship of this kind is built into the structure of the role" (Bolton & Heathcote 1999:70).

¹²⁵ Process drama, as applied to DBTL, furthers the objective of meta-cognition (Van de Water *et al.* 2015:8). DBTL promotes an awareness or examination of "learning and thinking processes" (Van de Water *et al.* 2015:8) by means of reflection. As indicated above (see section: 3.3 Principles of process drama), the dual affect/metaxis allows reflection as learners concurrently perform and reflect on both the fictional and real context. Thereby, the dual affect/metaxis builds meta-cognition.

learning, further learning only takes place if those experiences are critically reviewed and reflected on (Liu 2002:62).

Process drama offers deep-structure learning and has a beneficial influence on learners (personally and professionally) with regards to language, literature and culture along with increased personal growth and self-awareness.¹²⁶ I will utilise elements of process drama in my DBTL approach. DBTL is a form of applied drama that is specifically applied in educational contexts. Elements of various forms of applied drama are incorporated into different DBTL approaches based on teachers' preferred approach. The DBTL approach that I will apply in the L2TL context will incorporate the principles of process drama including the structure that has been discussed above, in order to create explorations that are non-linear and improvisational, take place in a fictional context, engage learners multi-modally, and allow them to enact and reflect on occurrences. I will employ elements of process drama in my DBTL approach with a view to further L2TL. Process drama, as a DBTL approach, is a powerful facilitation tool that could be implemented to foster learning in diverse domains. Process drama and other forms of DBTL are implemented for all ages across the globe, either as a distinct drama curriculum or across the curriculum as a facilitation tool (learning through drama).¹²⁷

3.3.2 The global implementation of process drama and other forms of DBTL

Drama and education in the twenty-first century necessitate that relationships and cultural identities have to be acknowledged (Nicholson 2011:152). The creative knowledge-based economy, which prevails in the twenty-first century,¹²⁸ demands intellectually scrupulous consumers and creators. Education is at the centre of ascertaining that a society is able to

¹²⁶ (Schewe 2013:10; Hatton 2004:112; McCammon *et al.* 2012:19, 13; Park 2015:330; Van Wyk 2015; Van den Berg *et al.* 2014; Athiemoolam 2018a; Marunda-Piki 2018; Jansen van Vuuren 2018).

¹²⁷ (Bowell & Heap 2013; Güryay 2015:218; Lee *et al.* 2013:87; Rieg & Paquette 2009:151; Maley & Duff 1982:15; Cawthon *et al.* 2011:19; O'Neill & Lambert 1990:16; O'Toole 2009b:107-108; Nitsch & Athiemoolam 2005; De Lange *et al.* 2014).

¹²⁸ This concept in itself is debatable and open to much critique, but an in-depth analysis falls outside the scope of this study.

face the challenge of developing critical and creative thinking, thus there is a clear shift to promote creativity and social learning (Gallagher 2007:1234; Park 2015:315; d'Orville 2019; Irwin *et al.* 2006). Consequently, interest in DBTL is becoming increasingly prevalent, lead by various domains, for instance: organisations such as, UNESCO and The International Center for Creativity and Sustainable Development (ICCS), the humanities and medical fields of study, as well as corporate acknowledgement of the importance of approaching the twenty-first century with creative thinking (O'Toole & O'Mara 2007:203, 209; O'Toole 2009c:79; Anderson & Donelan 2009:165; Perold & Costandius 2015:207; d'Orville 2019; Baxter 2013; Vickery 2019; Kumagai & Wear 2014:973).

Following, process drama and other forms of DBTL are applied in formal- and non-formal education (adult and community) in Europe, the United States, most East Asian countries (Korea, Japan, Singapore, China, Hong Kong, Taiwan), Australia, New Zealand, South America (in particular Brazil and Peru), Scotland and South Africa, among other.¹²⁹ There is increasing research on how DBTL could spur change in its participants' lives (O'Toole & O'Mara 2007:209; Hatton 2004:113; Cawthon *et al.* 2011:15). As noted above (see section: 3.2.1 Drama-in-education), “[d]rama depicts human behaviour and attitudes and, therefore, deals in exploring and challenging the values and judgments, which attach to the behaviour and attitudes, and offering a range of points of view and perspectives to scrutinise them” (O'Toole 2009b:108). Change is a key component of drama-based explorations, due to learners and teachers becoming collectively involved in shared learning experiences that stress the co-construction of meaning (O'Toole & O'Mara 2007:209; Hatton 2004:113; Cawthon *et al.* 2011:15).¹³⁰ The collective, interactive nature of process drama furthers active involvement in learning and therefore increases emotional, physical, cognitive, creative and social learning opportunities (Gallagher 2007:1234; Cawthon *et al.* 2011:5;

¹²⁹ (Yuanyuan 2019:69; O'Toole 2009c:79-80, O'Toole & Stinson 2009b:195; Taylor 2000:96; Aitken 2013:50; Preston 2016:43, Schewe 2013:13; McNaughton 2010:289; Athimoolam 2018a; Van den Berg *et al.* 2014; Bolton 2007).

¹³⁰ The co-construction of meaning that DBTL allows is discussed in more detail in the section that discusses *social constructivist* learning (see section: 3.4. Learning through play).

Bowell & Heap 2013:3) in diverse domains.¹³¹ A few examples will be provided of the implementation of process drama and other forms of DBTL in various fields across the globe.

As mentioned above, DBTL could encourage change in its participants' lives. Following, process drama has been extensively applied to facilitate social change, for instance: social, academic and artistic identity in Canada (Gallagher 2007:1236); social issues in Singapore and the United Kingdom (Stinson & Freebody 2009:162; O'Toole & O'Mara 2007:211); the improvement of socially responsible behaviour, through creating community with multicultural learners in Canada (Wager *et al.* 2009:48); social exclusion in Hungary (Gallagher 2005:11-12); gender identity in Canada (Gallagher 2000:133); bullying in Canada and Australia (Gallagher 2005:7; Anderson & Donelan 2009:167); and judgment, disgrace and discrimination related to mental illness in New Zealand (O'Connor 2007:3). DBTL has also contributed to the social science field, in which social scientists focus on social justice matters and political viewpoints. DBTL is utilised in order to offer opportunities to explore topics that are value-laden with intense interpersonal exchanges (Gergen & Gergen 2011:291). The medical field has also applied DBTL for its capacity to explore affective factors, with the aim of fostering emphatic engagement (Chen & Forbes 2014), and communication- and social skills in medical education (De la Croix *et al.* 2011).

As shown above, DBTL's implementation is not only limited to the educational field. DBTL has been implemented in business and public sectors with the aim of renewing and transforming organisation and methods of operation (Adams & Owens 2015:192-193). The combined use of technology and process drama is becoming increasingly widespread as well (O'Toole & Stinson 2009b:198), for instance: the creation of a digital pre-text and development of dramatic involvement derived from digital interactivity (Carroll 2004:66), implementation of virtual environments as fictional contexts (O'Toole & Stinson

¹³¹ As indicated above, the degree to which emotional, physical, cognitive, creative and social learning opportunities are created depend on how the drama-based explorations are structured and facilitated.

2009b:199), and application of process drama in a series of programmes and videos on television (Warren 2004:45).

Process drama and other forms of DBTL have also been applied in Africa. For the purpose of this study, I will focus on South Africa. Some examples of the implementation of DBTL will be described in more depth than above in order to offer some insight into the impact of DBTL in South Africa.

3.3.3 The implementation and value of DBTL in SA

There is a long tradition of theatre and performance in Africa, for instance: indigenous and pre-colonial modes of performance, theatre for development, educational theatre, anti-apartheid and anti-colonial theatre, as well as applied theatre or drama forms from other parts of the world, including process drama (Baxter 2013:209). Most drama departments in the country and some education faculties or departments teach applied drama, which include DIE and process drama (or elements thereof).¹³² Notwithstanding, education through drama has been negatively affected by the lack of funding and poor infrastructure. There is friction between the function of learning through the arts and social commentary, and their apparent place in a “knowledge and creative economy” (Baxter 2013:210, 225). Due to a lack of understanding and development of particular skills in the art forms (theoretical, but mostly practical), teachers are opposed to implementing the arts in the

¹³² University of the Witwatersrand offers applied drama in the 3rd year of its BA degree in dramatic arts (<https://www.wits.ac.za/course-finder/undergraduate/humanities/dramatic-arts/>). Tshwane University of Technology offers educational theatre as an optional module in 2nd and 3rd year of its national diploma in drama (https://www.tut.ac.za/ProspectusDocuments/2020/NDip_Drama_2020.pdf#search=drama%20department). University of Cape Town offers pedagogy or applied performance as one of 5 professional orientations of its BA degree in theatre and performance (<http://www.ctdps.uct.ac.za/CTDPS/Programmes/UndergraduateProgrammes/BATP>). University of Pretoria offers an applied theatre course as part of the 3 year BDram programme (<https://www.up.ac.za/drama-department>). University of Kwazulu-Natal teaches Applied Drama and DIE courses, both as part of the Drama and Performance Studies programme in the BA/BSocSci degree, and as a specialist subject in the BEd and PGCE programmes in the Faculty of Education (<http://dramastudies.ukzn.ac.za/Homepage.aspx>). I could not find information of applied drama/theatre modules or courses at the drama departments of Stellenbosch University and University of the Free State.

classroom (Jansen van Vuuren 2018:2; Israel 2007:289). Nonetheless, there are many examples of the implementation of DBTL in formal and non-formal educational structures. I will briefly mention a few of these.

The first example is a study that was conducted in Eastern Cape Province. Educators and teachers collaborated with educators from Lower Saxony (Germany) and teacher training programmes were carried out in previous advantaged schools (Nitsch 2005:177). DBTL provided learners and teachers with the capability to explore and reflect on diverse social occurrences and experiences, such as, xenophobia, racism, unemployment, family issues, and crime (Nitsch & Athiemoolam 2005:85). The South African teachers observed how their own attitudes changed for the better throughout the training programme and provided positive feedback (Nitsch & Athiemoolam 2005:80-81). The teacher participants considered DBTL appropriate for learners from various ethnic backgrounds and thus concluded that DBTL is “well transferable to the South African conditions” (Nitsch & Athiemoolam 2005:125-127). This study as well as the following wherein teacher training in DBTL was undertaken demonstrates that South African teachers are willing to implement DBTL once they have obtained knowledge that assists with its implementation.

The next study focused on the ways in which participatory arts-based methodologies at a rural school could promote sustainable teaching and learning conditions that encourage transformative and emancipatory classrooms. The overall aim was social change regarding social issues such as, HIV/AIDS and poverty as well as these issues’ influence on teaching and learning. The results of the study revealed enhanced learner identity and motivation. The teachers recognised that any classroom could be converted into a democratic space in which learners may express themselves regardless of their level of proficiency in the language of instruction, thereby overcoming the language barrier (De Lange *et al.* 2014). As discussed above (see section: 3.3.2 The global implementation of process drama and other forms of DBTL), DBTL has also been implemented in various contexts with a view to bring about social change. The capacity of DBTL to stimulate change in its participants’ lives

could be beneficial to the South African context. The following studies demonstrate how DBTL could be implemented to potentially give rise to social change.

DBTL was applied to discover how South African adolescents form and act upon gender identity. It was found that DBTL provides the opportunity to encourage critical thinking and comprehension of how gender identity is formed (Van Wyk 2015:v). Bateman and Coetzee (2018) examined how DBTL could be applied to encourage critical inquiry into notions of power, gender and sexual orientation amongst adolescents. Another study was conducted to examine how the anger-management skills of adolescent girls could be improved through the implementation of process drama, in particular the convention of dramatised poetry (Van den Berg *et al.* 2014: 222). Chinyowa (2012) investigated how DBTL could aid conflict management, by exploring various models of human conflict. Mtukwa (2010) examined how process drama could be applied to narrow the gap between children's rights in addition to teaching learners about their rights. John (2013) applied DBTL for prisoners in the form of prison theatre in isiZulu, which allowed catharsis and critical reflection. Chidaura (2018) explored how the safe environment that process drama creates by means of the dual affect/metaxis allows for the exploration of sensitive issues, such as adolescent peer pressure and drug abuse. This focus on social change has also been prominent in Drama Approach to AIDS Education (DramAide).

DramAide is a non-profit organisation that has made significant contributions to the application of theatre in health education for more than twenty years. DramAide has had a long development, including workshops for learners at schools that focus on preventative education and teacher training workshops on HIV (Baxter 2013:216). Initially, mainly educational drama methods and participatory techniques were utilised in classrooms. However, DramAide's work has developed to implement various approaches, stages of intervention and models to evaluate the results. Further programmes were also established to enhance the effectiveness of the interventions according to sociocultural contexts, "based on social or community mobilisation (for example peer education through clubs at schools), collaboration with health promoters at universities and colleges, and the hosting

of multi-media events” (Baxter 2013:218). There are other studies that have also focused on how the implementation of DBTL at universities may contribute to learning in various fields.

Krüger et al. (2005) applied DBTL with the aim of enhancing communication skills of second-year medical- and dental students. Schweickerdt (2018) utilised process drama with a view to assist with the training of empathic engagement skills in medical students. In another study, DBTL was utilised to involve third-year education students in an education module named, *Issues and challenges in education*. The objective was to introduce elements of decolonisation in South Africa. Even though the learners were opposed to the process at first, by means of their embodied involvement, they got more engaged in their learning and had positive learning experiences (Athimoolam 2018b:55, 60). Athimoolam (2018b) contends that DBTL as a decolonising pedagogy promotes advanced comprehension of teaching and learning and furthers learners’ critical and creative skills (Athimoolam 2018b:55). These studies demonstrate the broad range of fields in which DBTL could be applied as well as the wide range of benefits its holistic approach offers.

All of the examples above demonstrate that DBTL, in particular process drama, is applicable to the sociocultural context of South Africa and could therefore be a valuable facilitation tool to address various topics and issues in diverse domains. It has been demonstrated that process drama and other forms of DBTL could contribute to social, emotional and cognitive development if well-structured and facilitated. The following section will provide a theoretical rationale, which could support DBTL as a facilitation tool, by exploring how Vygotsky’s SCT supports the notion that DBTL as a form of *sociodramatic* play allows social, emotional and cognitive development.

Over the past decades, DBTL has assisted in establishing the groundwork for an original and creative teaching and learning culture that emphasises physicality and focuses on dramatic play (Schewe 2013:16; Heathcote & Bolton 1995; O’Toole 1992; O’Neill 1995; Piazzoli 2012; Wagner 2002; Gallagher 2007; Maley & Duff 1982; Wagner 1999; O’Toole 2009a:11; Bräuer 2002; Kao & O’Neill 1998; O’Neill & Lambert 1990; Way 1967; Finlay-

Johnson 1912; Cook 1917; Ward 1930; Slade 1954). As explained in the section outlining the principles of process drama (see section: 3.3 Principles of process drama), dramatic play enables children and adults to construct situations that did not exist the moment before it is created. It calls upon this innate capability to construct imaginary circumstances through which one can discover and investigate real-life experiences, as learners take on roles and develop dramatic action. Drama-based explorations create conditions for experiences to clarify and enhance each other, so that transformations in perception and comprehension can take place (Bowell & Heap 2013:2-3; O'Neill 1995:45). Through this process, the imaginative and critical capabilities of learners are connected, leading to effective, lasting learning (Hatton 2004:104; McCammon *et al.* 2012), facilitated by dramatic play. The notions that play is one of the most beneficial activities of children, and its potential to further social, emotional and cognitive development, all through one's life, are not new (Tomlinson & Masuhara 2009:647; Vetere 2018:24-25). The notions of play could support DBTL as a facilitation tool to enhance social, emotional and cognitive development, as DBTL is a form of *sociodramatic* play.

3.4 Learning through play

A number of theorists have claimed that make-believe play is fundamental to learning as it promotes social, emotional and cognitive growth (Bruner *et al.* 1976; Bruner & Watson 1983; Bruner 1961; Johnson *et al.* 2015; Moyles 2012; Dansky 1980; Wood 2013; Siraj-Blatchford 2009; McInnes *et al.* 2009; Huizenga *et al.* 2017).¹³³ Some of the most renowned include Dewey (1934) and Piaget *et al.* (1951) who demonstrated how make-believe play, particularly utilising objects in a nonliteral manner, corresponds with emotional and cognitive growth (Wagner 2002:8). For the purpose of this study I will focus on Vygotsky's notions of play, which have had a significant impact on educational theories (Whitebread *et*

¹³³ It should be pointed out that this does not imply that play is the only tool through which children could learn or that each and every type of play encourage growth. However, play offers a vital "context for learning" (Siraj-Blatchford 2009:80-81).

al. 2009:43). Vygotsky specifically concentrated on cognitive growth of children and education, yet some of his notions, such as SCT (see section: 2.3.4 Introduction to *Sociocultural theory*), have been broadened and are implemented in adult learning (Shah & Rashid 2017:3).¹³⁴ Vygotsky's notions of *sociodramatic* play could support DBTL as a facilitation tool.

The notion that dramatic play could allow learning is supported by Vygotsky (1978), which claims that *sociodramatic* play (see below) aids learning in a wide variety of subjects, since it offers the right set of circumstances to co-construct knowledge, therefore enlarging comprehension of the subject matter (Wager *et al.* 2009:49). Vygotsky made influential contributions to the *social constructivist* theory of learning (see section: 3.3 Principles of process drama for the definition of *social constructivist* learning) (Wagner 2002:8).¹³⁵ "In Vygotsky's view, the individual learns and constructs the meanings of the things, signs, and words around them through social interaction, which is culturally determined" (Van der Walt 2018:327). DBTL is believed to establish *constructivist* learning environments, since learners collaborate to uncover novel ideas, experiences and behaviours (Anderson & Loughlin 2014:268). Through creative collaboration in DBTL, the meanings of people's thoughts, ideas and understanding are constructed by means of interaction and collective meaning-making (Van der Walt 2018:197). This process is driven by *sociodramatic* play.

DBTL is viewed as an expansion of the fundamental learning identified in children's play (Hatton 2004:104). When a child plays with another child/adult, some of the cornerstones of drama-based explorations are established, namely: a joint consensus to create a make-believe situation that generates enjoyment (O'Toole 2009a:11). There is also a correspondence between children's play and creative processes/dramatic play of adults.

¹³⁴ Collaborative and interactive learning components of SCT are applied in informal learning environments wherein adults are taught (Shah & Rashid 2017:11). Shah and Rashid (2017) explain that "in addition to collaboration, adult learning researchers argue for such teaching techniques and approaches that caters for adult's dignity and self-directedness" (Shah & Rashid 2017:10).

¹³⁵ SCT has a wider-ranging scope than *constructivism*, as it includes broader social systems in which learning occurs through social interaction and culturally generated activities (Shah & Rashid 2017:4).

Both entail the ability to create, to negotiate new hypotheses or imaginary situations and the capability to recognise and make meaning of those notions (Hakkarainen & Bredikyte 2008:5).

However, according to Vygotsky's notion of human development, for play to be applied as a facilitation tool to facilitate cognitive and emotional growth past childhood, "it must mature to become a more structured and systematic action that allows the possibility for intentional learning to take place" (Vetere 2018:214). A mature form of play could include collaboration in structured activities with more intricate rules; the promotion of prolonged play to foster self-regulation, planning and memory; the utilisation of scaffolding (see section: 2.3.4.3 Scaffolding) in more controlled collaborations (such as, conducting an investigation); as well as the stimulation of reflection (Siraj-Blatchford 2009:83). DBTL offers a more mature form of play, as the drama-based explorations follow a certain structure and systematic action (Stinson & Winston 2011:481; Piazzoli 2012:31), encourage prolonged play (Stinson & Freebody 2006:29; Liu 2002:55) and allow scaffolding (Wagner 2002:10) as well as reflection (Taylor 2000:92-93) (see section: 3.3 Principles of process drama). According to SCT, these aforementioned components that a more mature form of dramatic play offers guide the learning process.

Vygotsky positioned dramatic play as one of the cornerstones of SCT (O'Toole 2009a:12). Supporters of *SCT* favour the term *sociodramatic* play to classify children's activities wherein they take on play roles and take action based on those roles (Vetere 2018:18). *Sociodramatic* play includes an imaginative milieu, learners' taking on roles that abide by specific social rules of behaviour that correlate with the imaginative milieu and enactment of those social roles through collaborative engagement in structured improvised play (Vetere 2018:25; Siraj-Blatchford 2009:82). These components that comprise *sociodramatic* play are parallel to the building blocks of DBTL (see section: 3.3 Principles of process drama for an analysis of the building blocks of process drama as applied to DBTL). Therefore, an analysis of Vygotsky's notions of structured *sociodramatic* play could demonstrate how it supports DBTL as a facilitation tool.

3.4.1 Vygotsky's notions of play

According to Vygotsky, an activity can only be considered as 'play' if it is imaginary and contains rules (Vetere 2018:19). The imaginary context of any type of play includes rules of behaviour, even though the rules might not be formulated in advance (Vygotsky 1978:94).¹³⁶ Vygotsky (1967) claims, that during play the child is constantly confronted with a conflict between the rules and what is possible if he/she/ze could behave spontaneously. By behaving in contrast to what he/she/ze desires, the child demonstrates the highest degree of self-control (Vygotsky 1967:14). This type of behaviour requires higher-order cognitive thinking. Vygotsky (1978:96) asserts that "[i]t is with play that the child learns to act in a cognitive, rather than an externally visual, realm by relying on internal tendencies and motives and not on incentives supplied by external things".¹³⁷ Learners rely on internal tendencies and motives through utilizing their imagination. As children become involved in the imaginary scenarios, they experiment with new internal notions, motivation and reactions to situations in the fictional context (Hakkarainen & Bredikyte 2008:7).

Therefore, following John-Steiner et al. (2010:11) Van der Walt (2018) posits that Vygotsky's notion of play portrays "...imagination in development-as imagination in action" (Van der Walt 2018:336).¹³⁸ Employing imagination in action through *sociodramatic* play also contributes to children establishing a feeling of control and self-regulation with

¹³⁶ Similarly, in drama-based explorations the rules are not inherently laid down in advance, yet only acts that fall into the rules of behaviour will be suitable in the pretend dramatic play (O'Neill & Lambert 1990:12). The rules are determined by the specific roles the learners take on and act out in the imaginary situation that they construct.

¹³⁷ Distinct from traditional learning activities (see section: 2.4.1 *Grammar translation* method), which continue to be external to the learner, drama-based strategies make use of internal resources that are vital for language use outside the classroom (Maley & Duff 1982:9).

¹³⁸ Following John-Steiner et al. (2010:11) Van der Walt (2018) posits that Vygotsky's notions could be comprehended as an "interactive social form of embodied imagination" (see section: 5.3.8 Gestures as simulated action; 5.5.8 Imagination for a description of imagination as a form of embodiment) (Van der Walt 2018:336).

regards to their own learning (Whitebread *et al.* 2009:43).¹³⁹ In accordance with Vygotsky's views, self-regulation in children is established either by someone regulating the child's behaviour through external speech or vice versa,¹⁴⁰ as well as by the child regulating his/her/ze's own behaviour through egocentric- or private speech (Daniels 2001:100).

Private speech is a vital step for pre-school children who are in the process of discovering how to present ideas to themselves in language as well as employ language to self-regulate their actions. Similarly, adults make use of private speech when figuring out complex issues. Make-believe situations, which are one of the foundations of *sociodramatic* play, increase private speech (Whitebread *et al.* 2009:44). According to Vygotsky, *sociodramatic* play is a particularly significant daily developmental activity, as it is through play that children set in motion "the process of understanding language as a symbolic tool" (Lantolf 2011:305) and as a form of abstract thought. These viewpoints support the notion that *sociodramatic* play is the earliest means by which children discover the implementation of symbol systems through make-believe (Whitebread *et al.* 2009:44).

Whitebread *et al.* (2009:44) explain that "[p]lay becomes, in this view, a 'transition' from the 'purely situational constraints of early childhood' to the adult capability for abstract thought". Through play children have hardly any situational or social constraints, as play is not predicated on the view of reality, but rather on making meaning of social reality (Schewe 2013:6; Matusov & Hayes 2000:221; Hakkarainen & Bredikyte 2008:6) through symbolic representation. Vygotsky declared that *sociodramatic* play significantly promotes the development of symbolic representation. He asserted that human thought, culture and communication are all based on human beings' distinctive ability to utilise different forms of symbolic representation, which include, among others: visual imagination, language in

¹³⁹ It has been found that DBTL develops learners' self-regulation (Güray 2015:219), as learners should be involved in diverse meaningful discourse in the classroom for learners to attain self-regulation (Macdonald & Pinheiro 2012:91).

¹⁴⁰ "Here children's use of semiotic tools, such as speech, for regulating the behaviour of others in the course of joint activity is itself a powerful facilitator of the child's acquisition of those tools" (Daniels 2001:100).

all its forms, musical notation, dance and drama (Whitebread *et al.* 2009:43-44). These forms of symbolic representation are all forms of culturally generated sign systems.

Following Vygotsky (1978:7) Van der Walt (2018) posits that Vygotsky considered the internalisation of culturally generated sign systems to create the link between early and later phases of development as well as give rise to “behavioural transformations” (Van der Walt 2018:327). DBTL involves the utilisation of an intricate sign system, which is culturally generated, and incorporates the spoken, written, spatial and physical languages that are used during *sociodramatic* play (Van der Walt 2018:327). *Sociodramatic* play exploits people’s capacity to resolve new problems in collaborative social contexts, by making use of “huge individual and collective capacity for shared symbolic meaning and cognitive flexibility” (Jarvis 2009:74). In DBTL, learners are considered as “active, goal-oriented, hypothesis-generating symbol manipulators” (Wagner 2002:9) as they collaborate in social contexts with the purpose of solving problems. Problem solving skills increase during collaboration, as learners scaffold (see section: 2.3.4.3 Scaffolding) each other within their Zone of Proximal Development (ZPD) (see section: 2.3.4.2 Zone of Proximal Development). In line with Vygotsky, *sociodramatic* play in DBTL could be considered as one of the most significant means through which people learn by means of collaboration and social interaction (Van der Walt 2018:337).

The following section will outline how DBTL as a form of *sociodramatic* play correlates with the notions of Vygotsky’s SCT in order to demonstrate how SCT support DBTL as a facilitation tool. The following components will be examined: firstly, the way in which DBTL create play-based/learning ZPDs through social interaction in the fictional context; secondly, how DBTL allows internalisation of concepts through scaffolding; and thirdly, how DBTL permits learners to experience a dual affect, allowing reflection.

3.4.2 DBTL as a form of *sociodramatic* play and Vygotsky's *Sociocultural theory* (SCT)

3.4.2.1 Play-based/learning ZPD

Vygotsky's principal concept that supports DBTL as a facilitation tool is his SCT construct, the ZPD (see section: 2.3.4.2 Zone of Proximal Development for a description of ZPD in a formal learning activity) (O'Toole & Stinson 2009a:50).¹⁴¹ The ZPD comprises learning potential that is produced during social interaction (Van der Walt 2018:340). Vygotsky (1978) posits that play also generates a ZPD of the child, since during play children conduct themselves ahead of their average age and habitual behaviour (Vygotsky 1978:102).¹⁴² This permits one to view the ZPD as a "space of playful learning and creative collaboration", wherein development takes place by means of playful and creative processes (Van der Walt 2018:337). As discussed in Chapter 2 (see section: 2.3.4.4 Affective development), this creative collaboration through social interaction does not only promote cognitive development, but also affective development in the ZPD (Morcom 2014). As mentioned before (see section: 3.4 Learning through play), it is a structured activity that provides the potential for learning to occur throughout life, provided that it guides the cognitive and emotional growth of the next developmental level (Vetere 2018:21).

Vetere (2018) argues that Vygotsky's requirements for a *sociodramatic* play activity and a formal learning activity should be combined to create a play-based/learning ZPD that could

¹⁴¹ Similar to other notions of Vygotsky, the ZPD is frequently misinterpreted. It should be noted that for Vygotsky, the ZPD construct focuses on development, and not on education. One could thus appreciate that Vygotsky views learning as one of the critical processes that enable development, as learning generates the ZPD. Therefore, "it can be seen that the learning process lays out the steps that allow the child's development to follow" (Van der Walt 2018:331-332).

¹⁴² There is some critique of this notion. Hakkarainen and Bredikyte (2008) argue that there is not a comprehensive description of learning through play in the initial description of the ZPD concept. Moreover, the problem-solving metaphor in the description of the ZPD is not applicable to learning through play. In play contexts, problems are of a different nature, for example, the way in which imaginative contexts are constructed. Moreover, it is unclear whether only *sociodramatic* play creates the ZPD or if other forms of play have the capacity to further development (Hakkarainen & Bredikyte 2008:4). Despite this criticism, I will analyse Vygotsky's notion of *sociodramatic* play and how it supports DBTL, as Vygotsky's notions have had significant impact on educational research and corresponds to DBTL.

enable cognitive and emotional growth beyond childhood. The features that constitute *sociodramatic* play (see section: 3.4 Learning through play) should include a fourth feature, based on Vygotsky's overview of a learning activity. This feature entails the presence of a conflict or a need to be fulfilled in the activity to offer motivation, or eagerness to learn and partake in the activity. The activity also includes a problem that has to be resolved utilizing specific (academic) concepts with feedback and self-reflection offered by the mediator of the activity (Vetere 2018:25, 214). Consequently, the conflict or problem embedded in the activity could promote scaffolding (see section: 2.3.4.3 Scaffolding) by the teacher or more competent peers (Siraj-Blatchford 2009:82). The play-based/learning ZPD could arise in this activity and as learners collectively solve problems/challenges and create solutions, the capacity for extended learning is increased as novel probabilities emerge (Van der Walt 2018:340). In DBTL, learners take on roles and collaboratively enact those roles in an imaginative milieu that poses a conflict or problem that has to be resolved by making use of scientific concepts as well as reflection and scaffolding (see section: 3.4.2.2 Scaffolding) by the teacher and peers (Cunico 2005:24; Bowell & Heap 2013:6; Prendergast & Saxton 2013:7; Greenfader *et al.* 2015:190).

Thereby, DBTL could create play-based/learning ZPDs, as a matured form of *sociodramatic* play, wherein "knowledge is socially constructed"; wherein learning is mediated by the spoken, written, spatial and physical languages that are used in drama-based explorations (Van der Walt 2018:344). Through DBTL, learning that guides cognitive and emotional growth in formal and non-formal learning contexts could occur through the creation of play-based/learning ZPDs (Vetere 2018:21, 25; Macy 2016:319). Through taking on and acting out roles, DBTL could facilitate learners to act beyond their developmental level, as learners need to meet the requirements of the fictional context. Learners may apply their comprehension of particular concepts of language, day to day encounters and culture through social interaction in the fictional context (Macy 2016:312; Vetere 2018:215).

Shah and Rashid (2017:14) highlight the importance of applying what one has acquired as he claims that "[i]n working with, through, and beyond what they have appropriated in

social participation and then internalised, individuals co-construct new knowledge”. SCT views people’s growth as a progressive internalisation of experiences, which are linked at first and then subsequently, viewed as individual problem-solving skills (Shah & Rashid 2017:8). DBTL offers the means to internalise and apply knowledge and understanding (Van der Walt 2018:344). The play-based/learning ZPDs, which are created in DBTL, could offer a chance to internalise a range of scientific (academic) concepts through acting ahead of one’s current level by means of the combined utilisation of imagination, creativity and meaning-making (Vetere 2018:24-25). Internalisation is also permitted by another SCT construct, namely scaffolding.

3.4.2.2 Scaffolding

Scaffolding (see section: 2.3.4.3 Scaffolding) allows internalisation and encourages collaboration (Shah & Rashid 2017:6). Scaffolding is essential to the learning process, as the core of the ZPD lies in the collaboration among teachers and learners who assist each other to “restructure everyday concepts into scientific concepts” (Shah & Rashid 2017:13). In other words, negotiating meaning through social interaction (Shah & Rashid 2017:14). Structured *sociodramatic* play in DBTL is an intensely demanding social occurrence. Learners often scaffold each other as they are driven into their play-based/learning ZPDs (Wagner 2002:10). DBTL enables learners with lower proficiency to collectively make meaning, through peer learning and peer support (Greenfader *et al.* 2015:190). DBTL also provides opportunities for teachers to scaffold learners through process drama strategies, such as *Teacher-in-role* and *Mantle of the Expert* (see section: 3.3.1.2 The initiation stage; 3.3.1.3.3 *Mantle of the Expert*). With *teacher in role*, the teacher could challenge and assist learners while in the imaginary world (Kao & O’Neill 1998:27) by asking questions and giving feedback. *Mantle of the Expert* involves a collaborative process between the teacher and learners as learners take on the roles of experts (Van de Water *et al.* 2015:51) that provide opportunities for the teacher to scaffold learners in an implicit way by making recommendations or focusing learners’ attention on specific features of the dramatic event. These strategies enable teachers “to work within the ZPD to model language and provide a

level of scaffolding” (Piazzoli 2012:33). Learners could also scaffold their own learning through self-reflection that is enabled by the dual affect, of the fictive- and real contexts present in drama-based explorations (see section: 3.3 Principles of process drama) (O’Toole & O’Mara 2007:210).

3.4.2.3 The dual affect

Vygotsky’s theory of *sociodramatic* play provides one of the cornerstones of DBTL, including what Vygotsky refers to as the dual affect (see section: 3.3 Principles of process drama for a description of its educative role in DBTL) (Piazzoli & Kennedy 2014:53).¹⁴³ Vygotsky asserted that, throughout *sociodramatic* play, a dual affect is experienced by the learner, as learners are simultaneously engaged in the fictional- and real context. The emotional, social, cognitive and physical engagement of learners in the fictional context could differ from that which is experienced in the real context (Hakkarainen & Bredikyte 2008:7). In accordance with Vygotsky’s notions of *sociodramatic* play (see section: 3.4.1 Vygotsky’s notions of play), in DBTL, learners abandon their spontaneous urges and desires and adapt their actions and conduct to match the rules of the imaginary scenario (Piazzoli & Kennedy 2014:53). This experience enables learners to have a dual experiential and reflective experience (Preston 2016:44). Reflection occurs as a result of this dual experience of concurrently performing and reflecting on the occurrences of the imaginary scenario (O’Connor 2007:3; Piazzoli & Kennedy 2014:54; Kawakami 2015:59; Gallagher 2005:14). Subsequently, DBTL allows reflection (see section: 3.3 Principles of process drama). The distance that is created by the dual affect/metaxis (see section: 3.3 Principles of process drama) allows learners to perceive what they have created in order to realise where they should move next. Thus, reflection allows learners to identify the meaning of their experiences. This process leads to “awareness and/or shift in understanding” (Prendergast & Saxton 2013:13), which could advance learners’ development.

¹⁴³ As indicated (see section: 3.3. Principles of process drama), Bolton describes this duality as ‘metaxis’ (O’Connor 2003:39). Metaxis and the dual affect in DBTL are described in more detail in the section that examines the principles of process drama.

3.4.2.4 DBTL as a facilitation tool

It has been demonstrated that DBTL correlates with the notions of Vygotsky's SCT, since DBTL, as a form of structured *sociodramatic* play, could create play-based/learning ZPDs through social interaction and collective meaning-making in a fictional context, encouraging scaffolding and allowing dual reflective experiences. Thereby, the notions of SCT support drama as a facilitation tool. DBTL as a form of structured *sociodramatic* play fosters learning, as it generates circumstances wherein learners co-construct experiences. The construction of experience fosters learning, as learners create their learning experiences. Accordingly, following Lobman (2010:204) Van der Walt (2018) posits that learners and teachers should be involved in "the playful activity of creating environments for learning and development to occur" (Van der Walt 2018:337). DBTL could create these environments. As discussed before (see section: 3.4 Learning through play), Vygotsky made a significant contribution to the *social constructivist* learning theory as Vygotsky promotes an environment wherein meaning and understanding are co-constructed between teacher and learner (Van der Walt 2018:334). Through creative collaboration and in constructing novel manners of perceiving the environment and other people through structured *sociodramatic* play in DBTL, learners are involved in an ongoing learning process (Van der Walt 2018:199).

3.5 Conclusion

This chapter demonstrated that DBTL, as a form of *sociodramatic* play, offers significant learning opportunities in formal and non-formal education (O'Toole 2009a:11). The notions of Vygotsky's SCT support drama as a facilitation tool, especially the SCT construct, ZPD. One may create play-based/learning ZPDs to learners of all ages in formal- and non-formal learning contexts through the implementation of *sociodramatic* play in DBTL (Vetere 2018:24-25). Learners internalise scientific (academic) concepts as they engage and interact with the teacher and other learners in the collaborative, collective context that drama-based explorations create. Drama-based explorations may create play-

based/learning ZPDs, wherein meaningful mediation in the form of scaffolding could be carried out, which may facilitate learning (Vetere 2018:215; Macy 2016:320). Furthermore, DBTL allows learners to have a dual experience that enables reflection. This chapter found that DBTL may be an effective and beneficial teaching approach, since it could allow reflective, constructivist and active learning, providing learners with the ability to direct the negotiation of dramatic action and the themes examined, as well as the social or personal implementation that may occur as a result of their altered understanding (Gallagher 2000:127; Ashton-Hay 2005:1; O'Toole & O'Mara 2007:210).

In process drama, as an approach of DBTL, learners experiment with data, knowledge and the world, in addition to speculating and providing evidence to understand and make meaning. Accordingly, experience and reflection shape their thought processes (Bournot-Trites *et al.* 2007:7). Through process drama, learners become skilled at playing with and employing cultural symbol and language, leading to making and communicating meaning (Hatton 2004:108). Language is an essential building block of the dramatic process, as it is the medium whereby the dramatic action is understood (O'Neill & Lambert 1990:17-18). Vygotsky affirmed dramatic play's significance in language growth (O'Toole 2009a:12).

Schneider *et al.* (2006:xiii) posit that “[p]rocess drama draws on the theories of language learning of Vygotsky (1978)”, in particular SCT. The SCT construct, the ZPD, connects DBTL to language growth, as DBTL allows learners to operate in social, mediated environments wherein they are able to advance to levels of symbolic and abstract thought that are beyond their current competence (see section: 2.3.4.2 Zone of Proximal Development; 3.4.2.1 Play-based/learning ZPD) (O'Toole & Stinson 2009a:50). DBTL has proven to be valuable in involving learners in constructing their own language development (Liu 2002:54). Thereby, DBTL is deemed to perform specific and vital functions in L2TL (Mok 2012:284). DBTL could offer aesthetic, creative, imaginative learning experiences to a wide range of L2 learners in diverse contexts (Belliveau & Kim 2013:7-8).

The following chapter will investigate the implementation of DBTL in L2TL, with the purpose of establishing a theoretical understanding of the way in which DBTL could be

implemented in L2 classrooms. The chapter will explore the implementation of the elements of process drama in existing DBTL practices in L2TL, in order to: determine the way in which DBTL could be utilised in L2TL, to establish how DBTL could contribute to L2TL, as well as to ascertain if there are shortfalls to its implementation. The theoretical justification for the effectiveness behind the implementation of DBTL in L2TL (if well-structured and facilitated effectively) will be offered in Chapter 5. Chapter 4 and 5 will provide a theoretical understanding of the structure, strategies and other components that should be used to ensure the effective implementation of DBTL in L2TL. This knowledge will be applied in Chapter 6 and 7, wherein a hypothetical DBL2TL programme will be designed and presented, with the aim of increasing the efficacy of L2TL.

4 CHAPTER 4

4.1 Introduction

The previous chapter positioned drama as a facilitation tool by describing the principles and structure of process drama, as relevant to the proposed approach to drama-based teaching and learning (DBTL) in second language teaching and learning (L2TL). Subsequently, I indicated how these elements of process drama correspond to Vygotsky's *Sociocultural theory* (SCT), in particular, *sociodramatic* play, in order to indicate how elements of process drama may enhance social, emotional and cognitive growth. The purpose of this chapter is to examine the implementation of these elements in existing DBTL practices in L2TL. I will present examples of a range of drama strategies which will be utilised in my hypothetical drama-based second language teaching and learning (DBL2TL) programme, which will be provided in Chapter 7 of this thesis. I will explore these strategies according to their implementation in L2TL, in order to provide examples of the different ways in which these strategies could be combined to create various L2 learning opportunities. Thereafter, I will evaluate how this implementation of DBTL may affect L2TL, by outlining the advantages and possible limitations of the implementation of the approach. The knowledge obtained may underline the significance of the effective implementation of DBTL in L2TL, as well as determine whether there are limitations to overcome if DBTL is to be optimally implemented in L2TL contexts.

DBTL, in its various manifestations, is becoming increasingly prominent in the field of L2TL (Piazzoli 2012:28; Even 2008:163; Schewe 2013:11; Belliveau & Kim 2013:9). The use of process drama, in specific, in a range of language learning contexts was launched by the ground-breaking work of Kao and O'Neill (1998) (Stinson & Winston 2011:481). Over the past four decades, the links between language learning and the use of DBTL for L2 learning

have been investigated (Dunn & Stinson 2011:617).¹⁴⁴ The validity of DBTL for its input into L2TL has been acknowledged.¹⁴⁵ However, the application of DBTL in L2TL could only be effective if its mode of application is clear and it is effectively navigated by the facilitator. Therefore, one should investigate how DBTL could be implemented in L2TL with a view to create learning conditions which may enhance Second Language Acquisition (SLA) and therefore potentially further the efficacy of L2TL.

4.2 Process drama strategies in L2TL

Process drama could be implemented in various ways in the L2 classroom, depending on numerous aspects, for instance: the level of proficiency of the learners, the subject matter, time limits etc. (Liu 2002:57). All these aspects influence the structuring of the drama-based exploration. As discussed in Chapter 3, each exploration comprises a specific structure (see section: 3.3.1. Implementation of process drama).¹⁴⁶ The following section is organised according to this structure (O'Toole & Dunn 2002; Piazzoli 2012:31; Liu 2002:57).

1. **Context and pre-text:** choose a context that is compatible with learners' level of proficiency and sociocultural context and develop a pre-text that could allow the exploration of this context. This is achieved as pre-texts "define the nature and limits of the dramatic world and, second, imply roles for the participants" which will be explored in the given context (O'Neill 1995:20).
2. **The initiation stage:** determine and employ numerous roles for learners and the teacher.

¹⁴⁴ (see: Maley & Duff 1982; Kao & O'Neill 1998; Liu 2002; Wagner 1999; Podlozny 2000; Stinson & Freebody 2009; Belliveau & Kim 2013).

¹⁴⁵ (Bournot-Trites *et al.* 2007:7; Dodson 2000; Miccoli 2003; Stinson 2009b; Stinson & Winston 2011; Belliveau & Kim 2013; Greenfader & Brouillette 2013; Jansen van Vuuren 2018; Athiemoolam 2004; Israel 2007; Janudom & Wasanasomsithi 2009; Boudreault 2010; Fonio & Genicot 2011; Matthias 2007; Gasparro & Falletta 1994; Demircioğlu 2010; Dundar 2013; Piazzoli 2012; Davies 1990; Baldwin & Fleming 2003; Schewe 2013; Marunda-Piki 2018).

¹⁴⁶ Process dramas allows a matured form of play that leads to cognitive development, through structuring explorations (see: 3.4 Learning through play) (Piazzoli 2012:31; Vetere 2018:214).

3. **The experiential stage:** allow learners to operate kinaesthetically and linguistically to further communicative competence, by means of verbal and non-verbal activities with a structure that allows the establishment of both empathy and of distance (O'Toole 2008:17).
4. **The reflective stage:** reflect on the dramatic action and clarify, support and establish linguistic structures.

These stages structure the learning experience of the drama-based explorations (Piazzoli 2012:31; Liu 2002:57).

4.2.1 Context and Pre-text

As explained in Chapter 3 (see section: 3.3.1.1 Context and Pre-text), with the aim of exploring the theme of the L2 programme, the teacher is required to establish a dramatic context (Bowell & Heap 2001:10). After the context is established, the teacher will provide the learners with a pre-text that presents a “linguistically clear and emotionally engaging starting point for students to unfold the dramatic world” (Liu 2002:58). The pre-text should not be created to focus on particular language components/skills, but instead to build tension¹⁴⁷ and produce dramatic action in order to increase opportunities for several interpretations of the pre-text and consequently, drive at meaningful oral communication while in role (Dunn & Stinson 2011:626).

4.2.2 The initiation stage

4.2.2.1 Learners in-role

As discussed in Chapter 3 (see section: 3.3.1.2 The initiation stage), learners take on multiple roles through which they generate and sustain the dramatic action within the

¹⁴⁷ Heathote offers different kinds of tension to be injected into a drama-based exploration. For example, the tension of not knowing, the tension of despair due to certain limitations, the tension of the unexpected, the tension of complicated relationships, as well as the tension of a startling query in an existing situation (Wagner 1999:151-156).

fictional context. The roles that learners take on are characterised and acknowledged by their functions (O'Neill 1995: 69). In L2TL, the primary function of the roles that learners take on is to offer them with novel linguistic potential. Nonetheless, even if learners' roles are mainly functional, "they may offer some small degree of self-transcendence—something that goes beyond the here and now of the real classroom situation" (Kao & O'Neill 1998:24). Therefore, well-chosen roles could allow learners to transcend their typical L2 classroom roles and offer them the broadest potential for language usage. The most effective roles will be those that allow learners to question others, resolve issues, provide information and their point of view, argue and convince others, and in general, encompass broad-ranging language functions (Kao & O'Neill 1998:25).

The teacher should consider learners' capability to determine if learners need to prepare some phrases before the exploration or if it will be completely improvised. If needed, the teacher could co-construct some questions or phrases with learners. The teacher should also plan and prepare learners for how they will go into and step out of role (Dawson & Lee 2018:243-244), as well as how he/she/ze will take on roles which is a fundamental strategy of process drama, called *teacher in role* (Piazzoli 2012:29).

4.2.2.2 *Teacher in role*

Through *teacher in role (facilitator in role)*, the teacher-learner relationship is altered and learners are placed in a position of power, creating a more learner-centred environment and providing learners with a sense of ownership of their learning (Liu 2002:59-61; Even 2008:168; O'Neill & Lambert 1990:20; Dora To *et al.* 2011:528–529; Kao & O'Neill 1998:26).¹⁴⁸ This shift in power is achieved by the teacher assuming the function of participant facilitator, providing the teacher with the opportunity to: create a suitable mood, introduce novel stimulus, provide examples of the target language and guide and

¹⁴⁸ A learner-centred environment and learner autonomy increase learners' problem-solving skills and speech output (Even 2008:168; Dora To *et al.* 2011: 529). As a result, more learning opportunities are provided that aid SLA (Dora To *et al.* 2011: 529).

sustain the dramatic action. It also allows the teacher to challenge the learners, identify learners' linguistic capabilities and needs, and remodel language within the process without appearing to adjust it, through the application of questioning techniques during the experiential stage (Liu 2002:55, 59-61; Even 2008:168; O'Neill & Lambert 1990:20; Dora To *et al.* 2011:528 - 529).¹⁴⁹

4.2.3 The experiential stage

As discussed in Chapter 3 (see section: 3.3.1.3 The experiential stage), the experiential stage includes explorations which are divided into episodes, comprising one or more drama strategy. It should be noted that even if the episodes are structured in a L2 programme, the teacher could exclude certain episodes, depending on how the dramatic action unfolds (O'Neill 1995:3, 48, 53), in addition to the learning outcomes and needs of learners. There are various techniques that could assist the teacher in determining which episodes or drama strategies should be included. As discussed in Chapter 3 (see section: 3.3.1.3.1 Questioning techniques), questioning techniques could assist the teacher throughout the experiential stage.

4.2.3.1 Questioning techniques

Diverse questioning techniques have distinct educational objectives, for instance: "modelling correct expression, generating new information from the learners in order to move the scene forward, checking student understanding levels, requesting certain actions, etc" (Kao *et al.* 2011:510). It has been found that subject matter and language components could be clarified by means of effective questioning techniques in DBTL in L2TL (Kao *et al.* 2011:489). It was found that teachers used inform questions to discover new aspects of the subject matter that could contribute to the construction of the dramatic action. In order to

¹⁴⁹ The teacher should draw attention to the language components and vocabulary the learners are employing throughout the process (Dodson 2000:133), without interrupting the dramatic process as it could hinder the non-threatening environment.

clarify language components, the teacher utilised pseudo, confirming and clarifying questions in order to “remodel the students’ segmental, inaudible or ungrammatical utterances” (Kao *et al.* 2011:489). The application of questioning techniques could assist learners with a low-proficiency to achieve genuine interaction in the classroom (Kao *et al.* 2011:489; Bowell & Heap 2001:118), as they are provided with the opportunity to present their perspectives and understanding (Wagner 1999:61).

There are studies that have investigated the effect of various types of questioning techniques in process drama. The Department of Germanic Studies at Indiana University held a workshop in 2007 for German instructors who were interested in gaining knowledge of different approaches to teaching foreign language literature. One of the activities in this workshop entailed learners taking a bodily position based on a picture. Questions that could potentially increase empathic engagement were asked to learners and they answered the questions in silence. This activity promoted independent thinking in relation to the learners’ bodily awareness (Even 2008:163-165).

As discussed in Chapter 3, various drama strategies, like: *tableaux* and other forms of non-verbal explorations; *Mantle of the Expert*; and *hot-seating* entail the asking and answering of questions (Kao *et al.* 2011:497-498). These strategies are fundamental in the implementation of DBL2TL (Liu 2002:57). A description of the way in which these strategies may contribute to L2TL is provided below.

4.2.3.2 *Tableaux* and other forms of non-verbal explorations

Tableaux creates a non-threatening environment that encourages meaning negotiation and therefore promotes speech output, yet provides an opportunity for L2 learners with a lower proficiency or with low self-confidence to ease into applying the L2. Furthermore, the safe atmosphere enables the teacher to evaluate the learners’ linguistic abilities and therefore determine what language components require more attention on the basis of the communicative demands of the exchange. All these aspects create learning conditions

which could promote SLA (Athiemoolam 2004:14; Liu 2002:62; Athiemoolam 2018a:254). There are also other non-verbal explorations, besides *tableaux*, that could be used.

Non-verbal explorations, such as dance and mime, could be applied in multiple ways to promote language skills. Even though these explorations are non-verbal, the directions given by the L2 teacher could provide learners with new linguistic input. Furthermore, the non-verbal explorations could spur interaction and the reflection phase may offer extended opportunities for language use as learners aim to make and negotiate meaning. Moreover, as discussed in Chapter 3 (see section: 3.3.1.3.2 *Tableaux* and other forms of non-verbal explorations), these explorations could enhance learners' understanding of sociocultural aspects of non-verbal communication. The insight gained from non-verbal explorations could be used to focus on and develop learners' linguistic abilities. These abilities could be applied in activities, such as *Mantle of the Expert* wherein the communicative demands of the exchange are heightened.

4.2.3.3 *Mantle of the Expert*

The implementation of *Mantle of the Expert* in L2TL is considerably valuable, since it could enhance learners' self-efficacy and reposition learners' language register, as they are placed in high status roles (Aitken 2013:41). Thereby, when facilitated effectively, it could increase learners' confidence; reduce the affective filter, therefore lowering anxiety; and enhance preparedness to use language spontaneously. Consequently, generating conditions that may contribute to SLA (see section: 2.3 Second Language Acquisition) (Piazzoli 2012:32). There are also other strategies that facilitate SLA through the promotion of spontaneous language use, such as *hot-seating*.

4.2.3.4 *Hot-seating*

As discussed in Chapter 3 (see section: 3.3.1.3.4 *Hot-seating*), the nature of *hot-seating* facilitates spontaneous interaction between all learners. It is also helpful for learners with varying levels of proficiency, since learners with a higher L2 proficiency could be in the

hotseat, whilst learners with a lower L2 proficiency could form and ask questions at their own pace (Even 2008:168-169; Kawakami 2015:61). The support that this strategy provides to lower level L2 learners, together with the promotion of spontaneous interaction, presents various learning opportunities.

Significant learning opportunities in L2TL are also created by drama strategies, such as dramatised poetry and other strategies, promoting reading and writing skills.

4.2.3.5 Dramatised poetry

There are various ways in which dramatised poetry could contribute to L2TL. As discussed in Chapter 3 (see section: 3.3.1.3.5 Dramatised poetry), dramatised poetry concentrates on rhythm, articulation and use of prosody which could further pronunciation, comprehension and increase retention. Furthermore, it engages learners affectively and kinaesthetically. Dramatised poetry provides the opportunity to introduce a literary text through verbal and non-verbal explorations (Schewe 2002:86), which could increase learners' listening, speaking, writing and reading skills (Schewe 2002:86). The development of reading skills could also be facilitated through other drama strategies.

4.2.3.6 Drama strategies that allow the promotion of reading skills

As described in Chapter 3 (see section: 3.3.1.3.6 Drama strategies which allow the promotion of reading skills), reading could be combined with other drama strategies, such as *Conscience Alley* which encourages personal unique interactions to a text. Texts could also be verbally, visually and physically enacted. The enactment could be developed to explore the themes, characters and storyline of a text, and not specifically draw on scenes that are in the text. Thereby, learners are encouraged to question and interpret the text. This could amplify learners' inquisitiveness and interest in reading more for understanding (Wagner 1999:191). As learners analyse and interpret the text, while questioning it through voicing their thoughts and feelings, reading activities could also increase speaking-

and writing skills (Moffett & Wagner 1991:73). There are a few drama strategies that could foster writing skills in L2 learning.

4.2.3.7 Drama strategies that foster writing skills

As discussed in Chapter 3 (see section: 3.3.1.3.7 Drama strategies that foster writing skills), writing could be used throughout the experiential stage or a written reaction to experiences in the L2 classroom could be assigned as homework. Learners, in- or out-of-role, could also collaborate to write dialogues, messages, essays, presentations or other forms of text, which may facilitate spontaneous oral communication and increase the contribution of all learners involved, since it is learner-centred and boosts learners' motivation.¹⁵⁰ Moreover, learners who are more proficient could scaffold learners with a lower proficiency, thereby raising their play-based/learning ZPDs (see section: 3.4.2.1 Play-based/learning ZPD; 3.4.2.2 Scaffolding) (Gill 2013b:36-37),¹⁵¹ by providing peer feedback on linguistic inefficiencies when learners enact their written texts (Dodson 2000:138; O'Neill 2006:x). Through peer feedback, learners are provided with the opportunity to analyse their learning and identify new revelations, bringing about reflection (Liu 2002:62; Mok 2012:288).

4.2.3.8 Rationale for selection of strategies

As discussed in Chapter 3 (see section: 3.3.1.3.7 Drama strategies that foster writing skills), there are hundreds of DBTL strategies to choose from when designing a L2 programme. The strategies, which will be included in the hypothetical DBL2TL programme, have been selected for a few reasons.¹⁵² Firstly, from the theoretical scholarship that I have carried out, these strategies were most commonly used in L2TL and as discussed above,

¹⁵⁰ All these aspects combined match the description of an effectual speaking exercise (Gill 2013b:36-37).

¹⁵¹ This corresponds to Vygotsky's *Sociocultural theory* (1978) constructs, the ZPD (see section: 2.3.4.2 Zone of Proximal Development) and scaffolding (see section: 2.3.4.3 Scaffolding).

¹⁵² A more in-depth rationale of the selection of these strategies will be provided in Chapter 6 (see section: 6.3 Pedagogical rationale).

significantly contribute to L2 learning. It has been shown that these strategies promote interaction in non-threatening environments wherein learners can negotiate meaning and enhance sociocultural understanding through multi-modal engagement. Furthermore, the strategies could promote positive affective factors which may lower learners' affective filter and therefore allow more input and willingness to engage in the dramatic process (see section: 2.3.2.4 *The affective filter hypothesis*). In addition, these strategies allow the exploration of a wide range of language use and written texts which could increase comprehension, further communicative competence, and enhance language skills.

Secondly, these strategies could create L2 learning experiences, offering the requirements of SCT (see section: 2.3.4 Introduction to *Sociocultural theory*), since these strategies allow a socially mediated process wherein learners could collaborate and collectively co-create as they interact in order to negotiate meaning. Therefore, these strategies could offer what is required by SLA theories to acquire a language and overcome the limitations of *Communicative Language Teaching* (CLT) (see section: 2.4.5.1 The implementation of *Communicative Language Teaching*; 2.3 Second Language Acquisition). Thirdly, these strategies encompass the principles of process drama (see section: 3.3 Principles of process drama), as these strategies require learners to take on roles as they collectively co-create and mediate intricate situations in a fictional context wherein they are required to solve a problem or accomplish a goal by making use of their lived experience.

It should be noted that these strategies are the primary strategies which will be included in the hypothetical DBL2TL programme, however others will be incorporated into sessions as required, in order to move the dramatic action forward, slow the drama down or reflect on experiences.

4.2.4 Reflective stage

As discussed in Chapter 3 (see section: 3.3.1.4 The reflective stage), reflection can occur after as well as during the experiential stage through the application of diverse drama strategies (Prendergast & Saxton 2013:7), and could be in- or out-of-role. In L2TL,

reflection is significantly valuable for teachers to determine and address their learners' linguistic needs, correct errors made during the explorations, comprehend learners' train of thought and find out how to solve issues and improve the explorations (Liu 2002:62; Mok 2012:286). "The group discussions or follow-up assignments can also cover sociolinguistic aspects such as: appropriateness of discourse manner, intonation, cultural expressions, and turn-taking" (Kao & O'Neill 1998:118). Thereby, reflection plays a fundamental role in the educative value of DBTL in L2TL.

Teacher in role, questioning techniques, *tableaux* and other forms of non-verbal explorations, *Mantle of the Expert*, *hot-seating*, dramatised poetry, and the drama strategies used in reading and writing tasks permit reflection, as reflection forms a part of the structure that creates, drives and broadens the learning experience of drama-based explorations. This learning experience that DBTL generates could be incorporated into any L2 classroom for learners of all proficiency levels to potentially advance L2TL (Matthias 2007:52; Dundar 2013:1424). Nonetheless, the combination or manner in which drama strategies are implemented differs, depending on learners' needs and the purpose the strategies should serve. Subsequently, DBTL in L2TL is applied in diverse ways around the world.

4.3 The implementation of DBTL in L2TL

4.3.1 DBTL in L2TL in South Africa, with reference to Zimbabwe

Extensive research produced little documented results in English of the use of DBTL in L2TL in South Africa. This limited implementation of DBTL in L2TL in South Africa could speculatively be as a result of lack of funding or because teachers are opposed to applying DBTL, as they are ill-informed of the approach (see section: 3.3.3 The implementation and value of DBTL in SA) (Athimoolam 2004:5). This highlights the need to demonstrate how DBTL could be implemented in L2TL. I will provide a few examples of how DBTL has been implemented in L2TL in South Africa and describe the effect it has had on diverse South African contexts.

The first two studies explore DBTL's capacity to develop sociocultural awareness which is, as discussed in Chapter 2 (see section: 2.2.5 Lack of engagement with the L2 culture), essential to L2 learning. A collaboration called *The Hlanganani Learning Partnership*, between previously disadvantaged schools in the Cape Town region and schools in Slough (England) concurrently implemented DBTL in L2 and L1 learning with a focus on citizenship education. The drama-based approach was intended to create relatedness between the primary schools. Both schools made use of the same book as a source for explorations, which offered a joint context for discussions. The manner in which words, gestures and actions were presented and accepted by learners was underlined, connecting language to citizenship education. The drama-based explorations established a constructive space that permitted the participants to challenge their perceptions of each other's countries. It was found that drama-based explorations provided learners with the ability to transcend cultural and political barriers (Nicholson 2011:161-165).

Another study that considered the sociocultural effect of DBTL in L2TL includes a study which explored the idea of performance as an alternative literacy (Israel 2007:275). Israel (2007) explains that a literary text could be used as a stimulus for enactment, communication and reflection, therefore enhancing expression and communicative competence (Israel 2007:276).¹⁵³ It could unite "the literacy experiences of both personal sociocultural contexts and the classroom" (Israel 2007:284). In the communication classroom, it could mediate reading, writing and other literacies; assist in linking home and school discourse; as well as move across disciplines (Israel 2007:277).

Two other studies conducted by Athiemoolam investigated the implementation of DBTL in L2TL in both a school and a university. The first study was conducted during a six-month course at a university with the objective of bringing on change that could give rise to the development of learners' proficiency of English and consequently, their self-confidence (Athiemoolam 2005:186-188). Prior to the study, the learners did not take part during

¹⁵³ This use of the literary text as an impetus is in line with the pre-text used in Process drama.

lectures because of various shortfalls, including: teacher-centred teaching, cultural bias, lack of confidence, low proficiency in the language of instruction, decontextualised content, and lack of practical application (Athimoolam 2005:183, 185-186). A drama-based L2 programme was used to address these needs (Athimoolam 2005:188). It was found that DBTL is a viable approach to increase learners' oral communication skills, interpersonal communication, self-confidence and self-worth (Athimoolam 2005:200). The promotion of self-confidence and self-worth are essential, since, as discussed in Chapter 2 (see section: 2.3.2.4 The *affective filter hypothesis*; 2.3.4.4 Affective development), affective factors play a significant role in learners' ability to acquire a L2. However as noted, DBTL in L2TL could not be effective if it is not well facilitated. Therefore, teachers' capacity in the implementation of DBTL in L2TL should be developed. The following two studies focus on building teachers' capacity in DBTL in L2TL.

In this study conducted by Athimoolam (2018), pre-service teachers' perspectives were provided on the implementation of the process drama strategy *tableaux*, to analyse short stories in secondary schools (Athimoolam 2018a:245). The teachers identified several advantages, for instance: learners were able to remember the short story in detail, increased awareness and understanding, and improved critical and creative skills (Athimoolam 2018a:252-253). The teachers were reluctant at first to apply DBTL in the L2 classroom. However, after undertaking the drama-based explorations and developing an understanding of the approach, they expressed that the application of DBTL in L2TL is feasible and attainable (Athimoolam 2018a:245, 253). The second study examined the necessary skills that are required by teachers to integrate arts effectively and investigated the effect of arts-integrated (drama, music, dance and art) activities on the acquisition of English as L2 (ESL) (Jansen van Vuuren 2018:3). It was found that arts activities aid SLA, as the test results portrayed overall advancement in learners' responses and comprehension of questions in addition to vocabulary growth. Moreover, the arts activities generated a calm and creative environment beneficial to learning. The teachers were able to apply the arts activities and specified that they would be capable of reproducing it (Jansen van Vuuren 2018:6). The findings of these studies correspond to other studies discussed in

Chapter 3 (see section: 3.3.3 The implementation and value of DBTL in SA), demonstrating that South African teachers are willing to apply DBTL if they have knowledge of its implementation. DBTL in L2TL has not only been applied in South Africa, but has also been implemented in neighboring countries, such as Zimbabwe.

DBTL has been implemented in L2TL in Zimbabwe, in which narrative centred pedagogy in teaching ESL was examined. The narrative sessions involved *sociodramatic* play and process drama strategies, such as *Mantle of the Expert*. Marunda-Piki (2018) proposes that DBTL could aid SLA by advancing learning surroundings that promote culture, forming links and making meaning, which could lead to improved learner outcome (Marunda-Piki 2018:107, 109-110). As discussed in Chapter 2 (see section: 2.3 Second Language Acquisition; 2.4.5.1 The implementation of *Communicative Language Teaching*), an approach which could incorporate culture into the learning experiences and promote meaning making could aid SLA and potentially overcome some of the limitations of CLT. It is especially beneficial for L2 teachers in multicultural classrooms to be introduced to DBTL as the topics that are dealt with could influence learners' lives on a global level (Schewe 2002:89; Wager *et al.* 2009:50). It has been demonstrated that DBTL could be an effective facilitation tool in L2TL in South Africa, as it could develop sociocultural awareness and understanding in multicultural contexts; develop various linguistic skills; enhance self-confidence; increase retention; as well as create learning environments which aid SLA. The following section will examine how DBTL has been applied in L2TL in other parts of the world in order to demonstrate the diverse application, outcomes and significance of DBTL in L2TL.

4.3.2 DBTL in L2TL in other parts of the world

DBTL has been implemented in L2TL in various ways throughout the world. As will be indicated (see section: 4.4.2.1 Lack of a detailed drama-based L2 programme), many studies do not offer a description of the strategies which were utilised, limiting the selection of studies which could be presented. Nonetheless, I selected some studies to provide examples of the diverse implementation of the primary strategies discussed above

in order to offer some insight as to how these strategies could be combined for different purposes. Some studies also incorporated other strategies, supporting the notion indicated above that the primary strategies which are included in a L2 programme could be supplemented by other strategies, provided that they contribute to the needs and context of the L2 classroom.

The following study investigated the effects of DBTL on intermediate L2 (French) learners. The aim of the study was to teach Acadian culture in a L2 French immersion class. The dramatic strategies that were utilised included: *teacher in role*, visualisation, storytelling, *hot-seating*, and *writing in role*. These strategies were chosen to gradually and delicately present the approach to the learners and teachers to allow learners to make the curriculum come to life (Bournot-Trites *et al.* 2007:1, 12-13). As discussed above, non-verbal explorations also permit a gradual introduction to the dramatic process.

There are studies that mainly focus on how non-verbal explorations could facilitate L2 learning. Rothwell (2011) investigated how the kinaesthetic aspect of process drama offers the context and opportunity for beginner learners of German as a L2 to become involved in intercultural language learning (Rothwell 2011:575). Since learners lacked linguistic capabilities, they made use of kinaesthetic elements to support their communicative needs in the drama-based explorations. Through imitating verbal and kinaesthetic interactions, they practiced what they knew and established new linguistic skills. The assistance of kinaesthetic elements increased their ability to convey meaning in L2 and promoted intercultural competence (Rothwell 2011:581-582, 587-588, 592).

As intercultural competence is a vital factor in L2TL (see section: 2.2.5 Lack of engagement with the L2 culture), it has been the object of many studies. Piazzoli (2010) examined the way in which process drama could foster intercultural awareness for learners of Italian as a L2 at intermediate/advanced level. The strategies that were used included role-play, *teacher in role* and communicative forums. It was found that, by way of interaction and the manipulation of distance inherent in process drama, learners could distance themselves and/or empathise with other roles and circumstances, as well as reflect and negotiate

meaning, which in turn advances intercultural awareness (Piazzoli 2010:385, 400). Kawakami (2015) utilised *hot-seating*, *teacher in role* and role-play to examine topics and challenges, such as: cultural sensitivity, stereotypes and the risk of accepting cultural paradigms as they are (Kawakami 2015:61-62). Wager et al. (2009) used *tableaux* to enable learners to portray their multicultural backgrounds and expand their understanding of others' cultural backgrounds. Learners participated in dramatic readings and dramatised poetry (Wager et al. 2009:51, 55).

There are other studies that have explored how the dramatisation of literary texts by means of DBTL could further SLA. The strategies that were utilised included: *tableaux*, non-verbal- and verbal explorations (Schewe 2013:11). There are numerous studies that focus on promoting SLA. For instance, Piazzoli (2012) conducted a study with adult learners of Italian as a L2. The two primary dramatic strategies that were used were *teacher in role* and *Mantle of the Expert*. It was found that these strategies empowered the learners and altered the classroom status, leading to increased learner participation on a communicative and affective level (Piazzoli 2012:28, 38, 41-42).¹⁵⁴ Hulse and Owens (2019) utilised a pre-text-based process drama in L2TL. They applied drama strategies such as *hot-seating* and *teacher in role* to develop the linguistic skills of the learners. They emphasised the significance of dramatic tension to ensure learner engagement in interaction (Hulse & Owens 2019:19-22).

As discussed in Chapter 2 (see section: 2.3 Second Language Acquisition), one of the key factors that aid SLA is interaction. An *English as a foreign language* (EFL) programme was carried out in Brazil with adolescent learners. Drama-based explorations were combined with language components in the textbook. Learners' oral communication skills and fluency

¹⁵⁴ As the communication between teacher and learners become more balanced, a learner-centred environment is created which offer a learning experience that furthers SLA (Dora To et al. 2011: 529) Vygotsky's SCT (1978) and Krashen's *Monitor theory* encourages learner-centred classrooms wherein learners take ownership of their learning (see section: 2.3 Second Language Acquisition).

in English improved throughout the sessions (Galante & Thomson 2017:115, 119).¹⁵⁵ Another study was conducted in Turkey that investigated adolescent learners and teachers' stance on the implementation of DBTL as an additional teaching approach to encourage reflective and emancipative L2 learning. Learners were introduced to dramatic strategies such as, *hot-seating*, *conscience alley*, *tableaux*, role-play and *teacher in role*. Learners' interest was stimulated and they expressed that the improvised nature of the explorations enabled them to act spontaneously (Yilmaz & Dollar 2017:245, 251-253). As noted before (see section: 4.2 Process drama strategies in L2TL), these and other strategies encourage spontaneous interaction.

In an international multi-site (Canada, USA, India, and Taiwan) study, learners were involved in extended interaction that aided aesthetic and critical thinking, as they undertook free- and scriptwriting activities and saw and reflected on plays. These explorations offered diverse opportunities to enhance literacy (Gallagher & Ntelioglou 2011:324). There are numerous studies that concentrate on language skills that further literacy. A study was conducted to explore advanced learners of Italian as a L2 utilising DBTL to examine modern Italian cinema and theatre (Piazzoli & Kennedy 2014:52). The drama-based explorations that were constructed did not examine the text, but the meaning beyond the text (Piazzoli & Kennedy 2014:55). Learners also performed individual writing activities and commented that they felt empathy for the characters while they were carrying out the activities (Piazzoli & Kennedy 2014:57). The drama strategies of process drama present diverse opportunities for deeper comprehension of literary and non-literary texts (Even 2008:169).

Learning a L2 through DBTL has considerable, causal links to numerous literacy results in addition to a wide variety of linguistic and personal outcomes (Anderson & Loughlin 2014:268; Stinson & Winston 2011:479; Doğan & Cephe 2018:314). It has been

¹⁵⁵ Even though I do not provide the strategies which were focused on, I included this example to present the possibility of combining drama-based explorations with language components in the textbook.

demonstrated that all L2 learners, regardless of learning styles,¹⁵⁶ multiple intelligences¹⁵⁷ and levels of proficiency, could reap the benefits of the implementation of process drama in L2TL (Park 2015:330; Ashton-Hay 2005:2). DBTL could influence L2TL in diverse ways. It has been indicated that the implementation of DBTL could enhance or hinder the L2TL experience. First, I will focus on the features that have been found to enhance L2TL. Thereafter, I will outline the limitations.

4.4 The advantages and limitations of DBTL in L2TL

4.4.1 The advantages of DBTL in L2TL

4.4.1.1 Intercultural competence

As discussed in Chapter 2 (see section: 2.2.5 Lack of engagement with the L2 culture), mastering a L2 not only entails proficiency in linguistic skills, but also involves gaining intercultural awareness (Wagner 2002:5). Cunico (2005:23) explains that “[c]ulture is dynamic and contextually defined in terms of the social practices within a particular language community”. Therefore, it is crucial for L2 learners to increase their intercultural competence. DBTL could contribute to this need (Fleming 2011:8; Dodson 2002:176; Yuanyuan 2019:72; Marunda-Piki 2018:111-112; Piazzoli & Kennedy 2014:58; Even

¹⁵⁶ The Dunn and Dunn model describes learning style as the manner in which people start to focus on, process, internalise, and retain novel and complex data. It comprises twenty to twenty-one components contingent on the age-appropriate evaluations conducted. Those components are divided into five categories: “individuals’ immediate environment, emotionality, sociological preferences, physiological preferences, and cognitive processing inclinations” (Dunn *et al.* 2009:136). Knowledge of learning styles promotes respect among people and acceptance of a wide range of suitable behaviours throughout the teaching and learning process (Dunn *et al.* 2009:136-137).

¹⁵⁷ Howard Gardner (2003) argues that the mind/brain comprises of various intelligences, “each of which operates according to its own rules in relative autonomy from the others” (Gardner 2003:13). These intelligences include: spatial, bodily, kinaesthetic, musical, interpersonal, intrapersonal, naturalist and existential (Gardner 2003: 4-5, 7). Gardner (2003) explains that every human being possesses these intelligences. However, people differ as a result of distinct genetic and experiential factors in their particular profile of intelligences. Numerous intelligences could be utilised in aesthetic processes (Gardner 2003:5).

2008:163).¹⁵⁸ DBTL offers opportunities for L2 learners to discover in which ways identity and social relations are negotiated, whilst examining their personal- as well as the L2 culture by means of reflection and role-taking in the fictional context (Cunico 2005:21, 23, 28; Greenfader & Brouillette 2013:173; Ashton-Hay 2005:6-7; Bournot-Trites *et al.* 2007:9).

If facilitated properly, the fictional context enables learners to personally interpret and interact with the work from numerous viewpoints, as they explore a range of situations and take on various roles (Liu 2002:54-55; Belliveau & Kim 2013:8; Rothwell 2011:590-591). While taking on roles, learners attempt to access the physical, emotional and intellectual values, attitudes or beliefs of another person. They have to transcend skin deep imitation and identify with that person's inner world,¹⁵⁹ so that they can react aptly (Wagner 1990:210). Consequently, DBTL could allow empathetic engagement (Piazzoli 2010:392) as it fosters comprehension of others' perspectives, therefore increasing appreciation of similarities and differences (Ashton-Hay 2005:6-7; Athiemoolam 2018b:61; Gallagher & Ntelioglou 2011:329). Accordingly, DBTL presents ways through which people can attempt to identify with those surrounding them.

The ability to identify with others enables learners to explore other identities, which is beneficial as when learners use a L2, they are in some way exploring diverse identities (see section: 2.2.5.2 Culture in L2TL across the globe). Interacting in L2 is similar to wearing another mask, much like participants in process drama wear another mask when taking on a role. Learners could be more willing to experiment with L2 and explore different identities while wearing another mask (Shier 2002:191; Bournot-Trites *et al.* 2007:9). Subsequently, as learners explore various identities, they could gradually become more comfortable with engaging with the L2 culture in real-life, therefore providing them with

¹⁵⁸ As discussed in Chapter 2 (see section: 2.2.5 Lack of engagement with the L2 culture), a focus on intercultural competence is often lacking in L2 classrooms (Cunico 2005:21).

¹⁵⁹ It should be noted that this is only optimally done via embodiment (see section: 5.2.5 The mirror neuron system's contribution to emotion and social cognition). When emotional imitation is successful, it could form the basis for empathy (Niedenthal 2007:1004).

more possibilities to interact in the L2 (Gill 2016:242). Interaction is built on social and cultural frameworks, requiring verbal and non-verbal communication (Prendergast & Saxton 2013:3).

4.4.1.2 Non-verbal communication

Non-verbal communication is essential to ensure effective meaning-making, understanding and therefore, effectual communication (Rothwell 2011:577). Our body attitudes are influenced by our cultural behaviours, and to be able to create successful drama-based explorations as well as interact outside the classroom, one should be aware of these behaviours in order to prevent a hindrance to communication. DBTL in L2TL not only provides the opportunity to explore and identify various forms of non-verbal communicative language features (body attitude, gestures, and facial expressions) encompassing culturally specific gestures and emotive information, but in effect expands the scope of body attitudes which are explored. Learners' involvement in the drama strategies requires them to utilise their bodies to express emotions and thoughts by means of body attitude, facial expressions and gesture. The use of gesture also assists learners in expressing themselves in spite of a low level of proficiency (Prendergast & Saxton 2013:77; Gill 2013a:36; Schewe 2002:77; Wagner 2002:4; Surkamp 2014), as it has been found that people gesture when they lack the linguistic components to convey their message (Hostetter & Alibali 2008:502).

The implementation of DBTL reveals and familiarises learners with the intricacy of non-verbal and verbal communication from a sociocultural perspective (Rothwell 2011:592). The sociocultural perspective is provided as the drama-based explorations explore sociocultural contexts. As language cannot be acquired detached from its sociocultural context (see section: 2.3.4 Introduction to *Sociocultural theory*), this sociocultural context that the fictional context in DBTL creates is vital (Bournot-Trites *et al.* 2007:10; Howell & Heap 2013; Greenfader & Brouillette 2013). As discussed in Chapter 3 (see section: 3.4 Learning through play), knowledge is constructed in sociocultural contexts which promote collaboration. Learning occurs when it is a collaborative and collective process.

4.4.1.3 Collective and collaborative learning

The collective, collaborative nature of DBTL in L2TL forms the basis of its educative value (Fleming 2011:9, Doğan & Cephe 2018:308; Yilmaz & Dollar 2017:246, Prendergast & Saxton 2013:3). It has been found that the collective environment of DBTL advances interpersonal-, intercultural- and social competence, as it permits learners of varying proficiencies to cooperate and assist each other, which could raise learners' Zone of Proximal Development (ZPD) (Athimoolam 2018b:66; Dora To *et al.* 2011:520-521; Gill 2016:244; Prendergast & Saxton 2013:3)¹⁶⁰ and promote internalisation of knowledge gained, as scaffolding permits internalisation (see section: 3.4.2.2 Scaffolding) (Shah & Rashid 2017:6). As discussed in Chapter 2 (see section: 2.3.2.2 The *acquisition-learning hypothesis*; 2.3.4.3 Scaffolding), scaffolding is allowed through interactional feedback provided by teacher or peers throughout the dramatic action or during reflection, which could promote focus on linguistic forms (Sullivan 2000:77).

DBTL allows this collective process as it comprises of narratives that are collaboratively created and enacted. This collaboration promotes social interaction, wherein meaning is negotiated, community is constructed and social skills are enhanced through active participation, which could bring about further learning (Carrasco & Dinapoli 2012:100; Athimoolam 2018b:67; Starja 2015:439-440; O'Neill 2006:xi; Gallagher 2000:71). According to Vygotsky (1978) (see section: 2.3.4 Introduction to *Sociocultural theory*), this collaborative process is required for SLA to take place, as SLA is predicated on social interaction. DBTL is essentially built on social interaction in both real and fictional contexts (Carrasco & Dinapoli 2012:94; Culham 2002:109; Bournot-Trites *et al.* 2007:6). By taking on roles and working in the fictional context, learners are provided with the opportunity to construct novel contexts, roles and perspectives (Neelands 2003:ix; Stinson & Freebody

¹⁶⁰ This correlates with Vygotsky's SCT construct, scaffolding (see section: 2.3.4.3 Scaffolding). If a more capable peer scaffolds another peer/novice within his/her/ze ZPD, learners' role in interaction changes and their linguistic progression advances (Donato 1994:40), as it facilitates cognitive development and social construction of knowledge (Behroozizad *et al.* 2014:222).

2009:150; Dora To *et al.* 2011:521, 525; Gallagher 2005:16; Dodson 2002:172). Consequently, Kao and O'Neill (1998:20) explain that "[t]he patterns of communication and interaction in the classroom are fundamentally altered, generating unique possibilities of social, personal, and linguistic development". The fictional context could make a distinct contribution to meeting the communicative demands of L2 as well as providing opportunities to explore various contexts, which require the use of diverse linguistic forms.

4.4.1.4 Social interaction in the fictional context

L2 learners should be able to respond to the demands of the L2, which could incorporate negotiation, emotions, imagination, providing information and controlling communicative exchanges. These components are at the core of drama-based explorations in which learners take on a role to generate dramatic action in which they are required to meet the language challenges of the fictional context (Neelands 2003:ix; Stinson & Freebody 2009:150; Stinson & Freebody 2004:3). Therefore, the fictional context permits learners to examine, scrutinise and become involved in L2 as they discover language that is required to make and convey meaning in order to express themselves verbally in diverse situations for various purposes.¹⁶¹

Learners may make meaning by linking their prior experience to a current situation to create a fitting image and reaction to the situation of the drama-based exploration (Wagner 2002:6). These prior experiences may include, for example: individual personal experiences; other situations in the dramatic narrative; or literary, cultural or linguistic knowledge about the target country. As a result, a large amount of the vocabulary and constructions that learners gain knowledge of in a drama-based L2 classroom are meaningful for learners (Ronke 2005:50); learners could link the current situation to prior experiences, enabling them to comprehend and therefore apply the knowledge they

¹⁶¹ (Athimoolam 2004:5; Stinson & Freebody 2009:150; O'Neill & Lambert 1990:17-18; Dora To *et al.* 2011:520-521; Stinson & Freebody 2006:39; Schewe 2013:12; Dodson 2002:161; Piazzoli 2010:399; Mok 2012:285; Liu 2002:57).

obtained in order to add social, cultural and historical importance to their interpretation (Demircioğlu 2010; Greenfader & Brouillette 2013:173).

As discussed in Chapter 3 (see section: 3.4.2.1 Play-based/learning ZPD), according to Vygotsky, when knowledge is applied it offers learners the opportunity to internalise knowledge. In DBTL in L2TL, the language that is used may become internalised as a direct consequence of involving learners in real-time simulations in which learners apply the target language for communicative purposes (Gill 2013b:35-36). Thereby, DBTL provide the opportunity for learners to internalise L2 structures (Wagner 2002:12-13; Stinson & Freebody 2009:150; Gill 2013b:34; Even 2008:163; Anderson & Loughlin 2014:268). However, the application of language does not only promote internalisation. Through DBTL learners could apply language in wide-ranging, sociocultural contexts (Matthias 2007:52; Belliveau & Kim 2013:11), which may allow learners to establish strategies for interpreting language in use.

As demonstrated in Chapter 2 (see section: 2.4.3 Communicative competence), L2 learning should be positioned in context (Yuanyuan 2019:68-69), as L2 learners should be capable of giving socially and culturally appropriate and applicable responses when interacting (Stinson & Freebody 2006:32; Macdonald & Pinheiro 2012:89). Therefore, learners should not only obtain a range of linguistic forms, but also a selection of strategies for successfully applying those linguistic forms in diverse social situations (Littlewood 1994:1, 4; Celce-Murcia 2007:46) in order to achieve communicative competence (Hymes 1972; Savignon 2018; Canale & Swain 1980; Council of Europe 2001). Drama-based explorations create different sociocultural contexts wherein learners may actively explore L2. The contextualised nature of these explorations, encouraging learners to engage in extensive,

spontaneous interaction utilising diverse language structures, narrows the divide between the classroom and real-life application.¹⁶²

DBTL could therefore prepare learners for interaction outside the classroom, as learners' engagement in the negotiation and making of meaning facilitates understanding of the link between context and language, and allows them to connect the L2 they are learning to the real-life context outside the classroom while in the safe environment of the fictional context (Neelands 2003:ix; Stinson & Freebody 2009:150; Dora To *et al.* 2011:521, 525; Gallagher 2005:16; Dodson 2002:172). The impact of context on communication, social functions and active participation are essential aspects that drama and language share. These aspects are key to the influence that DBTL has on L2TL, and subsequently on SLA (Yuanyuan 2019:68-69; Stinson & Winston 2011:479; O'Neill & Lambert 1990:22-23; Zafeiriadou 2009:6). The social nature of DBTL, which promotes interaction in diverse sociocultural contexts, is in accordance with Vygotsky's (1978) SCT and Krashen's (1979) *Monitor theory*, as well as various communicative competence theories (Hymes 1972; Savignon 1983; Canale & Swain 1980; Council of Europe 2001) (see section: 2.3 Second Language Acquisition; 2.4.3 Communicative competence).

4.4.1.5 Communicative competence

As discussed in Chapter 2 (see section: 2.4.3 Communicative competence), communicative competence is required for learners to acquire proficiency in a language. Since CLT is based on communicative competence theories, the main aim of the approach is to achieve communicative competence. In this section, the way in which DBTL in L2TL promotes communicative competence will be outlined, according to the *Common European*

¹⁶² This leads to the development of learners' listening- and verbal communication skills in addition to enhanced fluency (Gill 2013a:31; Zafeiriadou 2009:4; Liu 2002:56; Dodson 2000:132; Dundar 2013: 1424; O'Toole & Stinson 2009a:64-65; Nguyen & Do 2017: 41; O'Neill & Lambert 1990:137; Yilmaz & Dollar 2017:252, Piazzoli & Kennedy 2014:54; Podlozny 2000:268; Nguyen & Do 2017:40; Doğan & Cephe 2018:314; Stinson & Freebody 2009; Galante & Thomson 2017:132; Rieg & Paquette 2009: 148; Atas 2015:962; Gill 2013b:34; Hulse & Owens 2019:19).

Framework of Reference for Languages: Learning, teaching, assessment's (CEFR) components of communicative competence, as CEFR will be used in the hypothetical DBL2TL programme (see section: Chapter 6 and 7). As discussed in Chapter 2 (see section: 2.4.3 Communicative competence), other communicative competence theories laid the foundation from which CEFR was established. Therefore, the components of communicative competence in CEFR correspond to other communicative competence theories (Hymes 1972; Savignon 1972; Canale & Swain 1980). According to CEFR, communicative competence consists of 3 components: linguistic competence, sociolinguistic competence and pragmatic competence (Council of Europe 2017:130).

4.4.1.5.1 Linguistic competence

Linguistic competence includes aspects such as: vocabulary range, grammatical accuracy, vocabulary control and phonological control (Council of Europe 2017:131).

4.4.1.5.1.1 Vocabulary range

DBTL in L2TL increases vocabulary building, including: jargon, abstract, complicated and uncommon vocabulary (Dodson 2000:131; Piazzoli & Kennedy 2014:58; Stinson & Winston 2011:481; Brouillette 2012:4; Wagner 1999:197). As noted above, the fictional context presents a wide range of simulated, real-life contexts, including circumstances that are known and unknown to the learner.¹⁶³ Therefore, role-taking in the fictional context requires a vocabulary range outside of the range usually used in daily life, and could thereby liberate learners to use language that would otherwise not be used (O'Neill & Lambert 1990:18; Shier 2002:191; Wagner 2002:10). Consequently, learners may operate on a more advanced developmental level than their existing one (O'Toole & Stinson

¹⁶³ Effectual L2TL calls for pragmatic interaction that facilitates learners to advance from known to unknown situations. Most traditional classrooms lack this type of interaction since they highlight drilling language, rather than communicating meaning (Hulse & Owens 2019:18-19; Stinson & Freebody 2009:149).

2009a:50),¹⁶⁴ raising learners' ZPD (2.3.4.2 Zone of Proximal Development; 3.4.2.1 Play-based/learning ZPD).¹⁶⁵

DBTL not only enlarges learners' vocabulary range, but also assists learners to retain vocabulary, as it is not individually learnt, but holistically in context. The drama-based explorations provide multimodal, holistic experiences wherein learners apply a wide-range of vocabulary in different contexts in order to bring their message across (Demircioğlu 2010:441-442; Podlozny 2000:261). When learners are involved in active, multimodal learning it increases long-term retention (Butler *et al.* 2011:3515; Greenfader & Brouillette 2013:175-176). Thereby, the holistic nature of DBTL in L2TL could enhance long-term retention of vocabulary.

4.4.1.5.1.2 Vocabulary control and grammatical accuracy

According to CEFR, the focus of language programmes should move away from tasks that concentrate on particular linguistic or grammatical components to more “meaningful, content-oriented, communicative tasks”. Through the performance of these tasks, grammatical accuracy and vocabulary control could be advanced through various forms of “corrective feedback and negotiation of form” (Westhoff 2007:678). Drama-based explorations comprise of content-oriented communicative tasks that aim to make meaning. DBTL is an effective approach to integrating all the forms of communication (reception, production, interaction and mediation) into a L2 programme where the emphasis is on fluency and making meaning in order to keep moving the dramatic action forward (Dodson 2000:139), while engagement among learners is encouraged and sustained (Belliveau & Kim 2013:16). L2 teachers utilising DBTL aim to find a balance between meaning and form, and among fluency and accuracy to ensure effectual learning (Liu 2002:67).

¹⁶⁴ This relates to Vygotsky's SCT construct, the ZPD (see section: 2.3.4.2 Zone of Proximal Development for a description of ZPD in a formal learning activity; 3.4.2.1 Play-based/learning ZPD).

¹⁶⁵ The ZPD is a construct of Vygotsky's (1978) SCT (see section: 2.3.4.2 Zone of Proximal Development).

Interactional feedback contributes to finding this balance. During and after explorations, the teacher and peers provide interactional feedback as they scaffold each other, promoting negotiation of form (3.3 Principles of process drama). As discussed in Chapter 2 (see section: 2.3.2.2 The *acquisition-learning hypothesis*; 2.3.4.3 Scaffolding), interactional feedback allows learners to focus on L2 form and therefore further their use and understanding of the language. Subsequently, DBTL in L2TL could potentially increase grammatical accuracy and vocabulary control. Interactional feedback could also contribute to phonological control.

4.4.1.5.1.3 Phonological control

Phonological control which includes articulation and prosodic features are essential to language learning (Council of Europe 2017:134-135). DBTL in L2TL may advance phonological control. Drama-based explorations could enhance articulation, pronunciation and the use of expressive language, as language that is used within the fictional context is more expressive (O'Toole 1992:209). At the same time learners explore use of prosody (intonation, rhythm, pace, stress, pause, projection, pitch and tone).¹⁶⁶ Through drama-based explorations learners focus on conveying meaning intelligibly to the interlocutor(s), as learners have to understand each other to move the dramatic action forward (see section: 4.4.1.4 Social interaction in the fictional context). Kao and O'Neill (1998:105) explain that:

“Language is only a part of the communication process because our interlocutors understand the message from our facial expressions, eye signals, hand gestures, and

¹⁶⁶ Prosody offers *natural* (an annoyed, friendly or disconcerted tone of voice), *properly linguistic* (lexical stress or –tone) as well as cultural input to speech comprehension. Prosodic information could be accidentally, covertly or overtly transmitted, which in turn has an influence on social interaction. The impact of prosody is extremely context dependent. The information that is received by prosody intercommunicates with information from various other sources throughout the comprehension process. The functions of prosody include: the transmission of feelings or attitudes (Wilson & Wharton 2006:1559-1560, 1569, 1577); as well as the guidance of speech interpretation through modifying the saliency of probable “disambiguations, reference resolutions, contextual assumptions, implicatures, speech-act descriptions, etc.” (Wilson & Wharton 2006:1569).

physical positions along with the words we say, the voice we produce, and the tone we select. This is how messages are conveyed in everyday situations and in drama activities in L2 classrooms”.

As a result, learners may become familiar with the rhythm of the language as well as advance their syntactic and semantic knowledge (Greenfader & Brouillette 2013:173). DBTL offers learners the opportunity to utilise all their linguistic and sociolinguistic skills that are required to interact in simulated real-life communicative events in order to convey meaning (Leung & Lewkowicz 2013:412; Fonio & Genicot 2011:80).

4.4.1.5.2 Sociolinguistic competence

The CEFR places significant value on sociolinguistic competence. DBTL in L2TL is an especially effectual approach to aid learners in gaining an awareness of sociolinguistic competence (Fonio & Genicot 2011:86-87). The social nature of DBTL could enhance sociolinguistic competence, as it advances learners’ ability to adapt to different roles, situations and contexts. DBTL provides numerous opportunities to practice different forms of sociolinguistic competence, since as discussed above (see section: 4.4.1.3 Collective and collaborative learning; 4.4.1.4 Social interaction in the fictional context) it offers multiple situations wherein learners take on numerous roles with differing levels of social relations and diverse requirements for politeness. Consequently, learners explore a variety of language registers and styles (Gasparro & Falletta 1994:2; Greenfader & Brouillette 2013:173; Dodson 2000:132; Gill 2013a:30). Learners choose, adjust and control a language register which is suitable to their comprehension of the level of “intensity of the personal engagement” (O’Toole 1992:209), as learners communicate with a view to intelligibly express their message.

Subsequently, learners further their capacity to identify sociocultural cues and modify their register accordingly. DBTL also increases sociocultural competence, contributing to

sociolinguistic competence (Council of Europe 2017:137; Council of Europe 2001:118-122).¹⁶⁷ Nonetheless, sociolinguistic competence is not the only component of communicative competence that is strengthened through social interaction; pragmatic competence and all the abilities it comprises, is significantly influenced by interaction and the cultural context wherein the interaction takes place (Council of Europe 2001:13).

4.4.1.5.3 Pragmatic competence

Pragmatic competence comprises numerous components, such as: flexibility, turn-taking, thematic development, spoken fluency, propositional precision as well as coherence and cohesion (Council of Europe 2017:139). The various forms of interaction which DBTL allows make the most significant contribution to pragmatic competence.

4.4.1.5.3.1 Flexibility

Flexibility, which is a component of functional competence, is developed by DBTL in L2TL. As outlined above (see section: 4.4.1.4 Social interaction in the fictional context), drama-based explorations offer the opportunity for: a wide variety of interaction forms, situations and contexts; a broad range of vocabulary used in context; and possibilities for various forms of functions as learner have to use functions to address the communicative needs of the fictional context (Council of Europe 2001:125). In these diverse forms of interaction, language has to be altered and reformulated to convey meaning which furthers learners' knowledge of language use (socially and linguistically) (Council of Europe 2017:139) as well as further conversational skills, such as turn-taking.

¹⁶⁷ DBTL furthers learners' sociocultural awareness through the wide variety of contexts the fictional context offers as well as the insight that is obtained through role-taking (see section: 4.4.1.4 Social interaction in the fictional context).

4.4.1.5.3.2 Turn-taking

Drama-based explorations could advance conversational skills, such as taking turns, switching topics and leaving conversations.¹⁶⁸ The various forms of interaction that occur in DBTL in L2TL improve learners' capability to initiate, sustain or step into a conversation through effective turn-taking (Council of Europe 2017:140). In real-life discourse, there is a balance among interlocutors regarding taking turns, introducing and switching topics as well as expanding the topics. Koa and O'Neill (1998) argue that one could presume that if this balance that is present in real-life conversations is created among learners and teachers, classroom interaction could resemble real-life interaction to a greater degree. As learners and teachers collaborate in interaction in drama-based processes and practices, both teachers and learners play a similar part in the construction of conversations (Kao & O'Neill 1998:43-44), which in turn develop learners' conversational skills and support thematic development.

4.4.1.5.3.3 Thematic development

The different forms of interaction support thematic development as well, as it provides learners with opportunities to explore different forms of discourse conventions while aiming to make meaning, thereby extending their capacity to structure their argument logically. In addition, the theatre element of tension, which is one of the building blocks of every drama-based exploration, offers learners various possibilities to build, structure and present an argument as well as respond to other arguments (see section: 3.3 Principles of process drama; 3.3.1.1 Context and Pre-text; 4.4.1.9 Higher-order thinking skills) (Council of Europe 2017:141) by means of spontaneous interaction.

¹⁶⁸ (Gill 2013b:34-35; Miccoli 2003:126, 128; Stinson & Winston 2011:479; Dodson 2002:161; Kawakami 2015:60; O'Toole 1992:209; Galante & Thomson 2017:133; Ulas 2008:879).

4.4.1.5.3.4 Spoken fluency, propositional precision and coherence and cohesion

Spoken fluency may be advanced through spontaneous interaction that DBTL promotes, as drama-based explorations encourage lengthy coherent language usage in order to make meaning (Council of Europe 2001:123, Council of Europe 2017:144). Nevertheless, during the spontaneous interaction learners have to be able to express detail to avoid misinterpretation. The CEFR refers to this as propositional precision. The roles and action of the drama-based explorations require learners to explain their message in detail. Furthermore, as learners are emotionally, physically and linguistically engaged learners tend to describe their experiences in more detail (see section: 3.3 Principles of process drama; 4.4.1.4 Social interaction in the fictional context; 4.4.1.7 Affective learning) (Council of Europe 2017:143). In DBTL, with the purpose of making meaning, there is a focus on creating a whole that conveys meaning, as the parts that the exploration comprises have to be coherent and cohesive to construct a meaningful whole (Council of Europe 2017:142). This focus on detail and meaning-making could enhance coherence and cohesion. DBTL in L2TL encourages meaning making in diverse types of interaction that foster pragmatic competence.

It has been demonstrated that DBTL in L2TL allows learners to establish and further all components of communicative competence. Notwithstanding, as discussed in Chapter 2 (2.4.5.1 The implementation of *Communicative Language Teaching*), L2TL should be holistic and contextualised, as communication does not only involve language components, use of prosody and pronunciation, but also emotions, motives and meanings (Ulas 2008:877; Yuanyuan 2019:69; Dinapoli 2009:106; Miccoli 2003:128). The emotional element of interaction in dramatic action enables learners to make and share meaning, as meaningful connection requires affective connection (Dinapoli 2009:101). The affective features in DBTL not only aid SLA through the promotion of meaningful interaction, but also have a significant impact on learners' emotional states, and therefore on their ability to acquire a L2 (see section: 2.3.2.4 The *affective filter hypothesis*; 2.3.4.4 Affective development).

4.4.1.6 Affective features

DBTL promotes a safe learning environment that could enhance the confidence and motivation and lower the anxiety and inhibitions of learners, while establishing trust and cooperation in the L2 classroom. Thereby, DBTL lowers the affective filter, which could advance SLA (Neelands 2003:ix; Stinson & Freebody 2009:150; Dora To *et al.* 2011:521, 525; Gallagher 2005:16; Dodson 2002:172). As discussed in Chapter 2 (see section: 2.3.2.4 The *affective filter hypothesis*), the *affective filter hypothesis* in Krashen's *Monitor Theory* states that positive affective factors (motivation, attitude, self-esteem, mood etc) lower the affective filter, allowing for more input to be received (Krashen 1979:164) and motivate learners to interact (Dervić & Spahić 2018:401), thereby promoting SLA. With the protection of working in role and the shift in status between learner and teacher, learners become more confident to interact in various L2 contexts (Piazzoli 2012:42; Dodson 2002:172; Stinson & Freebody 2009:161; Park 2015:325; Yuanyuan 2019:71; Atas 2015:962; Nguyen & Do 2017:41; Stinson 2009a:233; Gill 2016:242; Wagner 1999:237; Stinson & Freebody 2006:38; Yilmaz & Dollar 2017:258). Increased confidence, together with the multimodal nature of drama-based explorations, lead to heightened learner interest (Rothwell 2011:577, 590; Yilmaz & Dollar 2017:253; Belliveau & Kim 2013:7).¹⁶⁹

Consequently, DBTL has a positive influence on learners' attitudes towards L2 learning that in turn has a great impact on the learning of L2 (Yilmaz & Dollar 2017:266). In addition, DBTL enhances L2 usage (Atas 2015:963; Park 2015:328; Nguyen & Do 2017:40), as well as learner motivation (Dodson 2002:162; Starja 2015:439; Gill 2016:240). DBTL increases the motivation of learners, as learners are actively engaged in sustaining and lengthening the dramatic action (Mok 2012: 284; Cockett 2000: 21; Gill 2016:240; Dora To *et al.* 2011:520-521; Liu 2002:57; Stinson 2009a:233). The enjoyable experiences that DBTL in

¹⁶⁹ As discussed in Chapter 2 (see section: 2.3.2.4 The *affective filter hypothesis*), increased learner interest in L2TL could aid SLA (Yilmaz & Dollar 2017:267; Nguyen & Do 2017:41).

L2TL create also give rise to greater motivation and responsiveness as it involves learners affectively (Bournot-Trites *et al.* 2007:6, 27; Gill 2013a:36).

4.4.1.7 Affective learning

DBTL engages learners affectively, as learners physically enact and empathically engage¹⁷⁰ with others and the role they are playing. Taking on a role allows learners to internally examine and verbally express their thoughts and emotions (Even 2008:162, 169; Maley & Duff 1982:7; Anderson & Loughlin 2014:268). When learners are affectively engaged in the dramatic situation, they are provided with a stimulus to express themselves in a safe, physical, cognitive and affective environment, increasing interaction (Carrasco & Dinapoli 2012:96; Stinson & Freebody 2009:155; Kao & O'Neill 1998:17),¹⁷¹ as learners may have the desire to discuss what they have experienced. This need to convey meaning drives learners to locate the words, thereby leading to a proficiency that is beyond what has been achieved before (Culham 2002:105; Wagner 2002:12).¹⁷² Moreover, the emotional repertoire that is established may aid them in recalling and applying what is learnt (Marunda-Piki 2018:109). DBTL makes a distinct contribution to L2TL through the broad emotional repertoire that learners explore, as DBTL widens the scope of mediated emotions and identities that learners could express and reflect on in L2 (Cunico 2005:28; Gill 2013a:35).

As learners acquire the capability to identify, compare and negotiate their own and others' emotions, through emphatic engagement of others, their communication skills are strengthened and they develop an understanding of themselves that they can transfer to interactions outside the classroom (Wagner 1999:238; Dinapoli 2009:102; Cunico

¹⁷⁰ It should be noted that empathy comes only if facilitated effectively, involving empathy via embodiment. A more in-depth discussion on empathy will be provided in Chapter 5 (see section: 5.2.5 The mirror neuron system's contribution to emotion and social cognition).

¹⁷¹ Krashen's *Monitor Theory* (1979) underlines the importance of a safe learning environment, lowering learners' affective filter, and thereby, enhances interaction. In accordance with Vygotsky's (1978) SCT, interaction promotes SLA (see section: 2.3 Second Language Acquisition).

¹⁷² This correlates with Vygotsky's SCT construct, ZPD (see section: 2.3.4.2 Zone of Proximal Development).

2005:28). This understanding and awareness of themselves that drama-based processes and practices develop, together with other aspects, establishes an advanced concept of self in learners, providing them with the adaptability to face complex challenges (Hughes 2004:62, 65; McCammon *et al.* 2012:6). When learners expand their self-awareness, they gain an understanding of how they learn, the choices and alternatives that are available to them, and which of these choices or alternatives correspond to them.¹⁷³ This increased awareness enables learners to take responsibility for their learning and therefore make decisions that are in line with their needs and capabilities which in turn may enhance learner autonomy (Council of Europe 2001:141-142).

4.4.1.8 Learner autonomy

Process drama, as applied in DBTL, “has been credited with the ability to empower students and allow them some ownership and control over their own learning” (Stinson & Freebody 2006:33). One of the key notions of process drama is that learner autonomy increases learners’ dedication to, and internalisation of, learning experiences and therefore increases learner outcome (Bowell & Heap 2001:107; Gill 2013b:35; Gill 2016:242). As discussed in Chapter 3 (see section: 3.4.2.1 Play-based/learning ZPD), humans’ development is viewed as a progressive internalisation of experiences which are initially collaborative, but then considered as individual problem-solving skills (Shah & Rashid 2017:8). The shift in authority between teacher and learner with *teacher in role* increases learner autonomy as learners are faced with the task of resolving the issue or predicament of the drama-based exploration by themselves (Bowell & Heap 2001:118). This constant challenge of solving problems could contribute to L2TL, as problem solving skills provide opportunities to think in L2 and thereby increase correct language use (Dodson 2000:132;

¹⁷³ As self-awareness increases, meta-cognition develops (see section: 3.2.1 Drama-in-education for a definition of meta-cognition) which is vital to learning-to-learn. “The meta-cognition that is so important in learning-to-learn, also develops as the child finds it necessary to describe, explain and justify their thinking about different aspects of the world to others” (Siraj-Blatchford 2009:84). DBTL allows this process through reflection. As discussed (see section: 3.3.1.4 The reflective stage), metaxis and the dual affect develop meta-cognition, as the dual experiential process allows learners to reflect on their experience.

Maley & Duff 1982:3). Ozverir et al. (2017) posit that L2TL should not only concentrate on linguistic skills, but also on advancing problem-solving skills and therefore higher-order thinking skills (Ozverir *et al.* 2017:272).

4.4.1.9 Higher-order thinking skills

Problem solving is an example of higher-order thinking skills.¹⁷⁴ As noted above, every drama-based exploration poses a problem that learners are required to resolve. As a result, learners increase their problem-solving skills (Dodson 2000:132; Maley & Duff 1982:3). Concurrently, the motivation that drives the negotiation process to discover cause and motive encourage risk-taking (Stinson & Freebody 2009:161; Mok 2012:284; Güryay 2015:212). Risk-taking enhances critical and creative thinking skills, which are forms of higher-order thinking skills (Alawad 2012:4438).¹⁷⁵ Drama-based explorations require higher-order thinking skills “as students negotiate the construction of social realities” (Gallagher 2000:127). As learners take on roles, their capability to approach problems and learning challenges from numerous viewpoints is extended, leading to enhanced critical thinking skills, the acceptance that there are multiple right answers to any issue, and the ability to collectively think in a more creative manner. All these aspects could further comprehension and therefore learning.¹⁷⁶ Process drama, as applied in DBTL, could foster L2 learning by providing a means to “mediate and focus the multiple sign systems that inform literacy development” (Schneider *et al.* 2006:xiv).¹⁷⁷ Through DBTL in L2TL,

¹⁷⁴ The problem that learners have to solve is the way in which they could achieve their objective. As learners are not able to spontaneously identify the right way to achieve their objective, they are required to utilise one or more higher-order thinking processes. These thinking processes are referred to as problem solving. They could incorporate: “remembering information, learning with understanding, critically evaluating ideas, formulating creative alternatives, and communicating effectively” (Collins 2014).

¹⁷⁵ Collins (2014) explains, “The *critical thinking* category includes definitions that refer to ‘reasonable, reflective thinking that is focused on deciding what to believe or do’ and ‘artful thinking’, including reasoning, questioning and investigating, observing and describing, comparing and connecting, finding complexity, and exploring viewpoints”.

¹⁷⁶ (Kawakami 2015:63; Athiemoolam 2018b:62; Prendergast & Saxton 2013:3; Hughes 2004:56; Zafeiriadou 2009:6; Liu 2002:56).

¹⁷⁷ As discussed in Chapter 3 (see section: 3.4.1 Vygotsky’s notions of play; 3.3 Principles of process drama), Vygotsky viewed the internalisation of culturally generated sign systems to further emotional, social and

creative and critical forms of literacy could be explored that propose novel ways to view multiple literacies (Gallagher & Ntelioglou 2011:322).

4.4.1.10 Multiliteracies

DBTL, as a multimodal form of learning, combines and expands multiple literacies¹⁷⁸ as it utilises several modes of representation (spoken, written and visual forms).¹⁷⁹ As part of the holistic dramatic process, DBTL actively engages learners in reading and writing, while discovering the intricacies, various levels of meaning and interpretations incorporated in texts (Rieg & Paquette 2009:148; Podlozny 2000:254; Gallagher & Ntelioglou 2011:329; Bournot-Trites *et al.* 2007:25). It has been found that DBTL in L2TL improves reading capacity and comprehension as well as writing skills (see section: 4.2.3.6 Drama strategies that allow the promotion of reading skills; 4.2.3.7 Drama strategies that foster writing skills for a description of how DBTL improves reading and writing skills) (Hughes 2004:62; Podlozny 2000:268; Rieg & Paquette 2009:149).¹⁸⁰ When learners write while in role they demonstrate an advanced level of writing that portrays a wide scope of aesthetic elements (Wagner 2002:9; Gallagher & Ntelioglou 2011:328). Vygotsky suggests that this improvement is due to the utilisation of the imagination, as he proposes that when people employ their imagination they could operate at a level beyond themselves (Dawson & Lee 2018:19). Therefore, imagination is a central part of cognition and is essential to language (Feldman & Narayanan 2004:389).

cognitive growth. The dual affect and metaxis allows learners to mediate and focus multiple sign systems as they explore and apply the pertinent sign systems in both the fictional and real context simultaneously, allowing internalisation to take place (Van der Walt 2018:327; Hatton 2004:106; Prendergast & Saxton 2013:2).

¹⁷⁸ The term literacy is increasingly referred to as multiliteracies, in view of the growing variety of cultural and linguistic factors in social communities as well as the acknowledgement of numerous mediums of “meaning making and communication (audio, visual, linguistic, spatial, performative, etc.) by educators” (Gallagher & Ntelioglou 2011:323).

¹⁷⁹ (Gallagher & Ntelioglou 2011:328; Scheider *et al.* 2006:xv; O’Neill 2006:ix; Greenfader *et al.* 2015:199; Martello 2004:21; Park 2015:315; Wager *et al.* 2009:49; Baldwin & Fleming 2003:5; Martello 2004:19, 31).

¹⁸⁰ It has been found that pre-schoolers who are involved in play and visual art tend to read and write ahead of their expected developmental stages (Wagner 2002:9).

4.4.1.11 Imagination

The learning potential of DBTL in L2TL is expanded by the imaginary context as well as learners' use of imagination. Drama-based explorations continuously activate learners' imagination and therefore enable learners to think more effectually (Athimoolam 2004:4; Belliveau & Kim 2013:7). Vygotsky (1978) explains that the creation of an imaginary event could be viewed as a way to establish abstract thinking (Vygotsky 1978:103), as well as critical and creative thinking skills. Imagination is required for and advances nearly every intellectual undertaking and complex cognitive activity, such as: "speculation, interpretation, evaluation, and reflection" (O'Neill 2006:ix). Accordingly, a broad scope of learning opportunities is created.

DBTL in L2TL generates a wide range of learning opportunities that could enhance personal, social, affective, cognitive and linguistic growth. It has been demonstrated that DBTL can increase communicative competence and therefore promote language learning as a whole (Greenfader *et al.* 2015:189-190; Dundar 2013:1425; Janudom & Wasanasomsithi 2009; Dora To *et al.* 2011:518, 525; Davies 1990). As DBTL offers social interactive environments wherein learners could make meaning and enhance their communicative competence by exploring the L2 in simulated real-life situations, DBTL in L2TL could overcome the shortfalls of CLT (see section: 2.4.5.1 The implementation of *Communicative Language Teaching*) and further SLA.¹⁸¹

Accordingly, DBTL could be a powerful facilitation tool in L2TL. It has been determined that there are plenty of advantages to the application of DBTL in L2TL. However, there are numerous issues and difficulties to consider when this dynamic, collective, interactive approach is implemented in L2 classrooms (especially those that are accustomed to

¹⁸¹ As discussed in Chapter 2 (see section: 2.4.5.1 The implementation of *Communicative Language Teaching*), the shortfalls of CLT include a lack of wide-ranging, social contexts; activities or tasks that lack meaning and do not promote interaction; as well as a divide between learning materials and real-life discourse.

traditional approaches) (Liu 2002:63; Belliveau & Kim 2013:17). I will outline these limitations and describe how it affects the implementation of DBTL in L2TL.

4.4.2 Limitations of DBTL in L2TL

4.4.2.1 Lack of a detailed drama-based L2 programme

The lack of a detailed L2 programme that outlines how DBTL could be implemented in L2TL has a detrimental impact on the implementation of DBTL in L2 classrooms, and it is this gap that this study aims to address.¹⁸² Through the review of scholarship that I have carried out, I have found that even though several of the studies explain their approach, describe their process or present some examples of the drama strategies they utilised, none of the studies provide a detailed drama-based L2 programme to demonstrate how DBTL could be implemented in L2TL contexts. Some of these studies will be discussed below.

Podlozny (2000) conducted a meta-analysis of 80 (mostly US) studies of DBTL in L2TL. She found a shortage of descriptions of the mode of application. Stinson and Winston (2011:468) explain that there are “...significant implications of this dearth of detail for replicating or authenticating the reported results”. Insufficient information of how the explorations should be structured, the strategies which should be included and the way they should be facilitated does not provide L2 teachers with adequate knowledge of how to effectively apply DBTL in L2 classrooms.

I have found studies that:

- provide no examples of which/how strategies were implemented (Güryay 2015; Saraniero *et al.* 2014; Ulas 2008; Stinson 2009a; Gill 2013a; Dora To *et al.* 2011; Piazzoli 2010).

¹⁸² (Athiemoolam 2004:5; Demircioğlu 2010; Jansen van Vuuren 2018:1-2; Greenfader *et al.* 2015:200-201; Israel 2007; Irwin *et al.* 2006; Dodson 2000; Piazzoli 2012:29; Zafeiriadou 2009:4; Saraniero *et al.* 2014:3; Stinson 2009a:225; O’Toole & Stinson 2009a:49).

- provide an example of one lesson-plan (Gao & Dowdy 2014; Cawthon *et al.* 2011; Yuanyuan 2019; Lee *et al.* 2013).
- provide a few examples of how strategies were implemented, but omitted a description of the language component that was focused on (Athimoolam 2004; Dodson 2000; Marunda-Piki 2018; Even 2008; O'Neill & Lambert 1990).
- provide a few examples of how strategies were applied, with a general focus on the aspects that the explorations aimed to improve, such as oral communication, confidence, motivation, culture, anxiety and attitude (Kawakami 2015; Park 2015; Stinson & Freebody 2009; Atas 2015; Yilmaz & Dollar 2017; Dodson 2002).
- provide limited examples of drama strategies that were utilised to address specific language components (Greenfader *et al.* 2015).

The lack of a drama-based L2 programme, that provides a cohesive structure and offers a holistic view of the implementation of DBTL in L2TL, affects L2 teachers' willingness to apply the approach.

4.4.2.2 Teachers' inhibitions and resistance to DBTL in L2TL

Despite L2 teachers' acknowledgement of the benefits of DBTL in L2TL,¹⁸³ many L2 teachers are opposed to implementing drama-based activities in the L2 classroom.¹⁸⁴ This discrepancy could spring from teachers' lack of understanding of what DBTL in L2TL involves.¹⁸⁵ The lack of knowledge of DBTL's implementation frequently leads to ineffectual implementation, for instance when teachers include:

¹⁸³ (Israel 2007:277, 280; Jansen van Vuuren 2018:5-6; Marunda-Piki 2018; Baldwin & Fleming 2003; Yilmaz & Dollar 2017:261, 270; Greenfader & Brouillette 2013; Nitsch & Athimoolam 2005:80-81).

¹⁸⁴ (Athimoolam 2004:5; Demircioğlu 2010; Jansen van Vuuren 2018:1-2; Greenfader *et al.* 2015:201; Israel 2007; Irwin *et al.* 2006; Dodson 2000; Piazzoli 2012:29; Zafeiriadou 2009:4; Saraniero *et al.* 2014:3; Stinson 2009a:225; O'Toole & Stinson 2009a:49).

¹⁸⁵ (Vetere 2018:223-224; Dogan & Cephe 2018:307; Dora To *et al.* 2011:523, 535; Piazzoli 2012:29; Irwin *et al.* 2006; Saraniero *et al.* 2014:3; Dora To *et al.* 2011:521; Stinson 2009a:231; Güryay 2015:220; Baldwin & Fleming 2003:3; Demircioğlu 2010:442; Yuanyuan 2019:69; Stinson & Freebody 2009:162; Doğan & Cephe 2018:307).

- limited components of the dramatic process (Bowell & Heap 2013:3; Piazzoli 2012:29-30; Dora To *et al.* 2011:535; Doğan & Cephe 2018:307).
- vague learning objectives (Hornbrook 1998:77).
- decontextualised/linguistic/rote learning activities that simply exchange information and lack an impetus to initiate interaction (Belliveau & Kim 2013:10; Matthias 2007; Dodson 2002:162; Cockett 2000:18; Culham 2002:98; Vetere 2018:iii).

It is often a challenge for teachers to create and maintain an environment conducive to drama-based explorations in formal educational contexts (Vetere 2018:214; O'Toole & Stinson 2009b:205), leading to the neglect of the aesthetic element of DBTL (Dunn & Stinson 2011:619; Prendergast & Saxton 2013:20). L2 teachers require more than the understanding that DBTL in L2TL is effective, there is a necessity to gain an understanding of how it works and how to adapt it to serve diverse needs (Kao *et al.* 2011:497; Liu 2002:65).¹⁸⁶

L2 teachers' insufficient knowledge of how drama-based explorations should be structured and facilitated contributes to the limited implementation of DBTL in L2 classrooms.¹⁸⁷ Nevertheless, these are not the only limitations. Classroom management, time limits, learning materials, cultural factors as well as L2 learners' inhibitions and levels of proficiency are other factors that have an adverse impact on the implementation of DBTL in L2 classrooms.

¹⁸⁶ There are professional development programmes that train teachers in the use of DBTL in L2TL in some parts of the world (Cawthon *et al.* 2011; DeBlase 2005:29; Saraniero *et al.* 2014; Hulse & Owens 2019; Dora To *et al.* 2011; Dunn & Stinson 2011; Lee *et al.* 2013; Stinson 2009a; Greenfader & Brouillette 2013:172; Greenfader *et al.* 2015:190-192). However, there is still a lack of knowledge of how DBTL could be implemented in L2TL contexts.

¹⁸⁷ (Hulse & Owens 2019:17; Belliveau & Kim 2013:10; Liu 2002; Even 2008; Dinapoli 2009; O'Toole & O'Mara 2007:203; Anderson & Loughlin 2014:268).

4.4.2.3 Classroom management

Classroom management is a big concern to most teachers. Teachers are often unwilling to hand over the control to the learners, as they are concerned that it will have a negative impact on the discipline in the classroom (Hulse & Owens 2019:25; Dora To *et al.* 2011:533; Ashton-Hay 2005:2; Cawthon *et al.* 2011:17). However, even though a drama-based classroom could appear disorganised, with the structure that process drama explorations offer (which entail specific phases that is carried out in a particular order), these concerns are unwarranted (Prendergast & Saxton 2013:12; Ashton-Hay 2005:2; Bournot-Trites *et al.* 2007:25).¹⁸⁸ Even so, the structure of process drama is a cause of other concerns, as the application of the structure could be time-consuming.

4.4.2.4 Time limits

Time limits are an issue in most classrooms (Yilmaz & Dollar 2017:264; Stinson 2009a:239; Park 2015:328). Cecily O'Neill's approach to process drama aims to overcome the issue of time constraints, as O'Neill (1995) argues that time does not have to function in a linear manner, but that events could be displayed in an episodic manner. As noted before (see: 3.3 Principles of process drama), the episodes within the drama-based exploration do not follow a chronological order, but instead have an applicable temporal dynamic and are directed towards the past, present or future (O'Neill 1995:56). Therefore, drama-based explorations could be adjusted to accommodate time limits. It should be noted that the application of some drama strategies (pre-text, *tableau*, or reflection) could be brief (Liu 2002:64). O'Neill states that even the shortest episode of improvisation could put forward a context of past occurrences and aims/ambitions and suggest future outcomes (O'Neill 1995:56). A study that was conducted found that four hours a week is sufficient to implement DBTL in L2TL (Dodson 2002:162). However, for L2 teachers to be able to adapt

¹⁸⁸ There are also other strategies that could assist the teacher with classroom management, such as: rules could be laid down by both teacher and learners and the teacher could make use of particular tools to control learners, which are easily identified and followed by learners (O'Neill & Lambert 1990:148; Carleton 2012:52; Wagner 1999:27).

the structure to suit their timetable, they require learning materials that they could utilise to structure the exploration in accordance with their needs.

4.4.2.5 Learning materials

Even though some L2TL curricula and textbooks include several drama activities, the potential that DBTL offers is not fully explored.¹⁸⁹ Curriculum developers, syllabus designers and course book writers should consider the value of drama while developing curricula (Yilmaz & Dollar 2017:260-261; Dodson 2000:131; O'Toole & Stinson 2009a:59; Taylor 2000:7; Galante & Thomson 2017:116). It could be required to include meticulously designed drama-based lesson plans in new curricula, as that may assist L2 teachers with the challenge of: structuring the drama-based explorations, connecting the conventions and developing drama-based lesson plans that effectively balance the linguistic content with the dramatic process.¹⁹⁰ It has been found that when comprehensive lesson plans are provided they are extensively utilised and valued (Stinson 2009b:181).¹⁹¹

It has been demonstrated that one could potentially overcome most of the limitations of DBTL in L2TL and address the needs of L2 teachers. However, the implementation of drama-based processes and practices do not only impact L2 teachers. L2 learners are also affected. There are certain limitations that could prevent learners from immersing themselves in the dramatic process and exploring novel contexts and cultures, therefore inhibiting them from broadening their learning experience.

¹⁸⁹ (Cunico 2005:21; Fleming 2011:1-2; O'Neill 2006:xi; Liu 2002:54; O'Toole & Stinson 2009a:64; Mok 2012:288; Yilmaz & Dollar 2017:265).

¹⁹⁰ (Demircioğlu 2010:442-443; Vetere 2018:216, 222; Doğan & Cephe 2018; Liu 2002:66; Hulse & Owens 2019: 26; Stinson 2009a:235; Mok 2012:285; Dora To *et al.* 2011:532; Dunn & Stinson 2011:627).

¹⁹¹ When provided with resources/learning materials, teachers utilise them. This is one of the main reasons for the design of the hypothetical DBL2TL programme, as the programme could offer some insight as to how DBTL could be effectively implemented in L2TL and therefore assist L2 teachers with its implementation.

4.4.2.6 Cultural factors

There are two sides to the effect that culture has on the application of DBTL in L2TL. It has been found that DBTL has a positive impact on L2 learners, as DBTL increases their confidence to express themselves verbally and non-verbally, thereby reducing the concern about losing face (Gill 2013a:35; Stinson 2009a:233). DBTL in L2TL has the potential to overcome cultural obstacles and build community (Wager *et al.* 2009:56). Conversely, learners could have cultural resistance towards DBTL, if they are not accustomed to learner-centred approaches (see section: 2.2.5.2 Culture in L2TL across the globe) (Belliveau & Kim 2013:19). This is one of many reasons why learners could be unwilling to participate in drama-based explorations.

4.4.2.7 Learners' inhibitions to DBTL in L2TL

There are numerous factors that could cause L2 learners to be opposed to or reluctant to engage in the dramatic process, such as: the unfamiliar, creative learning surroundings, as learners are familiar with traditional learning environments (Culham 2002:106); lack of drama skills (Culham 2002:106-107); diverse social aspects (Rieg & Paquette 2009:149); and raised affective filters (Nguyen & Do 2017:42; Liu 2002:67; Zafeiriadou 2009:5). Similarly, if the dramatic process is not applied correctly it could raise learners' affective filters. On the other hand, if successfully implemented it could create a safe learning environment that reduces inhibitions and generates a collective support network wherein learners and teacher are actively engaged (O'Toole & Stinson 2009a:64-65; Rieg & Paquette 2009:149; Liu 2002:57; Dinapoli 2009:107).¹⁹² Nonetheless, L2 learners' affective filter may still be raised due to their level of proficiency, as there could be a divide between what they would like to communicate to meet the needs of the fictional context and what their level of proficiency allows (Piazzoli & Kennedy 2014:56).

¹⁹²As presented in Chapter 2 (see section: 2.3 Second Language Acquisition), according to Krashen's *Monitor Theory* (1979) and Vygotsky's SCT (1978), a safe, affective learning environment should be created that promotes interaction and therefore, encourage SLA.

4.4.2.8 Learners' level of proficiency

Both L2 teacher and L2 learners are often concerned that learners with lower levels of proficiency in L2 will not be able to entirely engage in drama-based explorations (Hulse & Owens 2019:20; Gill 2013b:35). Nonetheless, if the teacher considers the linguistic requirements of the drama-based exploration in relation to learners' prior knowledge and capabilities, learners with varying levels of competence could actively engage and effectively interact in the drama-based process (Matthias 2007:52; Hulse & Owens 2019:20; Greenfader *et al.* 2015:199; Kao *et al.* 2011:510; Nguyen & Do 2017:41). There are various aspects of process drama, as applied in DBTL in L2TL, that assist L2 learners to participate in drama-based explorations, despite their linguistic abilities, for instance:

- Process drama promotes interaction (see section: 4.4.1.3 Collective and collaborative learning) (Yuanyuan 2019:72; Gill 2013b:35).
- The fictional context provides learners with something to say and a reason for saying it (see section: 4.4.1.4 Social interaction in the fictional context) (Hulse & Owens 2019:20).
- The non-rigid nature of improvisation exercises allows all learners to engage at their own pace and on their own terms (Shier 2002:193).
- Kinaesthetic involvement initiates oral communication (Matthias 2007:51; Liu 2002:61).
- The collective nature of process drama encourages peer learning and support (see section: 4.4.1.3 Collective and collaborative learning) (Dora To *et al.* 2011:525).¹⁹³
- The wide range of drama strategies enables learners to engage in diverse ways (Dora To *et al.* 2011:524; Gallagher 2000:75).

DBTL offers multiple possibilities to structure a L2 learning experience according to L2 learners' needs and abilities. The flexibility of the approach offers the means to overcome

¹⁹³ This corresponds to Vygotsky's SCT construct, scaffolding (see section: 2.3.4.3 Scaffolding).

some of the limitations of DBTL in L2TL. Nevertheless, it will not be attainable if L2 teachers are ill-informed of how the approach is implemented. This study aims to address this need by designing a hypothetical DBL2TL programme that could offer insight as to how DBTL could be effectively implemented in L2TL contexts (see section: Chapter 7). The hypothetical DBL2TL programme will aim to overcome the limitations of DBTL in L2TL. By providing insight as to how a drama-based L2 programme could be structured and facilitated, L2 teachers may be more prepared and therefore more willing to implement the approach. Furthermore, the insight that is provided could increase the effectiveness of the implementation which could lower L2 learners' inhibitions towards DBTL in L2TL. The hypothetical DBL2TL programme will not have a certain timeframe and will comprise non-linear episodes which will allow L2 teachers to adapt it to suit their timetable. Furthermore, the explorations in the programme will follow the structure of process drama which may assist teachers in controlling the L2 classroom. The programme will guide L2 teachers to consider the linguistic requirements of the drama-based explorations in relation to their learners' proficiency in order to allow learners to actively engage in the drama-based explorations. The exploration of diverse sociocultural contexts together with potential enhanced emphatic engagement may also allow L2 learners to engage with diverse cultures which could reduce cultural obstacles and therefore contribute to their willingness to engage in the dramatic process and in the L2 learning process.

4.5 Conclusion

This chapter underlined the importance of addressing the shortfalls of DBTL in L2TL, as DBTL has succeeded in enhancing overall language skills, motivation to learn, learner participation, sociocultural appreciation of the language, communicative competence and the promotion of other possible strategies to learning and perceiving.¹⁹⁴ The chapter

¹⁹⁴ (Bournot-Trites *et al.* 2007; Dodson 2000; Miccoli 2003; Stinson 2009b; Stinson & Winston 2011; Belliveau & Kim 2013; Greenfader & Brouillette 2013; Jansen van Vuuren 2018; Athiemoolam 2004; Israel 2007; Janudom & Wasanasomsithi 2009; Boudreault 2010; Fonio & Genicot 2011; Matthias 2007; Gasparro &

demonstrated that DBTL in L2TL could overcome CLT's shortfalls, as it creates social, affective learning experiences, encouraging interaction and meaning-making. The fundamental components and strategies of DBTL may create learning conditions and allow learning experiences that facilitate SLA, and therefore support L2TL. Nevertheless, there is a need to concentrate on how, why and under which conditions DBTL could be effectually implemented in L2TL (Stinson & Winston 2011:486; Atas 2015:963; Belliveau & Kim 2013:18). All the limitations discussed above lead me to not only the idea that there is no articulated DBTL approach to L2TL, but that there are specific domains that could help in constructing an appropriate DBTL approach for L2TL. These domains are part and parcel of process drama (if facilitated well) and help to explain how and why process drama, on the whole, 'works'. Furthermore, these domains offer knowledge of why DBTL (if effectively implemented) could enhance L2TL.

These domains form the theoretical basis behind the effectiveness of the effectual implementation of DBTL in L2TL and should therefore be investigated to gain a better understanding of the components which should be included in the implementation of drama-based processes and practices in L2TL contexts. Anderson and Loughlin (2014:279) argue that "...without an understanding of the mechanisms underlying arts learning, the field is poorly situated to examine arts-learning processes". Through defining and analysing the elements of embodied cognition, one may reveal the theoretical basis behind the effectiveness of DBTL in L2TL (when well-structured and facilitated effectively) and thereby solidify the understanding of which components should be included in my approach to DBTL in L2TL.

As discussed above, the effective implementation of DBTL in L2 classrooms could overcome CLT's shortfalls, since the meanings learners make in drama-based processes may be "rich, shifting and multiple and inextricably connected to the construction of selves" (Hatton

Falletta 1994; Demircioğlu 2010; Dundar 2013; Piazzoli 2012; Davies 1990; Baldwin & Fleming 2003; Schewe 2013; Marunda-Piki 2018).

2004:108). The mind-body-emotional system could be intersected and operate as a whole, instead of individually, allowing learners to make holistic, interlinking meaning of their experiences and learning (Baldwin & Fleming 2003:6). DBTL provides the capability for learners to obtain grounded comprehension of learning, as learning may be constructed by their embodied encounters (Wright 2004:83). This embodied form of learning is a distinctive strength of the effective implementation of DBTL in L2TL (Ntelioglou 2012:55), as it promotes embodied cognition.

The following chapter will provide a theoretical rationale to validate the effective implementation of DBTL in L2TL and in turn solidify the understanding of how it should be implemented. This theoretical rationale is achieved by critically engaging with embodied cognition theories, such as embodied language comprehension and embodied learning. The chapter will analyse these theories to establish a theoretical understanding of the way in which they substantiate and underscore the implementation of DBTL in L2TL, in order to determine how embodied cognition theories could contribute to the effective implementation of drama-based processes and practices in L2 classrooms. The chapter will demonstrate how DBTL in L2TL could align with embodied cognition, if it is effectively applied. This insight could reveal the components which should be included in the implementation of DBTL in L2TL and therefore ensure that the design of the hypothetical DBL2TL programme is steered by embodied cognition. The knowledge obtained from Chapter 5, together with the previous chapters, will be used in Chapter 6 and 7, wherein a hypothetical DBL2TL language programme will be designed and presented. This programme aims to circumvent the shortfalls of CLT, as well as of the implementation of DBTL in L2TL, by providing insight of DBTL's implementation, which in turn could increase the effective implementation of DBTL in L2 classrooms that may potentially enhance the efficacy of L2TL.

5 CHAPTER 5

5.1 Introduction

The previous chapter explored how elements of process drama and related strategies could be applied to second language teaching and learning (L2TL) to create a drama-based teaching and learning (DBTL) approach to L2TL. I noted advantages of the effective application of DBTL in L2TL as well as some shortfalls. These shortfalls include the need to gain an understanding of how DBTL could be practically and effectively implemented in a L2TL context. The purpose of this chapter is to reveal how embodied cognition theories, with specific reference to embodied language comprehension and embodied learning, could support and underscore elements of process drama as a DBTL approach in L2TL. By developing an understanding of the theoretical basis behind the effectiveness of DBTL in L2TL, one can solidify comprehension of the ways in which it could be optimally implemented. In order to determine how embodied cognition theories could contribute to the effective implementation of DBTL strategies in a L2TL context, I will outline selected theories on embodied cognition.

To this end, I will define the elements of embodied cognition and provide the fundamental components it is built on. I will discuss and demonstrate the way in which these components are applied to other pertinent embodied cognition theories by describing embodied language comprehension and embodied learning, as well as outlining the components these theories comprise. I will analyse embodied language comprehension to establish a theoretical understanding of how language is comprehended. By developing an understanding of how language is comprehended, one can determine the components which should be included in a L2 teaching approach in order to enhance language comprehension and subsequently, language growth. I will describe embodied learning in order to identify which components should be included in a teaching approach to allow the creation of embodied experiences that could increase learning opportunities.

I will use the knowledge acquired from this critical engagement with embodied language comprehension and embodied learning to demonstrate how the effective implementation of DBTL as a L2 teaching approach could encompass the components of embodied cognition theories. This will in turn reveal the components which should be included in the hypothetical drama-based second language teaching and learning (DBL2TL) programme in order to allow the creation of embodied experiences that may advance L2 learning opportunities, and therefore enhance the efficacy of L2TL.

Macedonia (2019) states that learning environments steered by embodied cognition should be established. However, critically engaging with embodiment without focusing on its neuroscientific foundation would not be probable in educational environments (Macedonia 2019:6). Extensive empirical research has found that cognitive processes like those included in language and memory are grounded in identical networks as those used for perception and action (Borghi & Pecher 2011:1). The belief that cognition is grounded in perception and action is enveloped in the term embodiment (Fischer & Zwaan 2008:826). Embodied cognition theories posit that comprehension of cognition and cognitive development calls for the understanding that it is spread throughout the whole interacting context, including: a meaningful physical environment, the embodiment of living corporeal, perceptual systems, and social transfer (Galantucci *et al.* 2006:373; Wilson 2002:629-630; Piaget 1977:3). Embodied cognition theories have influenced research in a wide range of fields, from developmental- to social psychology to cognitive neuroscience.¹⁹⁵

¹⁹⁵ (Barsalou 1999; Lakoff & Johnson 1980; Niedenthal 2007; Kontra *et al.* 2012; Pulvermüller 1999; Borghi & Pecher 2011; Kop & Hill 2008; Marchand 2010; Wilson 2002; Pezzulo 2012; Shapiro 2011; Hodkinson *et al.* 2008).

5.2 Embodied cognition

5.2.1 Introduction to embodied cognition

Embodied cognition is a wide-ranging, cross-disciplinary term that views the mind as “inherently embodied” (Lakoff & Johnson 1999). The term relates to the significance of sensorimotor experience acquired through bodily interactions with other humans and the environment to obtain and represent conceptual knowledge (Wellsby & Pexman 2014:1; Marchand 2010:S6; Gallese & Lakoff 2005:456; Li & Jeong 2020:3; Ellis 2019:41; Skulmowski & Rey 2018:1-2). One gains knowledge through experiences in real-life situations and in real-time interactivity with one’s surroundings, that intrinsically include perception and action and is facilitated by one’s body (Radford *et al.* 2009:92; Wilson 2002:626). The body is broadly viewed as “the physical, corporeal structure through which lived experiences and actions are embodied”, arranged by way of neural mechanisms (Munro & Coetzee 2007:99). As the mind is merged into the body’s sensorimotor systems, the body and mind are intertwined in the bodyminded being (Kosmas & Zaphiris 2020:317; Macedonia 2019:2). Munro (2018:5) explains:

“To be human implies to be a continuous and constant bodied being situated within an environment. The fluid interrelationship between the bodied being and the environment culminates in a multimodal bodymind. It is this bodymindedness that calls for embodied pedagogies”.

In short, Munro (2018) specifies that embodied cognition is situated within the bodyminded being. Embodied cognition connects cognition to the systems that control the perceptual processes feeding into cognition, and the actions identified and led by cognition (Fischer & Zwaan 2008:826), due to bodymindedness. These discoveries have altered comprehension of the inherent features of the multimodal and sensorimotor processes that lie at the core of perception and action and, thereby cognition (James & Bose 2011:486).

Sensorimotor variants influence varied activities related to “perception, action, memory, knowledge, language, and thought”, involving the brain’s modal mechanisms all through cognition (Barsalou 2010:718).

Consequently, sensorimotor experience is vital to obtain concepts (Wellsby & Pexman 2014:1). A concept is a structure in the human mind that portrays the distinctive qualities of individual experiences or external events in the world (Lakoff & Johnson 1980:205). Concepts are adaptable representations that are spread over sensory, motor and emotional systems, and consist of modality-specific conceptual qualities (for instance, visual, auditory, action or emotional) (Kiefer & Pulvermüller 2012:805, 809; Li & Jeong 2020:3). Concepts are arranged in conceptual structures. The neural systems that enable perception and action also construct conceptual structures. Therefore, these conceptual structures exploit and are moulded by the common features of humans’ bodies and surroundings (Pulvermüller 2013:86; Lakoff & Johnson 1999; Pecher *et al.* 2004:167; Gallese & Lakoff 2005:458). Humans’ conceptual structures arise from their bodies, “meaning is grounded in and through their bodies” (Lakoff & Johnson 1999). Therefore, the notion that the same neural systems, allowing perception and action, also develop conceptual structures is consistent with Barsalou’s *perceptual symbol theory* (Barsalou 1999).

5.2.2 Perceptual symbols and conceptual representations

The *perceptual symbol theory* (Barsalou 1999) is one of the most influential embodied views of concepts (Dove 2011:2). According to the *perceptual symbol theory* (Barsalou 1999) the neural systems that form the basis of perception and action also constitute the basis of conceptual representations. A conceptual representation is a concept that is presented through a mental representation/simulation of a perceptual- or action experience with that concept (Pecher *et al.* 2004:164, 167; Zwaan 1999:82; Dove 2011:2; Skulmowski & Rey 2018:2). Embodied cognition draws on the theory that mental representations of an object or situation (a conceptual representation), include partial reactivation of perceptual, somatosensory and motoric activity in the neural systems, that were initially involved when stimuli were obtained from the internal and external

environment (Kontra *et al.* 2012:731; Niedenthal 2007:1003; Marchand 2010:S11; Lakoff 2012:780; Martin 2016:980; Kiefer & Pulvermüller 2012:809; Monaco *et al.* 2019:1).

Concepts are embodied, as conceptual qualities are held in separate sensory and motor brain areas, contingent on the sensory and motor experiences one has while acquiring the concept (Kiefer & Pulvermüller 2012:805, 821). Accordingly, concepts meet the objective of comprehension only with regard to the experiences that created them, and those they have framed before. Therefore, comprehension is a matter of a person's practical and cultural experience (Lakoff & Johnson 1980:206).¹⁹⁶

Zwaan *et al.* (2004:613) explain that “[d]ynamic mental representations are perceptual traces that are stored as temporal patterns of activation that unfold over time corresponding to a certain perceptual experience”. These neural systems are also involved in conceptual representations when the object or situation is removed or imaginary (Fischer & Zwaan 2008:834; Hostetter & Alibali 2008:497; Dove 2011:2; Wilson 2002:635). Conceptual representations could differ in terms of the range of modalities that are incorporated (Pecher *et al.* 2004:164). Barsalou's (1999) *perceptual symbol theory* proposes that modality-specific simulations emerge with conceptual representations (Hald *et al.* 2011:1).¹⁹⁷ The brain acquires modality-specific information throughout perception,

¹⁹⁶ Merleau-Ponty is a phenomenologist who maintains that “the perceived world and the perceiving subject are mutually constituting; perception is this process of constitution” (Romdenh-Romluc 2010:23). His notion of lived experience states that experience is directly of the world and cannot be examined separated from it. He defines the phenomenal field as the world that is portrayed through experience, viewed from the perceiver's perspective (Romdenh-Romluc 2010:22). For him, perception is a continuous progression of explorations and revelations, “from which the intersubjective world of things gradually emerges for the perceiver, who is first presented with phenomena”. Phenomena are unclear and require additional exploration (Romdenh-Romluc 2010:17-18). He considers perception to be the transition from what is “ambiguous and indeterminate to what is determinate, squarely located in the shared world” (Romdenh-Romluc 2010:18). Merleau-Ponty (2012:11) explains that “the nature of the perceived is to tolerate ambiguity, a certain “shifting” or “haziness” and to allow itself to be shaped by the context”, as one constructs “perception out of the perceived” (Merleau-Ponty 2012:5).

¹⁹⁷ It is disputed whether conceptual representations are amodal or modality-specific. In recent studies, the two types of models are joined together, envisioning a conceptual system consisting of modality-specific systems in sensory and motor regions supplemented by “an amodal ‘conceptual hub’, integrating the distributed modality-specific representations in a common supramodal semantic space” (Kiefer & Pulvermüller 2012:813).

action and interoception, which is then partially reactivated by relevant neural systems to present concepts when required (Niedenthal 2007:1003; Pecher *et al.* 2004:165, 167; Martin 2016:980; Tamari *et al.* 2020).¹⁹⁸

Conceptual representations stored in long-term memory are instrumental in perception, action, language and thought, since they comprise the meaning of occurrences, objects, as well as abstract and metaphorical notions (Kiefer & Pulvermüller 2012:805). Conceptual systems include non-metaphorical concepts (concepts that arise from experience) and metaphorical concepts (Lakoff & Johnson 1980:195).

5.2.3 Metaphors and Abstract concepts

Lakoff and Johnson (1980) have demonstrated that conceptual structures are essentially metaphorical in nature (Lakoff & Johnson 1980:195), in other words metaphors are inherently conceptual (Lakoff 2012:776). Metaphorical concepts are comprehended and formed not only according to their own qualities, but instead in relation to other concepts (Lakoff & Johnson 1980:195). “Often, these metaphors are shaped by image schemas formed from our bodily interactions, linguistic experience, and historical context” (Dove 2011:5). Lakoff and Johnson (1980) proposed that metaphorical concepts, similar to non-metaphorical concepts, are exclusively comprehended in the context of their experiences (Lakoff & Johnson 1980:205). For instance, primary metaphors are stimulated by embodied experiences which occur simultaneously; and emotion metaphors emerge from bodily correlatives of emotion (Lakoff 2012:777).

Metaphor circuits may be stimulated by bodily experience, and subsequently that identical circuit may simulate and command bodily acts (Lakoff 2012:782). The neural system that

¹⁹⁸ These conceptual representations, which are activated to present concepts of the external world and the state of one’s body, allow humans to learn and retain information as well as identify the present in the perspective of the past and future. “To Damasio this means that they are, or possess, selves... consciousness emerges only when ‘self comes to mind’, so that in key brain regions, the representational maps of sensory experience intersect with the encoded experiences of past that self provides” (Rose 2011).

allows physical actions, also frames our thoughts and understanding of every occurrence and action, not only bodily, but also abstract ones (Lakoff 2012:776; Gallese & Lakoff 2005:473). An abstract concept is a type of metaphorical concept. It is suggested that one refers to concrete occurrences when considering the content of abstract concepts (Kiefer & Pulvermüller 2012:821; Lakoff & Johnson 1980:198; Glenberg *et al.* 2008a:917; Tamari *et al.* 2020). This entails conceptualizing one type of object or experience in relation to a distinct type of object or experience (Lakoff & Johnson 1980:195; Gallese & Lakoff 2005:469-470). This means that abstract concepts are comprehended in relation to our comprehension of the “physical world” (Hostetter & Alibali 2008:504). It has been found that emotional, in addition to sensorimotor brain areas, are activated when processing abstract concepts (Kiefer & Pulvermüller 2012:821; Glenberg 2011:7; Martin 2016:987).

Barsalou (1999) suggested that a number of abstract concepts may be comprehended as embodied operations, to the degree that the perceptual experience corresponds to the conceptual representation (Glenberg 2011:7). It is argued that conceptual representations are underpinned by the mirror neuron system (MNS) (Niedenthal 2007:1003). Mirror neurons and additional sensorimotor neurons sustain the connections between “motor and sensory information into coherent distributed sensorimotor cortical circuits”, which could offer systems for reproduction and conceptual representations (Pulvermüller *et al.* 2014:82).

5.2.4 Mirror neuron system (MNS)

The MNS is a network of brain areas in the pre-motor and parietal cortices that is activated by both producing and recognizing the same object- or non-object orientated movement, performed by the self or others (Marchand 2010:S6; Rizzolatti *et al.* 2001:665; Pulvermüller 2018:11).¹⁹⁹ When a person observes an action that matches a motor act in

¹⁹⁹ This notion is challenged by Dinstein *et al.* (2008) who argue that the representations of observed actions differ substantially from the representations of performed actions, as both these actions are represented by subpopulations of neurons that are diversely spread in the anterior intraparietal sulcus (aIPS). They propose

that person's action repertoire, a neural code for this movement is recovered. This code involves the launch of a subgroup, the mirror neurons, of the F5 neurons that fire when the observed action is executed by the person (Arbib & Rizzolatti 1996:397).²⁰⁰ Various theories have suggested that mirror neurons perform as a mapping device between the observation of a movement and its execution, therefore when a person observes an action, they simulate doing that action (Gallese 2008:327; Rizzolatti *et al.* 2001:665).²⁰¹

Through the creation of conceptual representations, the MNS could foster action understanding (Gallese 2008:318-319) of observed, self-performed or imagined circumstances (Blair 2015). Moreover, the MNS comprehensively codes the action intention (Gallese 2008:319), as both the observed and executed action correspond in relation to a goal and how the goal is reached (Rizzolatti *et al.* 2001:662). The MNS could also be expanded beyond performing and recognizing actions, to perceiving the action-related features of objects and space/physical environment (Galantucci *et al.* 2006:372). Thereby, one could say that on the one hand, mirror neurons code action and, on the other hand, enable imitation to transpire (Rizzolatti *et al.* 2001:668). Conceptual representations underpin imitation and learning, either when observing others or when reflecting on one's own skills (Marchand 2010:S15). Imitation could take place as a learning tool (see section: 5.4.3 Imitative learning) or for social purposes (Rizzolatti *et al.* 2001:668; Jeong *et al.* 2010:807).

that the movement-selective mirror neurons in the aIPS constitute only a minor part of the neurons that are engaged while observing or performing actions (Dinstein *et al.* 2008:11232, 11237, 11238).

²⁰⁰ Pulvermüller (2014) contends this notion and argues that the activation of mirror neurons may arise as a result of Hebbian-associative learning of actions and their related perceptions. The MNS could therefore be viewed not as essential, but rather as a result of "(a) action performance and self-perception, (b) the fundamental neuroscience principle of correlation learning and (c) pre-established corticocortical connectivity" (Pulvermüller *et al.* 2014:73).

²⁰¹ It has also been demonstrated that a specific type of mirror neurons (audiovisual mirror neurons) are activated by the sound generally created by the action (Gallese 2008:319).

5.2.5 The mirror neuron system's contribution to emotion and social cognition

Observed actions are not only processed in order to learn how to prepare and perform a movement. Numerous actions are aimed at conspecifics and several of these actions are processed in order to comprehend their social and emotional relevance (Jeannerod & Jacob 2005:311). Identifying an emotional stimulus, perceiving emotional meaning and obtaining an emotional memory (Niedenthal 2007:1003, 1004), “involve perceptual, somatovisceral, and motoric reexperiencing (collectively referred to as ‘embodiment’) of the relevant emotion in one’s self” (Niedenthal 2007:1002). This forms the basis of ascribing and recognizing emotional states of others as well as of oneself (Jeannerod & Jacob 2005:311); comprehending others’ actions by depicting them as one’s own (Borghi & Pecher 2011:1). One usually imitates emotional expressions and gestures observed in addition to experiencing the emotional condition. When emotional imitation is successful, it could form the basis for empathy (Niedenthal 2007:1004).²⁰² “In short, empathy is a generic term applied to a whole array of neural, cognitive, affective, and kinesthetic responses that are evoked in us by another, who can be real or, crucially for those of us in theatre, *imagined*” (Blair 2015). It demonstrates how humans, as bodyminded beings, perform in relation to each other, which is vital to assist humans to not merely comprehend, but to gain deeper knowledge of the experience of others (Blair 2015). The representation of self and others are vital to function socially.

“Whereas frontoparietal mirror-neuron areas provide the basis for bridging the gap between the physical self and others through motor-simulation mechanisms,

²⁰² The notion that the MNS forms the basis of empathy is disputed. Lamm and Majdandžić (2015) argue that there is insufficient empirical evidence that MNS form the basis of empathy. It is improbable that MNS supports higher-level processes, such as understanding the intention of others. Nonetheless, motor resonance could serve a purpose in empathy, as observing the emotional experiences of other people reinstates those emotions in one’s own emotional neural systems. Regardless, one should bear in mind that it is different from assuming that empathic capabilities have a causal connection with MNS. Empathy frequently arises in the absence of activity in brain regions involved in MNS (Lamm & Majdandžić 2015:19-20).

cortical midline structures engage in processing information about the self and others in more abstract, evaluative terms” (Uddin *et al.* 2007:153).

These neural systems play an essential role in comprehending other social beings, as they advance the capability to surpass mere motor imitation, to more complicated forms of collective learning and comprehension. They also reveal that self and other are two facets, which go hand in hand, including the examination of their internal mental processes and their bodily interactions (Uddin *et al.* 2007:153, 156). Emotional and social concepts are grounded as they are located in circuitry that contains brain areas for perceiving and portraying biological form and motion, in addition to identifying emotion. This circuit could be activated in the development of affective elements of social conduct (Martin 2016:987; Rizzolatti *et al.* 2001:662). Vygotsky’s *Sociocultural theory* (SCT) correlates with this notion, since as discussed in Chapter 2 (see section: 2.3.4.4 Affective development), SCT promotes social practices, placing greater significance on learners’ emotions. Vygotsky highlights the vital function of affective and personal relationships in cognitive, emotional and social growth (Morcom 2014). As the MNS allows the identification and comprehension of affective states in social interaction, the MNS contributes to social cognition, including the use of language (Gallese 2008:329). Ellis (2019:45) posits that:

“Socially extended cognition, where our mental states are partly constituted by the states of other thinkers, has origins in our enculturation and in our uniquely human skills of intentionality: joint intentions, joint attention, collaboration, imitation, prosocial motives, and social norms”.

All of these processes are facilitated by the MNS. The MNS is not confined to actions with non-communicative objectives, but also gives rise to interaction, as it is capable of identifying messages (observation) and sending (execution) them (Arbib & Rizzolatti

1996:405, 411; Fischer & Zwaan 2008:830). The MNS's capacity to create conceptual representations enables the exchange of communicative objectives and meaning, providing what is required for social interaction (Gallese 2008:329), and therefore by implication, language.

5.2.6 The effect of the mirror neuron system on language

Pulvermüller et al. (2014:73) posit that “[m]irror-like action perception integration mechanisms have long been envisaged to play a role for specifically human capacities, especially language”.²⁰³ There is, to a certain degree, similar brain activity when interacting and when perceiving and performing intricate movements, for instance, in music and language (Pulvermüller *et al.* 2014:75). Through neural operations, it is possible to connect social cognition and language to the “experiential domain of action” (Gallese 2008:317), as language mirrors the construction of conceptual representations (Lalleo *et al.* 2010:10; Tomasello *et al.* 2017:111; Aziz-Zadeh *et al.* 2006:1821). For example, while perceiving speech, motor systems are activated that correlate with the speech gestures of the phone, therefore facilitating particular connections between the phonological mechanisms for perceiving and producing speech (Pulvermüller *et al.* 2006:7865; Galantucci *et al.* 2006:371; Arbib & Rizzolatti 1996:405). Moreover, the MNS is also engaged in mapping auditory or visually portrayed words or sentences associated with actions (Gallese 2008:325), as an action word such as grasp, “denote grasping, being grasped, or observing

²⁰³ There are associations between neural mirroring, empathy, language and action prediction. The Perception-Action Model of empathy states that when a person perceives another's state, involuntary bodily reactions are activated, that function at numerous levels, including subconscious levels. “This is a kind of bottom-up processing, e.g., as in our automatic tendency to mimic others' expressions. There is also top-down processing, e.g., as in the conscious imaginative placing of oneself into the feeling and thinking of another”. Both these types of processing depend to some extent on neural systems that are activated when a person experiences emotional conditions (Blair 2015) through the embodiment of emotions. As indicated above, neural mirroring allows the embodiment of emotions which makes emphatic engagement possible. Blair (2015) explains that “certain mirroring and imitation mechanisms that evolved as strategies for survival were at their core connective; we had to “get inside” the other in order to survive. And this is a necessary first step to compassionate identification with the other, whether she be a fellow human being or...completely imaginary”. Therefore, one could say that when learners take on roles, emphatic engagement is made possible by neural mirroring.

grasping” (Feldman & Narayanan 2004:385). It has been found that mirror neurons are involved in speech motor processes in language comprehension (Galantucci *et al.* 2006; Glenberg *et al.* 2008a:917; Mauranen 2018:113).

Brain regions that are recruited through action observation, are activated through sentence comprehension in an effector-dependent way (Aziz-Zadeh *et al.* 2006:1). For instance, areas in the premotor region that are activated throughout the observation of hand movements, are also activated throughout the comprehension of phrases describing hand movements (Fischer & Zwaan 2008:842-843). Moreover, the human mirror system contains Broca’s area, the left-lateralised centre for speech production. The attributes mentioned above make the MNS a probable candidate for language-based action simulation (Fischer & Zwaan 2008:830; Chersi *et al.* 2010:1). Embodied cognition theories support this claim. Embodied cognition theories posit that the interpretation of linguistic symbols can only be accurate by grounding them in the human body and the interrelationship with its setting (Louwerse 2008:838; Hostetter & Alibali 2008:497). In other words, the meaning of linguistic material is grounded in our sensorimotor experiences with the world (Wellsby & Pexman 2014:1; Zwaan 1999:85; Adams 2016:3; Pulvermüller 2013:86; Glenberg & Kaschak 2002:558; Kosmas & Zaphiris 2020:320). These notions are represented by the embodied cognition theory, embodied language comprehension.

5.3 Embodied language comprehension

5.3.1 Introduction to embodied language comprehension

In the field of embodied cognition, a simulation theory of language comprehension has been formed, which claims that language comprehension is achieved by utilising one’s own perceptual, motor and emotional systems to simulate the circumstances expressed by the language. These simulations partially correspond to one’s neural states when perceiving or acting in the real conditions (Adams 2016:3; Fischer & Zwaan 2008:843; Niedenthal 2007:1005; Chersi *et al.* 2010:1; Van Dam *et al.* 2014:407; Mollo *et al.* 2016:262; Sakreida *et al.* 2013:1; Glenberg *et al.* 2008b:R290; Desai *et al.* 2010:468; Lakoff 2012:778-779;

Glenberg 2011:5-6; Morett 2019:645). Modality specific conceptual representations that are stored in long term memory are formed through the collective effect of experiences, imagination and reactivations by language affected by attention and action objectives. Retrieving concepts while comprehending language is a “context specific situation-dependent dynamic activation process” (Kiefer & Pulvermüller 2012:809). The conceptual representations retrieved throughout language processing are, to some extent, analogous to the sensorimotor simulations when enacting the represented concepts (Aziz-Zadeh *et al.* 2006:1818; Gallese 2008:325). Tamari *et al.* (2020) explain that “[u]nderstanding involves inferring and running the best fitting simulation”. Barsalou’s (1999) *perceptual symbol theory* corresponds to this notion.

5.3.2 Conceptual representations of lexical items

Barsalou’s (1999) *perceptual symbol theory* (see section: 5.2.2 Perceptual symbols and conceptual representations) claims that concepts are embodied in the form of perceptual/conceptual symbols. It proposes that linguistic symbols are formulated parallel to the perceptual/conceptual symbols they are connected to. Therefore, when one applies or comes across words, the conceptual representations that are connected to the linguistic material are accessed (Hald *et al.* 2011:1; Tamari *et al.* 2020; Morett 2019:645). As the conceptual representations are formed by sensorimotor experience, “sensorimotor experience influences the cognitive architecture of the language system” (Van Dam *et al.* 2014:408). It has been found that the semantic content of words that involves motor and sensory information stimulates the corresponding modality-specific regions of the cortex (Pulvermüller *et al.* 2014:77; Desai *et al.* 2010:469; Van Dam *et al.* 2014:407; Monaco *et al.* 2019:1).²⁰⁴ This multi-modal activation corresponds to the modality-specific simulations that emerge with conceptual representations (see section: 5.2.2 Perceptual symbols and conceptual representations) (Calabria *et al.* 2019:25-26).

²⁰⁴ This multi-modal activation has been explored by Hald *et al.* (2011) who found that a modality switch cost is sustained if two sentences comprise of different modalities (Hald *et al.* 2011:12).

Consequently, language comprehension entails dynamic conceptual representations that are adaptable and dependent on context (Van Dam *et al.* 2014:421; Zwaan *et al.* 2004:611). Diverse neural and corporeal systems can influence conceptual representations at various stages of language processing. It has been demonstrated that motor systems seem to influence processing at the lexical (Hauk *et al.* 2004) and sentence (Glenberg & Kaschak 2002) level, while emotional systems affect processing at the sentence or multi-word level (Havas *et al.* 2007:439). This demonstrates that the activation of neural and corporeal systems occurs in the course of comprehension, instead of only through lexical access (Fischer & Zwaan 2008:841), and that language is processed on a semantic level.

5.3.3 Language processing on a semantic level

Pulvermüller (2013:96) explains that “[s]emantically-related local activation is present in perceptual and action-related systems of the brain” when processing particular word classes and sentences (concrete and abstract) (Sakreida *et al.* 2013:10; Pulvermüller 2013:98; Glenberg *et al.* 2008b:R291; Hostetter & Alibali 2008:498; Nahatame 2020:5).^{205,206} It has been shown that concrete nouns and verbs engage the frontocentral cortex at various levels. The conceptual representations of verbs and nouns differ. Verbs entail the processing of action schemas and nouns the processing of “form knowledge” (Moseley & Pulvermüller 2014:37). However, a certain level of somatotopic stimulation in the motor system has been demonstrated for nouns (food and tool names) with effector-specific, action-related features (Pulvermüller 2013:96; Galantucci *et al.* 2006:372; Monaco *et al.* 2019:1). In other words, in the brain, words are portrayed in a manner that is

²⁰⁵ Early lexical class-specific distribution of neuronal engagement has been found, as well as subsequent, similarly particular high frequency reactions. These findings relate to the “neurobiological model of language in the Hebbian tradition” (Pulvermüller 1999:253).

²⁰⁶ Nahatame (2020) investigated the role of causal and semantic associations (similar meaning) in L2 reading comprehension as well as in memory of narrative texts (Nahatame 2020:1, 8). It was found that causal and semantic associations are constant with readers with diverse proficiency levels in L2 reading (Nahatame 2020:20). It was determined that the overall causal structure of a text affect L2 readers’ narrative memory and that semantic local associations “to adjacent statements, rather than those to overall text or theme, have an impact” (Nahatame 2020:19).

associated with experience which is connected to the body (Macedonia 2014:3; Glenberg & Kaschak 2002; Fischer & Zwaan 2008; Morett 2019:645).

Over the years, neuroscientific studies have confirmed that a word is a brain-based experience-dependent functional network. This network is made up of interrelated neuron assemblies in parts of the brain engaged in the learning process (Pulvermüller 1999; Kiefer & Pulvermüller 2012; Moseley & Pulvermüller 2014; Macedonia 2019:4). It has been proven that by stimulating a part of the network, other parts become active and react on stimulation. For example, brain sections that instruct particular body parts are activated when simply hearing a word that has some connection to that particular body part (Macedonia 2014:3). This stimulation contributes to word recognition and processing (Hauk & Pulvermüller 2004:199; Nahatame 2020:19) of action and abstract words.

5.3.4 Processing of action and abstract words

Compelling proof for the position of motor resonance²⁰⁷ in language comprehension demonstrates that contact with action and tool words activates motor areas of the brain, as the respective actions are encoded (Fischer & Zwaan 2008:839; Chersi *et al.* 2010:1; Desai *et al.* 2010:468; Mollo *et al.* 2016:262; Monaco *et al.* 2019:1). The meaning of a sentence is provided through comprehending in which way the actions expressed by the sentence could be enacted, and how the sentence modulates the potential for action. This process occurs automatically (Glenberg & Kaschak 2002:562; Hostetter & Alibali 2008:498).

“Exposure to action verbs and tool words semantically related to actions elicits stronger fronto-central cortical activation than does exposure to object words” (Fischer & Zwaan 2008:839). The fronto-central cortex is recruited by action words that refer to motion of the face, arm or leg, in a somatotopic fashion (see example at the end of the previous

²⁰⁷ Fischer and Zwaan (2008:826) posit that “language comprehension may incorporate, and possibly even require as an essential component, some activity of the motor system that could be characterised as ‘motor resonance’”.

section) (Hauk *et al.* 2004; Shtyrov *et al.* 2004). This activation occurs for actions that are visually or linguistically presented. It highlights the central function of premotor regions, which together with mirror neurons facilitate conceptual representations of actions (Aziz-Zadeh *et al.* 2006:1818, 1821), supporting the theory that sensorimotor cortex processes action-related qualities of words (Fischer & Zwaan 2008:839; Van Dam *et al.* 2014:408).

However, understanding sentences conveying concrete or action-related information engages the motor system to the same degree as sentences conveying abstract information (Glenberg 2011:7; Van Dam *et al.* 2014:409; Feldman & Narayanan 2004:390; Glenberg *et al.* 2008a:915-916). Understanding abstract concepts involves the motor systems, as abstract concepts are understood in relation to one's comprehension of concrete concepts (see section: 5.2.3 Metaphors and Abstract concepts) (Glenberg *et al.* 2008b:R291; Hostetter & Alibali 2008:498; Tamari *et al.* 2020). Conceptual representations and therefore, multimodal regions significantly contribute to the processing of abstract meaning at sentence level, as well as with idioms (Pulvermüller 2013:90; Hostetter & Alibali 2008:498; Boulenger *et al.* 2009:1905; Pulvermüller *et al.* 2014:78). The notion that a word is an experience-dependent functional network is applicable to not only tangible and action words, but also abstract words (Macedonia 2014:3). It has been demonstrated that abstract words are more complex to brain image in comparison to concrete words, "because their neural representation not only involves multiple biological effectors and different sensory systems but also brain areas coding for social context". This reveals that abstract words are experience related (Macedonia 2019:3).

5.3.5 Processing of abstract and affective content

As discussed (see section: 5.2.3 Metaphors and Abstract concepts), abstract concepts and meanings are grounded in action and perception systems, and may be embodied by means of their semantic relationship with affective states (Glenberg *et al.* 2008a:908; Adams 2016:3; Pulvermüller *et al.* 2014:78). Therefore, abstract words may be comprehended and "become grounded" by way of their connected physical and affective experiences, which are viewed as a type of embodiment (Wellsby & Pexman 2014:7-8). Affective content is

strongly connected to emotional areas in the brain, and to motor regions that are required to express that emotion (Macedonia 2014:3; Adams 2016:3; Pulvermüller *et al.* 2014:78; Glenberg 2011:7; Baumeister *et al.* 2017:1).²⁰⁸ “The range of emotional stimuli to which the mimetic muscles automatically react includes facial expressions, emotional tone, as well as emotional words and sentences” (Baumeister *et al.* 2017:1-2). Therefore, in accordance with the notion of conceptual representations, the neural systems that are activated during the processing of affective content are analogous to the activity throughout language comprehension (Havas *et al.* 2007:438).²⁰⁹

If the understanding of sentences with affective meaning requires the recreation of physical emotional states, then recreation of congruous (or incongruous) emotions should promote (or hinder) language comprehension (Niedenthal 2007:1005). For example, congruity or incongruity between the sender’s emotional tone of language and the receiver’s bodily position could either promote or hinder understanding (Niedenthal 2007:1002). One cannot process meaning devoid of reference, as symbol grounding through conceptual representations is required for semantics (Pulvermüller 2013:92). *Action perception theory* provides a “neuromechanistic perspective on meaning

²⁰⁸ Action systems play a key role in the processing of abstract emotion concepts. Other abstract words and structures may activate various cortical links in modality specific and multimodal areas (Pulvermüller 2013:90).

²⁰⁹ It should be noted that Baumeister *et al.* (2017) have found less activation of conceptual representations for L2 processing of affective words compared to L1 words (Baumeister *et al.* 2017:8). This reduced activation could result from a few factors. Firstly, dissimilarities in L1 and L2 conceptual representations could be connected to distinct performance throughout “the encoding and retrieval phase” (Baumeister *et al.* 2017:2). Secondly, adult L2 learning could include less grounding of abstract symbols (affective content) as in L1 learning in children (Baumeister *et al.* 2017:8). Thirdly, “the different contexts of social learning (e.g., family vs. workplace interactions) and the co-evolution of emotional regulation systems with early language system” could play a role. Therefore, it has been demonstrated that when the L2 is acquired at a later stage it does not include the “rich social and affective features of the L1 representation” (Li & Jeong 2020:4). However, Li and Jeong (2020) argue that social environments could significantly contribute to the creation of L2 conceptual representations (Li & Jeong 2020:7) (see section: 5.3.10 The influence of embodied language comprehension on L2 learning for an in-depth discussion). DBTL in L2TL could enhance the grounding of abstract symbols, as learners need to identify and embody a wide range of emotions in social interactive environments. Therefore, DBTL in L2TL may enhance the affective linguistic grounding of L2 learners.

processing”, which includes concrete and abstract semantics to a symbol and sentence degree (Pulvermüller *et al.* 2014:78).

5.3.6 Action perception theory and Action perception circuits

Action perception theory proposes that “[n]euronal circuits (cell assemblies) distributed over sensory, motor and multimodal association areas are the neurobiological correlates of meaningful words and constructions” (Pulvermüller 2013:86). Sensorimotor connections give rise to the construction of “functional units, called neuronal assemblies or action perception circuits, with specific functional properties” (Pulvermüller 2013:92).²¹⁰ “These APCs form the neural basis of human language representation and processing” (Pulvermüller 2018:20). The bindings between the circuits’ action and perception components is offered by pre-existing links of the neural system and neuroplasticity resulting from sensorimotor connections established in the course of self-produced actions (Pulvermüller *et al.* 2014:74; Pulvermüller 2018:9, 11).²¹¹ Action perception circuits extend to modality-specific motor and/or sensory regions, contingent on the degree to which the information that relates to perception or action is pertinent for word meaning to become grounded (Tomasello *et al.* 2017:112).

The links between action perception circuits provides *Action perception theory* with the means to reserve chains and combinational information (Pulvermüller 2013:92). With regards to syntax and semantics, successive grouping of words into expressions and sentences corresponds with *Action perception theory* (Pulvermüller *et al.* 2014:80). Action perception circuits for word configurations and action-related linguistics, offer a mechanistic foundation for social oral communication (Pulvermüller *et al.* 2014:73). Action perception circuits that are connected to linguistic material with action sequence

²¹⁰ “Basic APCs and mirror mechanisms can transform perceptual patterns into motor acts, therefore supporting repetition, mimicry, mirroring” (Pulvermüller 2013:92). Consequently, the stimulation of possible actions could be an involuntary outcome of perception (Hostetter & Alibali 2008:496).

²¹¹ The significance of self-performed actions will be discussed in more detail in the section on Embodied learning (see section: 5.4.2 Active learning).

representations are required to join words and sentence constructions and root linguistic symbols into their distinct social, interactional frameworks wherein they function as mechanisms for discourse through social communicative actions (Pulvermüller *et al.* 2014:81-82; Pulvermüller 2018:19-20).

5.3.7 Social communicative actions

The action perception circuits that are related to words are connected into a succession schema of social communicative actions (Pulvermüller *et al.* 2014:81). “By associative learning of self-produced and perceived actions and by perceptual learning of actions performed by others, action perception links are selectively being strengthened and flexibly adjusted to specific languages and interaction schemas” (Pulvermüller 2018:11). There are successive, connected action-schemas for different interaction forms. Diverse interaction forms are included in predictable action-schemas or communication schemas, providing the interaction forms with their meaning. When one interacts utilising one schema (for example, requesting), identical schema representations are engaged in the sender and receiver(s)’ brains, and they therefore comprehend the other’s action in relation to this schema. Social communicative actions enhance activity in respective brain regions (Pulvermüller *et al.* 2014:81; Pulvermüller 2018:19). The right temporo-parietal junction, also connected to attentional processes and social cognition, plays a key role in dynamic production and comprehension of meaningful, socially appropriate speech (Alexandrou *et al.* 2017:628).

According to Vygotsky, humans comprehend the meaning of speech by comprehending the word’s role in the course of particular mediated activities (Rosborough 2014:230). As discussed in Chapter 3 (see section: 3.4.1 Vygotsky’s notions of play), Vygotsky (1978) asserts that the association between humans, their environment and other humans is mediated by culturally organised physical- as well as symbolic tools, such as art and language. Physical and symbolic tools allow humans to organise and modify their world (Lantolf 2012:57). Vygotsky’s SCT “...places the acquisition of language in terms of a manipulation of symbols that are to some degree external and therefore considers

language to be a tool of manipulation”. This tool-based process takes place by means of interacting with one’s surroundings, and the capability to manipulate these tools, alters one’s social surroundings and one’s self (Burnett 2019:17).

This notion corresponds to embodied cognition, as Hodkinson et al. (2008:31) posit that “the embodied individual is also a social individual”. The fundamental role of language is to permit effective social intercommunication. According to SCT, Second Language Acquisition (SLA) is a profoundly social and cultural process, which is influenced and moulded by the speaker’s situation and experience, as well as the situation and experiences of others that are part of the linguistic event (Burnett 2019:67). The circumstance, context and other social factors determine the communicative role and purpose of the utterance. Consequently, different interaction forms otherwise referred to as speech acts,²¹² serve different purposes. Different neural substrates are activated during comprehension of dissimilar speech acts (Egorova *et al.* 2016:857; Pulvermüller 2018:19), as well as during language production.

As demonstrated with *Action perception theory*, the capability of humans to utilise language in diverse, social, interactive contexts “relies on a coordinated effort of bilaterally distributed networks unifying a range of multimodal neurocognitive systems” (Egorova *et al.* 2016:866). According to embodied cognition theories, language production is also based on conceptual representations, as the operations activated in language production are a reversal of the operations activated in language comprehension. With output, conceptual representations are accessed to convey meaning, just like when conceptual representations are accessed to process meaning from input. The conceptual representations that form the basis of language production underlie gestures (Hostetter & Alibali 2008:498-499).

²¹² With each speech act, a sequence of probable actions, or reactions, could be anticipated. Thus, a speech act may be viewed as a particular sequence of action predictions (Egorova *et al.* 2016:857).

5.3.8 Gestures as simulated action

The notion that gestures arise from conceptual representations, lie at the core of embodied language comprehension as well as mental imagery (Hostetter & Alibali 2008:495). Mental imagery (visual, motor and auditory) is viewed as a form of embodiment, as imagining actions and perceptions activate the same neural systems as when perceiving or performing actions (Lakoff 2012:778; Wilson 2002:633; Gallese & Lakoff 2005:463-464).

Speaking engages mental images that are formed by simulations. “Gestures are outward manifestations of these simulations” (Hostetter & Alibali 2008:502). Therefore, gestures could strengthen our mental images and assist to retain them in memory (Hostetter & Alibali 2008:504),²¹³ since a gesture is an image in its most elaborated “that is, most materially naturally embodied form” (McNeill 2008). Gestures are an example of how language is grounded in physical experiences (Louwerse & Jeuniaux 2008:311; McNeill 2008). Louwerse and Jeuniaux (2008:312) argue that, “Gesture and speech are coexpressive manifestations of one integrated system”. They create reciprocal parts of a fundamental process, and in this way aid organisation of thoughts (Bangerter & Louwerse 2005:1331; Kosmas & Zaphiris 2020:320). Gestures incite and drive thinking (Louwerse & Jeuniaux 2008:312; McNeill 2008; Wilson 2002:629). As gesture could affect one’s thinking, it could therefore influence comprehension (Kontra *et al.* 2012:735).

5.3.9 Gestures aid language comprehension

Language comprehension and language production is not only based on linguistic factors, but also on bodily/physical factors. It is proposed that gestures serve a significant purpose in the creation of communicative acts (Bangerter & Louwerse 2005:1331; Gravemaker 2020:15). When verbally expressing an image, speakers select which features of the image they will express, and the order in which it will be communicated. Gestures assist in taking

²¹³ Mental imagery is central to cognitive activities, such as thinking and memory, as images offer an added code for retrieving information and hence for memory (Hostetter & Alibali 2008:499).

images apart into more manageable parts that are appropriate to express (Hostetter & Alibali 2008:502). It has been shown that inhibiting gestures adversely affects language production. Furthermore, gestures are used when one lacks the lexical items to express one's ideas (Hostetter & Alibali 2008:502). Knowledge that is not offered in speech is frequently expressed through gestures. Therefore, the performance of gestures could permit enhanced comprehension of the concept(s) by offering learners the bodily means “with which to experience and express knowledge” (Kontra *et al.* 2012:737). Gesturing presents imagery and action as a vital component of the process of verbally expressing, interacting and meaning making in L2 (Rosborough 2014:228-229; Skulmowski & Rey 2018:2).

It has been demonstrated that gestures pertain to language processing and language growth (Bangerter & Louwse 2005:1331; Hostetter & Alibali 2008:501).²¹⁴ Furthermore, gestures enhance memory of L2 words (Li & Jeong 2020:5; Macedonia 2019:3).²¹⁵ Vygotsky (1978) recognised the significance of “psychological and materialised physical tools”, such as gestures, in an approach to learning a language (Rosborough 2014:227). Lantolf (2012) explains that “[w]hen children master language as a meaning-making system they also master their own cognitive activity. This mastery gives rise to the mind, which for Vygotsky is not co-terminus with the brain, but extends into the body (e.g., gestures)” (Lantolf 2012:57-58). This notion highlights the body's role in meaning-making processes carried out by the bodyminded being. It has been demonstrated that gestures are utilised imitatively “as a meditational tool” in L2 learning. It provides the learners and the teacher

²¹⁴ In a brain imaging study, it has been found that an internal image also exists for L2 (Macedonia 2014:4).

²¹⁵ It should be pointed out that Gravemaker (2020) have found that gestures accompanying L2 concrete words enhance memory, but that learners could recall L2 abstract words to a greater degree when gestures did not accompany L2 abstract words (Gravemaker 2020:15). Moreover, it has been demonstrated that “viewing still images enhances concrete L2 word learning to a greater extent than viewing iconic gesture” for beginner L2 learners (Morett 2019:662). Nevertheless, despite these findings numerous studies have documented the benefits of gestures in L2 word learning (Macedonia 2014; Rosborough 2014, Kuo *et al.* 2014; Li & Jeong 2020; Macedonia 2019; Vygotsky 1978).

with physical and psychological resources to build a conceptually joint base, on which meaning making in their L2 may transpire (Rosborough 2014:243; Kuo *et al.* 2014:69).

Macedonia (2014) has suggested that gestures accompanying L2 vocabulary learning link to pre-established conceptual representations of the L1 of the learner. A gesture could correspond to an internal dynamic image of the word already formed in L1, thereby linking the L2 word and the conceptual representation “on a more abstract level” (Macedonia 2014:4). The formation of conceptual representations is vital to the comprehension of language as conceptual representations represent concepts, and all meaning of language is based on concepts. Concepts form central components of meanings of words; as words, phrases and sentence constructions fundamentally convey concepts. Accordingly, concepts offer semantic knowledge for understanding oral communication (Kiefer & Pulvermüller 2012:806; Gallese & Lakoff 2005:473; Pulvermüller 1999).²¹⁶ For learners to become proficient in a language, requires the creation of conceptual representations of the linguistic events (Dove 2011:7).²¹⁷

5.3.10 The influence of embodied language comprehension on L2 learning

With beginner L2 learners, the L1 could initially act as a mediator to L2 that obtains concepts which are already stored. As the L2 learner’s competence advances, by means of encounters with the language, semantic connections are reinforced between L2 and the concepts that are stored, so much that L1 mediation will not be required when the learner becomes proficient in L2 (Adams 2016:5; Tomlinson & Masuhara 2009:652; Monaco *et al.* 2019:6). However, there are various elements, hindering adult learners from reaching this proficiency. These elements include: learners’ dependence on L1, solitary learning, and insufficient interaction with objects or actions in the L2 learning setting (Li & Jeong 2020:2;

²¹⁶ Semantic knowledge is referred to as conceptual representations that are methodically connected to words, a part of a word that conveys meaning, or structures that consist of multiple words (Kiefer & Pulvermüller 2012:806).

²¹⁷ Relating this to *perceptual symbol theory*, “linguistic competence is contained within a system for generating perceptual symbols” (Dove 2011:7).

Monaco *et al.* 2019:3). Lack of interaction with the environment and others could illuminate the reason for learners' continuing dependence on L1 mediation. Li and Jeong (2020:2) note that:

“On the one hand, adults typically start to learn L2 when they have already established a solid L1 (“entrenchment” in L1), which lends easily to L2-to-L1 translation and association; on the other hand, they lack a dynamic and variable environment to build direct relations between L2 words and the objects/concepts to which the words refer”.

Therefore, the L2 conceptual representations have insufficient “perceptual-spatial-sensorimotor features”, which are essential to conceptual representations in a L1 (Li & Jeong 2020:4; Monaco *et al.* 2019:3). As a language is acquired, one constructs conceptual representations, in accordance with the sensorimotor experiences with one's external and internal milieus (Wellsby & Pexman 2014:3; Martin 2016:983). Accordingly, the “L2 learner should aim at integrating modality-specific information with the newly acquired L2 amodal representations, in order to fully approach native-like conceptual-semantic representations” (Li & Jeong 2020:5). One could say that as learners are provided with novel sensorimotor experiences (with objects, actions or emotions) in the L2 context, the conceptual representations could progressively change to include the novel experiences (Adams 2016:4-5). As a result of experience, sensory and motor circuits connect, for instance, if a word is often linked to a non-linguistic experience (gesture, facial expression or objects) or with speech. The sensorimotor connections in the language learner correlate with the MNS (Shtyrov *et al.* 2004:1083; Pulvermüller 2013:92). Accordingly, these connections construct distributed neuron assemblies constituting the conceptual representation of this word, which becomes active when the learner encounters the word (Shtyrov *et al.* 2004:1084).

It has been shown that L2 comprehension may be embodied, as the perception of words in L2 could activate sensorimotor neural systems in a similar manner as in L1. These findings indicate that the grounding of semantics in sensorimotor experience for the L1 also takes place in a comparable manner for the L2. However, the extent of embodiment depends on the amount of sensorimotor information obtained while acquiring the L2, which could be enhanced through complete immersion (Adams 2016:6; Macedonia 2014:4; Morett 2019:661; Monaco *et al.* 2019:5-6). Li and Jeong (2020) believe that social interaction in real-life contexts in which learners interact with others and their surroundings, carry out actions, obtain, utilise and “combine perceptual, visuospatial and other sensorimotor information”, allows embodied learning and embodied communication (Li & Jeong 2020:1). Li and Jeong (2020) have proposed that processing of L2 words learned in social, interactive environments is comparable to processing of L1 words (Li & Jeong 2020:3; Jeong *et al.* 2010:807). It has been found that language teaching approaches, creating this real-life, social interactive environment, could allow the creation of conceptual representations of the L2 linguistic events, increase long-term memory and reduced tendency for L1 interference (Li & Jeong 2020:5-6).²¹⁸

As discussed in Chapter 2 (see section: 2.3.4 Introduction to *Sociocultural theory*), Vygotsky’s SCT agrees with these notions, as it promotes a social interactive L2 learning environment, wherein the learner and his/her/ze capacity to internalise language is essentially social and arises from interaction with others and the environment (Burnett 2019:17-18). Therefore, SCT support the belief that language should be appreciated as interconnected with our perceptual and bodily experiences with the world (Burnett 2019:62). According to Arbib and Rizzolatti (1996), approaches to L2TL that do not consider that language is grounded in bodily action, which is highlighted by the somatotopic activation in Broca’s area, have little chance of success (Arbib & Rizzolatti

²¹⁸ See section: 5.5.6 Social interaction and 5.5.7 Multimodal engagement for a description of DBTL’s contribution to the creation of simulated real-life, social interactive L2 learning environments.

1996:409). Nevertheless, there is critique against the notions of embodied language comprehension.

5.3.11 Critique against embodied language processing

There are continuing disputes regarding whether sensorimotor experiences consist of conceptual information and language or if retrieving this knowledge only engages sensorimotor regions epiphenomenally. As a result, several diverse embodied cognition theories exist that propose varying levels of embodiment and disembodiment (Wellsby & Pexman 2014:1; Sakreida *et al.* 2013:2; Dove 2011; Louwerse & Jeuniaux 2008; Van Elk *et al.* 2010; Borghi *et al.* 2013; Borghi & Cimatti 2009). For instance, Tomasino and Rumiati (2013) claim that it is not the kind of stimuli that mechanically activates the conceptual representation, but rather the kind of imagery-based strategy, including motor strategy that involves representations and visual strategy that does not (Tomasino & Rumiati 2013:1). Nonetheless, immediate engagement of action simulations in the premotor cortex have been found when reading words that relate to action (nouns, verbs, adjectives) instead of gradual engagement as a consequence of motor imagery (Aziz-Zadeh *et al.* 2006:1821; Fischer & Zwaan 2008:838; Pulvermüller 2018:24).

Another example is Hickok *et al.* (2011) who contends the notion that activation of the motor system is essential for language comprehension. They argue that sensorimotor experiences mainly foster language production. They suggest that there is a restricted motor effect on perception, which is not required for speech perception (Hickok *et al.* 2011:407). However, a functional connection from the motor system to central language regions has been found. This supports the notion that the motor system is involved in speech comprehension and not only in speech production. Results have also been provided of effector-specific motor system activation in language processing. It has been demonstrated that the involvement of the motor system is essential for sentence comprehension of concrete or abstract events (D'Ausilio *et al.* 2009:381; Mollo *et al.* 2016:271; Chersi *et al.* 2010:8; Hauk *et al.* 2004; Hald *et al.* 2011:2; Willems & Casasanto 2011:9). The sensory and motor systems are engaged in language processing and

comprehension (Pulvermüller 2013:99; Pulvermüller *et al.* 2014:78; Pulvermüller 2018:25).

5.3.12 Embodied language comprehension and action experience

The above findings demonstrate that sensory and motor systems are activated throughout language processing and comprehension. This contradicts theories which argue that language is kept away from other perceptual and motor processes in sections that are committed to either construction or comprehension of language and speech. It rather seems that speech production and comprehension share an applicable part of their neural substrate, which also coincides with that of non-linguistic activities, including the body parts that convey language (Pulvermüller *et al.* 2006:7868, Skipper *et al.* 2017:77, 79). Thereby, sensorimotor information, which is acquired through humans' interaction with others and their environment, facilitates the representations of concepts and subsequently, allows language comprehension (Wellsby & Pexman 2014:1; Morett 2019:645).

Embodied cognition theories, such as embodied language comprehension, assert that sensorimotor experience forms our perception of everything that surrounds us throughout our lives (Kontra *et al.* 2012:732; Tamari *et al.* 2020), and therefore that semantics is grounded in corporeal action (Glenberg & Kaschak 2002:558; Barsalou 1999). Consequently, humans could guide understanding of multifaceted stimuli utilizing extensive motor experience (Kontra *et al.* 2012:734; Pulvermüller 2018:37). As humans are holistic beings, the body cannot be disconnected from environment, feelings, thoughts or language (Blair 2015). Due to this bodymindedness, “[t]he processes we use to act can subsequently subserve the processes we use to understand” (Kontra *et al.* 2012:732). This notion is encompassed in the embodied cognition theory, embodied learning.

5.4 Embodied learning

5.4.1 Introduction to embodied learning

Numerous studies have concentrated on implementing the theory of embodied cognition to learning processes (Kontra *et al.* 2012:736; Skulmowski & Rey 2018:1-2). These studies aim to create a more holistic approach to learning, teaching and designing learning materials, that acknowledge the embodied learner as a whole and the significance of the body in meaning-making (Kerka 2002:3). The notion of holistic integration is at the core of embodied learning and therefore should be recognised and encompassed in all teaching approaches, which aim to be steered by embodied cognition (Munro 2018:9). Holistic integration recognises the interconnectedness of the “multimodal or multiple presence of self” (Munro 2018:8). Munro (2018:5) suggests that:

“The multimodal sense of self relating to the self (as an inner environment) or the outer environment, is situated in, and is due to, the body. The body promotes the physical manifestation or performance of the multiple presence or presences of the person within the self and in the outer environment”.

The focus on the body is the understanding that, in the process of acquiring knowledge various modalities (tactile, kinaesthetic, visual etc.) form fundamental components of our cognitive processes. This is referred to as the “multimodal nature of cognition” (Radford *et al.* 2009:92).²¹⁹ The embodiment and demonstration of this multimodality within, and throughout the body into the surroundings forms mind (Munro 2018:6-7; Macedonia 2019:2). “It is the bodyness of being that sculpts the behavioural bodymind (based on Helman 2001) and determines learning” (Munro 2018:7).

²¹⁹ See section: 5.5.7 Multimodal engagement and 5.5.10 Embodying social meaning-making processes for a discussion on how DBTL, as a multimodal form of learning, appreciates the significance of the body in learning processes.

Embodied cognition theories could hence offer understanding of the way in which effectual learning environments could be created, converting the classroom to combine “physical activities with cognitive mechanism” (Kosmas & Zaphiris 2020:317). According to embodied cognition theories, making meaning or acquiring knowledge is a continuing process that involves a reciprocal relationship between people, their surroundings and day-to-day activities (Marchand 2010:S1, S15). The body is at all times positioned in particular surroundings and therefore, interacts with those surroundings (Munro 2018:5). These relationships shape learners’ views and knowledge of the world and life (Freire 1990:156-157; Hodkinson *et al.* 2008:32) that form part of their prior knowledge. All learning is constructed on prior knowledge and is integrated in the bodily processes, as it acts together with practise and experience (Caine *et al.* 2005:163). Practice and experience develop and adjust synaptic networks and neural pathways (Marchand 2010:S11). Consequently, when acquiring knowledge, action experience is necessary to allow conceptual representations to emerge (Butler *et al.* 2011:3525; James & Swain 2011:679).

Active learning influences the visual recognition of a learned action, indicating that the MNS, with its capacity for conceptual representations, could be engaged in the result (Fischer & Zwaan 2008:833). Research on embodied theories has suggested that learners’ bodymindedness provide the capacity for learning, when the sensorimotor experiences correlate with the information that is to be acquired (Kosmas & Zaphiris 2020:317). Skulmowski and Rey (2018) agree that the degree to which an approach is embodied should not be measured by the level of physical engagement. Moreover, enhanced physical engagement does not necessarily result in enhanced learning performance (Skulmowski & Rey 2018:8). The degree to which the physical involvement is aligned with and merged into tasks should be taken account of (Skulmowski & Rey 2018:8). Therefore, if the sensorimotor experiences align with and are integrated into learning tasks, action could make a significant contribution to learning in the developing process. This is an established

point of view, initially presented by prominent scholars such as Piaget (1977)²²⁰ and Gibson (1988)²²¹ (James & Bose 2011:486). Theories of embodied cognition supply a framework within which one can examine the elements which lie behind action's impact on thinking and reasoning, including the way action could be utilised to scaffold learning throughout one's life (Kontra *et al.* 2012:731-732).

5.4.2 Active learning

5.4.2.1 Action experience grounds conceptual representations

When learning includes unprompted interaction with objects the motor system is engaged during auditory perception. This involvement demonstrates that connections made from real-life interplay of body and environment in the developing brain, cause conceptual representations of objects and sounds (James & Bose 2011:485; James & Swain 2011:673). Neural systems become linked by means of self-performed actions and direct experience with one's surroundings (including language (see section: 5.3.6 Action perception theory and Action perception circuits). Therefore, any sensorimotor connection created through active learning, will lead to dynamic conceptual representations when perceiving (visual, auditory etc.) stimuli at a later stage, in other words, linking past experience/prior knowledge with current perception (see section: 5.2.2 Perceptual symbols and conceptual representations) (James & Bose 2011:487; Zwaan 1999: 86-87; Zwaan *et al.* 2004:612; Macedonia 2019:2). For instance: executed actions will engage visual systems even if there are no visual stimuli present, in the same manner that perception engages motor systems with no action performed or observed (see section: 5.2.2 Perceptual symbols and conceptual representations) (James & Bose 2011:503-504; James & Swain 2011:678). Self-

²²⁰ Physical experience is essential in cognitive development. No development will occur without interaction with physical objects, that is, interaction with the physical environment (Piaget 1977:3). Jean Piaget was a psychologist who made significant contributions to children's education.

²²¹ Perception is active, and takes place over years and action is involved in perception. Active changes in the sensory system are vital. Actions could be instructive, and their outcome reveals new knowledge about the environment (Gibson 1988:6). Eleanor J. Gibson was an experimental psychologist who was renowned for her ground-breaking work in perceptual development.

performed actions interconnect perception and action, and modify the way in which the brain processes following auditory or visual stimuli (James & Swain 2011:679; James & Bose 2011:504). Accordingly, active learning serves a central purpose in promoting multisensory processing throughout succeeding perception (Butler *et al.* 2011:3526).²²²

5.4.2.2 Modulating the processing of multisensory associations

It has been found that active learning influences the processing of multisensory connections. Conceptual representations of our self-produced experiences comprise data of all our senses, including our bodily states throughout these experiences. Consequently, we connect multisensory perceptions in terms of “goal-directed action” (Butler *et al.* 2011:3515). Self-produced action affects successive perception and recognition of audiovisual links and objects (Butler *et al.* 2011:3525). Subsequent recognition of an object is affected by how visual stimuli are managed throughout learning (Harman *et al.* 1999:1315). Active command over the manipulation of an object results in accelerated recognition (Harman *et al.* 1999:1316; James *et al.* 2002:383, 387). This could occur due to the command one has over the manipulation of the object views on which one could concentrate (James *et al.* 2002:383). Another view is that the benefit of actively controlling the object is rooted in the action, and that numerous prompts become accessible for retrieving information at a later stage through conceptual representations, therefore promoting the subsequent recognition and memory of the novel objects (Meijer & Van Der Lubbe 2011:2431, 2438).

Visual perception of objects activates motor- and visual areas more, following active learning in comparison with passive learning (James & Swain 2011:678; James & Bose 2011:485, 502). Furthermore, auditory perception of actively learned sounds activates motor, auditory and visual systems to a greater extent, compared to passive learning

²²² See section: 5.5.11 Sensorimotor experiences allow active learning for an explanation of how DBTL permits active learning through multisensory experiences. Active learning furthers the processing of multisensory connections, and therefore DBTL furthers multisensory processing.

(action observation) (James & Bose 2011:502; Mathias *et al.* 2019:401). It has been found that gesture-based learning triggers modifications in L2 conceptual representations in motor and somatosensory cortices, leading to the facilitation of the translation of L2 words. “Specialized sensory and motor cortices may therefore play a causal role in remembering the native language translation of an L2 word following multisensory encoding” (Mathias *et al.* 2019:402). These outcomes confirm the well-established notion that doing an applicable action results in more effective learning, compared to passively observing that action.²²³ However, even though active learning contributes to enhanced learning, observing others perform actions serves a purpose in learning, as a form of imitative learning.

5.4.3 Imitative learning

As discussed in the section on embodied cognition (see section: 5.2.4 Mirror neuron system), observing someone carrying out an action engages the observer’s MNS, that give rise to the formation of conceptual representations of what is being perceived/observed (James & Swain 2011:674; Glenberg 2011:12). In other words, observing the execution and outcome of an action, engages the neural systems, which would produce that outcome (Fischer & Zwaan 2008:836). Research on the MNS (Arbib & Rizzolatti 1996; Rizzolatti *et al.* 2001), has allowed researchers to form a more comprehensible concept of the kind of imitative learning that humans participate in (Marchand 2010:S6).²²⁴ The MNS is implicated in imitative learning of uncomplicated and intricate actions; in perceiving facial movements; and in comprehending the action intention of other people (Gallese 2008:320). It is pointed out that practice and understanding go hand in hand with each other, and as a new body attitude, gesture or action is perceived and understood, it gives the support, the materials and the tools that enable the detection and therefore the apprehension of the next (Marchand 2010:S8).

²²³ (Kontra *et al.* 2012:736; James & Swain 2011; Butler *et al.* 2011; Dinstein *et al.* 2008; James & Bose 2011; Harman *et al.* 1999; James *et al.* 2002; Kersey & James 2013; Lallee *et al.* 2010:10).

²²⁴ See section: 5.5.2 Imitation for a description of how DBTL allows imitative learning.

It has been suggested that the MNS could make a significant contribution to imitative learning and SLA through observation of others. When learners acquire a L2, they depend on connections between bodily actions and the circumstances of the interaction. Therefore, the findings propose that the MNS could play a role in the “acquisition of the functional meaning of words through observation of an action and its intention in the social context” (Jeong *et al.* 2010:807).²²⁵ As discussed in Chapter 2 and 3 (see section: 2.3.4.3 Scaffolding; 3.4.2.1 Play-based/learning ZPD), according to Vygotsky’s SCT, learning is a process of internalising knowledge, from the external mediation of others to individual, internal regulation. Imitation is vital to the process of internalisation (Wu 2019:134).

Vygotsky asserts that humans’ growth is a collaborative process wherein learners progress from what they are not able to do, to what they are capable of doing through imitation. This shift occurs in learners’ Zone of Proximal Development (ZPD), and is mediated through scaffolding of teacher or peers, that allow learners to internalise knowledge, which in turn enables them to carry out the activity without mediation. Therefore, “for instruction to be effective (i.e., to lead to development) it must be sensitive to what learners are able to imitate under other-mediation. This ability is an indication of their future development (i.e., what they will eventually know or be able to do on their own)” (Lantolf 2012:59). It should be noted that human imitation does not merely reproduce what is observed as with animal mimicry. Imitation is distinct from mimicry, as it integrates the objectives of the person who is carrying out the imitation.²²⁶ Accordingly, by means of imitation, learners construct knowledge and abilities which could be utilised in future activities (Lantolf 2012:59; Wu 2019:128).

²²⁵ “In the present experiment, L1 words learned in a social context also elicited greater activity in the right supramarginal gyrus than did L2 words encoded from text. Our findings suggest that a similar cognitive process underlies L2 and L1 word acquisition in a social context” (Jeong *et al.* 2010:807). This corresponds to Li and Jeong’s (2020) findings discussed above (see section: 5.3.10 The influence of embodied language comprehension on L2 learning).

²²⁶ As human imitation is different from mimicry, I prefer the idea of mirroring and not mimicking regarding imitation in the learning process.

Marsh and Glenberg (2010) explored imitative learning by investigating how grammar structures could be acquired through observation. They found that people imitate what they perceive, modulating the specific neuromuscular systems utilised during imitation, allowing shifts between the states relating to the subsequent grammatical stimuli. This modulation is in line with the research on use-induced plasticity. Consequently, people can differentiate between grammatical and ungrammatical stimuli predicated on the fluidity of imitation of the stimuli (Marsh & Glenberg 2010:1). Acquiring grammatical stimuli through the creation of conceptual representations, formed by one's experience, is in line with embodied language comprehension (see section: 5.3.3 Language processing on a semantic level). As discussed above (see section: 5.3.10 The influence of embodied language comprehension on L2 learning; 5.4.1 Introduction to embodied learning), sensorimotor experiences, corresponding to what is being learnt, are required to create conceptual representations of the linguistic events and could therefore enhance language processing.

5.4.4 Sensorimotor experiences aid language processing

According to embodied language comprehension, motor and perceptual systems are activated during language comprehension (see section: 5.3.1 Introduction to embodied language comprehension). Thereby, simultaneous action or perceptual stimuli should influence the systems' performance (Hostetter & Alibali 2008:498; Chersi *et al.* 2010:8; Monaco *et al.* 2019:2). Arbib and Rizzolatti (1996) discuss the way mirror mechanism in Broca's area, which direct both the hands and the speech articulators, signify a type of neural exploitation of this area for action control and speech. Rauscher *et al.* (1996) observe that limiting hand movements at some point in speech, decreases lexical retrieval, promoting the convergence of these two systems (Adams 2016:4).

When processing language, either during input or in preparation for output, activation of the motor system occurs at various degrees, including the articulatory phonetic features of language (articulatory action planning), as well as linguistic meaning (semantic/conceptual representations of concepts described) (Gallese 2008:323; Hostetter & Alibali 2008:505). As articulation of action words prime the required motor controllers that enable those

movements, the opposite should also be true, that doing the action should stimulate the articulators to say the word that names the action (Adams 2016:4). It has been found that articulatory learning of new vocabulary, through verbally repeating words that are auditorily perceived, results in enhanced brain activity, compared to learning the words through only auditory perception (Pulvermüller *et al.* 2014:74). Furthermore, on a semantic level, it has been demonstrated that the preparation of an action engages semantic effector-specific information related to the objective of the movement, and therefore lead access to the representations of the words connected to that objective, grounding lexical comprehension (Fischer & Zwaan 2008:840; Van Dam *et al.* 2014:409; Mollo *et al.* 2016:262; Galantucci *et al.* 2006:373).

In other words, sensorimotor experiences enhance concept acquisition and subsequently lexical learning (Wellsby & Pexman 2014:3; Culham 2002:101), as well as sentence comprehension (Gallese 2008:324). Motor- and sensory systems become engaged by learned verbs only when the verbs were acquired by means of active exploration with the objects, or by means of self-produced actions that pertain to the verbs (James & Swain 2011:677; James & Bose 2011:485). Word learning entails multisensory perception and action, which means that “word learning involves the body in cognition” (Macedonia 2014:1). Embodiment advances language learning by acknowledging the significance of using the body as a learning tool (Macedonia 2014:3-4). Munro and Coetzee (2007:102) explain that “[l]earning through the bodymind positions the bodymind (and thus the body per se) as a knowing subject”. One has to consider the interrelationship between language and bodies. Language does not only entail cognitive abilities and linguistic signs, as the body and mind are interlinked in the bodyminded being (Bräuer 2002:x; Perry & Medina 2011:65; Macedonia 2019:3).

5.4.5 Embodying L2 learning

Language learning is not only the assimilation of linguistic structures, but also the continuous conversion of language resources, to make meaning in reaction to the affordances that unfold in discourse (Cameron & Larsen-Freeman 2007:233). According to

Glenberg (2011), comprehension is the capacity to productively act based on affordances linked to the body, the physical world, personal objectives and cultural norms (Glenberg 2011:5). Acquiring a language could then be viewed as a process that displays how humans interact with, and comprehend their surroundings (Burnett 2019:5). As discussed in Chapter 2 (see section: 2.3 Second Language Acquisition), SLA research promotes an approach to L2 learning, allowing “the participatory experience of processing language during embodied interaction in social and cultural contexts” (Ellis 2019:45). Consequently, when one embodies language learning activities, new meanings are presented not previously available with inactive and immobile learners (Rosborough 2014:227). L2 learning processes that do not include embodied experiences, restrict L2 learners’ expression and comprehension (Rosborough 2014:233). Therefore, the bodymindedness of the L2 learner should be considered in the design of L2 programmes (Melander 2009:221; Celik 2019:114; Maley & Duff 1982).

Following Savignon (1983),²²⁷ Dunbar (2013:1425) posits that, the most effectual language programme engages the learner holistically in the experience of language as a framework of associations between human beings, things and occurrences (Dundar 2013:1425). Promoting embodied experiences in learners’ L2 environment, offers L2 learners opportunities for learning by way of perception of signs, objects, or textual material. Learners interact with these signs, objects and textual material to generate novel real-life meaning, while implementing imagery and oral language (Rosborough 2014:229). As discussed in Chapter 3 (see section: 3.3 Principles of process drama; 3.4.1 Vygotsky’s notions of play), Vygotsky views the internalisation of culturally generated sign systems to further emotional, social and cognitive growth (Van der Walt 2018:327). DBTL in L2TL provides sign systems and symbolic forms that encourage various means of meaning-making and arouse a broad variety of learner reactions, which could lead to the

²²⁷ Savignon (1983) drew upon Canale & Swain’s (1980) model, to provide a more detailed approach to classroom practice, in accordance with the core structure of communicative competence (Savignon 2018:3) (see section: 2.4.3 Communicative competence).

internalisation of sign systems, and thus enhance L2 learning (O'Neill 2006:ix; Belliveau & Kim 2013:8). Adams (2016) agrees that L2TL should be reassessed as a facilitated exploration of the world in a novel language environment instead of merely through the transmission of information in “a lecture format” (Adams 2016:7).

One needs to recognise the learning of the individual as social (Hodkinson *et al.* 2008:38), and also that verbal communication originates from both social acts, and our engagement with people and our environment (Zafeiriadou 2009:6). According to Rosborough (2014), incorporating the notions of embodied cognition theories with Vygotsky's (1978) SCT (see section: 2.3.4 Introduction to *Sociocultural theory*), offers the means to observe the contribution of embodiment in the social process of L2 learning (Rosborough 2014:227). DBTL could offer what is required to embody the social nature of L2TL.

As discussed in Chapter 4, DBTL in L2TL offers what is required by SCT (see section: 2.3.4 Introduction to *Sociocultural theory*) to aid SLA. DBTL allows interaction in a wide variety of sociocultural contexts, and encourages interactional feedback among learners, peers and teacher, while learners are in the safe environment of the fictional context (see section: 2.3.2.2 The *acquisition-learning hypothesis*; 2.3.4.1 Interaction; 2.3.4.3 Scaffolding; 4.4.1.4 Social interaction in the fictional context). The fictional context permits learners to: explore the language in order to meet the communicative demands of the L2, which could raise learners' ZPD (see section: 2.3.4.2 Zone of Proximal Development; 4.4.1.4 Social interaction in the fictional context); as well as affectively engage in social explorations, advancing affective development in the ZPD (see section: 2.3.4.4 Affective development; 4.4.1.7 Affective learning). The imagined events in the fictional context that highlight social intercommunication foster knowledge transfer to real-life situations, advancing social, affective learning, corresponding to SCT (Greenfader *et al.* 2015:186-187; Ashton-Hay 2005:14; Zafeiriadou 2009:6; Bournot-Trites *et al.* 2007:7).

It has to be determined how DBTL could effectively create embodied experiences, supporting L2TL, in order to demonstrate how DBTL, as potential embodied learning device, could enhance L2TL. Drama-based explorations offer the capacity for active,

multimodal (auditory, visual, tactile, kinaesthetic) experiences that relate to the field of embodied cognition. DBTL is an approach that allows for embodiment as it involves experiential and corporeal engagement “in the exploration of, and empathetic engagement with, abstract knowledge” for the purpose of promoting comprehension and learning (Van den Berg *et al.* 2014:223). The interrelatedness of SCT and embodied cognition, the components which may be encompassed in DBTL when effectively implemented, could potentially allow DBTL to enhance L2TL (Greenfader *et al.* 2015:186-187; Ashton-Hay 2005:14; Prendergast & Saxton 2013:2). The following section will demonstrate how embodied cognition validates and underscores DBTL as a facilitation tool in L2TL. This in turn will solidify the understanding of how my DBL2TL approach, steered by embodied cognition, could allow the effective implementation of DBTL in L2TL.

5.5 DBL2TL and Embodied cognition

As discussed in Chapter 3 (see section: 3.2 Drama as a learning medium), drama should be included in learning experiences, as it forms part of learners’ lives. People’s lived experience is more significant to the learning process than any subject matter (Horton 1990:168-169). If well-structured and facilitated effectively, DBTL integrates learners’ lived experiences into the learning process through drama-based explorations that encourage learners to engage their bodies and minds to make meaning. This could lead to embodied learning (Athimoolam 2018b:67; Prendergast & Saxton 2013:5; Wright 2004:79). In other words, DBTL could enhance learning through the creation of embodied experiences. Through integrating imagination, emotion, expression, action and gesture in a social environment, embodied experiences may be created (Greenfader *et al.* 2015:186; Duma 2014:4). According to embodied language comprehension (see section: 5.3 Embodied language comprehension), these embodied experiences could increase language comprehension and L2 growth. Therefore, the creation of embodied experiences in the implementation of DBTL in L2TL could further L2 proficiency.

If DBTL is not effectively applied in L2TL, DBTL may not lead to the creation of embodied experiences. For example, if the explorations are not structured according to the principles of DBTL, or if the process of facilitation is not geared at enhancing or foregrounding certain kinds of engagement, or experience. By examining how DBTL in L2TL could encompass the components of embodied cognition, one could determine the components which should be included into drama-based explorations in order to ensure that the mode of application allows the creation of embodied experiences. Subsequently, the understanding of how DBTL could be effectively applied in L2TL may be solidified.

The following section will describe the effects of DBTL when effectively applied in L2TL contexts. The aim is to illustrate how DBTL, when effectively structured and facilitated, could create embodied experiences, and in turn identify the components which should be included in my DBL2TL approach. Embodied experiences coherently merge “thinking, being, doing and interacting, and acts as a sight as well as a site of reflection” (Munro & Coetzee 2007:100). When well-structured and facilitated effectively, every drama-based exploration is an embodied event (Prendergast & Saxton 2013:77).

5.5.1 Reflection

According to embodied cognition theories (see section: 5.2.2 Perceptual symbols and conceptual representations), thoughts result from reflection on embodied neural engagement. Meaning emerges, following the embodied experience, as it springs from the relations and associations with oneself, other people, one’s surroundings and abstract notions, all wherein the body intrinsically operates. Thereby, cognition is rooted in reflection, as much as in the experience itself. DBTL in L2TL could make meaning by means of interlinked components, including embodied experiences and concentrated reflection on embodied experiences (Wright 2004:79, 83, 85; Macedonia 2019:2). As discussed in Chapter 3 (see section: 3.3 Principles of process drama), drama-based explorations incorporate reflection throughout the dramatic action, and after it has ended. As discussed in Chapter 4 (see section: 4.2.4 Reflective stage), reflection significantly contributes to the L2 learning process, as teachers could establish and attend to learners’ linguistic needs,

correct errors made throughout the explorations, discover and resolve issues, as well as address sociolinguistic aspects (Liu 2002:62; Mok 2012:286; Kao & O'Neill 1998:118). As noted in Chapter 3 (see section: 3.3 Principles of process drama), the dual affect/metaxis allows fluctuation between learners' concurrently immersing and distancing themselves in-role and as participants, stimulating embodied reflection. Learners could reflect on their own, as well as others' actions, possibly leading to imitation.

5.5.2 Imitation

The effective facilitation of DBTL in L2TL may employ learners' capability to imitate, make and convey meaning since, as a novel body attitude, gesture, or action is recognised and comprehended, it enables learners to identify and understand what follows (Belliveau & Kim 2013:7; Culham 2002:97; Marchand 2010:58; Boudreault 2010). As discussed above (see section: 5.4.3 Imitative learning), according to Vygotsky's SCT, observation and imitation are vital to develop cultural understanding, make meaning and acquire language (Brouillette 2012:7; Greenfader *et al.* 2015:188). In DBTL, learners imitate others who are real, or imagined when taking on a role. Yet, it is vital to specify what it means to step into another's shoes, to prevent the role "arising out of one's biases, experiences, and imaginations" (Blair 2015). Empathic engagement could limit observation and imitation from playing into stereotypes, gender, class, etc. As discussed above (see section: 5.2.5 The mirror neuron system's contribution to emotion and social cognition), empathic engagement could be possible when emotional imitation is successful (Niedenthal 2007:1004). Observing and imitating emotional facial expressions engage identical neural regions of emotion, in addition to motor regions connected to the MNS, in short, embodied simulation occurs (Havas *et al.* 2007:437; Rizzolatti *et al.* 2001). Therefore, it may be through embodiment that empathic engagement is possible.

Drama-based explorations, wherein learners take on numerous roles, require them to physically enact a particular event and potentially increase their empathic engagement with other learners/roles (Even 2008:162). Consequently, the collective character of drama-based explorations may permit learners to connect what they observe, perceive and

interpret to numerous other viewpoints (Gallagher 2005:15-16), which could allow learners to explore other identities, and thus enhance their intercultural understanding.

5.5.3 Culturally determined experiences

As discussed in Chapter 2 (see section: 2.2.5 Lack of engagement with the L2 culture), learners are not capable of acquiring a L2 if they do not comprehend the cultural context of the language (Gvelesiani 2015:370; Kramersch 2013:66). As discussed before (see section: 5.2.2 Perceptual symbols and conceptual representations), comprehension is constructed from a person's practical and cultural experience (Lakoff & Johnson 1980:206). Vygotsky (1978), Council of Europe (2001) and Canale and Swain (1980) agree on the significance of cultural understanding in L2TL, as they recognise that communication occurs in social and cultural environments. However, if learners feel that their L1 cultural identity is threatened, they will not immerse in the L2 culture (see section: 2.2.5.1 Culture in L2TL in South Africa; 2.3.2.4 The *affective filter hypothesis*) (Keblowska 2012:157-163; Crisfield & White 2012:229). Involvement of the conceptual representations could be affected by the cultural context of the learners' L1, as embodiment is deemed to signify a culturally developed corporeal experience (Adams 2016:4-5; Campbell & Garcia 2009:1).

Therefore, learners need to engage with the L2 culture in order to enhance cultural understanding, without feeling like their L1 culture is threatened. As discussed in Chapter 2 (see section: 2.2.5.2 Culture in L2TL across the globe), the L2 learner should be considered as a holistic being, and his/her/ze culture and emotions should therefore be considered (McCabe 2005:134). As discussed in Chapter 4 (see section: 4.4.1.1 Intercultural competence), DBTL may allow learners to holistically engage in their roles and focus on novel cultural contexts in order to facilitate an apt reaction to an event, in the safe environment of the fictional context (Rothwell 2011:590; Matthias 2007:55). Consequently, learners "expand their multi-lingual, multi-modal utterance banks and connect to a different language in a different cultural space" (Rothwell 2011:579). This intricate, aesthetic process aids intercultural competence (Rothwell 2011:578).

Drama-based processes and practices in L2TL contexts assist learners to narrow the divide between dual contexts and dual languages to enable interaction (Rothwell 2011:592). This is allowed as drama-based explorations support learners to embody and explore their own and others' identities (Rothwell 2011:579; Athiemoolam 2018b:67-68). As discussed above, emphatic engagement could allow learners to explore other identities. The social collective nature of drama-based explorations could increase learners' perception which may stimulate movement, emotions and emphatic engagement. This occurs as learners become involved in the emotion of the dramatic action, while attempting to interact and react appropriately in a sociocultural environment (Prendergast & Saxton 2013:2; Wagner 2002:9-10).

5.5.4 Affective engagement

As discussed (see section: 5.3.5 Processing of abstract and affective content), in line with the notions of conceptual representations, the neural activity, while processing affective content, is parallel to the activity during language comprehension (Havas *et al.* 2007:438). Therefore, affective content could enhance comprehension, provided that there is congruence between the affective content and bodily expression. The notion that affective features could enhance language comprehension, correlates with Krashen's *affective filter hypothesis* (1979) (see section: 2.3.2.4 *The affective filter hypothesis*) and Vygotsky's (1978) SCT's notion of affective development (see section: 2.3.4.4 *Affective development*). DBTL may support L2 comprehension, as the drama-based explorations involves learners' emotional states, and permits them to utilise symbolic and physical tools to convey their views, ideas and emotions (Anderson & Loughlin 2014:268; Even 2008:169).

In DBTL, learners express emotions through their bodies and voices (Matthias 2007:61-62; Schewe 2002:76). As discussed (see section: 5.3.5 Processing of abstract and affective content), incongruence/congruence between bodily expression of emotion could affect language comprehension. Marunda-Piki (2018) found that by merely observing her learners embodying their feelings, she was capable of modifying her enactment to promote language comprehension (Marunda-Piki 2018:112). Through intrapersonal and

interpersonal interactions in real- and fictional contexts, including a wide range of complex social interplay and elaborate affective experiences, DBTL in L2TL may not only promote language comprehension, but also further learners' social- and emotional intelligences (depending on the facilitation process) (McCammon *et al.* 2012:19).

5.5.5 Affective development

Learning is effective when it is embodied and as emotion is a form of embodiment (see section: 5.2.5 The mirror neuron system's contribution to emotion and social cognition), "emotion becomes embedded in all modes of knowing and learning" (Munro & Coetzee 2007:104-105). The embodiment of mediated emotion in learning is at the core of effective DBTL facilitation (Wright 2004:85; Dickinson 2002:8). Munro and Coetzee (2007) explain that, the limbic system facilitates learning and meaning making, depending on the involvement of emotion. To optimise the learning experience, learning should be personalised and should arouse emotions, since emotions are connected to memory (Munro & Coetzee 2007:103).²²⁸ During conceptual representations, there is only a partial reinstatement of the initial neural activity, since attention is concentrated in a selective manner on the features of the encounter that is most relevant and significant. As emotions are important and purposeful, these features of the encounter will be retained for future representation (Niedenthal 2007:1003; Caine *et al.* 2005:200-201). Therefore, affective features could enhance memory. The implementation of drama-based strategies could

²²⁸ There is a best possible emotional condition known as the optimal state of Relaxed Alertness. By definition, it entails a state of low threat and high challenge. The condition is present in a learner who feels capable and self-assured and is fascinated or inherently stimulated. The state of Relaxed Alertness is present in classrooms and learning surroundings where the objective is the development of emotional and social skills (Caine *et al.* 2005:4-5). Emotions function as a filter in the learning process, and a means to strengthen the process. Thereby, effective embodied learning should be entered into with the best possible emotional state guided towards learning (Munro & Coetzee 2007:103). When one realises the bond between the function of a variety of emotions and learning, one will increase relaxed alertness and will grasp that learning and emotions cannot be separated (Caine *et al.* 2005:85). These notions correlate with Krashen's affective filter hypothesis (1979) (see section: 2.3.2.4 The *affective filter hypothesis*) and Vygotsky's (1978) SCT theory (see section: 2.3.4 Introduction to *Sociocultural theory*). DBTL could create this optimal emotional state.

incorporate affective features into every exploration, and thus contribute to long-term memory (Dickinson 2002:8; Dinapoli 2009:97; Anderson & Loughlin 2014:278).

As discussed in Chapter 2 (see section: 2.3.4.4 Affective development), Vygotsky appreciates the essential function of affective features in cognitive growth (Morcom 2014). Vygotsky's SCT posits that the creation of social environments wherein affective, personal relationships are stimulated promote SLA. According to SCT, humans are ingrained in diverse sociocultural contexts, and their cognitive growth is developed by means of social interaction (Ellis 2019:42).

5.5.6 Social interaction

According to embodied cognition, knowledge not only exists in one's mind, but also in the interaction with others and one's surroundings (see section: 5.2.1 Introduction to embodied cognition) (Dickinson 2002:6). According to embodied language comprehension (see section: 5.3.1 Introduction to embodied language comprehension), "thinking, remembering, and understanding language are shaped by the fact that we dynamically interact with our complex physical and social environment by means of perceptual and motor capacities" (Dove 2011:1). Drama-based explorations could produce social contexts, wherein learners construct knowledge collectively, provided that the drama-based explorations require multiple learners to engage and communicate (Demircioğlu 2010:442; Bournot-Trites *et al.* 2007:7). This social interactive environment may offer learners the capacity for embodied enactment, further meaning-making and deeper understanding (Wright 2004:77; Athiemoolam 2018b:67; Greenfader *et al.* 2015:189).

The development of knowledge, as conceptual representations, is social. Thereby, knowledge is grasped in interaction (Marchand 2010:S12). As noted above (see section: 5.2.5 The mirror neuron system's contribution to emotion and social cognition), embodied simulation and the MNS offer the exchange of communicative objectives and meaning, allowing social interaction (Gallese 2008:329). In the comprehension process we depend on conceptual representations produced from the preceding segment of the conversation,

to incorporate the details that are being conveyed with the existing conceptual representation. This assists in the comprehension of social intercommunication (Hald *et al.* 2011:12).

While interacting, the most contextually constant perceptual traces are activated more, and it is most probable for them to be included in the conceptual representation (Zwaan *et al.* 2004:613). The context of the interaction, and the energy level of the discourse, may also influence to what degree the speaker stimulates a specific feature of a conceptual representation (Hostetter & Alibali 2008:506; Willems & Casasanto 2011:7). Since DBTL in L2TL engages the imagination and could provide a sense of achievement and enjoyment (depending on the facilitation process), it heightens the significance of the experience and therefore stimulates more features of the conceptual representation. Moreover, it may involve learners' attention, produce energy and enthusiasm (Wagner 1990:196; Rothwell 2011:579; 591). As discussed in Chapter 2 (see section: 2.3.2.4 The *affective filter hypothesis*), the *affective filter hypothesis* in Krashen's *Monitor Theory* states that positive affective factors encourage learners to receive more input (Krashen 1979:164), and motivate learners to interact, thereby promoting SLA. Social interaction could also aid SLA through enhancing learners' comprehension of lexical items, such as abstract words.

Borghini and Cimatti (2009) argue that the meaning of abstract words is influenced by the application of the social word/tool in a social interactive environment (Borghini & Cimatti 2009). When learning the meaning of abstract material, it is vital to recognise how the material pertains to our external and internal environment and experiences, as one has to be capable of utilizing it with concrete actions and objects (see section: 5.2.3 Metaphors and Abstract concepts) (Pulvermüller *et al.* 2014:78). As discussed in Chapter 3 (see section: 3.4.1 Vygotsky's notions of play), according to Vygotsky, it is through *sociodramatic* play that children set in motion the process of understanding language as a "symbolic tool" and as a form of abstract thought (Lantolf 2011:305). Drama-based explorations, through social interaction, provide learners with the ability to obtain deeper comprehension of abstract concepts, as it promotes the implementation of theory to practice (Athiemoolam

2018b:65; Boudreault 2010). Even though all these factors mentioned so far contribute to SLA, a L2 could only be acquired if L2 learners are able to create novel L2 conceptual representations, which is allowed by multimodal engagement.

5.5.7 Multimodal engagement

As discussed (see section: 5.3.10 The influence of embodied language comprehension on L2 learning), L2 learners could initially make use of their prior knowledge of L1, as L1 could act as a mediator to L2. However, to obtain a level of proficiency that allows native-like competency, L2 learners are required to construct novel conceptual representations. DBTL in L2TL could permit the creation of novel L2 conceptual representations through its multimodal engagement in simulated real-life social, interactive environments (see section: 3.3 Principle of process drama) (Adams 2016:5; Li & Jeong 2020:5-6). DBTL presents the stimulating component of novelty (Greenfader & Brouillette 2013:179). The multimodal nature of DBTL offers the capacity to establish novel viewpoints and perception as it joins various modes in diverse combinations, expanding the way in which learners process and retain information (Bowell & Heap 2013:80; Mok 2012:284; Rothwell 2011:578; Duma 2014:3), as multimodal engagement enhances “memory retention and retrieval” (Li & Jeong 2020:2).

As learners immerse themselves visually, auditorily and kinaesthetically into the drama-based explorations, they may become more receptive to acquiring novel concepts, and it could assist them to combine the novel concepts with prior knowledge (Greenfader & Brouillette 2013:175; Boudreault 2010). It has been demonstrated that, prior experiences with a concept affect future access to the concept (see section: 5.2.2 Perceptual symbols and conceptual representations) (Pecher *et al.* 2004:166), and that all learning is built on prior knowledge (see section: 5.4.1 Introduction to embodied learning) (Caine *et al.* 2005:163). In the fictional context of drama-based explorations, learners are required to apply their previous understanding of personal and cultural experiences, as they enter and explore imaginary worlds. Through engaging and cooperating with other learners in the fictional context, they obtain novel information and make meaning, which may foster L2

learning (Athimoolam 2018b:57; Anderson & Loughlin 2014:264; Even 2008:169). This meaning-making process is stimulated by learners' imagination. "Imagination is fundamentally about the organism using all of its faculties to respond to different situations in order to negotiate its environment as well as possible" (Blair 2015). The capability to imagine particular circumstances or occurrences is a key aspect of cognition, and is fundamental to language (Feldman & Narayanan 2004:389).

5.5.8 Imagination

DBTL that is improvisational in nature uses learners' innate capability to produce imaginary occurrences, whereby they analyse and reflect on lived experiences, their identities and involvement in numerous contexts. This capability provides learners with the possibility to acquire knowledge through symbols and imagine particular circumstances that engages multiple modalities (Bowell & Heap 2013:2; Athimoolam 2018b:58; Perry & Medina 2011:70; Yilmaz & Dollar 2017:247). As discussed above (see section: 5.3.8 Gestures as simulated action), when stimulating the imagination, modality-specific conceptual representations of situations and concepts, which are represented, are activated (Greenfader & Brouillette 2013:179). In addition, through imagination one can generate mental images (see section: 5.3.8 Gestures as simulated action) to evoke representations that are outside of one's present experiences (Bowell & Heap 2013:2). As discussed (see section: 3.4 Learning through play), imaginary events are generated through play (Vygotsky 1978:93). *Sociodramatic* play affects and strengthens the clarity of imagery, while increasing learners' capability to manage images (Wagner 2002:12-13).

Mental images/visual imagery plays a crucial role in comprehension (Ghaedi & Shahrokhi 2016:33). Drama-based processes and practices in L2 classrooms reinforce learners' visualisation of texts through the use of imagination, immersing learners into the circumstance portrayed by the text. This permits learners to surpass the boundaries of their L2 proficiency and become involved with and thereby comprehend the meaning of the text (Duma 2014:4; Greenfader & Brouillette 2013:179). Glenberg (2011) has shown that reading comprehension, similar to comprehension of events or verbal language, is

embodied, as bodily and imagined manipulation of objects improve memory and reading comprehension (Glenberg 2011:5). It has also been found that visualizing or imagining content furthers the understanding of texts (Glenberg 2011:11-12), as “the same neural substrate used in imagining is used in understanding” (Gallese & Lakoff 2005:456).

Learners who are more capable of creating visualisations while reading a text, demonstrate enhanced comprehension (Ghaedi & Shahrokhi 2016:33). Furthermore, effective recollection of speech is notably connected to the extent to which a concept can be visualised (Hostetter & Alibali 2008:499). Mental images are influenced by the cognitive and social context, including the amount and spatial positions of listeners, and thereby affect the generation of gestures (Hostetter & Alibali 2008:511; McNeill 2008), as gestures are the outward representations of mental images (see section: 5.3.8 Gestures as simulated action).

5.5.9 Gesture and body attitude

As discussed in Chapter 4 (see section: 4.4.1.2 Non-verbal communication), DBTL strategies generate a context wherein learners could externalise mental images of visualised/imagined situations (Athimoolam 2018a:246), through gesture and body attitude (Wagner 2002:10; Stinson & Freebody 2006:31; Surkamp 2014). During the implementation of DBTL in L2TL contexts, learners produce mental images. Through their physical expression, body attitude and gestures, they may extend the meaning of words that are utilised to symbolise experience (Wagner 2002:12; Prendergast & Saxton 2013:78; Culham 2002:101), as gestures can combine numerous meanings into distinct symbols (Hostetter & Alibali 2008:501). Therefore, in drama-based explorations learners utilise movement and space, not as an alternative to oral communication, but to convey more than their level of proficiency permits (Greenfader *et al.* 2015:188; Hulse & Owens 2019:20;

Rothwell 2011:584; Israel 2007:278; Matthias 2007:62).²²⁹ It has been demonstrated that language processing and vocabulary learning are influenced by spatial loci, body attitude, posture and gestures (Wellsby & Pexman 2014:4; Bangerter & Louwerse 2005:1331).

In accordance with ELC (see section: 5.3.9 Gestures aid language comprehension), embodying gestures, body attitude and expression in drama-based explorations promote language comprehension (Greenfader *et al.* 2015:188). Greenfader and Brouillette (2013) claim that improvement in L2 learning is ascribed to learners embodying the language (Greenfader & Brouillette 2013:175). Embodying experiences in DBTL could establish decoding skills, fluency, syntactic- and discourse knowledge, and improve memory, verbal expression as well as L2 comprehension in L2 classrooms (Greenfader *et al.* 2015:188, Culham 2002:101; Rieg & Paquette 2009:148; Stinson & Winston 2011:484).

5.5.10 Embodying social meaning-making processes

It has been indicated that L2TL practices, which consider the significance of humans' bodymindedness, could increase L2 learning opportunities (see section: 5.4 Embodied learning) (Kuo *et al.* 2014:63). Every person aspires to make meaning, and the body serves a fundamental purpose in social meaning-making processes (Rosborough 2014:245; Marchand 2010:S18). In DBTL, the application of the body may significantly contribute to the learning experience (Athiemoolam 2018b:56). Prendergast and Saxton (2013:5) contend that DBTL "involves the physical/biological body working in harmony with the phenomenal/experiential body". Through the implementation of drama-based strategies in L2TL, the communicative capacity of the body becomes a central focus from which language may develop (Bräuer 2002:x; Perry & Medina 2011:65; Maley & Duff 1982:7; Matthias 2007:55; Even 2008:167). The multi-modal nature of DBTL entails learning through processes of explorations and action-reflection interaction. These learning processes consider the whole body and highlight the communicative function of the body,

²²⁹ Performing beyond one's current competence is in line with the SCT construct, the ZPD (Vygotsky 1978) (see section: 2.3.4.2 Zone of Proximal Development).

with its diverse types of perception and expression (Perry & Medina 2011:64; Athiemoolam 2018b:57; Matthias 2007:53; Stinson & Winston 2011:484, Rothwell 2011; Wagner 2002:4; Surkamp 2014:13), through the exploration of sensorimotor experiences.

5.5.11 Sensorimotor experiences allow active learning

It has been found that learning processes that include sensorimotor experiences, providing action information, give rise to enhanced learning outcome and learner attitude (Kuo *et al.* 2014:68-69; Rothwell 2011:589). As discussed (see section: 5.4.2 Active learning), action information advances conceptual processing (Kontra *et al.* 2012:731-732; Kiefer & Pulvermüller 2012:816). Self-performed actions allow humans to modify the data in their surroundings, leading to the formation of novel perceptual data that facilitates computation (Hostetter & Alibali 2008:496). Active learning, throughout acquisition of concepts, influences neural involvement in following memory activities, and improves behavioural performance throughout memory activities (Butler *et al.* 2011:3515). Other cognitive processes are also impacted all through one's whole life, for instance: evaluation, taking decisions, ascription and reasoning in various circumstances (Barsalou 2010:718; Kontra *et al.* 2012:736). However as noted above (see section: 5.4.1 Introduction to embodied learning), the action experience should be merged into learning tasks, and correspond to what is being learnt (Skulmowski & Rey 2018:8). As learners negotiate the circumstances of the fictional context, drama-based strategies in L2TL could be built upon action experience that offers meaningful associations with the concepts that are being acquired. Therefore, it could promote active learning (Rieg & Paquette 2009:153; Baker 2013:2).

As mentioned (see section: 5.4.2.2 Modulating the processing of multisensory associations; 5.4.4 Sensorimotor experiences aid language processing), active learning affects the processing of multisensory connections (Butler *et al.* 2011:3515). As word learning involves multisensory perception and action (Macedonia 2014:1), active learning could advance word learning. "According to the predictive coding theory of multisensory learning, sensory and motor brain regions that encode multisensory information during learning may support later recognition of learned stimuli" (Mathias *et al.* 2019:401). It has

been identified that movement and physicalisation of sounds in drama-based explorations enhance vocabulary learning (Demircioğlu 2010:440; Marunda-Piki 2018:112), as well as consonant and vowel sound recognition (Wagner 2002:12).

As discussed in Chapter 4 (see section: 4.4.1.5 Communicative competence), when learning new vocabulary, drama-based processes and practices in L2TL increase long-term retention of lexical items, as learners are multi-modally engaged and actively participate (Demircioğlu 2010:440; Ellis 2019:48). In accordance with findings on multisensory processing, DBTL could assist learners to systematically arrange, practise and recall previously learnt material, which is still in working memory, and transmit it into long-term memory. Increased neural involvement and assistance in the transfer of memory occurs as various kinds of perception and processing are supported and enhanced (Greenfader & Brouillette 2013:175-176). Nonetheless, not only active learning contributes to word learning. The exploration of wide-ranging contexts allows learners to apply vocabulary in varied circumstances, enhancing knowledge of the meaning of the word as well as of its application.

5.5.12 Wide-ranging contexts

As discussed, (see section: 5.3.2 Conceptual representations of lexical items; 5.3.7 Social communicative actions), the situation, context and other social aspects establish the communicative function of an utterance (Egorova *et al.* 2016:857), as language comprehension entails dynamic perceptual representations that are adaptable and dependent on context (Van Dam *et al.* 2014:421). Accordingly, the meaning of a word includes its literal and symbolic meaning, its semantic association with different lexical items and the application of the word in diverse circumstances. Learners should have ample possibilities to engage with a word, in a wide range of circumstances, to know a word and its application. The implementation of DBTL in L2 classrooms could provide these opportunities (Brouillette 2012:4-5; Matthias 2007:56).

As discussed in Chapter 2 (see section: 2.3 Second Language Acquisition; 2.4.4 The *Common European Framework of Reference for Languages: Learning, teaching, assessment*), the L2 teaching approach that Vygotsky (1978), Krashen (1979) and the *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR) (2001) promote, correlates with this notion. These theories support a teaching approach wherein language learning is aimed at allowing learners to perform a broad variety of tasks and convey meaning in wide-ranging real-life contexts. DBTL allows learners to engage in active and constantly evolving contexts and could therefore play an important part in language processing (McCammon *et al.* 2012:19; Anderson & Loughlin 2014:267), provided that the implementation of DBTL in L2TL contexts allows the creation of embodied experiences.

5.5.13 DBTL's capacity to create embodied experiences in L2TL

Drama-based processes and practices in L2TL could encompass the components of embodied cognition, as the learning process in DBTL is, if facilitated effectively, based on experience. L2 learners may explore and make sense of subject matter from diverse viewpoints, due to the exploration of wide-ranging sociocultural contexts, by utilizing various senses and action (Dundar 2013:1425; Athiemoolam 2018b:61; Demircioğlu 2010:442; Bournot-Trites *et al.* 2007:10). If the drama-based exploration is structured in such a way that L2 learners concurrently enact, observe and reflect on the dramatic experiences, they don't detach the action from perception (Gallagher 2005:15). DBTL in L2TL could entail "processes of seeing (perception), of engaging with metaphors (images and imagining) and of acting (doing)" (Prendergast & Saxton 2013:13). These processes are created, as long as the drama-based processes enable L2 learners to link imagination to action in a social environment, while increasing affective features and understanding by way of interaction (Dickinson 2002:8).

The drama-based explorations should aim to make concepts discernible through the incorporation of multisensory experiences that stimulate the entire mind-body-emotional system (Prendergast & Saxton 2013:2; Mok 2012:286; Dickinson 2002:6). In the

implementation of DBTL in L2TL contexts, the body should be made more accessible and incorporated into language, that could enable the thinking, feeling bodies to link to L2 learning and therefore, influence learner's language skills (Rothwell 2011:579; Atas 2015:963; Wright 2004:88). DBTL, as a potential form of embodied learning, may create embodied experiences if all of the above components are included during the implementation in L2 classrooms. These embodied experiences are in accordance with embodied language comprehension, as language is socially applied through multi-modal involvement that allows mind-body-emotional engagement with the language. Therefore, these embodied experiences could enhance L2 learning. If DBTL in L2TL is well-structured and facilitated effectively, the theories of embodied cognition support and underscore DBTL as facilitation tool in L2TL and thereby, the notion that DBTL could further L2TL. My DBL2TL approach, on which the hypothetical DBL2TL programme will be based, incorporates the components of embodied cognition into its implementation, which could therefore allow the effective implementation of DBTL in L2TL.

5.6 Conclusion

This chapter demonstrated that embodied cognition is situated within the bodyminded being, and according to embodied cognition theories, the mind must be understood in relation to its connection to the physical body that interacts with the environment (Wilson 2002:625). Embodied language comprehension agrees that meaning-making of humans is shaped by their interactions with the world, as it posits that language is grounded in sensorimotor neural systems and therefore, that sensorimotor experiences shape the meaning of linguistic items (Chersi *et al.* 2010:1; Hostetter & Alibali 2008:497). Embodied learning claims that these sensorimotor experiences enhance learning. According to embodied language comprehension and embodied learning, understanding is established by creating social, affective learning experiences wherein the bodyminded being is holistically engaged, while interacting with others and the environment in order to make and convey meaning.

The chapter established that embodied cognition theories support the notion that DBTL may contribute to L2 learning, since these theories highlight the significance of the connection between kinaesthetic and cognitive processes, that the effective implementation of DBTL integrates (Greenfader *et al.* 2015:189). DBTL has the capacity to further cooperative and embodied learning, advance numerous viewpoints of reality, as well as significant involvement with abstract concepts (Athimoolam 2018b:68). It inverts traditional education, as it may allow learners to produce their own learning contexts and utilise their bodies to construct their lived experiences by means of acting with others, in addition to reflecting on these explorations (Athimoolam 2018b:68; Lee *et al.* 2013:87).²³⁰ The effective application of meaning-making and self-expression processes in drama-based practices in L2 classrooms, encompassing numerous components of embodied cognition theories, have been identified to be strategic and significant to the language and literacy learning of a L2 learner (Ntelioglou 2012:4-5; Ronke 2005; Greenfader *et al.* 2015; Athimoolam 2018b).

The chapter revealed that DBTL in L2TL could encompass the fundamental components of embodied cognition, including embodied language comprehension and embodied learning. Therefore, DBTL may be an effective facilitation tool in L2 classrooms, provided that the mode of application and facilitation of DBTL allows the creation of embodied experiences. However, as discussed in Chapter 4 (see section: 4.4.2.1 Lack of a detailed drama-based L2 programme; 4.4.2.2 Teachers' inhibitions and resistance to DBTL in L2TL), because of the shortage of research on the particular teaching and learning processes connected to DBTL, insufficient knowledge of the implementation of DBTL often leads to ineffective implementation. One example of this is how DBTL corresponds to CEFR's requirements (Schewe 2013:15). Furthermore, there is a lack of research and resources that could support teachers and provide knowledge of how DBTL should be implemented in L2TL contexts. Consequently, L2 teachers are resistant to the implementation of drama-based

²³⁰ This is crucial as we not only learn through action, but also through reflection and through monitoring our activities (Hodkinson *et al.* 2008:40).

processes and practices. For this reason, a drama-based L2 programme, steered by embodied cognition, should be designed, as it may provide some insight as to how one could effectively implement DBTL in L2TL. This could lead to the increased effective implementation of the approach in L2 classrooms, therefore potentially contributing to the efficacy of L2TL.

The following chapter will provide the outline of the hypothetical DBL2TL programme as well as a theoretical justification for its design. The chapter will describe the way in which CEFR will be used as the framework of the programme, by outlining all the components of CEFR which will be included in the programme. Thereafter, the chapter will present an overview of the structure of the programme and provide a pedagogical rationale, which will support the selection of drama strategies and tasks in the programme. The pedagogical rationale will determine if the design of the hypothetical DBL2TL programme adheres to embodied cognition, and therefore to my approach to DBL2TL and to CEFR. In addition, the pedagogical rationale will evaluate whether the integration of DBL2TL and CEFR in the programme could further SLA and overcome the shortfalls of CLT. The programme will be presented in Chapter 7.

6 CHAPTER 6

6.1 Introduction

The previous chapter critically engaged with embodied cognition theories with a view to determine the components of embodied cognition which should be incorporated into the application of drama-based processes and practices, resulting in a drama-based second language teaching and learning (DBL2TL) programme, in order to create embodied experiences which could further L2 learning. The purpose of this chapter is to provide the outline of the hypothetical DBL2TL programme as well as a theoretical justification for its design.

In Chapters 1 and 2, I outlined the components of competence, activities and strategies that are required by the *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR) to achieve overall proficiency. In this chapter, I will delineate the way in which these components will be included in the DBL2TL programme. I will outline the objective of the programme as well as the components that will be included in the programme to reach this objective. I will also offer an overview of the structure of the programme.

Thereafter, I will utilise the knowledge gained from the previous chapters to ensure that the hypothetical DBL2TL programme is steered by embodied cognition, and hence adheres to my approach to DBL2TL as well as to the frame that CEFR provides.

To this end, I will offer a pedagogical rationale for the design of the programme, in order to firstly determine how the hypothetical implementation of drama-based teaching and learning (DBTL) in second language teaching and learning (L2TL) aligns with CEFR, by critically assessing the way in which DBTL in L2TL correlates with CEFR. However, DBTL in L2TL can only align with CEFR if effectively implemented. Therefore, secondly I will demonstrate how the hypothetical DBL2TL programme is steered by embodied cognition in order to determine if the programme adheres to my DBL2TL approach and to CEFR.

Thirdly, I will evaluate if the programme could offer the components that are required by Second Language Acquisition (SLA) to acquire a language (see section: 2.3 Second Language Acquisition) as well as potentially overcome the shortfalls of *Communicative Language Teaching* (CLT) (see section: 2.4.5.1 The implementation of *Communicative Language Teaching*). I will provide the pedagogical rationale for the design of the programme in order to demonstrate how the programme adheres to embodied cognition and CEFR, in addition to whether the incorporation of DBL2TL and CEFR could further SLA and overcome the shortfalls of CLT.

Chapter 1 (see section: 1.2 Contextualization) engaged with CEFR. I established that the development of competence through the application of communicative language activities, activating the communicative language strategies, gives rise to the advancement of language and non-language related abilities, which could potentially lead to achieving overall proficiency in a language. In Chapter 2 (see section: 2.4.4 The *Common European Framework of Reference for Languages: Learning, teaching, assessment*), I demonstrated that CEFR is a framework that could offer what is required by SLA and potentially overcome the shortfalls of CLT. The following section will outline how the framework of CEFR will be used in the hypothetical DBL2TL programme, including the components of CEFR, which will be incorporated into the programme.

6.2 Outline of the hypothetical DBL2TL programme

6.2.1 CEFR framework in the hypothetical DBL2TL programme

One of the uses of the framework entails the planning of language programmes (Council of Europe 2001:6). I will employ CEFR as the framework in the hypothetical DBL2TL programme. CEFR will be used as a flexible framework in order to meet the needs of the programme. Council of Europe (2001) asserts that the framework should be open and flexible to allow adjustments in its application. In addition, it should be multi-functional to facilitate all processes that form part of the planning and implementation of language learning (Council of Europe 2001:7-8). CEFR will form part of the planning and

hypothetical implementation of the hypothetical DBL2TL programme. In line with CEFR, I aim to create a variable balance between a focus on meaning and form, fluency and accuracy in the choice and order of tasks as a whole in order to recognise and support both the performance of tasks, as well as reach the objective of the programme (Council of Europe 2001:158).²³¹ The hypothetical DBL2TL programme has a global objective, which entails the development of all components of language proficiency, including: general- and communicative competence, communicative language activities and communicative strategies (Council of Europe 2001:6).

6.2.2 The objective of the hypothetical DBL2TL programme

The main objective of the language programme is to enhance overall proficiency with the aim of reaching Level B2.²³² The language programme will include the communicative language activities that the learners are required to perform in order to achieve the main objective (Council of Europe 2001:131). The descriptors of the communicative language activities will be utilised to design the tasks and could be used for (self-) assessment of the language usage throughout the tasks (Council of Europe 2017:27). Moreover, these descriptors will be used to measure the learners' capability at the end of the programme to determine if their performance corresponds with the requirements of B2 (Council of

²³¹ CEFR promotes a focus on meaning and form which is essential to the L2 learning process. As discussed in Chapter 2 (see section: 2.3.2.2 The *acquisition-learning hypothesis*; 2.3.4 Introduction to *Sociocultural theory*), a balance between a focus on meaning and form is required to acquire a L2. As discussed in Chapter 4 (see section: 4.4.1.5.1.2 Vocabulary control and grammatical accuracy), L2 teachers strive to discover a balance between meaning and form in the implementation of DBTL in L2TL (Liu 2002:67). The design of the hypothetical DBL2TL programme aims to allow this balance.

²³² B2 represents a level that concentrates on learners being able to successfully engage in social interaction in addition to a novel level of language awareness. I have selected level B2 as the objective of the programme, since level B2 is widely recognised, for instance, a B2 level of language proficiency is a university entrance requirement at many European educational establishments (Deygers *et al.* 2018a:1; Green 2018:59; Carlsen 2018:87; Council of Europe 2001:36). In Norway it has been found that learners who reach a lower level than B2 on the entrance test continue to have lower overall academic scores compared to learners with a B2- or higher level (Carlsen 2018:86). Level B2 is divided into two bands. Descriptors in the first band represent level B2. Descriptors in the second band (B2+) represent a language ability that is considerably more advanced than what is represented in the first band, yet does not reach the level of proficiency of the next level. Level B2+ includes an emphasis on discourse skills (Council of Europe 2001:36). The programme will include tasks that allow learners to reach Level B2 as well as Level B2+.

Europe 2001:57). The descriptors of the communicative language activities will thereby serve as the learning outcomes of the programme and will be combined in tasks in each unit of the language programme in order to achieve these learning outcomes. The CEFR allows this merging as Council of Europe (2001) asserts that numerous objectives could be merged (Council of Europe 2001:171).

I aim to holistically integrate various learning outcomes in each task, as Council of Europe (2017) highlights that real-life communication calls for holistic integration (Council of Europe 2017:118). In keeping with the action-oriented approach, the tasks will have language- and non-language related goals. Even so, the communicative language activities will be used to perform the tasks and hence develop the communicative ability the descriptors describe. The different components of general- and communicative competence as well as communicative strategies will not be included in the programme as learning outcomes. These components will be developed throughout the programme, since, as mentioned in Chapter 2 (see section: 2.4.4.2 Critique against CEFR), learners will utilise and in turn develop them as they carry out the communicative language activities in the tasks.

6.2.3 The development of general competence and communicative competence

General competence (non-language specific competence) will be utilised and at the same time developed through the selection and the creation of texts that explore novel range of knowledge by means of an intercultural element aiming to increase awareness of the experiential, affective, cognitive and sociocultural experience and prior knowledge of learners (Council of Europe 2001:148).²³³ As outlined below (see section: 6.3.1.1 DBTL in

²³³ The hypothetical DBL2TL programme is aimed at teaching a second language. It does not mean that it could not be used to teach multilingual learners, but that falls outside the scope of this study. As it is a hypothetical programme, I cannot determine how many languages the learners will already have acquired or whether the whole class will have the same L1. These aspects will significantly influence one's approach in promoting plurilingual and pluricultural competence. Therefore, all the descriptors of these competences that deal with multilingual contexts will not be employed in the study. Nevertheless, the descriptors that focus on embracing otherness and fully engaging in social contexts to explore other cultures, such as building on

L2TL's contribution to the development of competence as framed by CEFR), the application of DBTL in L2TL may foster general competence. Therefore, the components of this competence will be combined and incorporated throughout the hypothetical DBL2TL programme by way of (Council of Europe 2001:148-149):

- the planning of drama-based explorations
- the performance of tasks in the explorations
- during reflection
- through the use of the L2 as the medium of instruction
- by handing over the responsibility to the learners
- by consistently enhancing learners' understanding of the learning processes in which they are taking part.

As discussed in Chapter 4 (see section: 4.4.1.5 Communicative competence), DBTL in L2TL may not only develop general competence, but also communicative competence.

All components of communicative competence will be included in the hypothetical DBL2TL programme. With regards to linguistic competence,²³⁴ the explorations will establish a particular theme and context, which will determine the size, range and control of vocabulary used in the exploration. Vocabulary growth will mostly not be pre-planned, but will be permitted to expand according to the communicative requirements of the tasks in the explorations. Notwithstanding, novel vocabulary could be introduced through spoken or written texts and some lexical structures could require explicit instruction and could therefore be presented, explained and practised accordingly (Council of Europe 2001:149-151). As with lexical items, the CEFR does not specify which grammatical structures are

pluricultural repertoire that include identifying and responding to cultural, socio-pragmatic and socio-linguistic conventions/cues and thereby analysing resemblances and dissimilarities in viewpoints, practices and situations will be included. Moreover, as discussed below (see: 6.3.1 DBTL in L2TL aligns with CEFR), DBL2TL promotes plurilingual and pluricultural competence in an implicit way (Council of Europe 2017:160).²³⁴ The CEFR does not indicate which linguistic aspects or lexical items are unique to every level, but instead insert them in the 'Can-do' statements that explain what the learner should be capable of doing at each level (Ozverir *et al.* 2017:268-269).

unique to every level (Westhoff 2007:678). Therefore, the teacher should analyse the learners' prior knowledge and needs and based on these findings select which grammatical structures require explicit explanation and practise.²³⁵ The way in which grammatical structures will be presented to learners will depend on the L2 teacher's personal teaching style.

As the hypothetical DBL2TL programme is designed to teach a L2, the programme will be used by L2 teachers. Consequently, the focus will be on how the drama-based processes are applied, as it is this factor that L2 teachers require an understanding of. CEFR does not stipulate which grammar and vocabulary should be included in each level. One could consult *EAQUALS* or *Cambridge University Press*, as these organisations have outlined which grammar and vocabulary should be focused on in each respective level. From my own experience and teaching practice, I argue that a L2 teacher could identify and assess the learners' needs and address the necessary grammar and vocabulary which is required. In addition, depending on how the drama unfolds, the teacher can remodel language or offer explicit instruction in-role with a view to ensure that learners may be able to address the linguistic and grammatical needs of the rest of the exploration. This will be done in accordance with the techniques of en-roling and de-roling (see section: 7.3 Guidelines for the L2 teacher). Mistakes can be corrected at times when it is appropriate for the drama to stop. It can also be achieved as part of reflections that can be done in- or out-of-role where the drama requires it, as well as at the end of a session.

The hypothetical DBL2TL programme aims to offer opportunities to combine different ways of presenting, explaining and practising grammatical structures in accordance with learners' needs. Learners could further their grammatical competence through their exposure to novel grammatical structures in written and spoken texts. Grammatical

²³⁵ As discussed in Chapter 5 (see section: 5.4.1 Introduction to embodied learning), all learning is constructed on prior knowledge. Therefore, the notion that the teacher should consider learners' prior knowledge in order to determine what novel concepts are required to build on prior knowledge, aligns with embodied cognition and process drama.

structures that are more complex could be presented (visual aids), translated (from/into L1), explained through explicit instruction and practised with formal exercises. Learners' understanding of the meaning conveyed by the grammatical structures could be evaluated throughout the exploration as well as during reflection, and then be corrected through explicit instruction if required (Council of Europe 2001:152-153).

Explicit instruction could also be offered during or after the dramatic action in order to avoid misunderstanding, misinterpretation, or when mistakes have possible adverse social impact (Westhoff 2007:677-678) regarding grammatical structures, pronunciation and orthography. Both the development of pronunciation and orthography will be dealt with implicitly in the programme; both should explicitly be focused on and corrected when necessary (Council of Europe 2001:153-154).²³⁶ Learners could explore phonetic components through activities that present learners with an assortment of pronunciations, dialects and conversational habits, which could assist learners to gain an awareness of phonetic and phonological diversity and sociolinguistic significance (Fonio & Genicot 2011:85-86). With regards to sociolinguistic competence, various ways to further this competence could be used according to learners' needs.

In the hypothetical DBL2TL programme, all explorations will require learners to use language that is applicable in a given social context and will include the selection and creation of texts that could raise learners' awareness of sociolinguistic dissimilarities. As these differences are experienced and potential errors occur, the teacher could explain and analyse them together with the learners while offering more suitable usage (Council of Europe 2001:154). To a certain degree, both sociolinguistic and pragmatic competence will be presumed to improve and grow in a supposedly 'natural' manner without intervention (Council of Europe 2001:154). The way in which pragmatic competence will be focused on in the hypothetical DBL2TL programme will be through gradually intensifying the intricacy

²³⁶ Galante and Thomson (2017) argue that explicit instruction aids learners in enhancing their language skills, pronunciation as well as their use of prosody (Galante & Thomson 2017:135).

of “discourse structure and the functional range of the texts” that are presented and constructed by learners during the performance of tasks (Council of Europe 2001:154). The teacher could also explicitly explain and practise the use of “functions, verbal exchange patterns and discourse structure” (Council of Europe 2001:154). All of the components of general- and communicative competence will be used and thus developed through the performance of various tasks in every exploration, which will encompass communicative language activities and activate the application of communicative strategies.

6.2.4 The application of communicative language activities and strategies

Most descriptors of the communicative language activities will be included in the programme with the purpose of reaching the main objective of achieving overall proficiency. The descriptors which will not be incorporated include some descriptors of mediation (see below). Most of the tasks in the explorations will include a combination of different activities from different categories and mobilise the use of various communicative strategies (Council of Europe 2001:56). As discussed above, the communicative strategies’ descriptors are not included as learning outcomes in the programme, since every drama-based exploration activates these strategies (see section: 6.3.1.3 DBTL in L2TL stimulates the application of strategies). The communicative strategies that could be activated and the communicative language activities that will be incorporated into tasks are described below according to the four forms of communication: reception, production, interaction and mediation. These forms of communication serve as the markers upon which the DBL2TL hypothetical programme will be structured. The way in which these forms of communication are applied in drama-based processes and practices in L2TL will be discussed below (see section: 6.3.1.2 DBTL in L2TL allows the implementation of communicative language activities).

6.2.4.1 Reception

Reception entails “receiving and processing input”; stimulating what is considered to be applicable schemata with the purpose of constructing a representation of the meaning that

is conveyed and a hypothesis regarding the communicative objective. “Incoming co-textual and contextual cues are checked to see if they ‘fit’ the activated schema – or suggest that an alternative hypothesis is necessary” (Council of Europe 2017:54). This notion corresponds to the notions of social communicative actions in embodied language comprehension (see section: 5.3.7 Social communicative actions). Communicative language activities that will be incorporated into the programme that from part of reception include: aural reception (one-way listening) activities, visual reception (reading) and audio-visual reception (Council of Europe 2017:54). Reception strategies will be activated to frame the input (planning), recognise cues and infer from them (execution), test hypotheses and pair cues to schemata (execution) and review hypotheses (repair). Every exploration will mobilise these strategies, as learners negotiate meaning and circumstances that require an understanding of those circumstances and pertinent knowledge of the world (Council of Europe 2001:72; Council of Europe 2017:67).

6.2.4.2 Production

Communicative language activities that will be included in the programme that form part of production are divided into two categories: spoken production and written production. (Council of Europe 2017:69). The production strategies that the explorations aim to activate include: identify relevant resources, analyse audience, modify task and utterance (planning), expand prior knowledge, experiment with utterances and adjust when required to sustain the discourse (execution–compensating), monitor outcome (evaluation) and self-adjust (repair) (Council of Europe 2001:63-64; Council of Europe 2017:78-80). Every exploration will require the activation of these strategies as learners need to interact and thus find the words for what they want to express on the spot. Reflection during and after explorations also offers opportunities to evaluate and repair output. The notion of evaluating and repairing one’s output is in line with Krashen’s *Monitor hypothesis* (see section: 2.3.2.3 The *Monitor hypothesis*). Production and reception strategies are invariably utilised throughout interaction (Council of Europe 2001:73). Production and reception

strategies will therefore continuously be stimulated as the programme is built on interaction.

6.2.4.3 Interaction

Interaction in learning is deemed significant due to its key function in communication (Council of Europe 2001:14). This emphasis on interaction in L2 learning is in consonance with Vygotsky's *Sociocultural theory* (SCT) (see section: 2.3.4 Introduction to *Sociocultural theory*) and embodied cognition theories (see section: 5.3.10 The influence of embodied language comprehension on L2 learning). Communicative language activities that will be incorporated into the programme that form part of interaction are separated into two categories: written interaction and spoken interaction. Written interaction entails correspondence as well as notes, messages and forms (Council of Europe 2017:93). Face-to-face interaction includes a combination of media, such as "spoken, written, audio-visual, paralinguistic and paratextual" (Council of Europe 2001:82). Face-to-face interaction in language activities is accompanied by non-verbal communication, paralinguistics and paratextual features. Non-verbal communication entails the use of pragmatic actions to successfully convey a message. The intelligibility of the message is contingent on the comprehension of the actions. Paralinguistic body attitude varies from non-verbal communication, as the paralinguistic body attitude conveys conventionalised meanings, which could vary in different cultures. It also includes the application of extra-linguistic speech sounds and prosodic qualities that do not form part of the regular phonological system, but convey conventionalised meaning. Paratextual features have a paralinguistic function with regard to written texts through different formats, such as illustrations, charts and diagrams (Council of Europe 2001:88-90).

These features will be combined in most tasks in explorations, as the explorations require learners to make use of all their resources to make meaning and express their message. Therefore, they will be required to identify, comprehend, react to and hence utilise various components of each feature. Moreover, some tasks will be non-verbal, wherein learners

embody roles, situations, themes, objects, environments, relationships, conflict and emotions in order to convey their messages.²³⁷

As mentioned above, interaction entails employing reception and production activities and thus utilise reception and production strategies. Nevertheless, there are other strategies unique to interactive activities that deal with specific elements of the interactive process, such as the development of shared communication (Council of Europe 2001:84). The social nature of the communicative tasks in the hypothetical DBL2TL programme aims to facilitate the application of the interactive strategies. This is achieved as learners are required to: determine the structure of their interactive encounter, detect details and gaps in information, and plan their next step (planning); take turns²³⁸ in a conversation and co-operate with other learners while handling the unpredictable nature of social interaction (execution); monitor the input, output and outcome of discourse (evaluation); ask for and provide clarification, and make corrections where required (repair) (Council of Europe 2001:85).

6.2.4.4 Mediation

The activities of mediation are divided into 3 different categories: mediating a text, mediating concepts and mediating communication. As discussed in Chapter 1 (see section: 1.2 Contextualization), mediation includes social- and cultural mediation as well as cross-linguistic mediation. As it is a hypothetical programme, the amount of languages the learners will already have acquired or whether the whole class will have the same L1 cannot be determined. For this reason, all the descriptors of mediation dealing with cross-

²³⁷ In the interaction category of communicative language activities, there are two descriptors that focus on online interaction. Even though both descriptors of online interaction will be included in the programme, there will be less focus on online interaction, as I would like the programme to be flexible to allow application in a wide variety of contexts. Several countries, including South Africa, do not have unlimited access to technology. I aim to structure the tasks in such a way that they could either be broadened to include more online interaction or be adapted to only include face-to-face interaction.

²³⁸ Turn taking is also included in pragmatic competence, as it is an essential component of discourse competence (Council of Europe 2017:100).

linguistic mediation will not be included in the hypothetical DBL2TL programme. Activities of mediating a text that will be included are: *note-taking, analysis and criticism of creative texts (including literature)* as well as *expressing a personal response to creative texts (including literature)* (Council of Europe 2017:106). It is not possible to focus on different types of mediation independently in practice, thus the descriptors of different categories, such as mediating concepts, will be combined in the hypothetical DBL2TL programme (Council of Europe 2017:106).

Mediating concepts plays a vital role in the approach that is taken to the application of components, as it pertains to how one could enable learners to access knowledge and concepts, especially if they do not have the capability to do it by themselves (Council of Europe 2017:106). As discussed in Chapter 1 (see section: 1.2 Contextualization), this viewpoint of mediating concepts is consistent with Vygotsky's (1978) SCT, which states that mediation allows learners to carry out tasks which they would be unable to do otherwise. After the learner completes the tasks with mediation, the learner could possibly accomplish the task without mediation. Therefore, the Zone of Proximal Development (ZPD) of the learner will have been raised (see section: 2.3.4.2 Zone of Proximal Development; 2.3.4.3 Scaffolding). According to CEFR, there are two key ways by which the learner could access knowledge and concepts through language, including collaborative work and performing the role of facilitator (Council of Europe 2017:117-118).

As discussed in Chapters 3 and 4 (see section: 3.4.2.2 Scaffolding; 4.2 Process drama strategies in L2TL), the social nature of every drama-based exploration allows the mediation of concepts, therefore the descriptors of mediating concepts will not be included as learning outcomes in the programme. Learners collectively make and expand meaning as the teacher and more competent peers scaffold others, in addition to enabling and encouraging conditions that promote conceptual exchange and growth in a collaborative, interactive environment (Council of Europe 2017:106). Moreover, learners will perform the role of facilitator throughout the programme as they will take turns to lead reflection

sessions and act as a leader of a group with a view to mediate concepts as well as communication.²³⁹

Mediating communication aspires to aid comprehension and to develop effective interaction among learners who could have diverse individual, sociocultural or sociolinguistic viewpoints. Therefore, all the activities of mediating communication entail communication and are mainly focused on personal engagements (Council of Europe 2017:107). The descriptors of mediating communication that will be included in the programme include: *facilitating pluricultural space, acting as intermediary in informal situations (with friends and colleagues), and facilitating communication in delicate situations and disagreements* (Council of Europe 2017:122; 124). The descriptors of mediating communication will to a certain extent be applied throughout the programme, since learners are required to mediate communication in every task as they aspire to make and convey meaning. This process also requires the application of mediation strategies.

Mediation strategies are communication strategies that are applied to elucidate meaning and further comprehension throughout the process of mediation. Learners have to employ these strategies when taking on the role of facilitator or while scaffolding (see section: 2.3.4.3 Scaffolding) other learners during tasks, including reflection. Throughout the programme learners will be required to explain a novel concept by connecting it to prior knowledge or modifying it to make it more comprehensible. For example, learners will be required to determine if it is needed to “elaborate it, to condense it, to paraphrase it, to simplify it, to illustrate it with metaphors or visuals” (Council of Europe 2017:126). Mediation forms a vital part of communication and the hypothetical DBL2TL programme aims to support the process of mediation throughout the programme, as DBTL in L2TL offers opportunities for learners to mediate others throughout the learning process.

²³⁹ Even so, it should be noted that the L2 teacher remains the main facilitator who has to steer, guide and question, so that learners can discover knowledge/concepts/linguistic items.

This section outlined the components of competence, activities and strategies which will be included in the programme. The following section will describe how the programme and the explorations in the programme will be structured in order to translate the descriptors into practice.

6.2.5 The structure of the hypothetical DBL2TL programme

The hypothetical DBL2TL programme consists of 10 units. Each unit comprises several explorations which in turn consist of one or more tasks. As discussed before, each task includes one or more communicative language activity. The tasks' contribution to the learning experience lies in the language resources and activities that the given task (or series of tasks) necessitate, as well as in the strategies that are utilised (Council of Europe 2001:138). Therefore, the learning outcomes of the programme are achieved through the performance of tasks that have to be carried out in each exploration. It should be noted that the descriptors that are included as learning outcomes in each unit demonstrate the descriptors which will be focused on in the given unit in order to develop those particular abilities. Many of the descriptors are repeated in several units. It is not expected to achieve the learning outcomes in a specific unit. It rather offers information about what will be focused on and developed in each unit in order to reach the required ability defined by each descriptor at the end of the programme. The selection of learning outcomes in each unit will be influenced by the theme of the unit.

6.2.5.1 The theme of the hypothetical DBL2TL programme

The hypothetical DBL2TL programme is built on a main theme and each unit explores a sub-theme that determines the context, situation, domains,²⁴⁰ and roles of each exploration. The main theme of the programme is 'climate change'. I chose this theme as it is a global

²⁴⁰ The domains of language usage that will be incorporated in the explorations include the public, private, occupational and educational domains (Council of Europe 2017:43). Each drama-based exploration will include a variety of descriptors in one or more domain in relation to the sub-theme of the unit.

issue²⁴¹ that is of relevance to the whole world and offers numerous possibilities to explore various sociocultural environments. It can be applied to various contexts and is easily adapted or expanded. In line with CEFR, I aim to design a flexible programme that can be adapted to suit a wide variety of contexts and needs. It should be noted that the theme, context and situation of each exploration are suggestive and not prescriptive. The L2 teacher who uses the programme should consider the portrayal of the target culture and the selection of social groups that will be concentrated on. Accordingly, the thematic content and tasks should only be decided upon after the teacher has determined the participant profile of the class. Furthermore, the competence of the learners as well as the aspects that influence the complexity of tasks should be taken into consideration. Subsequently, the tasks should be adapted to match the needs, motivation, attributes and abilities of learners (Council of Europe 2001:44, 148, 160) in addition to learners' sociocultural backgrounds.

The programme has a specific theme and sub-themes that will be explored to enhance insight as to how one could develop a theme throughout a programme and how the theme could be exploited to create diverse explorations that incorporate the descriptors that are required to achieve the particular objective of a programme. This could shed light on how the L2 teacher could utilise the structure of the programme to achieve a different objective which may only require certain components of the programme. This insight could further teachers' capability to adapt learning materials to suit their context and needs. Accordingly, the programme aims to offer flexibility in the type of assessment that is utilised.

6.2.5.2 Assessment

Different countries and schools have distinct stipulations and qualifications at various levels. The users of the programme will have to determine which learning parameters are

²⁴¹The United Nations posits that climate change is the most significant problem of our age. The unparalleled effects of climate change are global and will have a detrimental impact on the world if radical action is not taken (Anon 2020).

applicable to the particular qualification they aim to achieve (Council of Europe 2001:42, 140; Figueras 2007:674). Therefore, I will not provide a specific form of assessment for the hypothetical DBL2TL programme.

However, the CEFR offers various approaches to assessment that could be used (Council of Europe 2017:26). ‘Can-do’ descriptors²⁴² could be utilised with regard to the achievement of learning outcomes for ongoing teacher-, peer- or self-assessment²⁴³ in addition to assessment of a specific spoken or written performance (Council of Europe 2001:19, 181). The descriptor scales could be a resource for the establishment of assessment instruments, such as checklists or grids outlining various categories at each level (Council of Europe 2017:41). The descriptors could be merged and adapted into a reduced set of assessment criteria applicable to the needs of the learners and the conditions of the assessment task (Council of Europe 2001:193). There are also different methods of assessment that are used for assessing learners’ performance throughout the implementation of DBTL, such as: making use of classroom-based data (audio and video recordings) that is transcribed, analysed and interpreted; portfolio assessment; oral presentations; interviews; observation and note-taking by the teacher; as well as pupil-kept drama logs (Kao & O’Neill 1998:136; 141-145; Bowell & Heap 2001:125). The assessment instruments provided by the CEFR could be combined with assessment methods appropriate to DBTL. However, this falls outside of the scope of my research.

Next, a pedagogical rationale will be provided in order to determine if the selection of tasks and explorations in the programme is steered by embodied cognition and hence adheres to my approach to DBL2TL as well as to the frame that CEFR provides. The pedagogical

²⁴² Deygers *et al.* (2018c) explain that “because the CEFR is context and language-independent, test developers need to add specific details to the descriptors when using it in a rating context” (Deygers *et al.* 2018c:45).

²⁴³ It has been found that self-assessment, utilising the descriptors of the common reference levels, could be appealing and beneficial to learners as it promotes involvement, reflection and awareness of learning as a process, resulting in increased self-awareness of one’s capabilities (Glover 2011:132).

rationale will also contribute to theoretically justifying the design of the programme to potentially overcome the shortfalls of CLT and further SLA.

6.3 Pedagogical rationale

This section aims to provide a pedagogical rationale which will support the design of the hypothetical DBL2TL programme by determining if the explorations that the programme comprises adhere to embodied cognition theories and hence to CEFR. To this end, firstly the way which the implementation of DBTL in L2TL aligns with the CEFR framework will be outlined. Secondly, as DBTL in L2TL can only adhere to CEFR if effectively implemented, it will be determined if the programme is steered by embodied cognition and thus adheres to my DBL2TL approach and to CEFR. Thirdly, it will be evaluated if the programme, which allows the implementation of DBL2TL and adheres to CEFR, could potentially offer what is required to aid SLA and overcome the shortfalls of CLT.

6.3.1 DBTL in L2TL aligns with CEFR

As discussed in Chapter 1 (1.2 Contextualization), CEFR encourages users to implement their own teaching approach in the application of the framework. However, the tasks that are carried out should include communicative language activities and strategies that are applicable to situations outside the classroom. Taking the latter into consideration, the CEFR is accordant with various approaches, including approaches that are rooted in sociocultural and *social constructivist* theories (Council of Europe 2017:29-30). As discussed in Chapters 2 and 3, Vygotsky made significant contributions to *social constructivist* theory (see section: 3.4 Learning through play) and Vygotsky's SCT is an example of a sociocultural theory (see section: 2.3.4 Introduction to *Sociocultural theory*). As discussed in Chapters 3, 4 and 5 (see section: 3.4 Learning through play; 4.4.1.4 Social interaction in the fictional context; 5.4.5 Embodying L2 learning), DBTL in L2TL is in accordance with sociocultural and *social constructivist* theories and could therefore align

with CEFR.²⁴⁴ A DBTL approach in the L2 context could offer opportunities to incorporate the communicative language activities into diverse sociocultural contexts wherein learners interact and negotiate meaning in order to co-construct novel concepts. The application of communicative language activities may require the application of communicative language strategies. This process could activate and develop general- and communicative competence. The implementation of DBTL in L2TL may therefore align with CEFR (specifically when it is supported by embodied cognition principles, thus resulting in DBL2TL).

In order to determine if DBTL in L2TL aligns with CEFR, it has to be established how learners, according to CEFR, get to perform the tasks that encompass the communicative language activities and develop the competences that are required to achieve proficiency (Council of Europe 2001:131). The CEFR requires an action-oriented approach that signifies the teaching and learning process as grounded in action. CEFR's promotion of action-oriented learning corresponds to embodied cognition theories, which state that all knowledge is obtained by humans' multimodal interaction with others and their environment (see section: 5.2 Embodied cognition). In line with the action-oriented approach, CEFR suggests exchanging syllabuses that are built on a linear development of language components for syllabuses that are based on real-life, holistic tasks that highlight applicable content and experiences and include a selection of notions and functions (Council of Europe 2017:26, 27; North 2007:656). The approach that the CEFR promotes is one wherein language learning is aimed at allowing learners to perform a broad variety of tasks and convey meaning in real-life contexts.²⁴⁵ It also underlines the significance of acknowledging the social nature of language learning and language usage, which entail wide-ranging application of the language in the classroom (Council of Europe 2017:27).

²⁴⁴ CEFR agrees that "all categories in the humanities and liberal arts are in any case conventional, socially constructed concepts" (Council of Europe 2017:34).

²⁴⁵ Context refers to the formation of occurrences as well as circumstantial aspects that are internal and external to the person wherein communicative acts occur. Language usage differs significantly in relation to the conditions of the context wherein it is applied (Council of Europe 2001:9, 44).

DBTL in L2TL could meet the above requirements, since DBTL as a holistic approach may allow learners to collaborate and simulate real-life situations in a broad range of social interactive contexts through diverse communicative tasks in order to make and convey meaning (see section: 3.3 Principles of process drama; 4.4.1.4 Social interaction in the fictional context; 5.5.7 Multimodal engagement). Learners' co-construction of meaning in social interaction is placed at the core of the learning and teaching process by the CEFR descriptive scheme and the action-oriented approach (Council of Europe 2017:27; Leung & Lewkowicz 2013:411). The notion that the co-construction of meaning in social interaction is required for learning to take place is in accordance with Vygotsky's (1978) SCT (see section: 2.3.4 Introduction to *Sociocultural theory*).

The action-oriented approach also considers the cognitive and emotional factors as well as the complete scope of abilities that are implemented by the learner as a social agent (Council of Europe 2001:9). Viewing the learner holistically, including the cognitive and emotional factors implemented by the social agent/learner in the learning process, is in accordance with SCT and embodied learning (see section: 2.3.4 Introduction to *Sociocultural theory*; 5.4 Embodied learning) as well as with DBTL in L2TL (see section: 3.3 Principles of process drama; 3.4 Learning through play; 4.4.1.6 Affective features; 4.4.1.7 Affective learning). According to CEFR, the learner as a social agent acts in social contexts applying agency in the learning process. This indicates a move towards course planning and teaching that encourage learner involvement, autonomy and reflective learning (Council of Europe 2017:21, 26). As described in Chapters 3 and 4 (see section: 3.3.1.4 The reflective stage; 4.2.4 Reflective stage). DBTL allows reflective learning²⁴⁶ and furthers learner engagement and autonomy (see section: 3.3 Principles of process drama; 4.4.1.3 Collective and collaborative learning; 4.4.1.8 Learner autonomy). Learner involvement and autonomy could contribute to learners employing all their linguistic resources, and reflective learning could contribute to learners discerning resemblances and distinctions

²⁴⁶ As discussed in Chapter 3 (see section: 3.3 Principles of process drama), DBTL allows reflective learning by means of metaxis/dual affect.

between languages and cultures. This awareness supports the plurilingual and pluricultural vision of the CEFR (Council of Europe 2017:27).

The plurilingual and pluricultural competences²⁴⁷ are established by means of communicative tasks that include linguistic- and cultural diversity with the objective to develop connections between the competences that the learners have already acquired and those which they are required to develop (Candelier *et al.* 2012:247; Council of Europe 2001:138).²⁴⁸ These competences, which are in accordance with intercultural competence (see section: 2.2.5 Lack of engagement with the L2 culture for a definition of intercultural competence), also entail the ability to handle diversity, enlarge linguistic/plurilinguistic and cultural/pluricultural understanding, as well as the capacity to perform the role of intercultural mediator with the purpose of allowing “communication and collaboration” by means of an open-minded and inquisitive outlook (Council of Europe 2017:157-158). DBTL in L2TL provides learners with opportunities to establish these plurilingual and pluricultural competences.

As discussed in Chapters 4 and 5 (see section: 4.4.1.1 Intercultural competence; 5.5.3 Culturally determined experiences), DBTL in L2TL (if effectively implemented) could facilitate learners’ introduction to other realities through the exploration of language and culture in the fictional context, which is an effective means to develop shared approval and respect in addition to familiarising learners with diversity (Fonio & Genicot 2011:77, 83).²⁴⁹ Subsequently, as learners are required to mediate diverse cultural contexts through verbal and non-verbal communication, their capacity to identify and correct

²⁴⁷ Plurilingual competence “exploits paralinguistics (mime, gesture, facial expression)” (see section: 6.2.4.3 Interaction for more detail on paralinguistics) (Council of Europe 2017:28).

²⁴⁸ The way in which plurilingual- and pluricultural competence could be developed according to CEFR corresponds to Vygotsky’s SCT (1978) and embodied language comprehension, which views engagement in social interaction that is culturally determined as essential to L2 learning (see section: 2.3.4 Introduction to *Sociocultural theory*; 5.3.10 The influence of embodied language comprehension on L2 learning).

²⁴⁹ As discussed in Chapters 4 and 5 (see section: 4.4.1.1 Intercultural competence; 5.5.3 Culturally determined experiences), DBTL in L2TL could increase intercultural competence. The hypothetical DBL2TL programme aims to appreciate and enhance awareness of diversity in the L2 classroom by including the exploration of various cultures in diverse circumstances.

misunderstanding in diverse communicative events increases (see section: 4.4.1.1 Intercultural competence; 4.4.1.2 Non-verbal communication).^{250,251} In every communicative event, general competence (knowledge of the world including: sociocultural- and intercultural competence, skills and know-how, existential competence, as well as ability to learn) is always merged with communicative competence (linguistic-, sociolinguistic- and pragmatic competence) in order to accomplish a task (Council of Europe 2017:29).

6.3.1.1 DBTL in L2TL's contribution to the development of competence as framed by CEFR

Many components of general competence, such as 'knowledge of the world', form part of learners' prior knowledge that is developed throughout prior life experience (Council of Europe 2001:132). CEFR agrees with embodied cognition theories (see section: Chapter 5), as CEFR posits that knowledge of the world encompasses all knowledge gained from experience and learning processes in diverse domains, including knowledge and intercultural awareness of the sociocultural factors of the community wherein the language is used (Council of Europe 2001:101-103). As the effective implementation of DBTL in L2TL offers the opportunity to experience various sociocultural contexts, including the similarities and distinctions between cultures and communities (see section: 4.4.1.2 Non-verbal communication; 4.4.1.4 Social interaction in the fictional context; 5.5.12 Wide-ranging contexts), extensive knowledge of the world and of other cultures could be acquired. Furthermore, the drama-based explorations may create opportunities to practically experience the L2 culture. This in turn could foster intercultural skills and know-how, which entail the capability to associate the L1 culture with the L2 culture and act as cultural intermediary (see section: 4.4.1.1 Intercultural competence; 5.5.3 Culturally

²⁵⁰ A communicative event could entail "the speaking, writing, listening to or reading of a text" (Council of Europe 2001:56).

²⁵¹ The development of intercultural competence that DBL2TL allows, increases sociolinguistic competence (see section: 4.4.1.3 Collective and collaborative learning; 4.4.1.5.2 Sociolinguistic competence).

determined experiences). The general competence namely, *skills and know-how* also include other skills, such as social-, living-, professional and leisure skills (Council of Europe 2001:104-105). The exploration of broad-ranging contexts and domains in DBTL in L2TL could also employ and consequently enhance all these skills (see section: 3.3 Principles of process drama; 4.4.1.4 Social interaction in the fictional context).

Futhermore, CEFR agrees with Vygotsky (1978), Krashen (1979) and embodied language comprehension (see section: 2.3 Second Language Acquisition; 5.3 Embodied language comprehension) that the communicative ability of learners is not only influenced by their knowledge and skills, but also by “selfhood factors” linked to personality, distinguished by “attitudes, motivations, values, beliefs, cognitive styles and personality types, contributing to their personal identity” (Council of Europe 2001:105). CEFR refers to this as existential competence. As discussed in Chapters 3, 4 and 5 (see section: 3.4 Learning through play; 4.4.1.7 Affective learning; 5.5.5 Affective development), when effectively implemented, drama-based processes and practices could foster existential competence. As discussed in Chapter 4 (see section: 4.4.1.6 Affective features), DBTL in L2TL may have a positive effect on affective factors of learners, such as attitude and motivation. Futhermore, drama-based explorations allow the exploration of the personality and character traits of the roles they take on.

The insight gained from this process may be expressed during the reflection stage which could guide learners to make self-discoveries and adjustments in an implicit way (see section: 3.3 Principles of process drama; 4.4.1.1 Intercultural competence; 4.4.1.7 Affective learning). As discussed in Chapter 3 (3.4.2.3 The dual affect), the distance that is created by the dual affect/metaxis permits learners to perceive what they have created in order to realise where they should move next. This process leads to “awareness and/or shift in understanding” (Prendergast & Saxton 2013:13) which could further learners’ capability to identify and manage selfhood factors. These selfhood factors have a significant impact on not only the learners’ communicative capacity, but also their ability to learn (Council of Europe 2001:106). The notion that affective features influence learners’ ability to learn a

language is in line with Vygotsky (1978), Krashen (1979) and embodied learning (see section: 2.3.2.4 The *affective filter hypothesis*; 2.3.4.4 Affective development; 5.5.5 Affective development).

Language learning capabilities increase throughout the learning experience. One's ability to learn comprises numerous components, such as: perception of language and communication, phonetic skills, learner autonomy, as well as the capacity to successfully learn from both observing and taking part in communicative situations through the promotion of perceptual, analytical and heuristic skills (Council of Europe 2001:106-108). As noted in Chapters 3, 4 and 5 (see section: 3.3 Principles of process drama; 4.4.1.1 Intercultural competence; 5.5.7 Multimodal engagement), DBTL in L2TL (if effectively implemented) may enhance the ability to view something from different perspectives, enabling learners to welcome new experiences. Consequently, DBTL in L2TL could create the conditions for learners to perceive and explore the new language. Furthermore, as discussed in Chapters 3 and 4 (see section: 3.2.1 Drama-in-education; 3.3 Principles of process drama; 4.4.1.5 Communicative competence; 4.4.1.6 Affective features; 4.4.1.8 Learner autonomy), DBTL creates learning experiences that could increase attention, observation, cooperation, phonetic skills, spontaneous language use and autonomy, including self-awareness of abilities and goals. Accordingly, the effective implementation of DBTL in L2TL could contribute to the development of the components of general competence. As noted above, learners utilise their general competence along with communicative competence to fulfil their communicative purpose (Council of Europe 2001:108).

In Chapter 4 (see section: 4.4.1.5 Communicative competence), it has been demonstrated that DBTL in L2TL allows learners to establish and further all components of communicative competence. The capacity of DBTL in L2TL to increase general- and communicative competence is significant, as learners exploit all the above components of general competence combined with the applicable components of communicative competence to make meaning of a communicative event (Council of Europe 2017:53). The

competences are exploited and in turn developed through the application of communicative language tasks. As discussed in Chapter 1 (see section: 1.2 Contextualization), in order to successfully perform communicative tasks, learners should make use of communicative language activities and employ communicative strategies (Council of Europe 2001:56).

6.3.1.2 DBTL in L2TL allows the implementation of communicative language activities

The action-oriented approach of the CEFR creates conditions for the implementation of communicative language activities which are applied through communicative tasks (Council of Europe 2017:29). The performance of tasks entails the mobilisation and thus the development of particular components of competence to execute a variety of activities in a specific domain with specified objectives and expected results. According to CEFR, tasks could be set up in such a manner that learners are required to exchange diverse input, clarify their ideas and collaborate to reach an objective. Tasks call for the understanding, negotiation and expression of meaning with the aim of accomplishing communicative objectives. Communication is at the core of tasks in which learners participate in interaction, production, reception, mediation, or a mixture of these components (Council of Europe 2001:157-158; Council of Europe 2017:34). The CEFR proposes that tasks should be flexible and varied in their design and application (Council of Europe 2001:160). Drama-based explorations consist of a wide range of flexible and diverse communicative tasks that have to be achieved (Fonio & Genicot 2011:79) by employing interaction, production, reception, mediation, or a combination of two or more. Furthermore, as discussed in Chapters 3 and 4 (see section: 3.3.1 Implementation of process drama; 4.2 Process drama strategies in L2TL), DBTL allows teachers to present tasks prior to and following the drama-based explorations. This provides more opportunities for learners to perform oral and written activities that convert the descriptive scheme of the CEFR into practice (Fonio & Genicot 2011:84).

The CEFR agrees that the effectiveness of the performance of tasks could be supported by prior mobilisation of learners' competence, for instance: setting up the problem or objective of tasks by making learners aware of required linguistic components; by carrying out task planning; as well as by focusing on learners' existing knowledge and experience. Consequently, the amount of information that has to be processed throughout the performance of tasks is lowered and thereby the learner could focus more on unforeseen content and/or form-related issues that could emerge (Council of Europe 2001:158-159).

As noted in Chapters 3 and 4 (see section: 3.3.1 Implementation of process drama; 4.2 Process drama strategies in L2TL), DBTL in L2TL employs many of these elements such as: setting up the problem through the introduction of the pre-text and the required linguistic components; carrying out task planning by setting up the dramatic action and constructing roles; as well as focusing on prior knowledge by reflecting on previous experiences. These elements form part of the structure of every exploration and could activate learners' competence prior to the task. Communicative strategies also play a role in the activation of learners' competence with the purpose of employing and potentially increasing their competence (Council of Europe 2001:137). With the objective of meeting the requirements of a task the language learner mobilises the communicative strategies, which are required to performance of a given task (Council of Europe 2001:159).

6.3.1.3 DBTL in L2TL stimulates the application of strategies

Communicative language strategies offer an essential connection between the various competences that the learner possesses and effective task accomplishment. When performing a communicative task, a learner chooses, balances, mobilises and correlates the applicable components of the competence that is required "for task planning, execution, monitoring/evaluation, and (where necessary) repair, with a view to the effective achievement of the intended communicative purpose" (Council of Europe 2001:159). All of these processes are allowed by the implementation of communicative strategies. The strategies are implemented as a learner intuitively modifies, alters and refines task input, objectives, conditions and limitations to suit the learner's capability, intention and specific

learning style (Council of Europe 2001:159). Learners' capability to utilise communicative strategies may be promoted by the construction of circumstances and establishment of tasks that necessitate the usage of planning, execution, evaluation and repair strategies.

DBTL in L2TL stimulates the implementation of communicative strategies, as the stages that each exploration consists of correspond with these components on which communicative strategies are built (see section: 4.2 Process drama strategies in L2TL). As discussed in Chapter 3 (see section: 3.3.1 Implementation of process drama), the structure of each drama-based exploration comprises three stages: the initiation stage (task planning), the experiential stage (execution) and the reflective stage (monitoring/evaluation, and, where necessary, repair) (Piazzoli 2012:31). Monitoring/evaluation and repair could take place during the reflective stage as well as throughout the experiential stage (depending on the teachers' type of instruction and interactional feedback, peer support as well as learners' own reflective capabilities).

In DBTL in L2TL, learners apply the communicative strategies in order to carry out the communicative language activities which are encompassed in tasks in each exploration. This process activates and at the same time develops general- and communicative competence. It has been demonstrated that DBTL in L2TL (if effectively implemented) provides the means to establish and develop all components of CEFR that are required to achieve overall proficiency.

6.3.1.4 The effective implementation of DBTL in L2TL adheres to CEFR

Fonio and Genicot (2011) have investigated whether DBTL in L2TL matches CEFR requirements with a view to encourage language learning through drama-based processes. They agree with the findings in this section and have found that there is a correlation between DBTL in L2TL and CEFR (Fonio & Genicot 2011:74, 88),²⁵² as the action-oriented

²⁵² They propose that CEFR could assist in the legitimization of the approach DBTL in L2TL utilises (Fonio & Genicot 2011:88).

approach that CEFR promotes corresponds to DBTL, therefore the components which are required by CEFR to reach overall proficiency may be developed by the effective implementation of DBTL in L2TL. Accordingly, the implementation of DBTL in L2TL, if well-structured and facilitated effectively, could align with the CEFR framework.

According to CEFR, one should design language programmes built on real-life communicative requirements arranged around real-life tasks alongside ‘Can-do’ descriptors that convey learning outcomes to learners (Council of Europe 2017:26). As discussed in Chapters 3 and 4 (see section: 3.3 Principles of process drama; 4.4.1.4 Social interaction in the fictional context), since DBTL in L2TL is built on the exploration of simulated-real-life situations with particular communicative requirements, the effective implementation of DBTL in L2TL could allow the successful employment of CEFR. Thereby, the incorporation of CEFR and DBTL in a L2 programme may have beneficial outcomes.

However, for the programme to adhere to CEFR, the implementation of DBTL in L2TL should encompass the components of embodied cognition. As discussed throughout this chapter, the components of CEFR are in accordance with the notions of embodied cognition theories. The action-oriented approach that CEFR promotes, including the notion of ‘competence as action’ that links directly to DBTL, is in line with embodied cognition theories. The notion that self-performed action, in this case language use, is required to activate competence is in line with the embodied cognition theory, embodied learning (see section: 5.4.1 Introduction to embodied learning). Furthermore, embodied cognition theories posit that humans obtain knowledge through their multimodal interaction with others and their environment (see section: 5.2 Embodied cognition). CEFR agrees as it promotes the exploration of real-life situations wherein learners as social agents co-construct meaning through interaction.²⁵³ Moreover, as discussed in Chapter 5 (see section: 5.5 DBL2TL and Embodied cognition), the implementation of DBTL in L2TL should include

²⁵³ The notion of co-constructing meaning through social interaction links back to Vygotsky’s SCT (see section: 2.3.4 Introduction to *Sociocultural theory*).

the components of embodied cognition to adhere to my DBL2TL approach. Therefore, it has to be determined how the hypothetical DBL2TL programme aligns with embodied cognition.

6.3.2 The hypothetical DBL2TL programme is steered by embodied cognition

Firstly, the way in which the hypothetical DBL2TL programme may allow the creation of embodied experiences will be outlined. As described in Chapter 5 (see section: 5.5 DBL2TL and Embodied cognition), DBL2TL as a potential form of embodied learning could create embodied experiences, which may create numerous L2 learning opportunities and aid language comprehension. However, the effectiveness of embodied learning depends on the way it is approached. It was established that certain components are required to holistically engage the bodyminded being and hence create embodied experiences. These components include: imagination, reflection, social interaction, multimodal engagement, affective engagement, affective development, imitation, embodying social meaning making processes, sensorimotor experiences that allow active learning, as well as wide-ranging contexts that construct culturally determined experiences. The role that each component plays in embodied cognition and how DBL2TL could encompass these components have been discussed in Chapter 5 (see section: 5.5 DBL2TL and Embodied cognition). This section will demonstrate how these components are integrated into the hypothetical DBL2TL programme. To this end, it will be indicated which tasks and explorations in the programme include these components. The tasks and explorations will be presented as: [unit number: phase number]. As unit 3 and 4 are divided into sections, they will be presented as: [unit number: section number: phase number].

6.3.2.1 Imagination

Each task in the programme (except for the few tasks that are performed out-of-role) activates the imagination, as the explorations take place in a fictional context. There are some guidelines provided that offer information on how teachers could assist learners to en-role and enter the fictional world (see section: 7.3 Guidelines for the L2 teacher). The

programme also includes three guided visualisations, assisting in stimulating learners' imagination ([4:1:3], [5:2], [7:2]).

6.3.2.2 Reflection

Every unit offers learners the opportunity to reflect either in- or out-of-role. Through this process, they are able to merge prior knowledge with novel knowledge as they interpret, compare and evaluate experiences through discussions or writing tasks wherein they reflect on and offer their personal opinions on specific themes ([3:1:5], [3:2:3], [3:3:7], [4:2:5], [4:2:7], [5:1], [8:5], [7:2]), topics or occurrences ([2:3], [2:6], [3:1:5], [3:2:3], [3:2:5], [4:1:7], [4:2:1], [4:2:4], [4:2:7], [6:7], [7:2], [7:6], [8:3], [8:5], [8:6], [9:4], [9:8], [10:3]), feelings (see below), relationships ([3:3:6], [5:5], [7:6]) and cultural perspectives ([3:3:5], [3:3:7], [4:1:3], [6:4], [7:2], [7:6], [9:2], [9:8]).

6.3.2.3 Wide-ranging contexts construct culturally determined experiences

Each unit in the programme explores a different sociocultural context, relating to the theme of the unit. Therefore, each exploration allows learners to apply language in various situations and domains that relate to the given sociocultural context.

6.3.2.4 Social interaction

Most tasks (except for a few individual tasks) require learners to collaborate, thereby enhancing social interaction and collective meaning-making. All the tasks involving more than one person require social interaction, including the non-verbal explorations (even though the execution stage of the non-verbal explorations is non-verbal, the initiation stage requires interaction in order to plan the execution stage).

6.3.2.5 Multimodal engagement

Each task in the programme is multimodal as it involves more than one mode, including engaging learners emotionally, tactilely, visually or kinaesthetically. The emotional and kinaesthetic engagement will be described in more detail below.

6.3.2.6 Affective engagement and affective development

Every unit explores affective features and allows learners an opportunity to identify, analyse, describe and relate emotions resulting in affective development. The exploration of affective features occurs individually and in groups. Some of the explorations explicitly focus on affective features as learners are required to identify, analyse, express or reflect on mediated emotion ([1:7], [1:8], [2:5], [3:1:3], [3:1:4], [3:1:5], [3:3:3], [3:3:5], [3:3:6], [3:3:7], [4:1:2], [4:1:4], [4:2:3], [4:2:5], [4:2:6], [4:2:7], [5:3], [5:5], [5:6], [6:6], [7:2], [7:6], [8:1], [9:8], [10:4]). Some explorations stimulate emotional engagement implicitly. Although the instructions of the task do not include a focus on emotions, learners are still required to navigate complex situations and relationships which could arouse emotions ([1:6], [2:2], [2:3], [3.2.2], [3:3:2], [3:3:5], [3:3:6], [4:1:3], [4:1:5], [4:1:6], [4:2:4], [5:2], [6:2], [6:3], [6:5], [7:4], [7:5], [8:2], [9:7], [10:3], [10:5], [10:6]).

6.3.2.7 Embodying social meaning-making processes and gestures

As noted in Chapter 5 (see section: 5.4.1 Introduction to embodied learning), Skulmowski and Rey argue that for embodiment to take place, the embodiment should align and merge with the learning tasks (Skulmowski & Rey 2018:4). Furthermore, it should be noted that embodiment surpasses mere physical action. Physical/practical work is not necessarily embodied. It's about how participants are steered towards placing learning material/content in the human context. The learning tasks which entail taking on roles, creating image work or images in action (see below), require learners to embody their expression through gesture, bodily expression and body attitude while exploring human behaviours, tensions, conflicts, values, motivations, relationships and choices with a view to communicate their message and hence potentially achieve the objective of the task. Each task (except for reading and writing tasks) appreciates the significance of the communicative capacity of the body with its various types of expression and perception in social meaning-making processes, as learners embody roles (see below), emotions ([3:3:6], [4:1:6], [4:1:7], [5:3], [5:6], [10:4]), status/power ([3:3:5], [6:2], [8:1]), themes ([1:2],

[4:1:3], [4:2:7], [7:3], [10:1]), objects ([4:2:6], [9:5]), environments (setting and situation) ([4:1:4], [4:2:6], [6:6], [10:4]), conflict ([5:6], [6:2]) and relationships ([3:1:4], [3:3:5]).

6.3.2.8 Sensorimotor experiences allow active learning

Each unit in the programme incorporates multi-sensorimotor experiences, as learners receive sensory input from others and the environment which requires a reaction through motor output. Furthermore, sensorimotor experiences are increased by learners taking action as learners are required to solve a problem ([4:1:2], [4:1:4], [4:1:6], [5:4], [5:5], [6:5], [8:4], [9:4], [9:7], [10:3], [10:6]), evaluate a decision ([2:3], [3:1:3], [5:5], [6:6], [7:2], [8:4], [10:3], [10:6]) or accomplish a goal ([1:5], [2:4], [2:5], [3:2:4], [4:1:5], [5:2], [6:5], [8:2], [9:4], [9:5], [10:3], [10:5]).

It has been shown that the hypothetical DBL2TL programme incorporates the components that are required to create embodied experiences. The following section will describe the principal drama strategies which will be applied in the programme. The way in which these drama strategies contribute to the incorporation of components will be evaluated.

6.3.2.9 Principal drama strategies in the programme that allow embodiment

The principal drama strategies, which allow embodiment, that will be applied in the programme are combined into three groups: performing roles in dramatic dilemmas, image work, and images in action (Dawson & Lee 2018).

Every unit in the programme employs drama strategies that allow for role-building, building belief, progressing the dramatic action and relationships in the fictional context. These explorations entail performing roles in a dramatic dilemma, allowing learners to discover, contemplate and enact motivation and decisions of the roles they play in a “fictional dramatic dilemma” (Dawson & Lee 2018:241). As discussed in Chapter 5 (see section: 5.2.5 The mirror neuron system’s contribution to emotion and social cognition), since mirror neurons also work in an imaginary context/person (Blair 2015), as learners take on roles they imitate others by utilising their prior knowledge. If emotional imitation

is successful empathic engagement could be allowed. As empathic engagement could allow learners to explore various perspectives, these drama strategies could scaffold learning opportunities through perspective-taking. Perspective-taking permits learners to interact with others and their environment as they explore different sociocultural contexts.

By means of these strategies, learners have the chance to explore novel viewpoints, culture (through empathic engagement), and situations from within the fictional context. Learners could “question, take action, reflect on action, and share their new understanding while making connections to their larger world” (Dawson & Lee 2018:254) as learners embody and enact roles in dramatic dilemmas ([1:6], [1:7], [2:2], [2:3], [2:5], [3:1:2], [3:1:3], [3:1:4], [3:1:5], [3:2:1], [3:2:2], [3:3:2], [3:3:3], [3:3:5], [3:3:6], [4:1:3], [4:1:4], [4:1:6], [4:1:7], [4:2:3], [4:2:4], [4:2:5], [5:2], [5:3], [5:4], [5:5], [5:6], [6:3], [6:5], [6:6], [7:4], [7:5], [8:1], [8:2], [8:3], [8:4], [9:4], [9:7], [10:3], [10:4], [10:5], [10:6]). However, taking on roles is not the only means to allow embodiment. Non-verbal explorations allow various forms of embodiment.

The non-verbal explorations allow learners to embody a role, emotion, idea, theme, object, environment, conflict or relationship (see section: 6.3.2.7 Embodying social meaning-making processes and gestures for an indication of where these are included in the programme). Therefore, learners are provided with the opportunity to “create, perform, interpret and revise their meaning-making” through their thinking-feeling bodies.²⁵⁴ The non-verbal explorations are used in various ways throughout the programme in order to let learners “visualise, perceive and reflect” their comprehension of a role, emotion, idea, theme, object, environment, conflict or relationship ([1:2], [3:1:2], [3:1:4], [3:3:5], [3:3:6], [4:1:4], [4:1:7], [4:2:6], [4:2:7], [5:3], [5:6], [6:2], [7:1], [7:3], [8:1], [9:3], [10:1], [10:4]) (Dawson & Lee 2018:194). Some of the non-verbal explorations are also expanded to include action.

²⁵⁴ As learners discover meaning through the body, learners are provided with a chance to “translate from one symbol system to another (written or verbal text to bodies and vice versa), which has been shown to improve retention of information over time” (Dawson & Lee 2018:194).

When an image comes to life, in other words an image in action, learners discover how various images operate in relation to each other. Images in action serve various purposes such as: letting learners “explore complexity, sequence, and cause and effect” in concepts, themes, occurrences, mediated emotions, roles or conflict ([1:4], [4:1:4], [4:2:7], [5:3], [5:6]); allowing learners to view the way in which “perception and reception is situated culturally, individually and collectively” ([4:1:7], [6:2], [6:6]); permitting learners to “observe, interpret and infer new meaning as well as dialogue about multiple perspectives” by means of sharing, interpreting or perceiving the images of others ([4:1:7], [5:3], [5:6], [10:4]); and offering learners an “active way to explore and make meaning about how individual action is shaped by identity, context and society” ([3:1:2], [8:4], [10:4]) (Dawson & Lee 2018:205). An image in action builds on image work and expands the scope of learning opportunities in the hypothetical DBL2TL programme. It has been demonstrated how the principal strategies in the programme incorporate the components required for the creation of embodied experiences.

All of the above indicates that the hypothetical DBL2TL programme is steered by embodied cognition that could lead to the creation of learning experiences which may further L2 learning. Therefore, the programme adheres to my DBL2TL approach and to CEFR. As the programme allows the implementation of DBL2TL and adheres to CEFR, it could aid SLA and overcome the shortfalls of CLT. The following section will describe the way in which the programme could advance SLA and overcome the shortfalls of CLT.

6.3.3 Promoting SLA and overcoming the shortfalls of CLT

As mentioned above and as discussed throughout the chapter, as well as in Chapter 2 (see section: 2.4.6 CEFR’s capacity to overcome the shortfalls of CLT and further SLA), CEFR promotes the use of sociocultural approaches in its implementation, and the components of CEFR are in accordance with the notions of SCT. Throughout Chapters 3, 4 and 5 it has been indicated how DBTL in L2TL corresponds to SCT. Therefore, one could say that the incorporation of CEFR and DBL2TL could allow learning experiences which may offer the requirements of SCT (see section: 2.3.4 Introduction to *Sociocultural theory*). Moreover, as

the programme does not highlight grammar and linguistic drills, but rather focuses on communication in simulated, non-threatening, real-life situations with a view to convey meaning, the programme could offer the requirements of Krashen's *Monitor theory* (see section: 2.3.2 Introduction to *Monitor theory*). Since the programme may offer the requirements of Vygotsky's SCT and Krashen's *Monitor theory*, the programme could further SLA.

Furthermore, the hypothetical DBL2TL programme could overcome the shortfalls of CLT (see section: 2.4.5.1 The implementation of *Communicative Language Teaching*). As discussed in Chapter 2 (see section: 2.4.4 The *Common European Framework of Reference for Languages: Learning, teaching, assessment*), CEFR builds on and expands communicative approaches. Therefore, CEFR and my approach to DBL2TL combined permit learning a language to communicate. Every unit in the programme offers a different sociocultural context in which learners carry out tasks requiring them to interact in order to solve a problem, evaluate a decision or accomplish a goal. These simulated real-life situations drive interaction as learners attempt to make and convey meaning. Therefore, the hypothetical DBL2TL programme could overcome the shortfalls of CLT and advance SLA.²⁵⁵

In short, the hypothetical DBL2TL programme is steered by embodied cognition and adheres to CEFR. Consequently, the programme could allow the effective implementation of DBL2TL and offer the requirements of SLA, which in turn could overcome the shortcomings of CLT and hence potentially advance the efficacy of L2TL.

²⁵⁵ A table will be included in Chapter 7 to demonstrate the interrelation between Krashen's *Monitor theory*, Vygotsky's SCT, CLT and CEFR in the hypothetical DBL2TL programme.

6.4 Conclusion

This chapter devised a strategy for the design of the hypothetical DBL2TL programme. Firstly, this chapter described the outline of the programme. The outline delineated the components that are incorporated into the programme, which are contingent on the main objective of the programme, which is to achieve overall proficiency in Level B2. Thereafter, this chapter provided the structure of the programme. The hypothetical DBL2TL programme consists of 10 units. These units include drama-based explorations which comprise tasks. The communicative language activities are applied to carry out these tasks. The descriptors of the communicative language activities serve as learning outcomes. Even though the descriptors of general- and communicative competence as well as communicative language strategies are not included as learning outcomes in the programme, I demonstrated how the components of competence and strategies will be developed throughout the programme. The programme is intended to be flexible with regards to objective, timeframe and assessment. These elements could be adapted to suit different needs and contexts. However, certain aspects have to be considered in order to ensure that the programme is effectively implemented, including the design of the programme. Accordingly, this chapter presented the pedagogical rationale for the design of the programme in order to determine if the programme adheres to embodied cognition and CEFR, with a view to allow the effectual hypothetical implementation of DBL2TL.

Firstly, I determined if the effective implementation of DBTL in L2TL aligns with CEFR. Subsequently, I critically assessed the way in which DBTL in L2TL correlates with CEFR. I found that CEFR's action-oriented approach encourages the learner as social agent, with the aim of collectively co-constructing meaning, to explore various sociocultural contexts through the application of communicative language activities in order to meet the requirements of a communicative event. These explorations that are carried out correspond to DBTL in L2TL and the learning experiences it creates when effectively implemented. Thereby, I determined that the combination of DBTL and CEFR in a L2 programme could have beneficial outcomes. However, for the programme to adhere to

CEFR and my DBL2TL approach, the implementation of DBTL in L2TL should incorporate the components of embodied cognition. Accordingly, I evaluated if the hypothetical DBL2TL programme is steered by embodied cognition.

I demonstrated that the explorations in the DBL2TL programme could allow the creation of embodied experiences, as all the components that are required to allow embodiment are incorporated into the programme. Thereby, as embodied cognition theories correspond to CEFR and allow the effectual implementation of DBL2TL, the hypothetical DBL2TL programme adheres to CEFR. Subsequently, I determined that the DBL2TL programme could provide what is required by SLA to acquire a L2 and overcome CLT's shortfalls, as the explorations in the programme promote social interaction in simulated real-life sociocultural contexts wherein learners aim to make and convey meaning. Additionally, it offers possibilities to balance a focus on meaning and form. As the hypothetical DBL2TL programme could further SLA and overcome the shortfalls of CLT, the application of the programme could create learning opportunities wherein learners could further their overall proficiency in L2.

The following chapter will offer some insight as to how DBTL in L2TL could be hypothetically implemented by presenting a hypothetical DBL2TL programme. Firstly, the chapter will provide the format of the hypothetical DBL2TL programme. Secondly, the chapter will offer some guidelines to assist with facilitation and other aspects of the hypothetical implementation of the programme. Thirdly, the chapter will provide a table which will demonstrate the interrelation between Krashen's *Monitor theory*, Vygotsky's SCT, CLT and CEFR in the hypothetical DBL2TL programme. This table will in turn indicate how these theories, approach and framework have been incorporated into the programme. Fourthly, the chapter will present the hypothetical DBL2TL programme.

7 CHAPTER 7

7.1 Introduction

The purpose of this chapter is to offer some insight as to how drama-based teaching and learning (DBTL) could be hypothetically implemented in second language teaching and learning (L2TL) by designing a hypothetical drama-based second language teaching and learning (DBL2TL) programme based on the discussions in the previous chapters. Firstly, I will provide the format of the hypothetical DBL2TL programme. Secondly, I will offer some guidelines to assist with facilitation and other aspects of the hypothetical implementation of the programme. Thirdly, I will present a table to demonstrate how Krashen's *Monitor theory*, Vygotsky's *Sociocultural theory* (SCT), *Communicative Language Teaching* (CLT) and the *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR) are intertwined and incorporated into the hypothetical DBL2TL programme. Fourthly, I will present the hypothetical DBL2TL programme.

By designing this programme, knowledge, insights and processes will be provided of how DBTL in L2TL, steered by embodied cognition and CEFR (culminating in my DBL2TL approach), could be implemented. As the hypothetical DBL2TL programme could offer insight into the implementation of DBTL in L2TL, it may overcome the currently perceived limitations of DBTL in L2TL. Addressing these limitations could lead to the increased implementation of the approach in L2 classrooms, and may therefore potentially contribute to the efficacy of L2TL.

7.2 The format of the hypothetical DBL2TL programme

Before each unit, the learning area, level, subject-specific aim, learning activity, unit number and sub-theme, as well as learning outcomes will be stipulated.

The programme will be presented graphically in a table and will include the following:

- The first column will specify the phase number, type of strategy,²⁵⁶ context, location and roles that will be explored in the exploration.
- The second column will provide instructions with a view to assist the teacher with the facilitation process and hence contribute to the hypothetical effective application of tasks.
- The third column will list the drama strategies that will be employed to carry out the tasks in the exploration, including: the situations that the learner will be involved in, circumstances of the situations, as well as suggested texts that could be used in the given situations.
- The fourth column will list the learning materials that will be required.

The ideas for tasks and explorations included in the programme are obtained from many sources engaged with in Chapters 2-6 of this study. Some of the sources in the programme are dated, but seminal, as the activities and tasks are still relevant and widely used. All the sources that have been used are cited in the programme. Some of the ideas are my own that I have developed from my own experience and as such they are not cited.

In each exploration in the programme, there are certain aspects that must be focused on which are necessary to navigate facilitation that could enhance or foreground certain kinds of engagement or experiences. These aspects should be considered by the L2 teacher as it could contribute to the effective hypothetical implementation of the programme. This information is not included in the programme as it is applicable to each unit. The following section will list these aspects.

²⁵⁶ The type of strategy is sourced from *Bowell and Heap (2001:89-106)*. As mentioned in Chapter 3 (see section: 3.3.1.3.7 Drama strategies that foster writing skills), *Bowel and Heap (2001)* explain that different drama strategies serve different purposes in a process drama. The four types of strategy include: context building, narrative building, deepening the experience and reflection. They argue that a well-structured process drama should include diverse strategies incorporating all four types of strategy, which in turn serves all four purposes in order to offer learners profound and comprehensive learning experiences (*Bowell & Heap 2001:89*). I have listed the type of strategy in the hypothetical DBL2TL programme with a view to underline the aspects that teachers should consider when planning a DBL2TL lesson. Moreover, it could serve as examples of how a process drama could be structured. This insight could potentially assist teachers with future lesson planning.

7.3 Guidelines for the L2 teacher

7.3.1 Guidelines for the hypothetical implementation of the programme

1. As discussed in Chapter 6 (see section: 6.2.3 The development of general competence and communicative competence), the vocabulary and grammatical structures that will be concentrated on will depend on learners' prior knowledge, capabilities and needs. The teacher could also give learners a vocabulary list to familiarise themselves with, challenging vocabulary before each unit.²⁵⁷
2. Even though the theme and the structure of each exploration are provided, what happens during the exploration cannot be determined before. Any unknown vocabulary or grammatical structures that arise throughout the exploration could be explained and practised during the reflective phases (Kao & O'Neill 1998:125).
3. The teacher should be observant to circumstances that require an archaic word, a specific technical term or formal language register. The teacher could introduce the words while in-role. Thereafter, the teacher, while in-role, could repeat the words throughout the exploration with a view to encourage learners to follow these examples. If needed, the teacher could probe or press learners to use the language (Wagner 1999:197-199)²⁵⁸ while inside the world of the drama.
4. Many tasks in the programme require learners to work in groups. Every time learners are divided into groups before the dramatic action starts, the teacher should group different learners together. Learners should take turns leading the

²⁵⁷ As discussed in Chapter 3 (3.3 Principles of process drama), process drama as a form of DBTL is learner driven and focuses on learning through discovery. However, from my own experience I have found that if learners do not know the required linguistic and grammatical items to communicate their message in the exploration, learners will not be able to immerse themselves in or sustain the dramatic action. Therefore, some explicit instruction and practice could be required.

²⁵⁸ A probe is "a tentative attempt at upgrading the class's effort", and a press will not allow learners to "get out of the situation without extending themselves into new areas. In extending language, Heathcote never stops probing for more precise or apt language; she applies a press at the point when she senses the class can handle it" (Wagner 1999:199).

group.²⁵⁹ When learners divide into groups in the middle of the dramatic process, roles must be grouped together to serve a purpose of the drama in the dramatic frame. Therefore, learners will be grouped together for that purpose in the drama without breaking the frame. Consequently, the teacher will have no say over which learners are grouped together.

5. Throughout the programme, learners should take notes of discussions, explanations or reflection sessions. There are two ways learners could take notes. Firstly, learners could take notes while out-of-role in order for the belief in the 'big lie' to be sustained and to ensure that the frame of the drama is not broken.²⁶⁰ Secondly, work in-role can be structured and managed by the facilitator, so that there is space to take notes as part of the drama.
6. The writing tasks that are provided throughout the programme could also be assigned as homework.
7. There is no timeframe to the programme. The programme is not divided into lessons, but into units. More time could be spent on each unit or only certain explorations or tasks in a unit could be selected, contingent on time constraints, the context and learners' needs and objectives. The teacher could also move back and forth between the explorations (Bowell & Heap 2001:95) if learners need more time to master the skills. Tasks and whole explorations could be repeated with small, significant or no changes to context, situation or role if the desired outcome was not met.
8. Some descriptors of online interaction and thus the use of internet and laptops/computers are included in the programme. The explorations are designed in such a way that they could be carried out without any form of technology, if learners do not have access to technology.

²⁵⁹ *Leading group work* is a descriptor from the category, mediating concepts. It will be included as a learning outcome at the beginning of the programme together with other learning outcomes which will be focused on in each unit.

²⁶⁰ *Note-taking* is a descriptor from the category, mediating a text. It will be included as a learning outcome at the beginning of the programme together with other learning outcomes which will be focused on in each unit.

9. The class should choose a novel at the onset of the programme. Learners will be required to have read the novel by the end of the programme.²⁶¹ At the end of the programme there is a writing task regarding the novel. The choice of novel will depend on the L2 teacher and the class, therefore the choice of novel will not be dictated. It is suggested that the novel should relate to the theme of the programme.²⁶²
10. Ideally, should the socio-economic status of the teacher and learners allow, both seasons of the series *Years of living dangerously* should be bought and copied onto USB sticks for each learner (if possible). Each episode critically engages with a different effect of climate change and the impact it has had in selected countries. Each episode focuses on the effect of climate change in the country that will be explored in the following unit. Learners will watch certain episodes as homework to establish background knowledge on the theme and context of the following unit. The content of each episode that relates to the theme of the following unit will be integrated into the drama-based explorations in the following unit. It is important to point out that even though this series will contribute to learners' understanding of the context of the following unit, it is not essential. As mentioned before with online interaction (see section: 6.2.4.3 Interaction), the programme aims to be flexible to allow application in a wide variety of contexts. If the teacher or learners do not have the financial or technological resources, the teacher could provide background knowledge and context to learners in alternative ways, for example: show pictures, tell a story, incorporate the information into the pre-text etc.

²⁶¹ *Reading as a leisure activity* is a descriptor from the category, reading comprehension. It will be included as a learning outcome at the beginning of the programme, as learners will read the novel throughout the whole programme.

²⁶² In process drama, a piece of literature could be explored through drama-based explorations in the units. I do not explore the novel throughout the programme, as each unit in the programme explores a different sociocultural context and situation.

11. Additional resources that could be utilised as warm-up exercises are theatre games to create ensemble, energy and focus (Dawson & Lee 2018:115-146) and introductory exercises (Maley & Duff 1982:39-85).

The following guidelines aim to assist the L2 teacher with each stage of the explorations in the programme (see section: 3.3.1. Implementation of process drama) with a view to further the efficacy of drama-based processes in the programme.

7.3.2 Guidelines for L2 teacher to assist with the effective hypothetical implementation of DBTL processes

7.3.2.1 Context and pre-text

1. An informative text for each unit will be given to learners to read as homework.²⁶³ The text could be read online or the teacher could give learners hard copies of the text.²⁶⁴ Learners should be requested to compile words that they are not familiar with in a vocabulary list as they read the text. These words could be practised and revised throughout the programme. Before each unit, the class will discuss the text to clarify confusion and enhance understanding. The teacher could explain difficult concepts, vocabulary or grammatical structures and learners could provide their opinions on the topic. These texts will provide information on each unit around which the dramatic frame, and thus the pre-text, will be created. A summation of each text will be provided at the beginning of every unit.
2. Each exploration should be approached in such a manner that adequate and pertinent information about theme, context, roles, content, and objectives are provided to learners in addition to applicable, unambiguous instructions for performing tasks.

²⁶³ In process drama, learners could create their own pre-texts. I include texts, from which the pre-texts will be created, as reading tasks in my programme, as reading forms a valuable part of the reception activities that are required by CEFR. *Reading for information/argument-detailed reading* is a descriptor from the category, reading comprehension. It will be included as a learning outcome at the beginning of the programme together with other learning outcomes which will be focused on in each unit.

²⁶⁴ The links to the informative texts will be provided as an addendum.

7.3.2.2 The initiation stage

3. The teacher should set up a ‘contract’ with learners. The ‘contract’ is set up by learners agreeing “to voluntarily suspend their disbelief and enter the fictional world” (O’Toole 2009b:107).
4. As discussed in Chapters 3 and 4 (see section: 3.3.1.2 The initiation stage; 4.2.2.1 Learners in role), learners do not have to play a character to a level that is suitable for a dramatic narrative in a theatrical performance. As each exploration in the programme explores a different sociocultural context, learners will not have adequate knowledge of each sociocultural context to play characters to this extent (extensive background knowledge of the role, sociocultural context, etc.). Learners should merely adopt the viewpoints, values and perspectives of the role they take on to open the door towards embodiment. However, the teacher should make sure that learners have enough knowledge of the given sociocultural context in order to potentially allow a certain level of empathic engagement that could reduce cultural biases. This knowledge is required as learners, while in-role, could only develop interpersonal relationships (and thus allow emphatic engagement) if they have adequate understanding of the sociocultural context wherein the events are taking place. It should be noted that knowledge of the sociocultural context will also be obtained as part of the drama.
5. *Teacher in role* entails a change in status. The teacher should be conscious of the social role being performed in the class to be able to move from the traditional teaching role to taking on other roles (Piazzoli 2012:31) in order to “challenge stereotypes, to generate tension and provoke a reaction” (Piazzoli 2012:32). The teacher’s in-role engagements and the way in which the session/unit is structured will determine the status of the role or roles that the teacher will take on. For example: whether it will have a high, medium or low status (Piazzoli 2012:31).²⁶⁵ Each of these levels of status

²⁶⁵ “In doing so, it opens up to other socio-linguistic contexts, normally not practiced in routine L2 classroom dynamics. As a result, ‘teacher-in-role’ creates a change of interaction dynamics; it engages participants in

serves a specific function in the drama and everything to do with status aims at enhancing understanding, deepening the drama or driving the drama forward. The programme will indicate the status of the roles the teacher will take on.

6. As aforementioned, teachers and learners should clearly signal when they are in- or out-of-role. Clear en-roling and de-roling techniques should be set up and out-of-role engagement should be managed as part of the structure of a session/unit. If they step in- and out-of-role at will, belief in the 'big lie' will be broken, which may hamper the possibility of empathetic engagement and embodiment. Wagner offers advice on how teachers could move in- and out-of-role by referring to Heathcote's skillful teaching practice: "[s]he goes into role to develop and heighten emotion; she comes out of it to achieve distance ... needed for reflection" (Wagner 1999:127).²⁶⁶ In order to successfully step in- and out-of-role in situations of heightened emotion, Heathcote gives "the class absolutely clear signals" to indicate when she is in- and out-of-role (Wagner 1999:128). The teacher could signal when he/she/ze is in- or out-of-role by wearing "a costume piece like a hat, scarf, jacket or glasses to distinguish in-role and out-of-role work" (Van de Water *et al.* 2015:53). It can also be done via a gesture or by changing position, for example, in-role – standing; and out-of-role – sitting on a chair in a specified place in the classroom, or by stepping over some kind of threshold, whether imaginary or concrete.

7.3.2.3 The experiential stage

7. Adequately en-roling and de-roling learners are crucial and a range of techniques to do that is available. In the programme, it is indicated when learners should en-role or de-

dialogic communication in line with sociocultural principles of language learning (Lantolf, 2000)" (Piazzoli 2012:31).

²⁶⁶ As discussed in Chapter 3 (see section: 3.3 Principles of process drama), reflection occurs as a result of the ability to concurrently perform (immerse) and reflect (distance) on the dramatic action, referred to as metaxis/dual affect (O'Connor 2007:3; Piazzoli & Kennedy 2014:54). Therefore, distance is required to allow reflection.

role. The teacher could use his/her/ze preferred techniques or choose from the techniques outlined below:

7.1. En-roling techniques:

- In the programme instructions are given to physically move the environment of the classroom to resemble the fictional space in which the drama will take place. This is what Heathcote (and many others) calls 'setting the space', meaning to physically shift the classroom space (furniture) to resemble the physical world and to allow for dramatic action. Learners could take on their roles as they enter this fictional space.
- The following idea sourced from O'Neill and Lambert (1990) could also be used: learners stand in a circle with their backs to the centre of the class, they close their eyes and the teacher describes the environment/context and situation; when learners turn around and open their eyes they are in the imaginary world (O'Neill & Lambert 1990:93).
- The teacher could utilise verbal en-roling techniques. The class and teacher could create a message, mantra or one phrase that could be used to enter the imaginary world (Lassken 2016:19) and take on a role.
- The teacher could ask learners to close their eyes. The teacher continues: "*[i]n a moment we will step into our role as someone ... Think about the character you have created. Why has your character...? How does your character stand...? What is your character wearing...? Imagine those clothes on your body... . We will begin in 3-2-1 ... and action!*" (Dawson & Lee 2018 243-244).
- Learners could use a prop or a costume piece to indicate that they are in-role. When learners pick up the prop or put on the costume piece, they take on the role.

7.2. De-roling techniques:²⁶⁷

- The teacher could utilise verbal de-roling techniques. The learners and teacher could create a message, mantra or one phrase that could be used to step out-of-role (Lassken 2016:19).
 - “Some teachers use a word-like *Freeze!*-or a sound, like finger chimes, and, finally, verbal directions: *Let’s pause our drama here and dialogue about what happened*” (Dawson & Lee 2018 244).
 - The teacher could apply physical de-roling techniques. For example: shaking off a role by physically shaking your body; or brushing off a role by physically brushing one’s body with one’s hands (Lassken 2016:20).
 - The teacher could apply de-roling rituals. For example: returning objects and oneself to a designated space in the classroom or bidding farewell to the imaginary world (Lassken 2016:20-21).
 - The teacher could ask learners to close their eyes. The teacher continues: “[i]n a moment we will step out-of-role. We will step out in 3-2-1. Welcome back class!”.
 - As noted above, learners could use a prop or a costume piece to indicate that they are in-role. When learners put down the prop or take off the costume piece, they step out-of-role. Learners could also take off a symbolic costume.
8. The teacher together with the learners should create a signal to be given by the teacher to indicate to learners that they should bring a role-play to an end.
9. The teacher should never instruct “the group what to do, but rather negotiate(s) and renegotiate(s) the substance and direction of the drama” (Taylor 2000:24).
10. The teacher should apply questioning techniques. The teacher could make use of Heathcote’s seven kinds of questions as outlined in Chapter 3 (see section: 3.3.1.3.1 Questioning techniques) in order to: engage learners and increase their commitment to the exploration; elicit a reaction to the dramatic action; develop affective engagement;

²⁶⁷ Lassken’s (2016) de-roling techniques are applied in drama therapy. Even though I am not doing drama therapy, en-roling and de-roling techniques align with my process oriented approach.

and establish belief (Wagner 1999:56). Furthermore, the teacher should continuously ask learners questions to contextualise the situation as well as assist them with creating roles (Van de Water *et al.* 2015:58-59). This is referred to as side-coaching. The teacher could side-coach in- or out-of-role (Van de Water *et al.* 2015:69) as well as while learners are preparing for an exploration (Wagner 1999:70).²⁶⁸

11. O'Toole (2009b) argues that “[a] teacher can actually guide the dramatic progress and the learning more effectively and less obtrusively by well-timed intervention in role than by stopping the drama to discuss or negotiate” (O'Toole 2009b:107). However, as discussed above (see section: 6.2.3 The development of general competence and communicative competence), at times it is necessary to stop the dramatic action in order to address linguistic or grammatical errors if it is required in order to move the dramatic action forward. At such moments, the teacher should feel free to stop the process by using the agreed upon signals for being in- and out-of-role to address issues or reflect on actions or spoken utterances.
12. The teacher should attempt to create a non-threatening learning environment. Learners should be encouraged to ask questions, voice their concerns or share their thoughts throughout the process, in- or out-of-role, including during reflective stages.

7.3.2.4 The reflective stage

13. As indicated in the programme, structured spaces should be created for reflection (for example: learners sit in a circle, learners sit around the classroom with their backs to the wall, delineate a space in the classroom). The programme does not dictate what type of space should be created. The teacher can decide which space will be created depending on how the dramatic action unfolds. It should be noted that a variety of reflective spaces should be created throughout the programme, from inside the drama

²⁶⁸ Every time an exploration includes a role-play of a meeting, learners should create reasons to support why their role is attending the meeting (Dawson & Lee 2018:262). During the meeting, “if a group leans strongly to one side introduce new information that complicate the issue and keep multiple sides of argument alive” (Dawson & Lee 2018:26).

(in-role) reflection or outside of the drama (reflection out-of-role). Reflection out-of-role does not necessarily happen after the exploration has been concluded, but can also be done in-between episodes of the drama (using the en-roling and de-roling techniques that have been set up).

14. During the reflective stage, the teacher should apply questioning techniques to enhance engagement and allow learners to interpret, evaluate and thus reflect on their experiences.

All of these aspects are necessary to contribute to the efficacy of hypothetical implementation of the programme. As discussed in Chapter 5 (5.5 DBL2TL & Embodied cognition), if DBL2TL is not well-structured and facilitated effectively it will not give rise to embodied experiences and will remain on the level of physical activity. The aspects listed above could assist teachers in the facilitation process in order to efficiently guide learners before, during and after the dramatic process. There are also some guidelines included in my programme that could contribute to the efficacy of facilitation. The programme is set up to demonstrate how the varied constructs and processes I described in the dissertation can be integrated to create an approach to DBL2TL that adheres to CEFR, overcomes the shortfalls of CLT and furthers Second Language Acquisition (SLA). This is not to say that the explorations, techniques and modes of facilitation that I offer in the programme are the only ways the programme should be constructed and taught. It stands as an example and there is much flexibility in the choices of drama-based (DB) explorations and techniques towards reaching the same aims.

In Chapter 6 (see section: 6.3 Pedagogical rationale) it was determined that the hypothetical DBL2TL programme adheres to embodied cognition and CEFR. The following table will demonstrate the interrelation between Krashen's *Monitor theory*, Vygotsky's SCT, CLT and CEFR in the hypothetical DBL2TL programme.

7.4 Interrelation of various domains applied in the hypothetical DBL2TL programme

Table 1: Interrelation of various domains applied in the hypothetical DBL2TL programme

Monitor Theory	SCT	CLT	CEFR	DBL2TL programme
<i>Interactional feedback</i>				
As discussed in Chapter 2, this study does not agree with the <i>acquisition-learning hypothesis</i> . According to Krashen (1979) the learned system does not aid acquisition, but only monitors the output (Krashen 1979:161) (see section: 2.3.2.3 The <i>Monitor hypothesis</i>). It has however been found that focusing on L2 form can lead to acquisition (see section: 2.3.2.2 The <i>acquisition-learning hypothesis</i>). This focus on form relates to Krashen's <i>Monitor hypothesis</i> .	SCT states that the teacher and more competent peers should scaffold others to mediate the learning process (see section: 2.3.4.3 Scaffolding).	CLT agrees that interactional feedback should be promoted to allow a focus on form. However, learner-centred classes that allow learners to make meaning are required by CLT (see section: 2.4.5 <i>Communicative Language Teaching</i> –Introduction). Therefore, CLT aims to find a balance between a focus on meaning and form.	CEFR promotes a balance between a focus on meaning and form (see section: 6.2.1 CEFR framework in the hypothetical DBL2TL programme). Furthermore, CEFR includes mediation, in which the learner as social agent assists others to make and convey meaning, as part of the four forms of communication (see section: 2.4.6 CEFR's capacity to overcome the shortfalls of CLT and further SLA; 1.2 Contextualization).	The design of the hypothetical DBL2TL programme aims to allow this balance between a focus on meaning and form. As discussed in the guidelines above and in Chapter 6, the teacher is encouraged to focus on form throughout the programme when there is a need for it. As discussed in Chapter 6, where the teacher should focus on form, will depend on the abilities and needs of the learners. For this reason, it will not be indicated throughout the programme (see section: 6.2.3 The development of general competence and communicative competence; 7.3 Guidelines for the L2 teacher). The dramatic process and drama-based strategies allow the teacher and more competent peers to scaffold other learners throughout the programme (see section: 3.4.2.2 Scaffolding). Scaffolding

allows a focus on form (see section: 2.3.4.3 Scaffolding).

Reflection

According to the *Monitor hypothesis*, learners monitor, evaluate and repair their output continuously throughout the process (see section: 2.3.2.3 The *Monitor hypothesis*). This corresponds to production strategies of CEFR.

SCT posits that the distance that is created by the dual affect/metaxis (see section: 3.3 Principles of process drama) allows reflection, enabling learners to become aware of what they produce and as such, determine their next step. This awareness furthers learners' development (Prendergast & Saxton 2013:13) (see section: 3.4.2.3 The dual affect).

CLT argues that when learners negotiate meaning, such as when participating in reflection discussions, they may express their personal meanings, obtain modified input and offer modified output (Damhuis 2000:245; Wingate 2016:450) (see section: 2.4.5.1 The implementation of *Communicative Language Teaching*). The concept of monitoring one's output is in line with the *Monitor hypothesis*.

CEFR's descriptors offer learners the means to assess their language use, as they offer a type of 'scaffolding' that allows learners to establish and convey their thoughts (Glover 2011:131). Consequently, the CEFR stimulates reflection (see section: 2.4.4.1 The applicability of CEFR in L2TL).

The design of the descriptors for the strategies is developed from the model: plan, execute, monitor, and repair (Council of Europe 2017:33) (see section: 1.2 Contextualization). The monitor and repair strategies permit reflection.

As discussed in Chapter 6, the structuring of explorations and the application of communicative language activities in the programme will require the application of communicative language strategies. Monitor and repair strategies stimulate reflection. As demonstrated in Chapter 6, learners apply the communicative strategies with each communicative activity, as the strategies are required to carry out the communicative activity (see section: 6.2.4 The application of communicative language activities and strategies). For this reason, it is not indicated in the programme where learners apply communicative strategies.

In addition, each unit in the programme includes reflective tasks (see section: 6.3.2.2 Reflection for an indication of where these are included in the programme).

Affective factors

<p>According to the <i>affective filter hypothesis</i>, positive affective factors, which are promoted by a non-threatening learning environment, increase the amount of input that is received as well as learners' interest to interact (see section: 2.3.2.4 The <i>affective filter hypothesis</i>).</p>	<p>SCT posits that social environments should be created wherein affective factors and personal relationships are fostered (see section: 2.3.4.4 Affective development).</p>	<p>CLT agrees that social environments advance the development of interpersonal relationships which further general- and communicative competence (see section: 2.4.5.1 The implementation of <i>Communicative Language Teaching</i>).</p>	<p>CEFR considers the cognitive and emotional factors that are implemented by the learner as a social agent (Council of Europe 2001:9) (see section: 2.4.6 CEFR's capacity to overcome the shortfalls of CLT and further SLA).</p>	<p>The guidelines for the programme state that the teacher should attempt to create a non-threatening environment (see section: 7.3 Guidelines for the L2 teacher). The fictional context contributes to the creation of a non-threatening environment that could enhance learners' positive affective factors (see section: 3.3 Principles of process drama; 4.4.1.6 Affective features).</p> <p>In addition, every unit explores affective features in social interaction that could allow emphatic engagement (see section: 6.3.2.6 Affective engagement and affective development for an indication of where these are included in the programme).</p>
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Zone of Proximal Development (ZPD)

<p>The <i>Monitor theory</i> proposes that learners acquire a language by comprehending language that is slightly more advanced than their "current level of competence" (Krashen 1979:164) (see section: 2.3.2.5 The <i>input hypothesis</i>).</p>	<p>SCT states that learners' ZPDs could be raised by stimulating and culturally meaningful goal-directed activities as well as problem-solving tasks, that are at a slightly higher level than what the learners are capable of doing alone, so that they will have to work together with either a teacher</p>	<p>CLT agrees that learners should carry out various tasks that require learners to solve a problem or accomplish a goal. These tasks could allow diverse types of interactions (see section: 2.4.5.1 The implementation of <i>Communicative Language Teaching</i>).</p>	<p>According to CEFR, making meaning is at the core of the accomplishment of diverse tasks, as learners figure out their communicative goals/intentions (Council of Europe 2001:157-158; Council of Europe 2017:34) (see section: 1.2 Contextualization).</p>	<p>The programme includes tasks that require learners to solve a problem, evaluate a decision or accomplish a goal (see section: 6.3.2.8 Sensorimotor experiences allow active learning for an indication of where these are included in the programme).</p>
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or a more capable peer to achieve the objective of the task (Shabani *et al.* 2010:238) (see section: 2.3.4.2 Zone of Proximal Development).

In addition, the descriptor at a particular level could be a demanding, but possible objective for a learner at the level below. The learner's ZPD could be raised when attempting to reach the objective of the level above his/her/ze existing one (Council of Europe 2017:40) (see section: 2.4.6 CEFR's capacity to overcome the shortfalls of CLT and further SLA).

Moreover, through taking on and enacting roles in order to carry out tasks, learners operate on a developmental level beyond their own (see section: 3.4.2.1 Play-based/learning ZPD).

Interaction

<p>According to the <i>input hypothesis</i>, learners should receive comprehensible input throughout communicative activities. As discussed in Chapter 2, Krashen posits that output does not lead to acquisition (see section: 2.3.2.5 The <i>input hypothesis</i>).</p>	<p>SCT underlines that social interaction is required for SLA to take place (see section: 2.3.4.1 Interaction).</p>	<p>CLT agrees that L2 learning should be an interactive process that encourages real-life communication, including all aspects of communication (see section: 2.4.5 <i>Communicative Language Teaching</i>–Introduction; 2.4.5.1 The implementation of <i>Communicative Language Teaching</i>).</p>	<p>CEFR incorporates all aspects of communication in the communicative language activities that are carried out by means of interaction (see section: 2.4.4 The <i>Common European Framework of Reference for Languages: Learning, teaching, assessment</i>).</p>	<p>In the programme, communicative activities will be applied to carry out tasks (see section: 6.2 Outline of the hypothetical DBL2TL programme).</p> <p>Learners interact in every exploration (except for individual, reading and writing tasks) (see section: 6.3.2.4 Social interaction for an indication of where these are included in the programme).</p>
Social, collaborative process				
<p>The <i>Monitor theory</i> does not consider the significance of the social nature of L2 learning (see section: 2.3.5 The contribution</p>	<p>SCT posits that learning requires a social, collaborative process (see section: 2.3.4 Introduction to</p>	<p>With CLT, pair- and small group work are encouraged to allow learners to use the language and hence stimulate</p>	<p>CEFR promotes real-life language usage that is collectively constructed by learners as social agents with</p>	<p>Most tasks in the programme (except for a few individual tasks) require learners to collaborate, furthering social</p>

of <i>Sociocultural theory</i> and <i>Monitor theory</i> to SLA).	<i>Sociocultural theory</i>).	and employ their competence (see section: 2.4.5 <i>Communicative Language Teaching</i> –Introduction).	the view of making meaning (see section: 2.4.6 CEFR’s capacity to overcome the shortfalls of CLT and further SLA).	interaction and collective meaning-making.
Cultural engagement				
The <i>Monitor theory</i> does not consider the importance of engaging with culture in L2 learning (see section: 2.3.5 The contribution of <i>Sociocultural theory</i> and <i>Monitor theory</i> to SLA).	SCT argues that social interaction is culturally determined and knowledge is obtained through culturally determined learning experiences (see section: 2.3.4 Introduction to <i>Sociocultural theory</i>).	CLT states that wide-ranging sociocultural contexts should be explored (see section: 2.4.5.1 The implementation of <i>Communicative Language Teaching</i>). CLT aims to apply language appropriately, corresponding to sociolinguistic competence (see section: 2.4.5 <i>Communicative Language Teaching</i> –Introduction).	Sociolinguistic competence is a component of communicative competence in CEFR (see section: 1.2 Contextualization). CEFR acknowledges the significance of culture in language learning, and requires learners to develop plurilingual- and pluricultural competence (see section: 2.4.6 CEFR’s capacity to overcome the shortfalls of CLT and further SLA).	Each unit in the programme explores a different sociocultural context, and thus furthers cultural engagement (see section: 6.3.2.3 Wide-ranging contexts construct culturally determined experiences for an indication of where these are included in the programme). Furthermore, as discussed in Chapter 6, the programme may further sociolinguistic competence (see section: 6.2.3 The development of general competence and communicative competence for a description of how the programme could further sociolinguistic competence).
Communicative competence				
The <i>Monitor theory</i> encourages communicative teaching and laid the foundation for communicative-based approaches (see section: 2.3.5 The contribution of <i>Sociocultural theory</i> and <i>Monitor</i>	Communicative competence is advanced through SCT’s promotion of social interaction in culturally determined experiences (see section: 2.3.4 Introduction to <i>Sociocultural theory</i>).	CLT’s main objective is to achieve communicative competence (see section: 2.4.5 <i>Communicative Language Teaching</i> –Introduction).	CEFR is built on communicative competence theories (see section: 2.4.3 Communicative competence).	The programme includes all components of communicative competence (see section: 6.2.3 The development of general competence and communicative competence for an indication of how these

theory to SLA).

components are included in the programme).

Furthermore, the effective implementation of DBTL in L2TL furthers communicative competence (see section: 4.4.1.5 Communicative competence).

7.5 The hypothetical DBL2TL programme

Table 2: Learning outcomes in every unit

Learning outcomes in every unit ²⁶⁹	
✓ Listening to announcements and instructions	✓ Note-taking (lectures, meetings etc.)
✓ Understanding conversation between other speakers	✓ Facilitating communication in delicate situations and disagreements
✓ Reading for information/argument – detailed reading	✓ Acting as intermediary in informal situations (with friends and colleagues)
✓ Understanding an interlocutor	✓ Leading group work
✓ Conversation	✓ Collaborating in a group
✓ Informal discussion (with friends)	✓ Building on pluricultural repertoire
✓ Goal-oriented co-operation	✓ Information exchange

- *Every time learners are grouped together in pairs or in groups, learners are required to collaborate and interact in order to prepare for the next task, solve a problem, evaluate a decision or accomplish a goal.*
- *The roles learners take on may allow them to operate on a developmental level ahead of their own, as every role learners take on in this programme will require them to explore unfamiliar subject matter, personal viewpoints and cultural perspectives.*
- *It should be noted that when it is not indicated that the teacher or learners have en-rolled (second column) or that the task will be performed in-role (third column), the requests or preparations for a task will be done out-of-role.*
- *As discussed above, it is not stipulated which en-rolling or de-rolling techniques should be used when learners and teacher en-role or de-role. The teacher could choose preferred techniques from the list provided above (see section: 7.3.2.3 The experiential stage).*
- *As noted above, it is not indicated what type of space for reflection should be created in the programme. The teacher can decide what type of space will be created, depending on how the dramatic action unfolds. The teacher could use the examples that are provided above (see section: 7.3.2.4 The reflective stage).*
- *It is not indicated what language components will be dealt with in the reflective phase. As discussed in Chapter 6, the L2 teacher should identify and assess the learners' needs and address the necessary grammar and vocabulary that is required, in addition to correcting errors made during the explorations (see section: 6.2.3 The development of general competence and communicative competence).*

²⁶⁹ The 'Can-do' descriptors of the learning outcomes in each unit can be given to learners at the beginning of the unit. These descriptors could scaffold learners in assessing their progress throughout the programme.

Table 3: Unit 1–Raising awareness of climate change

UNIT 1²⁷⁰			
Learning area	English as a second language		
Level	B2		
Subject-specific aim	Achieving overall proficiency		
Learning activity	Communicative language activities		
Unit number	1		
Unit theme	Raising awareness of climate change		
Learning outcomes	<ul style="list-style-type: none"> ✓ Interviewing and being interviewed ✓ Audio-visual reception ✓ Facilitating pluricultural space 	<ul style="list-style-type: none"> ✓ Sustained monologue: Describing experience ✓ Addressing audiences ✓ Creative writing 	<ul style="list-style-type: none"> ✓ Writing reports and essays
Approach	DBL2TL		
Unit number 1			
Informative text	The text provides background knowledge on the main theme of the programme. It provides a definition of global warming as well as outlines the causes and effects thereof.		
Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Context building	<ul style="list-style-type: none"> • Put up pictures that portray the wide-ranging damaging effects of climate change. 		❖ Pictures
2. Context building	<ul style="list-style-type: none"> • Ask each learner to choose a picture and create a frozen image that portrays the theme of the picture. • Give each learner an opportunity to present their frozen image to the class. • After creating the frozen image, ask each learner to provide a short explanation of their portrayal of the theme, by describing their prior knowledge and thoughts/concerns regarding the 	<ul style="list-style-type: none"> • <i>Tableaux</i>; individual; out-of-role: Each learner physically portrays the theme of the picture in a frozen image. • Establishing prior knowledge; individual; out-of-role: After creating the frozen image, each learner provides a short explanation of their physical portrayal, by describing their prior knowledge and 	

²⁷⁰ Unit 1 does not have an overarching narrative framework, as it is the first unit in the programme and serves the purpose of gradually introducing learners to the dramatic process and the main theme of the programme.

	<p>theme.</p> <ul style="list-style-type: none"> • Allow learners, who are observing, to provide feedback after the presentation of each learner's frozen image. Observers could describe how they relate the frozen image to the theme that was portrayed. 	thoughts/concerns regarding the theme.	
3. Context building	<ul style="list-style-type: none"> • Group pictures, which represent the same theme, together. Divide learners into groups based on the pictures they chose. Therefore, each group will represent a theme. • Explain the <i>role-on-the-wall</i> task (see next column for instructions). • Carry out the <i>role-on-the-wall</i> task. • Alternate between groups providing guidance and applying questioning techniques where needed. • The outlines could be put up on the wall, as the words/phrases/sentences that were recorded could be used in the following units wherein these themes will be explored. 	<ul style="list-style-type: none"> • <i>Role-on-the-wall</i>; out-of-role: Each group representing a particular theme draws the outline of a figure/object/symbol that represents their theme. Inside of outline: write words/phrases/sentences describing the role of this theme in climate change. Outside of outline: write words/phrases/sentences outlining its causes. 	<ul style="list-style-type: none"> ❖ Large sheets of paper ❖ Pens ❖ Markers ❖ (a wide variety of colours)
4. Context building	<ul style="list-style-type: none"> • Explain the timeline activity to learners (see next column for instructions). • Mediate learners' discussions, as they collaborate and interact to prepare the three frozen images. • Ask learners to add verbal expressions to each <i>tableau</i> (see next column for more instructions). • Give learners an opportunity to divide into groups to prepare the second frozen image. • Offer guidance to groups where needed. • Explain the performance task (see next column for instructions). • Give learners time to practise the performance. • Ask learners to present the three separate frozen images. Thereafter, ask learners to present the performance. 	<ul style="list-style-type: none"> • Timeline of climate change; <i>tableaux</i>; whole class; out-of-role: The class creates a timeline.²⁷¹ Learners create a <i>tableau</i> at each point of the timeline: 1. What the world and people lives were like before climate change (whole class). 2. The components that contribute to climate change and the effects thereof (in the groups that represented each theme in the previous phase). 3. What the world and people's lives will be like if nothing is done (whole class). • Learners think of words/phrases/sentences that could verbally describe each <i>tableau</i> (could use information from the <i>role-on-the-wall</i> task). Learners add the verbal expressions to each <i>tableau</i>. • Performance; whole class; out-of-role: Bring 	

²⁷¹ The idea to create a timeline was sourced from (Goodwin 2006:31-32).

<i>tableaux</i> of timeline to life by stringing images together in slow motion with verbal expressions. ²⁷²			
5. Context building	<ul style="list-style-type: none"> Ask learners to create a space that portrays the future world of the last frozen image of the performance (see next column for instructions). Provide examples of ordinary objects that could represent imaginary objects or places, if learners struggle to think of ideas (for example: a carpet represents a dry lake). After the space has been created, divide learners into the same groups as in phase 3. Explain signs and notices task (see next column for instructions). Encourage learners to be creative by advising them not to design existing signs and notices. After all groups have finished designing their signs and notices, give each group an opportunity to present them. Let the observers guess the meaning of the signs and notices. Divide learners into two groups. Elderly; 2. Interviewers Tell learners that they are going to portray the roles of old people and interviewers who live in this future world that the learners have created. Ask learners to find a spot in the created space where they think their role (elderly or interviewer) will spend most of their time. After all learners have chosen a spot, ask learners questions to help them determine the profession, lifestyle, and family structure of the role they will take on, as well as the role's perspectives and feelings regarding the future world. Give learners some time to think of all these aspects. Learners will en-role in the next phase. 	<ul style="list-style-type: none"> Setting the space; out-of-role: Learners create a space that depicts the last <i>tableau</i> of what the world would be like without any intervention. Learners use ordinary objects that represent imaginary objects, places or geographic features.²⁷³ Designing signs and notices; group work; out-of-role: In the same groups that represented each theme, learners collaborate to design signs and notices for this space/future world. Learners should design notices and signs that highlight the damage/differences of this future world where global warming has taken its toll. Other learners guess what the meanings of the signs are.²⁷⁴ 	<ul style="list-style-type: none"> ❖ Objects that could be used to create the space ❖ Pen ❖ Paper ❖ Markers
6. Narrative building	<ul style="list-style-type: none"> Move the furniture in the classroom to resemble the living room of an old age home. Tell learners that the interviewers have come to the old age home to interview the elderly. The 	<ul style="list-style-type: none"> Setting the space; out-of-role. <i>Narrative link</i> and Paired role-play; paired work; in-role: All pairs conduct the interviews 	<ul style="list-style-type: none"> ❖ Pen ❖ Paper

²⁷² The *tableaux* task was sourced from (Bowell & Heap 2001:102).

²⁷³ 'Space building' was retrieved from (Goodwin 2006:35-36).

²⁷⁴ The task of designing signs and notices for a future world was taken from (Maley & Duff 1982:142). The theme was developed by me.

<p>Context Interviews with the elderly</p> <p>Location Living room in old age home in the future world (created space)</p> <p>Roles Elderly Interviewer</p>	<p>interviews will be conducted in the living room of the old age home.</p> <ul style="list-style-type: none"> • Explain role-play task (see next column for instructions). • Tell interviewers that they prefer the future world. Make sure the elderly do not overhear this information. • Divide learners into pairs (interviewer and elderly). • Tell learners, who will portray the interviewers, that they will have some time to prepare questions for the interview. The interviewers are in the living room of the old age home. They are waiting for the elderly to finish their lunch, so they have time to prepare the questions before they arrive for the interview. • Learners en-role as interviewers. • After the interviewers have finished preparing their questions, let the other learners en-role as the elderly and enter the living room. • Carry out role-play task. • While the interviews are being conducted, walk around the classroom offering assistance where needed. 	<p>simultaneously. Interviewer asks elderly people to compare what life was like and how it is in the future world.²⁷⁵ The interviewer should express his/her/ze personal opinion of the future world. The elderly person's reaction to the interviewer's opinion will determine the rest of the interview.</p>	
<p>7. Deepening</p> <p>Location Various locations in the future world (created space)</p> <p>Roles Elderly Interviewer</p>	<ul style="list-style-type: none"> • After the interviews have ended, ask learners to remain in role. Tell learners that the elderly have returned to their rooms and the interviewers have returned home. Each person should go to the place in their house/room where they usually go to relax. Tell learners that, in view of the events of the day, their roles would like to express their feelings about the future world in writing. • Ask learners to write a description of a day in the life of this future world from their role's perspective. Ask learners to include the information learnt during the interviews (see next column for more instructions). • After learners have finished the writing task, they de-role. Learners de-role as the next activity will be individual. Each individual learner will en-role before presenting his/her/ze 	<ul style="list-style-type: none"> • <i>Narrative link</i> and <i>Writing in role</i>; individual: Each learner writes a description of a day in the life of this world/of the lifestyles of the people in this world from his/her/ze perspective. Compare this future world with the world in its current state and explain what will have happened by the time this future world has come to be. • Monologue; in-role: Each learner presents his/her/ze written description as a monologue to the class. 	<ul style="list-style-type: none"> ❖ Pen ❖ Paper

²⁷⁵ The role-play task was sourced from (O'Neill & Lambert 1990:185).

	<ul style="list-style-type: none"> monologue and the other learners will observe out-of-role. • Explain monologue task (see next column for instructions). • Give each learner an opportunity to en-role before presenting his/her/ze monologue to the class and de-role after. • Allow observers (out-of-role) to provide feedback after each monologue. Ask the observers to compare the learners' different perspectives and interpretations of the future world. 	
8. Reflective	<ul style="list-style-type: none"> • Create a space for reflection. • Ask learners to enter the space for reflection. • Ask a learner to mediate the class discussion. • Participate in the discussion and apply questioning techniques to enhance engagement. 	<ul style="list-style-type: none"> • Class discussion; out-of-role: Each learner explains the thoughts and fears of the role he/she/ze took on in the previous two phases. Thereafter, learners give their personal thoughts and fears about the future of Earth.
9. Homework assignment		<ul style="list-style-type: none"> • Write an argumentative essay stating the reasons why the measures that are being taken to prevent global warming, should be increased. • Watch episode 11, "Gathering Storm" and Episode 9, "Moving a Mountain" to establish some background knowledge on the theme of the next unit.

Table 4: Unit 2–Total evacuation

UNIT 2				
Learning area	English as a second language			
Level	B2			
Subject-specific aim	Achieving overall proficiency			
Learning activity	Communicative language activities			
Unit number	2			
Unit theme	Total evacuation			
Learning outcomes	<ul style="list-style-type: none"> ✓ Listening as a member of a live-audience ✓ Audio-visual reception ✓ Sustained monologue: Putting a case 	<ul style="list-style-type: none"> ✓ Sustained monologue: Describing experience ✓ Sustained monologue: Giving information ✓ Interviewing and being interviewed 	<ul style="list-style-type: none"> ✓ Addressing audiences ✓ Creative writing ✓ Writing reports and essays 	<ul style="list-style-type: none"> ✓ Formal discussion (meetings) ✓ Facilitating pluricultural space ✓ Correspondence
Approach	DBL2TL			
Unit number 2				
Informative text	The text provides information about the dire circumstances in Bangladesh, Kiribati, and Tuvalu. As a result of rising sea levels, a large number of people have already been displaced. These three countries are slowly coming to terms with the fact that complete evacuation could be their only option.			
Unit phase	Facilitation practices	Unit tasks and DBTL strategies		Learning materials
1. Context building and Pre-text	<ul style="list-style-type: none"> • Carry out the class discussion (see next column for topic of discussion). • Mediate the discussion and apply questioning techniques to enhance interest. • Introduce and point out Bangladesh, Kiribati, and Tuvalu on the world map.²⁷⁶ • Show YouTube videos of the current situation in Bangladesh, Kiribati, and Tuvalu where evacuation is considered due to rising sea levels. • Tell learners that the leaders of Bangladesh, Kiribati and Tuvalu have called a council meeting. They have asked the members of 	<ul style="list-style-type: none"> • Establishing prior knowledge; class discussion; out-of-role: Ask learners to name the reasons why people would want to leave the country where they are currently living. Ask learners if they would consider leaving the country where they were born. If they answer yes, ask them to explain why. If learners have already left the country where they were born, ask them to provide reasons for their decision (make sure that learners feel comfortable sharing their story). • Pre-text 		<ul style="list-style-type: none"> ❖ Map ❖ YouTube Videos ❖ Computer

²⁷⁶ The idea to use a map as context building was retrieved from (O'Neill & Lambert 1990:195).

the communities to join the meeting, as the decision that has to be made will impact everyone. Therefore, the leaders feel that the members of the communities should have their say, before a final decision is made. At this point, the members of the communities have not been informed about the decision that has to be made at the meeting.

2. Narrative building	<ul style="list-style-type: none"> • Move the furniture in the classroom to resemble different rooms in the government building (room for the meet and greet, cafeteria, boardroom). • Ask three willing volunteers to participate in a <i>hot-seating</i> task (see next column for instructions). Tell the three volunteers that they will portray the leaders of these three countries. Let learners decide which country they will represent. Tell the three learners, who will portray the leaders, that they are faced with the challenge of deciding whether their countries will evacuate. Do not let the other learners overhear this information. • Tell the rest of the class that they will take on the roles of the members of the communities of these three countries. They will ask the three leaders questions to establish who, where and why the three leaders are in the hotseat in order to determine why the meeting has been called. After learners have established that the purpose of the meeting is to discuss possible evacuation, they could question the leaders to determine what will be at stake for them if they evacuate or not. • Explain <i>hot-seating</i> task (see next column for instructions). • The learners en-role, as the three leaders, as they put on their name tags and stand back to back in the middle of the classroom. The name tags have their names and the names of their countries written on them. • Other learners en-role as members of the communities. • Carry out <i>hot-seating</i> task. 	<ul style="list-style-type: none"> • Setting the space; out-of-role. • <i>Hot-seating</i>; whole-class; in-role: Members of the communities establish who, where and why the three leaders are in the hotseat. The three leaders stand back to back in the middle of the classroom. The other learners, as members of the communities, stand in a circle around them and simultaneously question them to find out what will be at stake for them if they evacuate or not. 	❖ Name tags
<p>Hotseat The three leaders of the countries Interrogators Members of the communities</p>			
3. Narrative building and Reflective	<ul style="list-style-type: none"> • Ask learners to remain in-role as they are divided into pairs. • Teacher en-roles, as a member of one of the communities, who volunteered to facilitate the meet and greet session. • A member of one of the communities (<i>teacher in role</i>), 	<ul style="list-style-type: none"> • <i>Building belief</i> and Paired role-play; paired work; in-role: All pairs do the improvisation at the same time. Learners introduce their role (who, what, where, why) and offer their viewpoints on the 	❖ Paper ❖ Pen

<p>Context Meet and greet</p> <p>Location A room in a government building in Bangladesh</p> <p>Roles Members of the communities Teacher in role Member of a community</p>	<p>welcomes the other members of communities to the meet and greet session at the government building in Bangladesh. Tell members of the communities that they will take this opportunity to introduce themselves to other members who will join the council meeting regarding the possible evacuation.</p> <ul style="list-style-type: none"> • Carry out the first role-play task (see next column for more instructions). • A member of one of the communities (<i>teacher in role</i>) walks around the classroom offering guidance where needed. He/she/ze should also take an opportunity to introduce himself/herself/ze. • After all learners and <i>teacher in role</i> have finished their introductions, learners and teacher de-role. • Create a space for reflection (learners could de-role as they enter the space for reflection). • Mediate class discussion (see next column for the topic of discussion). • After the class discussion, teacher and learners en-role in the same roles as in the previous role-play task. A member of one of the communities (<i>teacher in role</i>) announces that the other members of communities have some free time before the meeting. Tell them that they can decide where they would like to spend their free time (inside the building, in the cafeteria, in the meet and greet room etc.). Ask them to position themselves in the classroom, as if they are in that location. Explain writing task (see next column for instructions). • Give learners time to carry out the writing task. • After all learners have finished the writing task, a member of one of the communities (<i>teacher in role</i>) makes an announcement that all members must return to the room where they had the meet and greet session. After all members have returned, inform them that they have to decide whether they are for or against the evacuation. As learners are representing members of different communities, they will have 	<p>possible evacuation.</p> <ul style="list-style-type: none"> • Class discussion; out-of-role: After the improvisation, the whole class gathers to reflect on and discuss the meaning making in the separate scenes.²⁷⁷ • <i>Narrative link</i> and <i>Writing in role</i>, individual: Write a short explanation and justification of which side one is on (for or against evacuation). • <i>Narrative link</i> and Role-play; group work; in-role: Both groups (for and against) prepare their argument for the meeting. • <i>Teacher in role</i>: The teacher takes on the role of a member of one of the communities who will facilitate the meet and greet session. The <i>teacher in role</i> has a medium status, as he/she/ze is not a leader of a country, yet takes on a facilitating role in the meet and greet session. Kind of role: Facilitator.
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²⁷⁷ The improvisation task was sourced from (Dawson & Lee 2018:250).

	<p>different things at stake. They will have different reasons for their decision, because they will stand to gain or lose different things with the evacuation. This could create tension.</p> <ul style="list-style-type: none"> • A member of one of the communities (<i>teacher in role</i>) divides learners into two groups depending on which side they are on (for or against the evacuation) and explains the second role-play task (see next column for instructions). • A member of one of the communities (<i>teacher in role</i>) could assist the groups, if needed, as he/she/ze has already taken on a facilitating role at the meet and greet session. 		
4. Context building	<ul style="list-style-type: none"> • After both groups have finished their preparation for the meeting, teacher and learners de-role. • Carry out class discussion (see next column for topic of discussion). • Mediate class discussion and apply questioning techniques to enhance engagement. • Ask learners to devise a simple greeting ceremony. Advise learners to consider everything they have learnt about Bangladesh and the people's lifestyles thus far, when inventing the greeting ceremony (see next column for instructions). • Give learners time to devise and practise the ceremony. Offer guidance where necessary. 	<ul style="list-style-type: none"> • Class discussion; out-of-role: Teacher asks learners if there are any rituals, ceremonies or festivals in their community.²⁷⁸ • Ceremony; whole class; out-of-role: The class invents a simple greeting ceremony that is traditionally carried out before meetings in Bangladesh as a sign of respect.²⁷⁹ 	
5. Deepening	<ul style="list-style-type: none"> • Tell the three volunteers (of before in the unit) that they will take on the roles of the three leaders of the countries. Give the necessary information to these three volunteers. Firstly, they will mediate the meeting. Secondly, they will receive the message which they will show to the members of the communities. Thirdly, they will be given an envelope that they will only open after they have received the message. They will leave the classroom to look at the content of the envelope and discuss their next step, before returning to the classroom (see 	<ul style="list-style-type: none"> • <i>Narrative link</i> and Ceremony; whole class; in-role: The class performs the simple greeting ceremony. • Role-play; whole class; in-role: All learners are seated in a circle among members of their group. Everybody gets an opportunity to present their views. The three leaders of the countries mediate the meeting. • Role-play; whole class; in-role: The three leaders of the countries receive a message. They 	<ul style="list-style-type: none"> ❖ Computer ❖ YouTube video of news feed ❖ Envelope with message inside
Context The council meeting			
Location A boardroom in a government			

²⁷⁸ The question was sourced from (Bowell & Heap 2001:87).

²⁷⁹ The greeting ceremony was retrieved from (Goodwin 2006:8).

<p>building in Bangladesh</p> <p>Roles</p> <p>Members of the communities</p> <p>The three leaders of the countries</p> <p>Teacher in role</p> <p>Member of a community</p>	<p>below for more information on how this process will be facilitated).</p> <ul style="list-style-type: none"> • Teacher gives an envelope to a learner to give to the leaders after they have received the message. The learner should tell them that the envelope has just been received. • Tell other learners that they will take on the same roles (members of the communities) as in the previous phase in this unit. • Inform learners that they will perform the greeting ceremony first. Thereafter, they will take a seat in the circle. The three leaders of the countries should make sure each member of the community gets an opportunity to present their views. The three leaders of the countries can comment on these views as well as mediate the meeting. • As the <i>teacher in role</i> facilitated the meet and greet session, he/she/ze has already taken on a facilitating role. Therefore, if learners struggle to sustain a conversation or if the leaders struggle to maintain control, the teacher could offer guidance or side-coach while in-role. • Teacher takes on the same role (a member of one of the communities) as in the previous phases in this unit. • Teacher and learners en-role. • A member of one of the communities (<i>teacher in role</i>) announces that the meeting is about to start and asks everyone to gather and perform the simple greeting ceremony. • <i>Teacher in role</i>, members of the communities and the three leaders perform the greeting ceremony. • <i>Teacher in role</i>, members of the communities and the three leaders take their positions in the boardroom. A member of one of the communities (<i>teacher in role</i>) could direct learners to their seats. • Carry out the first role-play task (see next column for more instructions). • After all members of the communities have had an opportunity to present their views, a member of one of the communities (<i>teacher in role</i>) provides a message to the three leaders of the countries (see next column for further instructions for the second role-play task). 	<p>immediately interrupt the proceedings and open an attachment on the laptop (if possible).</p> <p>Everybody watches live news feed of a superstorm on one of the islands. Everybody in the meeting discusses the new turn of events and the leaders give the members of the communities the opportunity to change sides.</p> <ul style="list-style-type: none"> • Role-play; whole class; in-role: A learner gives the three leaders an envelope that has just been sent by the United Nations. The leaders leave the room, look at the information in the envelope and decide what to do. In the envelope it is written that the United Nations are instructing them to evacuate. Outside the classroom, the leaders discuss how they will break the news to the members of community. The leaders enter the class and announce the decision to evacuate. The leaders invite the members of the communities to share their thoughts and feelings regarding the decision and demonstrate their approval or disapproval.
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- After the three leaders have shown the message to the members of the communities, a member of one of the communities (*teacher in role*) signals to the learner, who has the envelope, to give the envelope to the three leaders (see next column for further instructions for the third role-play task).
- Decide when the time is right to end the role-play. Give the signal that is agreed upon at the beginning of the programme to indicate to learners that they should bring the role-play to an end.
- Teacher and learners de-role.

6. Reflective

- Create a space for reflection
 - Ask learners to enter the space for reflection (teacher and learners can de-role as they enter the space for reflection).
 - Carry out class discussion (see next column for topic of discussion).
 - Mediate class discussion and apply questioning techniques to further engagement.
- Class discussion; out-of-role: Learners reflect on the proceedings of the meeting. Learners provide their personal opinion on the outcome of the meeting, state which side they are on and provide a justification for their opinion.

7. Homework assignment

- Writing out of role; individual: Describe the day of the meeting (focus on sounds, smells and sights)²⁸⁰ / *Writing in role*; individual: Write a letter of application to the displacement organisation that could find solutions to displacement issues.
 - Watch Episode 8, "A Dangerous Future" to establish some background knowledge on the context of the next unit.
- ❖ Pen
 - ❖ Paper
 - ❖ USB stick
 - ❖ Computer/TV

²⁸⁰ The writing task was sourced from (Goodwin 2006:8).

Table 5: Unit 3–Migration and intercultural indifference

UNIT 3			
Learning area	English as a second language		
Level	B2		
Subject-specific aim	Achieving overall proficiency		
Learning activity	Communicative language activities		
Unit number	3		
Unit theme	Migration and intercultural indifference		
Learning outcomes	<ul style="list-style-type: none"> ✓ Audio-visual reception ✓ Creative writing ✓ Interviewing and being interviewed 	<ul style="list-style-type: none"> ✓ Listening to audio media and recordings ✓ Correspondence ✓ Notes, messages and forms 	<ul style="list-style-type: none"> ✓ Facilitating pluricultural space
Approach	DBL2TL		
Unit number 3			
Migration-Section 1: Leaving home			
Informative text	The text gives more information about the effects of climate change in Bangladesh and describes how it affects its citizens. It offers a more personal view of Bangladeshis' perspectives.		
Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Pre-text and Context building Location A village in Bangladesh Roles Villagers	<ul style="list-style-type: none"> • Tell learners that this unit links to the previous unit. As the council in Bangladesh has decided on evacuation, many villages are encouraged to evacuate as soon as possible. This section will focus on a village in Bangladesh wherein the villagers are faced with the dilemma of evacuation. • Carry out brainstorm task (see next column for instructions). • Mediate brainstorm session and act as scribe, documenting all ideas expressed by learners. • Ask learners to write information about the role they will portray on a piece of paper (see next column for instructions for the writing out of role task). • After all learners have finished the writing task, fold, mix and redistribute papers among the class. Ask learners to go around the classroom, asking questions to try and find the person who wrote the slip of paper they received 	<ul style="list-style-type: none"> • Pre-text • Brainstorm; whole class; out-of-role: Brainstorm a list of people that could live in a typical village in Bangladesh. Learners should provide information of the person's appearance, profession and daily activities. Group the people, who were described, together in families. Establish the relationships and connections between the members of each family. Each learner chooses to portray one of the people who were described. Therefore, each learner will be a member of one of the families. In the next phase, learners will be divided into groups according to these family structures. • Writing out of role; individual: Each learner writes a few sentences on a piece of paper that gives information about his/her/ze role (hobbies, likes, 	<ul style="list-style-type: none"> ❖ White board ❖ Markers ❖ Paper ❖ Pens

dislikes, information about family etc.).²⁸¹

<p>2. Narrative building</p>	<ul style="list-style-type: none"> • After all learners have found the owner of the piece of paper they received, ask learners to gather in the middle of the classroom. • Divide learners into groups. Each group comprises a family (see exercise above for division of families). • Ask learners to collaborate with the members of their group to carry out a mime task in the roles they have built in the previous phase. The mime should illustrate their family's daily routine. Give the groups time to prepare their mime. Advise learners to use the knowledge that was acquired in the previous unit, as well as in the tasks in this unit, to determine what daily activities their family would carry out. • Give each group an opportunity to present their mime. Each group en-roles before they present their image and de-roles after. • While learners are carrying out the mime, tap on their shoulders, one at a time, to allow learners to voice their thoughts. 	<ul style="list-style-type: none"> • <i>Building belief</i> and Mime; group work; in-role: Learners portray their family (as Bangladeshis) in their daily routine. Learners could add their thoughts through thought-tracking. 	
<p>Context Families in their daily routine Location A village in Bangladesh Roles Villagers</p>			
<p>3. Deepening and Reflective</p>	<ul style="list-style-type: none"> • Move the classroom space to resemble the village meeting. • Ask learners what the name of the village is, how many inhabitants there are in the village and what professions are significant in the village. • Explain <i>conscience alley</i> task to learners (see next column for instructions). Tell learners that they will carry out the task, after the chief has made the announcement. They should feel free to react to the chief's announcement. • Teacher en-roles as chief. • Learners en-role as the villagers (learners take on the same roles as in phase 2). 	<ul style="list-style-type: none"> • Setting the space; out-of-role. • <i>Narrative link</i> and <i>Conscience Alley</i>; whole class; in-role: The chief walks down the alley. Villagers represent the chief's conscience as he/she/ze has to make the decision whether they will stay or evacuate. Villagers provide arguments the chief might have heard or arguments inside the chief's head (fears, beliefs, concerns). • Role-play, whole class; in-role: After walking the alley, villagers take a seat and voice their concerns to the chief. The villagers ask the chief what 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens ❖ Box
<p>Context Village meeting Location A village in Bangladesh Roles Villagers Teacher in role</p>			

²⁸¹ The role building task was sourced from (Maley & Duff 1982:94).

Chief	<ul style="list-style-type: none"> • The chief proclaims that the village is faced with the dilemma of possible evacuation. The villagers will have a meeting during which the chief will tell them what has been decided regarding their immediate evacuation. The chief confesses that he/she/ze is still struggling to make the decision, as it will change all their lives forever. • Carry out <i>conscience alley</i> task. • After the chief has walked the alley, the chief asks the villagers to take a seat. The chief encourages them to voice their concerns and ask about his/her/ze decision. After all villagers have had an opportunity to express themselves, the chief announces that they are evacuating and reveals how he/she/ze is feeling about the decision. • After the chief has brought the meeting to an end, he/she/ze suggests that the villagers should take a moment to write about their thoughts and feelings regarding the evacuation, as this could help them to deal with this difficult situation. The chief asks them to drop the letters in a box in front of his/her/ze house. The chief will read the letters and provide assistance where possible. • Teacher de-roles to provide assistance where necessary while learners are carrying out the writing task. • After all villagers have finished the writing task, learners de-role. 	<p>he/she/ze has decided and how he/she/ze is feeling about the decision.²⁸² The chief tells villagers that they have to evacuate.</p> <ul style="list-style-type: none"> • <i>Narrative link</i> and <i>Writing in role</i>, individual: Write the thoughts, emotions and attitude of your role regarding the evacuation. • Ritual; individual; in-role: Villagers drop the letters in the box in front of the chief's house. • <i>Teacher in role</i>: The teacher takes on the role of the chief. The <i>teacher in role</i> has a high status, as he/she/ze is the leader of the village. Kind of role: Leader and Supporter.
4. Deepening Location Harbour Roles Villagers	<ul style="list-style-type: none"> • Notify learners that the villagers have already packed up all their belongings and are about to leave all they know behind. • Divide learners into the same groups as in phase 1 and 2 of the unit. Ask learners to collaborate to create a frozen image depicting their family as they are ready to leave at the harbour. Tell learners that all groups will create their frozen images at the same time (see next column for more instructions). • Give the groups time to interact in order to prepare their frozen image. 	<ul style="list-style-type: none"> • <i>Narrative link</i> and <i>Tableaux</i>; group work; in-role: Create frozen images of families as they are ready to leave at the harbour. Villagers voice their fears and hopes for the future through thought-tracking.

²⁸² The *conscience alley* task was retrieved from (Dawson & Lee 2018:245). The theme and roles were included by me.

- Learners en-role.
- While the villagers present their frozen images, tap on their shoulders, one at a time, to allow them to voice their thoughts in the frozen image.
- Ask the villagers to remain in position in their frozen image, until they receive further instructions.

5. Narrative building and Reflective

Roles
 Villagers
Teacher in role
 Ship's officer

- Teacher en-roles as ship's officer.
- The ship's officer introduces himself/herself/ze to the villagers. He/she/ze is in charge of this group on the ship.
- The ship's officer hands out identity cards and pens, and instructs the villagers to fill them in before boarding the ship. Tell the villagers that they have to keep their identity cards safe, as the cards have to be checked by immigration officers before they can disembark.
- After all villagers have filled in their identity card, learners de-role.
- Create a space for reflection.
- Ask learners to enter the space for reflection.
- Ask a learner to mediate the class discussion.
- Carry out class discussion (see next column for the topic of discussion).
- Participate in the discussion and apply questioning techniques if guidance is needed.

- *Building belief* and *Writing in role*; individual: Villagers fill in an identity card (personal details) before boarding the ship.²⁸³
- Class discussion; out-of-role: Learners reflect on the events in this section and discuss how their roles felt about the evacuation. Learners give their personal opinion on how terrifying it should be to leave everything you know behind.
- *Teacher in role*: The teacher takes on the role of ship's officer. The teacher will take on the same role in the next section. The *teacher in role* has a medium status, as he/she/ze is not the captain of the ship, yet controls the migrants on the ship. This status is necessary to disempower the migrants on the ship. Kind of role: Dominator.

- ❖ Identity cards
- ❖ Pens

Migration-Section 2: Journey to an unknown world

Informative text The text tells the story of the perilous voyages the migrants of Bangladesh take on in the hope of a better future.

Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
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²⁸³ The notion to fill out an identity card was sourced from (O'Neill & Lambert 1990:195).

<p>1. Pre-text and Context building</p> <p>Context Settling into living quarters</p> <p>Location The living quarters on the ship</p> <p>Roles Migrants</p> <p>Teacher in role Ship's officer</p>	<ul style="list-style-type: none"> • Move the furniture in the classroom to resemble a ship's living quarters. • Tell learners that they will explore the perilous journey of the migrants to the unknown world. • Ask learners to take on the same roles of migrants as in the previous section. • Learners en-role. • Teacher en-roles as the ship's officer. • The ship's officer asks the migrants to board the ship and leads them to their living quarters. In their living quarters, they are told to find an area that will be theirs and settle down by collecting bedding and creating a sleeping space. The ship's officer gives the migrants information about the conditions under which they will be travelling, meal times etc. The ship's officer moves around checking identity cards and making a list of those present. 	<ul style="list-style-type: none"> • Setting the space; out of role. • Pre-text • <i>Narrative link</i> and Role-play, whole class; in-role: Migrants settle down in the living quarters by collecting bedding and creating a sleeping space. The ship's officer moves around checking identity cards and making a list of those present.²⁸⁴ 	<ul style="list-style-type: none"> ❖ Paper ❖ Pen
<p>2. Narrative building</p> <p>Context Life on the ship</p> <p>Location The living quarters on the ship</p> <p>Roles Migrants</p> <p>Teacher in role Ship's officer</p>	<ul style="list-style-type: none"> • After the ship's officer has checked all the identity cards, he/she/ze divides learners into pairs (do not group family members together). Some members of a family could be purposefully separated to add to the drama. The ship's officer informs the migrants that they will spend a lot of time with this person, so they might as well get to know each other. The ship's officer instructs the migrants to tell their partner their personal story of what they have left behind and talk about their personal object (see next column for more instructions on the first role-play task). The ship's officer leaves the living quarters. • After the ship's officer has left, migrants carry out the first role-play task in pairs. • Teacher de-roles to offer guidance where needed. • After all pairs have finished, the teacher en-roles as the ship's officer and returns to the living quarters. • The ship's officer starts yelling at a few migrants who set up their sleeping space in the wrong area. The ship's officer starts 	<ul style="list-style-type: none"> • <i>Building belief</i> and Paired role-play; paired work; in-role: Migrants tell their personal stories to their partner of what they have left behind. Each migrant has brought an object that carries sentimental value (object could be imaginary). Each learner explains to their partner why the object is important to them and how it is connected to their past life. • <i>Narrative link</i> and Role-play, whole class; in-role: The ship's officer sets up a table to write down the migrants' names and complaints. He/she/ze wants the migrants to present their grievances in an orderly way. The migrants go to him one-by-one to give their complaints about the living conditions (cramped conditions, poor food, lack of privacy, inadequate security etc.). The ship's officer has a compassionless attitude towards the migrants. 	<ul style="list-style-type: none"> ❖ Personal objects ❖ Identity cards ❖ Paper ❖ Pens

²⁸⁴ The role-play task was retrieved from (O'Neill & Lambert 1990:197).

throwing their bedding to another place in the ship in order to steer the improvisation to a conflict moment. This means that the teacher needs to think on his/her/ze feet and 'roll' with what comes from the learners. The migrants' reactions will determine what occurs next.

- After the conflict moment has been defused, carry out second role-play task (see next column for instructions).²⁸⁵
- After all migrants have presented their grievances, the teacher and learners de-role.

<p>3. Reflective</p>	<ul style="list-style-type: none"> • Create a space for reflection. • Ask learners to enter the space for reflection. • Ask a learner to mediate the class discussion. • Carry out class discussion (see next column for topic of discussion). • Participate in the discussion and apply questioning techniques to allow learners to evaluate their experience. • Ask learners to brainstorm a list of words that could describe the plight of the migrants on the ship. The teacher could ask probing and pressing questions to move learners away from the surface to deeper levels of meaning. For example: how people view refugees, viewing them as less than human (objects/cattle); how these refugees are (arguably) in the same boat as those throughout history who were forced to flee their countries where they lived etc. • Hand out a large sheet of paper and let the learners write the words on it. Thereafter, give learners time to individually write their sentences (see next column for instructions on writing out of role task). 	<ul style="list-style-type: none"> • Class discussion; out-of-role: Learners reflect on the events in this section. • Writing out of role; individual: The class brainstorms words that could describe the plight of the migrants on the ship. Each learner uses some of the words to construct sentences, summing up the kind of experiences the travelers have had to endure.²⁸⁶ 	<ul style="list-style-type: none"> ❖ Markers ❖ Paper ❖ Pens ❖ Large sheet of paper
<p>4. Deepening</p>	<ul style="list-style-type: none"> • Ask the class to collaborate to create a sound collage of the journey of the migrants. Suggest to learners that they should 	<ul style="list-style-type: none"> • Sound collage; whole class; out-of-role: Learners make a sound collage of the journey of the 	<ul style="list-style-type: none"> ❖ Additional sound effects (if possible)

²⁸⁵ Both role-play tasks in this phase were sourced from (O'Neill & Lambert 1990:197, 199).

²⁸⁶ The reflection task was retrieved from (O'Neill & Lambert 1990:199).

	<p>consider all possible sounds of such journey: the creaking floorboards, the howling wind, the water splashing against the boat, people screaming and crying, animals on the boat etc.</p> <ul style="list-style-type: none"> • Give the class time to interact in order to prepare the sound collage. • The class presents the sound collage. • Ask learners to incorporate the words and sentences of the writing task in the previous phase into the sound collage. Give learners time to prepare and thereafter, present the sound collage with dialogue. • Conduct hand signals to indicate and change the volume while learners are presenting the sound collage, in order to create different dynamics. 	<p>migrants on the ship.</p> <ul style="list-style-type: none"> • Learners use the words and sentences of the writing task in the previous phase to add dialogue to the sound collage.²⁸⁷ 	
5. Deepening and Reflective	<ul style="list-style-type: none"> • Ask learners to individually create a written interpretation of the sound collage. Encourage learners to use descriptive language that could illustrate the sounds (see next column for more instructions for the first writing out of role task). • When learners have finished, ask them to convert the written collage into a written sound poem • Learners could present their poem to the rest of the class. • These writing tasks may be assigned as homework. 	<ul style="list-style-type: none"> • Writing out of role; individual: Each learner creates a written collage of sounds (on the computer, if possible, to make use of clipboard or images to enhance the symbols of sounds).²⁸⁸ • Writing out of role; individual: Each learner converts his/her/ze written collage into a written sound poem. 	<ul style="list-style-type: none"> ❖ Computer ❖ Paper ❖ Pens

Intercultural indifference-Section 3: The unknown world

Informative text	<p>There are two informative texts. The first text tells the story of migrants struggling to integrate into society after they migrate to Italy. The first text will be explored in phase 5.</p> <p>The second text tells the story of a Bangladeshi man who was attacked by a group of Italians. It goes further to give more information about the Italian's perspective and how they feel threatened by the increasing numbers of immigrants in their country. The second text will be explored in phase 6.</p>		
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Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Context building	<ul style="list-style-type: none"> • Let learners listen to an audio recording explaining the complexity of the current situation in Italy, where thousands of 	<ul style="list-style-type: none"> • Giving information 	<ul style="list-style-type: none"> ❖ Audio recording

²⁸⁷ The idea to create a sound collage was sourced from (Dawson & Lee 2018:235).

²⁸⁸ The concept of creating a written collage of sounds was retrieved from (Goodwin 2006:33-34).

immigrants arrive every month.

<p>2. Context building</p> <p>Context Interrogation at the border control post</p> <p>Location Harbour in Sicily</p> <p>Roles Migrants Immigration officers Teacher in role Immigration officer</p>	<ul style="list-style-type: none"> Find a few willing volunteers to take on the roles of immigration officers. Provide the necessary information to clarify what is required of them in the role-play task (see next column for instructions). Move the furniture in the classroom to resemble a border control post. Teacher en-roles as an immigration officer. The few volunteers en-role as immigration officers. The rest of the learners en-role as the migrants (the same roles as in the previous section). The immigration officer (<i>teacher in role</i>) commands the migrants to disembark the ship and go through border control. He/she/ze instructs the migrants to get moving, as Sicily's harbour is very busy and the next ship will be arriving soon. Carry out the role-play task (see next column for instructions).²⁸⁹ Decide when the time is right to end the role-play. Give the signal that is agreed upon at the beginning of the programme to indicate to learners that they should bring the role-play to an end. Thereafter, the immigration officer (<i>teacher in role</i>) tells the migrants to sit down and wait for further instructions. Teacher de-roles. Teacher en-roles as a migrant from another ship that came from Kiribati. 	<ul style="list-style-type: none"> Setting the space; out-of-role. <i>Building belief</i> and Role-play, whole-class; in-role: As the migrants get off the ship, there are immigration officer(s) waiting for them. The immigration officers project a harassed and unsympathetic attitude: denying requests for information, separating family groups, carrying out health checks (in question form only), examining identity cards, making a long series of enquiries about political views, previous occupations etc. Some people are turned away; some are separated from family and friends etc. <i>Teacher in role</i>: The teacher takes on the role of immigration officer. The <i>teacher in role</i> has a high status, as he/she/ze will determine the migrants' fate, whether they will be allowed into the country or whether they will be sent back on the ship. Kind of role: Oppressor. 	<ul style="list-style-type: none"> ❖ Identity cards ❖ Clipboard ❖ Paper ❖ Pens
<p>3. Deepening</p> <p>Roles Migrants Teacher in role Migrant</p>	<ul style="list-style-type: none"> The migrant (<i>teacher in role</i>) from Kiribati sits down by the migrants from Bangladesh. The migrant (<i>teacher in role</i>) quickly introduces himself/herself/ze and tells the other migrants that he/she/ze went through the same ordeal the day before. The migrant (<i>teacher in role</i>) asks the other migrants what their impressions are of the locals, based on their experience with the immigration officers, and what their fears are of the unknown world. The migrant (<i>teacher in role</i>) mediates the class 	<ul style="list-style-type: none"> <i>Narrative link</i> and Class discussion; in-role: Based on their experience with the immigration officers, the migrants give their impressions of the locals and discuss their fears of the unknown world. <i>Teacher in role</i>: The teacher takes on the role of a migrant from another ship. The <i>teacher in role</i> has a low status, as he/she/ze is in a similarly 	

²⁸⁹ This role-play activity was sourced from (O'Neill & Lambert 1990:201).

	<p>discussion.</p> <ul style="list-style-type: none"> • After the class discussion, teacher and learners de-role. 	distressing position. Kind of role: Confidant.	
4. Context building	<ul style="list-style-type: none"> • Give each learner a card with a word, phrase or sentence written on it (see next column for instructions). • Request learners to walk around the classroom and ask other learners questions in order to try to find other cards/people from the same set. • Ask learners with cards of the same set to sit in a group. Tell learners that the one group will represent the migrants and the other group, the locals. 	<ul style="list-style-type: none"> • Whole class; out-of-role: Each learner gets a card with a word, phrase or sentence written on it, that forms part of a category/theme. In this activity, the two themes that will be represented are migrants' and locals' perspectives, feelings and attitudes towards each other. Learners walk around the classroom and ask other learners questions in order to try to find other cards/people from the same set. People from the same set form a group (migrants and locals).²⁹⁰ 	<ul style="list-style-type: none"> ❖ Cards with information written on
5. Pre-text and Narrative building and Reflective	<ul style="list-style-type: none"> • Tell learners that they are going to explore the intercultural indifference between the locals and migrants. The migrants are struggling to integrate into the Italian society, because the locals feel threatened by the increasing number of migrants in their country. Consequently, there is a growing tension between these two groups. • Explain the <i>role-on-the-wall</i> task (see next column for instructions). • Carry out the <i>role-on-the-wall</i> task. Walk around the classroom alternating between groups, offering assistance where needed. • After both groups have finished, ask learners to form a circle to compare and discuss both outlines (see next column for more instructions on the topic of discussion). Put the outlines in the middle of the circle. Mediate the class discussion and apply questioning techniques to enhance learners' interpretive capacity. • Tell learners that the migrants and locals are relaxing in a public 	<ul style="list-style-type: none"> • Pre-text • <i>Role-on-the-wall</i>; group work; out-of-role:²⁹¹ Each group makes an outline of a migrant/local.²⁹² Inside the outline: each learner writes words/sentences/phrases describing the migrants'/locals' possible possessions and way of life, as well as the objectives/attitudes and thoughts of this group.²⁹³ Outside of outline: the messages the group could receive from the other group criticizing them as well as the other group's supposed perspective of the group. • Class discussion, out-of-role: Compare and discuss both outlines. Learners should focus on each group's cultural perspective of the other group, as they compare the inside and outside of both outlines. • <i>Narrative link</i> and <i>Building belief</i> and Role-play; 	<ul style="list-style-type: none"> ❖ Paper ❖ Pen ❖ Large sheets of paper ❖ Markers (a wide variety of colours)
Context Recreation Location A public park in Sicily Roles Migrants Locals			

²⁹⁰ The idea that a learner gets a card from a set and then has to find the cards/people from other sets was retrieved from (Maley & Duff 1982:109).

²⁹¹ The *role-on the wall* task was sourced from (Goodwin 2006:29-30).

²⁹² The idea that each learner should make their own outline was retrieved from (Bolton & Heathcote 1999:25).

²⁹³ The *role-on-the-wall* task was sourced from (Dawson & Lee 2018:233).

park in Sicily. They are busy telling each other of their favourite possession. Explain the role-play-task (see next column for instructions).

- Give learners time to think of a possession of their role that best represents the role.
- Learners en-role.
- Carry out the role-play task. Both groups carry out the role-play task simultaneously.
- After all migrants and locals have had a chance to tell their group about their possession, learners de-role.
- Explain *tableaux* (status images) task (see next column for instructions).
- Advise learners to keep in mind that both groups are very aware of each other's presence. The moment they capture in the frozen image should be of both groups talking/gossiping about the other group. Give both groups time to collaborate to prepare a frozen image.
- Learners en-role.
- While both groups simultaneously present the frozen image, tap on the shoulder of learners, one at a time, alternating between both groups to allow them to voice their thoughts and impressions in the frozen image.
- After the *tableaux* task, tell the migrants and locals that they are back at home, They should find a spot in the classroom, which represents a room in their house, to write a diary entry describing their feelings of what the other group said of their group.
- When all learners have finished the writing task, ask for 1 volunteer of each group to participate in the *conscience alley* task. Let the two groups stand on either side of the alley.
- Explain *conscience alley* task (see next column for instructions).
- Carry out *conscience alley* task.
- Create a space for reflection.
- Learners de-role as they enter the space for reflection.

group work; in-role: The migrants and locals are relaxing in a public park in Sicily. Each learner chooses an object/possession, which was recorded in the *role-on-the-wall* activity that best represents the role they are taking on. Each learner is given a chance to explain to the rest of the group how the object represents his/her/ze role's identity.²⁹⁴

- *Tableaux* (status images); group work; in-role: Each group forms a *tableau* of their group relaxing in the park, while observing the other group. Learners should portray the status of their group in the image, in order to show their power or disempowerment. Both groups get an opportunity to voice their impressions, thoughts and attitude towards the other group through thought-tracking.
- *Narrative link* and *Writing in role*; individual: Each learner writes a diary entry describing his/her/ze feelings of what the other group said about his group.
- *Conscience alley*; whole class; in-role: Firstly, the migrant walks down the alley. The locals voice the migrant's thoughts, feelings, attitude and fears from their perspective. Secondly, the local walks down the alley. The migrants voice the local's thoughts, feelings, attitude, and fears from their perspective.
- Class discussion; out-of-role: The class discusses what they have experienced in the *conscience alley* activity and indicate whether the perspective of the groups differs. Learners provide possible reasons for the dissimilar perspectives.

²⁹⁴ The idea of using an object as a metaphor to explain aspects of your role's identity was sourced from (Dawson & Lee 2018:191).

- Ask a learner to mediate the class discussion.
- Carry out class discussion (see next column for topic of discussion).
- Participate in the discussion and apply questioning techniques if guidance is needed.

6. Pre-text and Deepening and Reflective

Context

1. Confrontation
2. Arrest

Location

1. Unspecified
2. Police station

Roles

Migrants
Locals

Teacher in role

Police officer

- Create a newspaper article that reports on a few burglaries in Sicily. The article suggests that it could be the migrants, as the burglaries have escalated since they arrived. Give learners the newspaper article to read.
- Ask learners to collaborate to create a frozen image in their groups (same groups as in the previous phase), portraying their emotional reaction to the newspaper article.
- Give learners time to interact to prepare the frozen image.
- Each group gets an opportunity to present the *tableau*. The other group observes. Each group en-roles before or as they present the *tableau* and de-roles after.
- After each group's presentation, ask the observers what their interpretation is of the *tableau*. How do the groups' reactions differ from each other?
- Tell learners that the groups will encounter each other in the next role-play task. Learners should choose where this encounter will occur. Explain role-play task (see next column for instructions). Tell the locals to start blaming the migrants for the burglaries when they encounter them. The migrants should not overhear this information.
- Move the furniture in the classroom to resemble the fictional location the learners have decided on. The space for the police station will not be set by the learners, as they do not know they will be arrested. The teacher should move the furniture in the classroom to resemble the holding cells, without telling learners what the space represents.
- Learners en-role and carry out the role-play task.
- Decide when the time is right to end the role-play. Teacher en-roles as a police officer.
- The police officer arrives and takes control of the situation. The police officer arrests the migrants and locals and takes them to a holding cell at a police station. He/she/ze hands them a pen and

- Pre-text
- *Tableaux*; group work; in-role: Each group forms a *tableau* portraying their emotional reaction to the newspaper report. The observers (the group that is not presenting) describe their interpretation of the image.
- Setting the space; out-of-role.
- Role-play; whole class; in-role: The two groups encounter each other. The locals start blaming the migrants for the burglaries. The rest of the dramatic action will depend on the migrants' reaction.
- *Narrative link* and *Writing in role*; individual: Immigrants write a letter home describing their struggle to integrate into this foreign society. Locals write an article for the local newspaper about the negative effect the immigrants have on their local community.
- *Teacher in role*: The teacher takes on the role of a police officer who will take charge of the situation. The *teacher in role* has a high status, as he/she/ze is a law enforcement officer. Kind of role: Authority.

- ❖ Paper
- ❖ Pens

paper and tells them that they are not allowed to speak, but they can write something if they like. The police officer explains the writing task. The police officer could tell the migrants that they should let their family know how they are doing. He/she/ze goes further to advise the locals on finding a way to let themselves be heard without ending up in prison. He/she/ze suggests that they could voice their concerns in the local newspaper (see next column for more instructions).

- After all learners have finished the writing task, learners and teacher de-role.

7. Reflective

- Create a space for reflection.
- Ask learners to enter the space for reflection.
- Ask a learner to mediate the class discussion.
- Carry out the class discussion (see next column for topic of discussion).
- Participate in the discussion and apply questioning techniques if guidance is needed.
- After all learners have had a chance to share their views in the class discussion, explain the individual, out-of-role task (see next column for instructions).
- Give each learner an opportunity to present his/her/ze phrase.
- Allow observers to provide feedback after each presentation. Observers could provide their opinion on each learner's interpretation.
- Class discussion; out of role: Learners reflect on how their role felt, how cultural misunderstandings occur as well as how the fear of the unknown creates a barrier to understanding diversity.
- Individual; out-of-role: Learners self-reflect on the day's work and think of a phrase that captures their opinion, inspired them, or something that was thought provoking/memorable. Learners complete the phrase with, 'it made me think'. Each learner is given a chance to present his/her/ze phrase.²⁹⁵ After each presentation, observers express their opinion on the learner's interpretation of the events in this unit

8. Homework assignment

- Watch Episode 12, "The Uprooted" to establish some background knowledge on the theme of the next unit.
- ❖ USB stick
- ❖ Computer/TV

²⁹⁵ The reflection task was retrieved from (Dawson & Lee 2018:65).

Table 6: Unit 4–The water crisis in Africa

UNIT 4			
Learning area	English as a second language		
Level	B2		
Subject-specific aim	Achieving overall proficiency		
Learning activity	Communicative language activities		
Unit number	4		
Unit theme	The water crisis in Africa		
Learning outcomes	<ul style="list-style-type: none"> ✓ Audio-visual reception ✓ Creative writing ✓ Listening as a member of a live-audience 	<ul style="list-style-type: none"> ✓ Addressing audiences ✓ Correspondence ✓ Public announcement 	<ul style="list-style-type: none"> ✓ Facilitating pluricultural space ✓ Expressing a personal response to creative texts
Approach	DBL2TL		
Unit number 4			
Lack of clean water-Section 1: Western Sahara			
Informative text	The text provides information about the lack of access to clean drinking water in Africa. It describes the negative effect it has on people. It also introduces a plan to offer clean, sustainable water supplies to villages by means of water pumps.		
Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Context building	<ul style="list-style-type: none"> • Ask learners if there are any folk forms in their culture with which they are familiar or if there are songs that tell stories, or commemorate people or events within their community.²⁹⁶ • Mediate discussion and apply questioning techniques to further engagement. 	<ul style="list-style-type: none"> • Establishing prior knowledge; class discussion; out-of-role: Learners discuss folk forms in their culture. 	
2. Context building and Reflective	<ul style="list-style-type: none"> • Suggestion for a story that could be used: (http://www.fairytalesnight.com/2017/09/27/the-dance-for-water-or-rabbits-triumph-south-african-folk-tales-1910-by-james-a-honey/). 	<ul style="list-style-type: none"> • Jumbled stories; out of role: Each group memorises a fragment of the story. Thereafter, learners talk to other groups about their fragment, with a view to put all fragments of the 	<ul style="list-style-type: none"> ❖ Hard copies of fragments of folk story ❖ Hard copies of complete folk

²⁹⁶ The questions were sourced from (Bowell & Heap 2001:87).

	<ul style="list-style-type: none"> • Divide learners into groups. Give each group a fragment of a folk story. • Explain jumbled stories task (see next column for instructions). • Carry out jumbled stories task. Walk around the classroom offering guidance where needed. • This activity could become disruptive. If it does, divide learners into smaller groups. Group one learner out of each of the groups that were formed earlier together, so that each learner in the newly formed group has a different fragment of the story. • After all fragments have verbally been arranged in the right order, create a space for reflection. • Ask learners to enter the space for reflection. • Ask a learner to mediate the class discussion. • Carry out class discussion (see next column for topic of discussion). • Participate in the discussion and apply questioning techniques, if guidance is needed. 	<p>story together in the right order, to create a whole.²⁹⁷ After all fragments have verbally been arranged in the right order, the teacher gives learners the complete story to read.</p> <ul style="list-style-type: none"> • Class discussion; out-of-role: Learners share their reaction and emotional response to the story with the rest of the class. They could explain what they appreciated about the form of expression, style and content. 	<p>story</p>
<p>3. Pre-text and Narrative building and Reflective</p> <p>Location A village in Western Sahara</p> <p>Roles Villagers</p>	<ul style="list-style-type: none"> • Tell learners that they are going to explore a village in Western Sahara where there is a lack of clean drinking water. The villagers live in poor conditions and constantly struggle to obtain clean drinking water. The class is going to learn more about the village and its people in the next activity. • Ask learners to make themselves comfortable. They could lie on the floor or sit down, in whichever position they feel more comfortable. • Carry out guided visualisation activity (see next column). • After the guided visualisation activity, ask learners if they were able to create a role. If they answer yes, carry on. If not, apply questioning techniques to assist them in building a role. • Divide learners into the same groups as the jumbled stories 	<ul style="list-style-type: none"> • Pre-text • Guided visualisation; whole class: Learners close their eyes. The teacher tells them a story of a small village in Western Sahara. The story includes information about the living conditions, traditions and lifestyles of the villagers. The story also focuses on the villagers and the functions different people have in the village. The teacher tells learners to choose a role that was described or create their own role of a villager, while their eyes are still closed.²⁹⁸ • Setting the space; out-of-role. • <i>Tableaux</i>; group work; in-role: In the same 	

²⁹⁷ The jumbled stories task was sourced from (Maley & Duff 1982:110).

²⁹⁸ The idea to build a new role through guided visualisation was retrieved from (Van de Water *et al.* 2015:72).

	<p>exercise.</p> <ul style="list-style-type: none"> • Move the furniture in the classroom to resemble a small village. Create a boma (an enclosure that is used for gatherings where most of the events in this unit will take place) and an area for the water pump. • Explain <i>tableaux</i> task (see next column for instructions). • Give groups time to interact in order to prepare their frozen image/s. • Walk around the classroom alternating between groups offering assistance where needed. • Give each group an opportunity to present their frozen image/s. Learners en-role as they form the frozen image/s and de-role as they move out of the frozen image/s. • After all groups have presented their frozen image/s, ask learners to remain in the same groups. • Explain ritual task (see next column for instructions). • The teacher could show learners Youtube videos from Western Sahara of rituals associated with rain, to offer learners some ideas. • Walk around the classroom offering guidance where needed, as learners collaborate to prepare the rain ritual. • Give each group an opportunity to present their rain ritual. Learners en-role before the presentation and de-role after. • After all groups have presented the rain ritual, create a space for reflection. • Ask learners to enter the space for reflection. • Ask a learner to mediate the class discussion. • Carry out the class-discussion (see next column for topic of discussion). • Participate in the discussion and apply questioning techniques, if guidance is needed. 	<p>groups as the jumbled stories task, learners collaborate to create <i>tableaux</i> of villagers in poor conditions, specifically focusing on the lack of clean, drinking water.</p> <ul style="list-style-type: none"> • <i>Building belief</i> and Ritual; group work; in-role: In the same groups, learners devise and perform a ritual to ask their gods for rain (song, dance, rhythm, verbal, or physical). • Class discussion; whole-class; out-of-role: Learners reflect on the differences and similarities of each group's interpretation of the rain ritual and what it reveals about their cultural perspective. 	
<p>4. Deepening</p> <p>Location A village in Western Sahara</p>	<ul style="list-style-type: none"> • After the class discussion, tell learners that they are going to take on the same role as in the <i>tableaux</i> task in phase 3. • Learners en-role. • Teacher en-roles as the village doctor. • The village doctor asks villagers to come and sit around the fire in the boma. He/she/ze explains to the villagers that the chief 	<ul style="list-style-type: none"> • <i>Narrative link</i> and <i>Writing in role</i>; individual: Each villager writes a diary entry describing the community they come from and what a life without water is like. They describe what the continuous struggle for clean drinking water feels like. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens

<p>Roles Villagers <i>Teacher in role</i> Village doctor</p>	<p>drank dirty water and has fallen ill. The chief has asked him/her/ze to handle the proceedings.</p> <ul style="list-style-type: none"> The village doctor asks the villagers to find a spot (they can decide on their fictional location in the village), to write a diary entry describing the community they come from and what a life without water is like. After all learners have finished the writing task, ask the villagers to return to the boma and announce that it is time for their weekly tradition. Each villager gets an opportunity to present something to the rest of the village. Give each villager an opportunity to present their diary entry as a monologue. After all villagers have presented their monologue, teacher and learners de-role. Divide learners into the same groups as in phase 2. Explain <i>tableaux</i> task (see next column for instructions). Give each group time to prepare their sequence of frozen images. Walk around the classroom alternating between groups offering assistance where needed. Give each group an opportunity to perform their sequence. Learners en-role before their performance and de-role after. 	<ul style="list-style-type: none"> Monologue presentation; in-role: Each villager presents his/her/ze description as a monologue. <i>Tableaux</i>; group work; in-role: In the same groups as in the jumbled stories task, learners create a <i>tableau</i> of the problem they are facing. Then, learners create a <i>tableau</i> of the ideal situation. Thereafter, learners create images of solutions to get from the problem to the ideal situation. Learners could create multiple solutions. Choose the best solution. Create a sequence of all three images (problem, solution and ideal). The images could be accompanied by some verbal expressions to describe the situation.²⁹⁹ Each group performs their sequence. <i>Teacher in role</i>: The teacher takes on the role of the village doctor. The <i>teacher in role</i> has a medium status, as he/she/ze is not the chief, but has some authority as a doctor. Kind of role: Catalyst and Advisor. 	
<p>5. Pre-text and Deepening</p> <p>Location 1. Classroom 2. Street</p>	<ul style="list-style-type: none"> Notify learners that this institution, where they are learning English, has been asked to get involved in a fund-raising campaign to raise money for this Western Sahara village. Tell learners that they have been asked to make a public service announcement (message, slogan, endorsement, music, visual design, TV commercial, radio etc.) as publicity for the campaign. The department with the best public service announcement will win a prize (the teacher should decide what the price is, depending on the learners' interests). Ask learners to include the poor conditions of the villagers in the public service announcement, in order to show the suffering of the people in Western Sahara. It has been proven that people 	<ul style="list-style-type: none"> Pre-text Class discussion; whole class; out-of-role: After viewing each example, learners articulate the message of the example. Thereafter, learners express why they thought it was effective or not. Public service announcement; group work; out-of-role: In the same groups as before in the unit, learners are asked to make a public service announcement (message, slogan, endorsement, music, visual design, TV commercial, radio etc.) as publicity for the campaign. In their groups, learners choose which public service 	<ul style="list-style-type: none"> ❖ YouTube videos ❖ Markers ❖ Computers ❖ Cardboard sheets ❖ Pictures ❖ Other objects which could contribute to the presentation of the announcement

²⁹⁹ The *tableaux* task was sourced from (Dawson & Lee 2018:216).

are more willing to contribute to a cause if they have an emotional connection to it. Therefore, they have to make sure that their announcement will stimulate an emotional reaction.

- Show learners examples of different public service announcements on YouTube (if possible). After viewing each example, ask learners to articulate the message of the example. Thereafter, learners are asked to express why they thought it was effective or not.
- Mediate class discussion and apply questioning techniques to enhance learners' comprehension.
- Explain public service announcement task (see next column for instructions).
- Give groups time to collaborate and interact in order to prepare their public service announcement.
- Walk around the classroom alternating between groups offering guidance where needed.
- Inform learners that they are going to take part in a street demonstration. Each group will get an opportunity to deliver their announcement. The observers/crowd will heckle, interrupt, ask questions and offer advice. Tell learners that the street demonstration will take place in a famous street in the city. Describe what the street looks like on the day of the demonstration to allow learners to enter a fictional location without taking on a role.
- Move the furniture in the classroom to resemble the street on the day of the demonstration.
- Let learners enter the fictional world.
- Carry out the street demonstration task.
- Mediate the situation, so that learners who are delivering the announcement do not feel insulted or threatened at any point.
- After all groups have delivered their announcement, let learners leave the fictional location. This could be achieved by guiding learners in circles around the classroom. Tell learners

announcement they will create to market the campaign. Learners should include elements like sound, visual imagery, text, slogans and real-life examples in their announcement. When ready, groups rehearse their announcement.³⁰⁰

- Setting the space; out-of-role.
- Street demonstration; whole class; out-of-role: Learners take part in a street demonstration with banners and slogans to create awareness of the fund-raising campaign. Each group delivers their announcement to the crowd (teacher and other learners). Crowd heckles, interrupts, asks questions and offers advice.³⁰¹

³⁰⁰ The public service announcement task was retrieved from (Dawson & Lee 2018:264).

³⁰¹ The street demonstration role-play task was taken from (Maley & Duff 1982:166).

that they are walking back from the street to the classroom.
 After the learners have circled the classroom twice, announce
 that they are back in the classroom.

6. Deepening

Location

A village in
 Western Sahara

Roles

Villagers

Teacher in role

Village doctor

- Inform learners that the fund-raising campaign was a big success. They won! Their prize will be given to them at the end of the class. They raised enough funds to give water pumps to some villages in Western Sahara including the village that was explored at the beginning of the unit. Tell learners that the next part of the unit will take place in that village in Western Sahara.
 - Move the furniture in the classroom to resemble the village (the setting is the same as in phase 3).
 - Tell learners that they will take on the same roles (villagers) as in phase 3.
 - Teacher en-roles as village doctor.
 - Learners en-role as villagers.
 - The village doctor runs to the villagers in a frantic state. He/she/ze explains to the villagers that the chief's health condition is getting worse. The chief is very weak and can't walk. He/she/ze urgently needs medical attention. The villagers must think of ways to get the chief some help (for example: build a stretcher, go on a journey to get him some herbal medicine etc.).
 - Carry out the first role-play task (see next column for more instructions).
 - The village doctor could mediate the discussions and provide assistance, as he/she/ze is knowledgeable in providing medical assistance.
 - After the role-play task, the village doctor asks the villagers to gather in the boma. The village doctor announces that he/she/ze has some good news. Firstly, after all their help, the chief is getting better. However, the chief is still bedridden, so the chief has asked him/her/ze to make the announcement.
- *Narrative link* and Setting the space; out-of-role.
 - *Narrative link* and Role-play; whole-class; in-role: The villagers are required to collaborate to think of ways to help the chief. They have to make a plan and carry it out.
 - *Narrative link* and Role-play; whole class; in-role: The villagers gather to witness the first use of the water pump. The villagers pose for a picture. After the picture is taken, the villagers celebrate and rejoice.³⁰²

³⁰² The idea of making the *tableaux* come to life was retrieved from (Van de Water *et al.* 2015:64).

The village has received a water pump and will therefore never be in the same situation as before, with people getting sick from dirty water.

- The village doctor explains the second role-play task. The village doctor asks the villagers to gather around the water pump, because he/she/ze would like to take a picture to send to the organisation that gave them the water pump. Ask the villagers to show the organisation how happy they are. The village doctor takes the picture. After the picture has been taken, tell learners that it is time to celebrate (see next column for more instructions).

7. Reflective

Roles
 Villagers
Teacher in role
 Villager doctor

- The village doctor tells the villagers that it is time to give thanks for what they have received. Explain the ritual task in-role (see next column for instructions). Ask the villagers to prepare their presentations.
- After all learners have finished their preparations, ask the villagers to come and sit around the fire in the boma. Notify the villagers that it is time for their weekly tradition. Each villager gets an opportunity to present something to the rest of the village. Give each learner an opportunity to perform his/her/ze ritual.
- After all learners have finished their presentations, teacher and learners de-role.
- Create a space for reflection.
- Ask learners to enter the space for reflection.
- Ask a learner to mediate the class discussion.
- Carry out the class-discussion (see next column for topic of discussion).
- Participate in the discussion and apply questioning techniques, if guidance is needed.

- Ritual; individual; in-role: The villagers give thanks for what they have received through a physical presentation.
- Class discussion; out-of-role: Learners reflect on the similarities and differences in presentations.

❖ Paper
 ❖ Pens

Drought-Section 2: South Africa

Informative text The text offers a look into the lives of the farmers in the Northern-Cape of South Africa where there has been drought for 8 years. It also explains how volunteers deliver water and feed for the animals to farmers in need.

Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Context building and Reflective	<ul style="list-style-type: none"> Put up pictures of drought-stricken lands. Write one sentence on the white board (for example: Don't let our future dry up). Explain the use of prosody task (see next column for instructions). While learners are walking around saying the sentence, focus on and comment on learners' use of prosody. After the activity, create a space for reflection. Let learners enter the space for reflection. Ask learners to provide feedback on the other versions they heard and describe how different interpretations had a different effect on them. Mediate the discussion and apply questioning techniques, if guidance is needed. 	<ul style="list-style-type: none"> Use of prosody; whole class; out-of-role: Learners have to think and make up who, where, when, and why this sentence is spoken. All learners walk around saying this sentence according to their interpretation, while observing other versions. After the activity, learners comment on and compare the other versions they heard.³⁰³ 	<ul style="list-style-type: none"> ❖ Pictures of drought ❖ Whiteboard ❖ Marker
2. Pre-text and Context building Role Farmer	<ul style="list-style-type: none"> Tell learners that they are going to explore the life of farmers in the Northern Cape in South Africa where there is a drought. The drought has been devastating to farmers across the province. Present the informative text in a narrative style to further establish context. Tell learners that some farmers have reached a point where they could lose everything they have. Ask one learner to take on the role of a farmer. The rest of the class will not take on a role. Ask the learner to sit with his/her/ze back to the class. Learner en-roles. Carry out brainstorm task (see next column for instructions). Apply questioning techniques to enhance engagement if needed. 	<ul style="list-style-type: none"> Pre-text Establishing prior knowledge; brainstorm; whole class; in-role and out-of-role: One volunteer takes on the role of a farmer. Farmer sits with his/her/ze back to the other learners. Learners brainstorm descriptions of a typical day in the farmers' life as well as present problems that he/she/ze may encounter on a daily basis. Farmer takes notes of the learners' utterances.³⁰⁴ 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens

³⁰³ The task to explore use of prosody was sourced from (Maley & Duff 1982:113).

³⁰⁴ The narrative building task was retrieved from (Bolton & Heathcote 1999:25).

<p>3. Narrative building</p> <p>Context Delivering and receiving water</p> <p>Location Small farm town in South Africa</p> <p>Roles Farmers Volunteers</p>	<ul style="list-style-type: none"> • Give each learner a card. The role that the learner will take on is written on the card. The card only states the role's profession and whether he/she/ze is a volunteer. If the role is a farmer, only that will be written on the card. If the role is a volunteer, the role's profession and the word 'volunteer' will be written on the card. • Explain the 'guess who' task to learners (see next column for instructions). • Carry out the 'guess who' task. • After the task, ask learners if they were able to create a role. If they answer yes, carry on. If not, apply questioning techniques to further assist them in building a role. • By now, the learners have realised that there are two groups: farmers and volunteers. • Tell learners that the farmers do not have enough water for their cattle. A year ago, some volunteers started delivering water to the farmers on a weekly basis. They have been doing it ever since. • Explain the role-play task (see next column for instructions). Tell learners that the action is going to be stopped, at which point the farmers (if touched on the shoulder), should voice their mixed feelings of gratefulness combined with fear that the water is still not enough. The lack of water leads to loss of crops and livestock which impoverishes the farmers. This reality devastates them. • Move the furniture in the classroom to resemble the drop-off point for the water. • Learners en-role. • Carry out the role-play task. • Provide assistance where needed. • Decide when the time is right to end the role-play. Give the signal that is agreed upon at the beginning of the programme to indicate to learners that they should bring the role-play to an end. • Learners de-role. 	<ul style="list-style-type: none"> • Guess who; whole class: Each learner will be questioned by the class. The class may only ask yes/no questions. The class has to determine what the role's age, profession, and family structure are. Ask learners to build their role while answering the questions. Tell the class that the learner, whose questions receive the most affirmative answers, will receive a small prize. • <i>Narrative link</i> and Setting the space; out-of-role. • Role-play; whole class; in-role: The volunteers deliver bottles of water and the farmers receive the water. Stop and freeze action. Every time the action is frozen, farmers speak their thoughts and voice their mixed feelings of gratefulness combined with fear that the water is still not enough. 	<ul style="list-style-type: none"> ❖ Big plastic bottles ❖ Cards with roles written on them
<p>4. Deepening and Reflective</p>	<ul style="list-style-type: none"> • Move the furniture in the classroom to resemble a restaurant. • Tell learners that the farmers and volunteers have started a 	<ul style="list-style-type: none"> • Setting the space; out-of-role. • <i>Narrative link</i> and Wordplay, whole class; in-role: 	

<p>Location Restaurant in a small farm town</p> <p>Roles Farmers Volunteers</p>	<p>monthly tradition. As the volunteers have been delivering water for one year, the farmers and volunteers have become friends. They have decided that they will share a meal together once a month. Today, the atmosphere is more somber than usual, as some cattle of a few farmers died during the weekend. The water is getting less and less.</p> <ul style="list-style-type: none"> • Ask learners to choose one linking word/phrase that will represent their role's (farmer/volunteer) viewpoint on the drought and the farmers' dilemma. • Tell learners that they will have a conversation in the next task about the implications/effect of the drought by only using the one linking word/phrase. Encourage them to vary their use of prosody and only use the linking word/phrase when they feel it is appropriate in the conversation (see next column for more instructions for the wordplay task). • Learners en-role. • Carry out the wordplay task. • Decide when the time is right to end the wordplay task. Give the signal that is agreed upon at the beginning of the programme to indicate to learners that they should bring the task to an end. • Learners de-role. • Create a space for reflection. • Ask learners to enter the space for reflection. • Ask a learner to mediate the class discussion. • Carry out the class discussion (see next column for topic of discussion). • Participate in the discussion and apply questioning techniques, if guidance is needed. 	<p>Learners take on the same roles of farmers and volunteers and position themselves as if they are in a restaurant. Learners have a conversation about the implications/effect of the drought by only using the one linking word/phrase.</p> <ul style="list-style-type: none"> • Class discussion; out-of-role: The learners discuss whether they felt a message was conveyed in the previous exercise. Was there a difference in the farmers' and volunteers' use of prosody? Did the conversation arouse emotional involvement? In addition, the learners should explain how their body attitude and gestures changed and increased. 	
<p>5. Deepening and Reflective</p> <p>Location Restaurant in a small farm town</p> <p>Roles</p>	<ul style="list-style-type: none"> • Inform learners that the events in this phase will also take place in the restaurant. • Learners en-role in the same roles (farmers and volunteers) as in phase 4. • Teacher en-roles as one of the farmers. • Farmer (<i>teacher in role</i>) enters the restaurant. He/she/ze breaks the news to his/her/ze friends that he/she/ze has gone bankrupt and has sold the farm. His/her/ze family has already 	<ul style="list-style-type: none"> • <i>Narrative link</i> and Role-play; whole class; in-role: The volunteers and other farmers are still in the restaurant. The farmer (<i>teacher in role</i>) enters the restaurant and breaks the news to his/her/ze friends. Everybody goes to the farmer (<i>teacher in role</i>) to give their condolences, enquire about the farmer's future plans and voice their concerns about their own future. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens

Farmers Volunteers Teacher in role Farmer	<p>packed up all their belongings and is ready to leave. He/she/ze has come to the restaurant to greet his/her/ze friends (see next column for more instructions for the role-play task).</p> <ul style="list-style-type: none"> • Carry out the role-play task. • Farmer (<i>teacher in role</i>) could provide guidance through questioning techniques. • Decide when the time is right to end the role-play. Give the signal that is agreed upon at the beginning of the programme to indicate to learners that they should bring the role-play to an end. • Teacher de-roles. • After the role-play task, ask the farmers and volunteers to find a spot where they usually go to clear their head (they can decide on the fictional location) to write a diary entry. The farmers should describe their emotions/thoughts/worries/fears about losing everything. The volunteers should express their thoughts and feelings regarding the farmers' dire situation. • After the farmers and volunteers have finished the writing task, learners de-role. 	<ul style="list-style-type: none"> • <i>Writing in role</i>; individual: The farmers write a diary entry describing their emotions/thoughts/worries/fears about losing everything. The volunteers write a diary entry expressing their thoughts and feelings regarding the farmers' dire situation. • <i>Teacher in role</i>: The teacher takes on the role of a farmer who has sold his farm. The <i>teacher in role</i> has a low status, as he/she/ze has gone bankrupt. Kind of role: Object of affection. 	
6. Deepening	<ul style="list-style-type: none"> • Ask learners to imagine a world where there has been a drought for 40 years. Ask learners to imagine what this environment will look like. Explain embodying objects task (see next column for instructions). • Give the class time to collaborate and interact in order to prepare their creation. • Mediate learners' discussions as they prepare. Offer guidance where needed. • Help learners to think outside the box, regarding their portrayal of the objects and geographical features, by applying questioning techniques. • Carry out the embodying objects task. Tap learners on the shoulder, one at a time, to give each learner an opportunity to 	<ul style="list-style-type: none"> • <i>Narrative link</i> and Embodying objects; whole-class; out-of-role: Ask learners to create this environment where there has been a drought for 40 years by embodying objects and geographical feature (a dead tree, a dried up river etc.).³⁰⁵ Each learner gets an opportunity to voice the object's or geographical feature's (that he/she/ze is portraying) personal plea to the world, demanding reasons that could justify the damage humans are doing to the environment. Each object should express what it misses the most about a life with water. 	<ul style="list-style-type: none"> ❖ Could use pictures for ideas

³⁰⁵ The concept of creating the environment by embodying objects, animals and location was sourced from (Dawson & Lee 2018:203).

voice the object's or geographical feature's personal plea to the world (see next column for more detail).

7. Reflective

- Create a space for reflection.
 - Ask learners to enter the space for reflection.
 - Ask a learner to mediate the class discussion.
 - Carry out class discussion (see next column for topic of discussion).
 - Participate in the discussion and apply questioning techniques, if guidance is needed.
 - Explain *tableaux* task (see next column for instructions).
 - Give the class time to collaborate and interact in order to prepare the frozen image/s. The frozen image/s could be in- or out-of-role. It depends on what learners decide to portray. If learners take on roles that were explored in this section, give them time to en-role before presenting the frozen image and de-role after.
 - Mediate learners' discussions and offer guidance where needed.
 - Give the class an opportunity to perform their presentation.
- Class discussion; out of role: The class reflects on the events in this unit and discusses how it should feel to lose everything you have worked for, because of drought.
 - *Tableaux*; whole class; in- or out-of-role: The class creates an image or a series of images summing up the most significant moments, experiences or insights that were gained while exploring this sub-theme (drought uproots farmers).³⁰⁶

8. Homework assignment

- *Writing in role*; individual: A farmer writes a job application letter. The learner can decide which job the farmer applies for.
 - Watch Episode 1, "Dry Season" to establish some knowledge on the background and context of the theme of the next unit.
 - Writing out of role; individual: Each learner writes a review of Episode 1, "Dry Season".
- ❖ Paper
 - ❖ Pen
 - ❖ USB stick
 - ❖ Computer/TV
-

³⁰⁶ The *tableaux* task was sourced from (O'Neill & Lambert 1990:26).

Table 7: Unit 5–Drought leads to war

UNIT 5			
Learning area	English as a second language		
Level	B2		
Subject-specific aim	Achieving overall proficiency		
Learning activity	Communicative language activities		
Unit number	5		
Unit theme	Drought leads to war		
Learning outcomes	<ul style="list-style-type: none"> ✓ Audio-visual reception ✓ Reading correspondence ✓ Reading instructions 	<ul style="list-style-type: none"> ✓ Addressing audiences ✓ Creative writing ✓ Formal discussion (meetings) 	<ul style="list-style-type: none"> ✓ Obtaining goods and services ✓ Correspondence
Approach	DBL2TL		
Unit number 5			
Informative text	The information given hypothesises that the drought in Syria helped trigger Syria’s descent into war. It explains the effect the drought had on the people and how it possibly incited the war.		
Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Pre-text and Context building Location At a market in Syria Roles Vendors Customers Beggars Teacher in role Beggar	<ul style="list-style-type: none"> • Tell learners that they are going to explore the lives of Syrians who have been dealing with drought and war in their country. The drought has impoverished the Syrians. As a result, crime has increased. The vendors at markets, who are struggling to make a living with the little they have, are constantly dealing with petty theft. In addition, a war has broken out, so bombs are dropped daily all over the country. • Move the furniture in the classroom to resemble a market. • Inform learners that they are going to take part in a role-play task. They will perform an improvisation of people at a market obtaining goods and services. • Ask learners who they think will be at a market place and let them suggest roles. Write all the roles on separate pieces of paper and put them into a hat (make sure that ‘beggar’ is on the list). Learners draw a piece of paper from the hat and take on the role that is written on the piece of paper. Tell 	<ul style="list-style-type: none"> • Pre-text • Setting the space; out-of-role. • Guided visualisation: Learners close their eyes. The teacher asks learners to visualise a desert country, called Syria, which has had a drought for many years. Let learners visualise a market in that country where vendors have very little to sell and customers have very little money to buy something. Accordingly, there are also many beggars at the market. Ask learners to visualise the role they are going to take on and what this person/role is doing at the market. The teacher goes further to tell learners that the people in Syria are starving, which has contributed to a war between the citizens (rebels and soldiers) of the country. At the moment, bombs are dropped daily all over the country and many people are dying. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens ❖ Hat

	<p>learners that they should create their role during the guided visualisation activity.</p> <ul style="list-style-type: none"> • Ask learners to make themselves comfortable. They could lie on the floor or sit down, in whichever position they feel more comfortable. • Carry out guided visualisation activity (see next column). • After the guided visualisation, ask learners if they were able to create a role. If they answer yes, carry on. If not, apply questioning techniques to further assist them in building a role. • Explain role-play task (see next column for instructions). Remember to tell beggars to only start begging when <i>teacher in role</i> does. • Teacher en-roles as a beggar. Learners en-role as vendors, customers and beggars. • Carry out role-play task. 	<ul style="list-style-type: none"> • <i>Building belief</i> and Role-play; whole-class; in-role: Learners perform an improvisation of people at a market obtaining goods and services. After learners have had enough time to explore the use of language in order to obtain goods and services, a beggar (<i>teacher in role</i>) starts begging which will serve as a signal for the other beggars to join. The beggar (<i>teacher in role</i>) pulls the other beggars to the side and talks in a hushed tone. Soon after, the beggars attempt to steal something. The reaction of the vendors and customers at the market will determine the rest of the role-play. • <i>Teacher in role</i>: The teacher takes on the role of a beggar. The <i>teacher in role</i> has a low status, as he/she/ze is of the lowest social class. Kind of role: Provocateur.
<p>2. Narrative building and Reflective</p> <p>Location At a market in Syria</p> <p>Roles Vendors Customers Beggars Teacher in role Beggar</p>	<ul style="list-style-type: none"> • After the tension of the attempted theft has been defused, the beggar (<i>teacher in role</i>) starts running towards the learners and hysterically screams that a bomb is about to be dropped. Everybody should run for their lives. The beggar (<i>teacher in role</i>) screams "It's too late", gives a cry and falls to the floor. The rest of the role-play will depend on the learners' reactions. • Decide when the time is right to end the role-play. Give the signal that is agreed upon at the beginning of the programme to indicate to learners that they should bring the role-play to an end. • After the role-play task, teacher de-roles. • Ask learners to create individual <i>tableaux</i>. Explain the task to learners (see next column for instructions for <i>tableaux</i> and performance task). • Each learner gets a chance to present a few <i>tableaux</i> 	<ul style="list-style-type: none"> • <i>Narrative link</i> and Role-play; whole-class; in-role: People run out of the market wherein a bomb has just gone off. Some could get hurt, some could fall etc. The role-play will depend on the learners' reactions. • <i>Tableaux</i> and performance; individual; in-role: After the role-play task, each learner gets five to ten seconds to create a <i>tableau</i> that portrays a thought, feeling or fear they had as they were running from the market. Each learner creates a few <i>tableaux</i> with different thoughts, feelings or fears. Learners could also verbally express their thoughts, feelings and fears through a sound, word, phrase or sentence. Make each <i>tableau</i> come to life as a transition to the next <i>tableau</i>.³⁰⁷

³⁰⁷ The idea of making the *tableaux* come to life was sourced from (Van de Water *et al.* 2015:64). The idea of giving learners limited time to create a *tableau* that represents a person, feeling or idea, and the talking points of the observers, were retrieved from (Dawson & Lee 2018:202).

	<p>portraying different thoughts, feelings or fears.</p> <ul style="list-style-type: none"> • After all learners have presented their <i>tableaux</i>, learners de-role. • Allow observers (learners who are not presenting) to discuss similarities and differences of images, as well as reflect on what they were thinking and feeling while watching each presentation. 		
<p>3. Narrative building</p> <p>Context Secret assembly</p> <p>Location Secret location</p> <p>Roles Rebels Soldiers</p>	<ul style="list-style-type: none"> • Tell learners that they are going to explore the other side of the war. They are going to explore the lives of the people who fight in the war. The learners will represent both the rebel and soldier groups. These groups are preparing for battle at a secret assembly. • Teacher divides learners into two groups. 1. Rebels 2. Soldiers. • Ask learners to find a spot in the classroom and close their eyes. Ask them questions in order to help them create their role. For example: learners should determine their role's occupation, age, family, likes, dislikes, reasons for fighting in the war, fears, hopes etc. After having asked all the questions, ask learners if they were able to create a role. If not, ask more questions or carry out a visualisation activity. • Ask learners to gather in their groups. • Inform learners that they are going to carry out a ritual task. Explain the task (see next column for instructions). • Give both groups time to collaborate and interact in order to devise their rituals. • After both groups have finished preparing their ritual, explain the role-play task (see next column for instructions). Give each group an envelope within which there are challenges their group has to solve, in order to give themselves a fighting chance to win the battle • Tell learners that they will start the role-play task when everybody has entered the secret location. • Ask learners to decide on a location for their secret meeting and choose a leader for each group. • Move the furniture in the classroom to resemble the secret locations of both groups. Create these spaces on separate 	<ul style="list-style-type: none"> • <i>Narrative link</i> and Setting the space; out-of-role. • <i>Building belief</i> and Ritual; group work; in-role: Each group devises a ritual. Each learner performs the ritual (a secret knock on the door, password) before they are allowed into the secret location. Both groups carry out their activities at the same time in different areas of the classroom. • Role-play; group work; in-role: Both groups prepare for battle at a secret location. Both groups have certain challenges that have to be solved. For example: they have a lack of weapons, man power etc. Both groups have to determine how they will overcome their challenges. 	<ul style="list-style-type: none"> ❖ Whiteboard ❖ Markers ❖ Paper ❖ Pens ❖ Envelope with information inside

	<p>sides of the classroom.</p> <ul style="list-style-type: none"> Learners en-role. Carry out ritual and role-play task. Alternate between both groups and assist, guide or solve issues where necessary. 		
<p>4. Deepening and Reflective</p> <p>Context Secret assembly</p> <p>Location Secret location</p> <p>Roles Rebels Soldiers</p> <p>Teacher in role Messenger</p>	<ul style="list-style-type: none"> After the role-play task, tell the rebels and soldiers that they are on a break. Ask them to find a spot in their secret location to carry out the writing task during their break. Explain the <i>writing in role</i> task (see next column for instructions). Suggest to learners that they should think of the inner turmoil their roles are experiencing. Their roles do not necessarily want to fight fellow citizens or even worse, people they know, but their hands are tied. They are forced to fight. Carry out the <i>writing in role</i> task. Move around the classroom offering assistance where needed. After all learners have finished the writing task, the teacher collects all the letters. Teacher en-roles as a messenger. The messenger pays a visit to both groups (one at a time) to deliver the letters and an urgent message. First, the messenger gives a letter to all learners (make sure that each learner receives a letter from the opposition). Give learners time to read the letter and write a reply. After all learners have finished, the messenger collects the letters. Thereafter, the messenger gives an envelope with a message inside to all learners. One person of each group should receive a message that they are a traitor. The messenger informs the leader of each group that the other group has infiltrated their group and has turned one person against his/her/ze group. The messenger tells the leader that he/she/ze has to determine how to find the traitor. The messenger explains the role-play task to each group (see next column for instructions). Teacher de-roles after all the necessary information has been given to both groups. 	<ul style="list-style-type: none"> <i>Narrative link</i> and <i>Writing in role</i>; individual: Each learner writes a letter to the opposition (it could be someone they know) trying to justify his/her/ze future/planned actions. <i>Teacher in role</i> (messenger) will distribute the letters among learners, so that each learner receives a letter from the opposition. After learners have read the letter they received, they write a reply. Ask learners to try to use colloquial language in their letter. <i>Narrative link</i> and Role-play; group work; in-role: The leaders of both groups have to determine how they will find the traitor. The leaders continue with the decided course of action. After the traitor has been found, each group has to decide how they will deal with the traitor. Class discussion; out-of-role: Learners reflect on the role-play task. Learners discuss how they felt when the leader suspected them of being the traitor. Learners also express how it felt when they realised one of their own has turned on them. <i>Teacher in role</i>: The teacher takes on the role of a messenger. The <i>teacher in role</i> has a medium status, as he/she/ze does not have real authority, but delivers important messages to both groups. Kind of role: Informant. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens ❖ Envelopes with messages inside

	<ul style="list-style-type: none"> • Carry out the role-play task. • Walk around the classroom alternating between groups offering assistance where needed. • Learners de-role. • Create a space for reflection. • Ask learners to enter the space for reflection. • Ask a learner to mediate the class discussion. • Carry out class-discussion (see next column for topic of discussion). • Participate in the discussion and apply questioning techniques, if guidance is needed. 		
5. Deepening	<ul style="list-style-type: none"> • Announce to learners that the day of the battle has arrived. • Move the furniture in the classroom to resemble the battle field. • Explain <i>tableaux</i> task (see next column for instructions). • Learners en-role before they join the image and de-role as they step out of the image. • Carry out <i>tableaux</i> task. • Apply questioning techniques to expand observers' interpretation and to allow them to look at the presentation from various perspectives. • After all learners have had a chance to take part in the first <i>tableaux</i> task, divide learners into pairs. • Explain extended <i>tableaux</i> task (see next column for instructions). • Give all pairs time to collaborate and interact in order to prepare their sequence. • Walk around the classroom alternating between pairs offering assistance where needed. • Give each pair a chance to present their sequence to the class. Learners en-role before they start their presentation and de-role after. 	<ul style="list-style-type: none"> • <i>Narrative link</i> and Setting the space; out-of-role. • <i>Tableaux</i>; paired work; in-role: Both groups are going into battle. One learner out of each group creates an image-freeze-observers make meaning of the image-another learner replaces one of the two (there should always be one member of each group in the <i>tableau</i>)-change image (each learner receives written instructions from the teacher of the emotions/attitude/commitment that should be portrayed in the image)-make meaning-continue and create flow of images.³⁰⁸ • Extended <i>tableaux</i>; paired work (a learner from each group); in-role: Each pair chooses a few images out of all the images of the previous task in order to tell a story. Rehearse sequence of images for smooth transitions. Add a verbal caption to each of the images. Perform the sequence to the class.³⁰⁹ 	❖ Cards with instructions written on
Context Battle			
Location A street in a city in Syria			
Roles Rebels Soldiers			

³⁰⁸ The idea of two people creating an image and another learner replacing one of the two was sourced from (Dawson & Lee 2018:210).

³⁰⁹ The *tableaux* task was retrieved from (Dawson & Lee 2018:212). The verbal caption task was added by me.

6. Reflective and Deepening

Roles
Rebels
Soldiers

- Ask learners to carry out a writing task. Explain the writing task (see next column for instructions).
- After all learners have finished the writing task, tell them that they are going to dramatise their poem (see next column for instructions). If necessary, explain what dramatised poetry is.
- Inform learners that they will take on the same roles as in the previous phase (rebel/soldier).
- Give learners time to prepare their dramatised poem.
- Walk around the classroom offering guidance where needed.
- Give each learner an opportunity to perform his/her/ze dramatised poem. Learners en-role before their performance and de-role after.
- Allow observers to give feedback after each performance. Observers give feedback and describe the similarities and differences of each learner's interpretation of the verbal captions.
- Apply questioning techniques to further observers' capability to evaluate the way in which learners orientate the dilemma of the drama.

- Writing out of role; individual: Learners choose a few of the verbal captions from the extended *tableaux* task in the previous phase. These captions could be from their own or others' work. Learners create written versions of the verbal captions,³¹⁰ and subsequently combine and transform all of the captions into a poem.³¹¹
- Dramatised poem; individual; in-role: Each learner presents his/her/ze dramatised poem to the class. Observers give feedback and describe the similarities and differences of each learner's interpretation of the verbal captions.

- ❖ Paper
- ❖ Pens

7. Homework assignment

- Writing out of role; individual: Learners write an account of the battle from their perspective, in the format of a newspaper article.
- Watch Episode 13, "Fueling the Fire" to establish some background knowledge on the theme and context of the next unit.

- ❖ Paper
- ❖ Pens
- ❖ USB stick
- ❖ Laptop/TV

³¹⁰ The notion of writing a written version of your verbal caption was taken from (Goodwin 2006:7).

³¹¹ Maley and Duff (1982) suggest creating a poem with newspaper headlines (Maley & Duff 1982:174). I adapted it to using captions that were created in the previous task.

Table 8: Unit 6–Deforestation in the Amazon

UNIT 6			
Learning area	English as a second language		
Level	B2		
Subject-specific aim	Achieving overall proficiency		
Learning activity	Communicative language activities		
Unit number	6		
Unit theme	Deforestation in the Amazon		
Learning outcomes	<ul style="list-style-type: none"> ✓ Listening as a member of a live-audience ✓ Reading instructions ✓ Reading for orientation – search reading 	<ul style="list-style-type: none"> ✓ Sustained monologue: Putting a case ✓ Sustained monologue: Giving information ✓ Note-taking (meetings) 	<ul style="list-style-type: none"> ✓ Addressing audiences ✓ Creative writing ✓ Writing reports and essays ✓ Interviewing and being interviewed ✓ Facilitating pluricultural space
Approach	DBL2TL		
Unit number 6			
Informative text	The text explains how many organisations around the world are coming together to stand up against deforestation in Brazil.		
Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Context building	<ul style="list-style-type: none"> • Give each learner a hard copy of the informative text. Let learners scan the text and identify and underline words that relate to the theme.³¹² • Divide learners into groups of six. • Explain dramatised poetry task (see next column for instructions). • Carry out dramatised poetry task. • Walk around the classroom alternating between groups offering assistance where needed. • Learners could require extra guidance when directing the 	<ul style="list-style-type: none"> • Dramatised poetry; group work; out-of-role: Learners use one of the words they have underlined and write a sentence that represents the feeling behind the word, in accordance with the text. No one in the group is allowed to read anyone else’s line until all is written. Each group compiles a six line poem. Thereafter, groups exchange their poem with another group. Each group will perform the poem they receive. The group who wrote the poem directs the group who 	<ul style="list-style-type: none"> ❖ Hard copies of informative text ❖ Paper ❖ Pens

³¹² The idea to underline words that relate to the theme was sourced from (Bolton & Heathcote 1999:73-74).

	<p>other group. Be sensitive to learners' feelings and be aware of how learners' treat each other, in order to prevent anyone from feeling threatened or insulted. Mediate discussions where necessary.</p> <ul style="list-style-type: none"> • When learners practise their dramatised poem, focus on learners' use of prosody in order to promote various interpretations. • Give all groups an opportunity to present their dramatized poem. • Carry out class discussion (see next column for topic of discussion). • Mediate class discussion and apply questioning techniques where necessary (especially if learners' feedback is too harsh and tension needs to be defused). 	<p>will perform the poem, in order to make sense of lines and develop varying interpretations.³¹³ Every group gets an opportunity to perform the dramatised poem.</p> <ul style="list-style-type: none"> • Class discussion; out-of-role: Each group gets an opportunity to provide feedback to the group who performed their poem. The learners, who observed, could express whether they agree with the feedback that is given. 	
<p>2. Pre-text and Context building</p>	<ul style="list-style-type: none"> • Tell learners that they are going to explore the complicated matter of deforestation in the Amazon. Members of organisations are taking the deforesters to court, as deforestation has got out of control. Since the Amazon is considered to be the lungs of Earth, it is vital to conserve it. Refer to the informative text in a narrative style to further establish context. • Teacher divides class into two groups: 1. Deforesters. 2. Organisations that aim to stop deforestation. Tell learners that they will first explore the collective role as a group and thereafter build individual roles. • Explain and carry out 'defining given circumstances' task (see next column for instructions).³¹⁴ • Walk around the classroom alternating between groups offering assistance where needed. Apply questioning techniques to enhance interpretation. • Divide learners into pairs. Each pair comprises a person from 	<ul style="list-style-type: none"> • Pre-text • Defining given circumstances; group work; out-of-role: Ask the class to think of situations wherein the deforesters and members of organisations may find themselves. Building on this discussion, ask each group to choose one situation and define a set of given circumstances connected to a crisis. Ask learners to create an original situation and given circumstances (rather than the current situation which will be explored in this unit). Therefore, learners could explore a situation that lead to the current crisis they find themselves in. For example: the deforesters do not have money to buy food for their family, so they start illegal deforestation, as it is very lucrative; or the members of organisations receive a report that the greenhouse gas 	<ul style="list-style-type: none"> ❖ Large sheets of paper ❖ Pens ❖ Markers (variety of colours)

³¹³ The creation and presentation of six line scripts were sourced from (O'Neill 1995:88). The idea to produce a poem, instead of a script, was retrieved from (Maley & Duff 1982:182). I included the process of creating the sentence.

³¹⁴ The defining given circumstances task was taken from (Van de Water *et al.* 2015:56-57).

	<p>each of the two groups. Explain sculpture task (see next column for instructions).³¹⁵</p> <ul style="list-style-type: none"> • Carry out sculpture task. • Walk around the classroom alternating between pairs offering guidance where needed. • After all first sculptures have been created, give each sculptor an opportunity to introduce his/her/ze sculpture. Allow learners to provide their opinion on how each group's perspective of the other group influenced the sculpture that was created. Switch roles and repeat the activity. • After all pairs have created their composition, give each pair an opportunity to share their title and sculpture with the rest of the class. Ask learners which sculpture portrayed the power struggle the best. 	<p>emissions levels have been increasing. Ask learners to record their group's given circumstances, which include: environment, nature of the crisis (What happened?) and roles (Who are the main protagonists in this crisis? Whose voices are silenced? What is the function of each role?).</p> <ul style="list-style-type: none"> • Sculpture; group work; out-of-role: Each person in the pair will be referred to as A and B. Ask A to sculpt B in the moment of crisis that was created in the previous task. Advise learners to create strong poses that reveals much about how they perceive the role. After all have created the sculpture, give each sculptor an opportunity to introduce his/her/ze sculpture. Allow learners to provide their opinion on how each group's perspective of the other group influenced the sculpture that was created. Switch roles and repeat the activity. At this stage, each pair has two sculptures. Ask each pair to merge the two sculptures and try to create a composition that portrays the power struggle between the two sculptures. They should also give their sculpture a title. Give each pair an opportunity to share their title and sculpture with the rest of the class. Ask learners which sculpture portrayed the power struggle the best.
<p>3. Narrative building</p> <p>Context Preliminary</p>	<ul style="list-style-type: none"> • Ask learners to remain in the same pairs for the next task. The aim of the <i>hot-seating</i> task is to provide them with more information about their role in order to assist them in building an individual role. Explain <i>hot-seating</i> task (see next column for instructions). • Move the furniture in the classroom to resemble a courthouse 	<ul style="list-style-type: none"> • Setting the space; out-of-role and <i>Narrative link</i>. • <i>Building belief</i> and <i>Hot-seating</i>; paired work; in-role: Learners carry out <i>hot-seating</i> task in pairs. A member of an organisation that aims to stop deforestation questions a deforester in order to discover the deforester's motivation and

³¹⁵ The sculpture task was sourced from (Van de Water *et al.* 2015:107-108).

hearing Location Waiting room in courthouse in Brasilia Hotseat Deforesters Interrogators Members of organisations Teacher in role Paralegal	(delineate a space for the waiting room, two boardrooms and a court room). <ul style="list-style-type: none"> • Teacher en-roles as a paralegal. • Learners en-role as deforesters and members of organisations. • The paralegal greets the deforesters and members of organisations and tells them that she has been appointed to assist them during the trial. The paralegal informs both groups that they will not be allowed inside the courtroom for the preliminary hearing, so they should make themselves comfortable in the waiting room. • Carry out <i>hot-seating</i> task in pairs. Learners carry out task simultaneously. • Teacher de-roles and walks around the classroom alternating between pairs offering assistance where needed. • Decide when the time is right to end the <i>hot-seating</i> task. Give the signal that is agreed upon at the beginning of the programme to indicate to learners that they should bring the task to an end. • After all pairs have finished, learners de-role. 	intention behind his/her/ze actions. The member should make his/her/ze hostility towards the deforester clear through the questions asked. <ul style="list-style-type: none"> • <i>Teacher in role</i>: The teacher takes on the role of a paralegal that will assist both groups throughout this unit. The <i>teacher in role</i> has a medium status, as he/she/ze is not the judge, yet has knowledge of the subject matter and assists the groups in their preparations. Kind of role: Assistant. 	
4. Reflective	<ul style="list-style-type: none"> • Create a space for reflection. • Ask learners to enter the space for reflection. • Ask a learner to mediate the class discussion. • Carry out class discussion (see next column for topic of discussion). • Participate in the discussion and apply questioning techniques if guidance is needed. 	<ul style="list-style-type: none"> • Class discussion; out-of-role: Learners discuss the insight gained regarding the objective and cultural perspective of both deforesters and members of organisations, as well as the key aspects that drives these groups and their actions. 	
5. Narrative building Context Trial preparations	<ul style="list-style-type: none"> • Ask learners who they think will participate in a trial (examples: prosecutor, attorney, clients, assistants, jury members). Give each learner some written instructions that the others are not allowed to see. These instructions include what their roles are in the trial, questions that could be asked, conditions and warnings (to be careful of some roles). Some 	<ul style="list-style-type: none"> • <i>Building belief</i> and Role-play; group work; in-role: Ask learners to think of a few objects that represent their role. Learners tell their group members of their collection of objects, as a way to prove to the group that their way of life supports their standpoint on the issue of deforestation.³¹⁶ 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens ❖ Research literature, information, and materials

³¹⁶ The role building task was retrieved from (Dawson & Lee 2018:232).

<p>Location Boardroom in courthouse in Brasilia</p> <p>Roles Deforesters' legal team Organisations' legal team Deforesters Members of organisations Teacher in role Paralegal</p>	<p>members of the organisation are provided with their role's hidden agenda (some members of the organisation are working with the deforesters to mine minerals, and would hence not want them to be found guilty). There is also information given explaining that the kind of evidence that will be presented at the hearing, should be in the best interest of the client, but should not put the legal team in a compromising situation with powerful/dangerous people. Give learners time to look at the information and determine what this information reveals about their role (make sure that the jury members comprise of learners from both groups).</p> <ul style="list-style-type: none"> • Ask learners to gather in their groups. Explain the first role-play task (see next column for instructions). Tell learners that they will carry out this role-play task after their group has moved to the boardroom. • Teacher en-roles as the paralegal. • Learners en-role (learners take on the roles that were given to them in the envelope at the beginning of the phase). • The paralegal informs both groups that the judge has asked him/her/ze to give them the news that it has been decided that they will go to trial. He/she/ze shows both groups to a boardroom where they will prepare for the trial. • Learners carry out the first role-play task in groups. • After all learners have presented their objects to their group, the paralegal goes to both boardrooms to inform them that they should start their preparations for the trial. They should collaborate to determine what evidence they will present at the hearing and write an opening statement for the trial. Give them a selection of useful research literature, information, and materials that learners could use in their preparation for the trial. • Carry out second role-play- and writing task. • The paralegal walks around the classroom alternating between groups offering assistance where needed. Make sure that all 	<ul style="list-style-type: none"> • <i>Narrative link</i> and Role-play, group work; in-role: Both groups brainstorm to determine what kind of evidence could be presented at the hearing, which would be in the best interest of the client, but would not put them in a compromising situation with powerful/dangerous people. This concern complicates the preparation for the trial. Moreover, the members of the organisations, who have hidden agendas, will also create challenges for the rest of the group, as they do not want them to succeed. Groups develop specific type of evidence to the best of their capability, considering the challenges they are facing.³¹⁷ • <i>Writing in role</i>; collaborative writing; group work: Each group writes their opening statement for the trial. 	<ul style="list-style-type: none"> ❖ Computer ❖ Cards with instructions written on
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³¹⁷ The brainstorm activity was taken from (Bowell & Heap 2001:94).

learners contribute to the process.

<p>6. Deepening</p> <p>Context Trial</p> <p>Location A courtroom in a courthouse in Brasilia</p> <p>Roles Both groups' legal teams Deforesters Members of organisations</p> <p>Teacher in role 1. Paralegal 2. Judge</p>	<ul style="list-style-type: none"> • After both groups have finished their preparations, the paralegal goes to both groups to tell them that the trial will start soon. He/she/ze explains the role-play task (see next column for instructions). Thereafter, he/she/ze asks them to move to the courtroom and wait for him/her/ze at the door. • The paralegal stands in the doorway of the courtroom and shows each learner to their seat in the courtroom. • After everybody has taken a seat in the courtroom, the paralegal gives learners, who will present the evidence and conduct the questioning, a card with a few unrelated words written on (the words are unrelated to each other, but they relate to the theme). Throughout the trial, the learners should guide the conversation in a direction to try to get the person they are questioning to say these words.³¹⁸ • The paralegal asks everyone to sit down and informs them that the judge will arrive soon. Ask them to stand as the judge enters. The paralegal leaves the courtroom. • Teacher de-roles • Teacher en-roles as the judge. • The judge enters the courtroom. • Carry out the role-play task. • The judge mediates the proceedings. • After everybody has delivered their statements and conducted their questioning, ask the deforesters and members of organisations to leave the classroom. • Give the jury time to decide what the judgement will be. • After the jury members have made their decision, jury members de-role. • Ask learners, who portray jury members, to create a frozen 	<ul style="list-style-type: none"> • <i>Narrative link</i> and Role-play, group work; in-role: Each group delivers their opening statement, presents their evidence and conducts questioning. The jury members take notes of the proceedings. • Deforesters and members of organisations leave the room as the jury decides what the judgement will be. • <i>Tableaux</i>; group work; in-role: After the jury has made their decision, they form a <i>tableau</i> to portray the tension in the room. Those who have left return. The judge announces the judgement. • Performance; whole class; in-role: The <i>tableau</i> comes to life and both groups express their emotional reaction to the judgement.³¹⁹ • <i>Teacher in role</i>: The teacher takes on the role of the judge who will mediate the proceedings and announce the final judgement. The <i>teacher in role</i> has a high status, as he/she/ze has the highest authority in the courtroom. Kind of role: Negotiator and Authority. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens ❖ Cards with words written on
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³¹⁸ The notion of giving learners a few words/phrases that they should use without being noticed was sourced from (Maley & Duff 1982:170). The theme and context was created by me.

³¹⁹ The idea that a learner has to wait outside, as well as the *tableaux* coming to life after this person returns to the room, was retrieved from (Bolton & Heathcote 1999:53).

image depicting the tension in the room. Tell them that the frozen image should come to life as the judgement is announced.

- Give learners time to prepare the frozen image.
- Learners, who portray the jury members, en-role and form the frozen image.
- When the jury is ready, ask the rest to return to the classroom.
- The judge announces the judgement.
- The frozen image comes to life.
- The judge asks the deforesters and members of organisations how they are feeling about the judgement to incite a reaction.
- Teacher and learners de-role.

7. Reflective

- Create a space for reflection.
- Ask learners to enter the space for reflection.
- Ask a learner to mediate the class discussion.
- Carry out the first class discussion (see next column for topic of discussion).
- Participate in the discussion and apply questioning techniques if guidance is needed.
- Explain writing task (see next column for instructions).
- Carry out writing task.
- After all learners have finished the writing task, explain the captions task (see next column for instructions).
- Give learners time to determine in what order they will stand when presenting their captions.
- Give learners an opportunity to practice their presentation.
- Let learners perform the presentation.
- Carry out the second class discussion (see next column for topic of discussion).
- Ask a learner to mediate the class discussion.
- Participate in the discussion and apply questioning techniques, if guidance is needed.

- Class discussion; out-of-role: Learners discuss the court case and give their personal opinion on the judgement. Learners express how they think the winning team feels and what the victory means for the rest of the world.
- Writing out of role; individual: Each learner writes headlines for a few newspaper articles about the court case.
- Captions; whole-class; out-of-role: Learners present their headlines by forming a line and stating their captions one after the other. Learners can decide in which order they will present the headlines.
- Class discussion; out-of-role: Learners reflect on the captions that were created and on what message the combination of headlines conveyed.

❖ Paper
❖ Pens

8. Homework assignment

- *Writing in role*; individual: Each learner elaborates on and adapts their group's statement of evidence into an argumentative essay.

❖ Paper
❖ Pens

Table 9: Unit 7-Global overpopulation and One-child policy in China

UNIT 7			
Learning area	English as a second language		
Level	B2		
Subject-specific aim	Achieving overall proficiency		
Learning activity	Communicative language activities		
Unit number	7		
Unit theme	Global overpopulation and One-child policy in China		
Learning outcomes	<ul style="list-style-type: none"> ✓ Sustained monologue: Describing experience ✓ Sustained monologue: Putting a case ✓ Writing reports and essays 	<ul style="list-style-type: none"> ✓ Creative writing ✓ Interviewing and being interviewed ✓ Correspondence 	
Approach	DBL2TL		
Unit number 7			
Informative text	The text provides a look into the lives of Chinese women and how they feel about the one-child policy of the past. The women who are interviewed provide their current viewpoint on the amount of children they have or will have. It also offers information about the current dilemma of a declining population in China, as the Chinese women do not want more than one child due to the increased cost of living.		
Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Context building	<ul style="list-style-type: none"> • Explain ‘vote with your body’ task to learners (see next column for instructions). • Read statements to learners regarding: global overpopulation, adoption, number of children people should have, whether all people should have children, the idea of being an only child, gender equality, the infantilisation of citizens, nullifying choices in reproductive freedom etc. • Give learners time to discuss their opinions and find their place in the line. • Mediate discussions. Stop and reflect where necessary. 	<ul style="list-style-type: none"> • Vote with your body; whole-class; out-of-role: The teacher reads statements to learners. After each statement is read, learners form a line from strongly disagrees to strongly agree.³²⁰ Learners are required to discuss their opinions with each other, to determine their place in the line in relation to others’ level of agreement. 	<ul style="list-style-type: none"> ❖ Cards with statements written on
2. Context building and Reflective	<ul style="list-style-type: none"> • Create a space for reflection. • Ask learners to enter the space for reflection. 	<ul style="list-style-type: none"> • Class discussion, out-of-role: Learners reflect on the task in the previous phase. Give learners a chance to evaluate their decisions by 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens

³²⁰ The context building task was sourced from (Dawson & Lee 2018:99). The theme was developed by me.

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- Ask a learner to mediate the class discussion.
 - Carry out the first class discussion (see next column for topic of discussion).
 - Participate in the discussion and apply questioning techniques if guidance is needed.
 - When all learners have had a chance to express their opinion, ask learners to make themselves comfortable. They could lie on the floor or sit down, in whichever position they feel more comfortable.
 - Carry out guided visualisation activity (see next column).
 - After the guided visualisation activity, ask learners to find a spot in the classroom to carry out a writing task.
 - Explain writing task (see next column for more instructions).
 - Give learners time to carry out the writing task.
 - Walk around the classroom offering assistance where needed.
 - When all learners have finished the writing task, ask learners to read/perform their description to the class.
 - Give each learner an opportunity to present his/her/ze monologue to the class.
 - Allow observers an opportunity to compare the similarities and differences of learners' interpretation of the visualisation. Observers could provide feedback after each presentation.
 - After all learners have presented their monologue, explain word collage task (see next column for instructions).
 - Carry out word collage task.
 - Conduct hand signals to indicate and change the volume while learners are presenting, in order to create different dynamics.
 - The word collage task could be repeated, if the presentation was too messy to make any meaning. Learners could be given some time to prepare if needed.
 - Ask learners to enter the space for reflection that was created at the beginning of this phase.
 - Ask a learner to mediate the class discussion.
 - Carry out the second class discussion (see next column for acknowledging how their cultural perspectives influenced their opinions. Thereafter, learners discuss their personal opinions on the one-child policy.
- Guided visualisation; whole class: Learners close their eyes. The teacher describes situations wherein women are forced to abort or abandon their children to avoid prosecution. Highlight the emotional trauma it causes.
 - Writing out of role; individual: After the visualisation, learners write down their subjective interpretation of the teacher's description. Learners include the feelings/thought/fears that were described. Each learner reads the description to the class as a monologue. Observers compare the similarities and differences of the interpretations.
 - Word collage; whole class; out-of-role: Each learner memorises one phrase of his/her/ze written interpretation that best expresses his/her/ze thoughts. The class makes a word collage by verbally piecing all these phrases and sentences together without previous planning.³²¹
 - Class discussion; out-of-role: Learners reflect on their word collage and the new, pieced together text it created. Discuss the message/meaning behind the text and whether all the pieced together sentences created a coherent message.
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³²¹ The word collage task was taken from (O'Neill 1995:89).

	topic of discussion).	<ul style="list-style-type: none"> Participate in the discussion and apply questioning techniques if guidance is needed. 	
3. Context building	<ul style="list-style-type: none"> Ask each learner to select a bullet point from the text (see next column for more instructions). Divide the learners into groups, according to the themes of the bullet points. Explain <i>tableaux</i> task (see next column for instructions). Give groups time to collaborate and interact in order to prepare. Mediate learners' discussions, as they prepare the frozen image. Offer guidance to groups where needed. Give each group an opportunity to present their frozen image. Allow observers to provide feedback on each group's frozen image. Observers could provide their opinion on whether the frozen image effectively portrayed the theme of the bullet point. 	<ul style="list-style-type: none"> Each learner selects a bullet point (https://www.britannica.com/story/the-effects-of-chinas-one-child-policy) out of the list of consequence of the one-child policy. This bullet point will represent their point of view. <i>Tableaux</i>; group work; out-of-role: Each group creates a <i>tableau</i> that depicts the theme of their bullet point. Learners verbally express the bullet points that relates to their <i>tableau</i>. 	<ul style="list-style-type: none"> Hard copies of text from website
4. Narrative building and Pre-text	<ul style="list-style-type: none"> Distribute photos of Chinese reporters and diverse looking Chinese women and men equally among learners. Ask learners questions about the person in his/her/ze photo. Questions include: name, age, place of birth, profession, career, likes, dislikes, marital status, the amount of children (if any), goals, dreams, hobbies, routine etc. After all the questions have been answered, tell learners that they will take on the role of the person in their photo in the next task.³²² Divide the class into two groups based on each learner's photo: 1. Reporters. 2. Chinese women and men to be interviewed. Then, divide class into pairs, with a person from each group in each pair. Tell learners that they will conduct the interviews (see phase 5) in these pairs. Ask learners to choose one phrase from the e-mail they will write. Learners have to use this phrase twice throughout the 	<ul style="list-style-type: none"> Setting the space; out-of-role. Pre-text <i>Building belief</i> and <i>Writing in role</i>; individual: Corresponding to each learner's bullet point that he/she/ze selected in the previous phase, he/she/ze sends an e-mail to the State <i>Family Planning</i> Committee's forum to provide his/her/ze role's perspective on the implications of the information the bullet point offers. A member of the State <i>Family Planning</i> Committee (<i>teacher in role</i>) reminds the Chinese people that they are sending their letter to a government forum, so they should keep in mind how their letter reflects on the Chinese government. 	<ul style="list-style-type: none"> Photos of Chinese reporters and diverse looking Chinese women and men Paper Pen Computer

³²² Becoming a picture task was sourced from (Maley & Duff 1982:129).

<p>and men Teacher in role Member of the State <i>Family Planning</i> Committee</p>	<p>interviews (see phase 5). If anyone suspects the learner of using the phrase, they could be called on it.³²³</p> <ul style="list-style-type: none"> • Move the furniture in the classroom to resemble a community hall wherein the interviews will be conducted. Therefore, tables should be grouped together with two chairs. • Tell learners that all these Chinese people live in Beijing where the living costs are high. Each person has a different point of view and reasons for how many children they have or plan to have. All these people have come together at the community hall in Beijing. The Chinese government has requested them to attend this event, as the government is trying to determine how they can encourage people to have more children. All the people who attend the event will write a letter voicing their concerns of the implications the one child policy has had. Thereafter, people will be interviewed, so that the government can determine their views on how many children they have or plan to have. Tell learners that they should keep in mind that Chinese people are wary of what they say to the government and would thus likely tell them what they want to hear. This could create inner turmoil for their role, as they would like to avoid any form of prosecution. Accordingly, this will implicate all the events in phases 5 and 6. • Teacher en-roles as a member of the State <i>Family Planning</i> Committee. • Learners en-role. • A member of the State <i>Family Planning</i> Committee welcomes everyone to the State <i>Family Planning</i> Committee event. He/she/ze asks the women, men and reporters to find a spot in the community hall to carry out a writing task. The member of the State <i>Family Planning</i> Committee explains the writing task (see next column for instructions). • The Chinese people at the event carry out the writing task. 	<ul style="list-style-type: none"> • <i>Teacher in role</i>: The teacher takes on the role of a member of the State <i>Family Planning</i> Committee which will facilitate the proceedings. The <i>teacher in role</i> has a high status, as he/she/ze is a representative of the government. Kind of role: Manipulator.
<p>5. Deepening</p>	<ul style="list-style-type: none"> • After everyone has finished the writing task, the member of the 	<ul style="list-style-type: none"> • <i>Narrative link</i> and Paired role-play; paired work; ❖ Paper

³²³ The idea to give learners a phrase, which they should use without being noticed, was retrieved from (Maley & Duff 1982:171).

<p>Context Interviews</p> <p>Location Community hall in Beijing</p> <p>Roles Chinese reporters Chinese women and men</p> <p>Teacher in role Member of the State <i>Family Planning</i> Committee</p>	<p>State <i>Family Planning</i> Committee informs everyone that the interviews will be conducted soon. The Chinese men and women can take a break, while the reporters prepare their questions. The member of the State <i>Family Planning</i> Committee explains the role-play task (see next column for more instructions).</p> <ul style="list-style-type: none"> • Give each reporter a card with information of his/her/ze perspective or attitude towards the subject matter (for example: the reporter had an abortion, the reporter doesn't want any children, the reporter's sister was aborted many years ago, the reporter has three children etc.). • Give reporters time to prepare their questions. • When the reporters are ready, the member of the State <i>Family Planning</i> Committee announces that everyone should take their seat for the interviews. Tell everyone that they should group together in their pairs that were formed in the previous phase. The member of the State <i>Family Planning</i> Committee could direct the Chinese people to their seats. • Carry out the role-play task. All pairs carry out the interview simultaneously. • Walk around the classroom alternating between pairs commenting on the interviewee's answers and asking additional questions in an interrogative style. As the <i>teacher in role</i> is a representative of the government, his/her/ze presence could create additional tension. • If possible, the member of the State <i>Family Planning</i> Committee could record the interviews to be used by learners for self-reflection/self-assessment. Tell the learners that the interviews are recorded, as the government would like to document them. This could add some extra tension. • After all pairs have finished their interviews, teacher and learners de-role. 	<p>in-role: Reporters prepare their questions according to their perspective. Reporters interview women and men with a view to discover the reasons why married couples currently do not want more than one child. The women and men are very aware of the government's presence. The outcome of the interviews will depend on the men and women's reaction to the reporters' and the member of the State <i>Family Planning</i> Committee's (<i>teacher in role</i>) questions. These questions will reveal their perspective which will most probably be dissimilar to the perspective of the men and women. However, the men and women can not show their indifference. If one of the men and women show their indifference, the member of the State <i>Family Planning</i> Committee (<i>teacher in role</i>) could react accordingly. For example: the man/woman could be escorted out of the building, the member of the State <i>Family Planning</i> Committee (<i>teacher in role</i>) could call someone unknown to notify them that there is a situation that needs to be handled etc.</p>	<ul style="list-style-type: none"> ❖ Pens ❖ Clipboards ❖ Phone with video recorder ❖ Cards with instructions written on
<p>6. Reflective</p>	<ul style="list-style-type: none"> • Create a space for reflection. • Ask learners to enter the space for reflection. • Ask a learner to mediate the class discussion. • Carry out the class discussion (see next column for topic of discussion). 	<ul style="list-style-type: none"> • Class discussion; out-of-role: Learners reflect on the interviews and how the reporters' perspective influenced the interview. Furthermore, learners, who portrayed the Chinese women and men, express how their roles 	

	<ul style="list-style-type: none"> • Participate in the discussion and apply questioning techniques if guidance is needed. • Explain dramatisation task (see next column for instructions). • Give learners time to prepare their presentation. • Walk around the classroom offering assistance where needed. • Give each learner an opportunity to present their dramatisation. • Observers could comment on the similarities and differences of learners' interpretations of the events in the unit. 	<p>felt throughout the interview and how the government representative influenced their answers. Thereafter, learners discuss the objectivity/subjectivity and balance/imbalance of information and opinions expressed in the media about his/her/ze own and others' communities.³²⁴</p> <ul style="list-style-type: none"> • Dramatisation; individual; out-of-role: Every learner creates a short presentation (physical or verbal) to express their personal opinion of as well as reflect on the issues dealt with in this unit.³²⁵ 	
<p>7. Homework assignment</p>	<ul style="list-style-type: none"> • Preparation for next unit; research; individual: Give each learner a name of a country that they will represent at the Climate Action Summit in the next unit. Tell learners that they should take on a role of a representative of that country which could include: government officials, business leaders, indigenous people, youth and other civil society stakeholders. Tell learners that they should decide which representative they will be and obtain information about their given country's citizens and the function of the representative in that country. In addition, they should establish their role's personality traits and how it contributes to his/her/ze skills of persuasion. Lastly, they should determine their role's views on climate change and how they feel about the upcoming Summit. Learners need to think about all this information in order to build a role. In addition, learners should do research about their given country's views on climate change and what plans (if any) the country has to reduce greenhouse gas emission in order to prepare their proposal for the summit (see next unit). If the learner cannot find any information, he/she/ze can fabricate it. 	<ul style="list-style-type: none"> • Writing out of role; individual: Learners write an argumentative essay justifying their personal opinion on the average amount of children people should have. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens ❖ Internet/resource books

³²⁴ The topic of conversation was retrieved from the CEFR descriptor, *Building on pluricultural repertoire* (Council of Europe 2017:159).

³²⁵ The idea for reflection to occur in a dramatic form (visual or verbal) was sourced from (Bolton & Heathcote 1999:74).

Table 10: Unit 8-Global perspectives on climate change

UNIT 8			
Learning area	English as a second language		
Level	B2		
Subject-specific aim	Achieving overall proficiency		
Learning activity	Communicative language activities		
Unit number	8		
Unit theme	Global perspectives on climate change		
Learning outcomes	<ul style="list-style-type: none"> ✓ Listening as a member of a live-audience ✓ Audio-visual reception ✓ Reading correspondence ✓ Sustained monologue: Describing experience 	<ul style="list-style-type: none"> ✓ Sustained monologue: Giving information ✓ Sustained monologue: Putting a case ✓ Addressing audiences 	<ul style="list-style-type: none"> ✓ Formal discussion (meetings) ✓ Using telecommunications ✓ Correspondence ✓ Facilitating pluricultural space ✓ Writing reports and essays ✓ Note-taking (meetings)
Approach	DBL2TL		
Unit number 8			
Informative text	The text provides information about the United Nations Climate Action Summit in 2019. It describes the goal of the summit as well as provides some examples of plans that were presented with a view to combat climate change.		
Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Context building Context United Nations Climate Action Summit Location Unspecified Roles Representatives	<ul style="list-style-type: none"> • Move the furniture in the classroom to resemble the summit. Therefore, the furniture should be moved to resemble a boardroom or a conference room. • Put up a world map on the wall. • Give each learner a few linking phrases that should be used throughout the summit. • Explain <i>tableaux</i> (power image) task (see next column for instructions). • Give learners some time to think of the frozen image they will create when they take their position. • Tell learners that they will put a pin in the map on the country that they will represent, and as they do, they will en-role as the representative of their country. Thereafter, they will create the frozen image after they have taken their seat for the summit. 	<ul style="list-style-type: none"> • Setting the space; out-of-role. • <i>Building belief</i> and <i>Tableaux</i> (power image); whole class; in-role: Every representative takes his/her/ze seat for the summit. Each representative creates a <i>tableau</i> in their position to portray the representative's country's attitude towards the conference. The image should show their power or disempowerment. One by one each representative voices his/her/ze thoughts/opinion/concerns through thought-tracking. 	<ul style="list-style-type: none"> ❖ World map ❖ Pins

	<p>Show learners where their seats are.</p> <ul style="list-style-type: none"> • Allow each learner, one by one, to put a pin in the map and take their seat. • While learners present the frozen image tap on their shoulders, one at a time, to allow them to voice their thoughts in the frozen image. 		
<p>2. Pre-text and Narrative building</p> <p>Context United Nations Climate Action Summit</p> <p>Location Unspecified</p> <p>Roles Representatives <i>Teacher in role</i> Intermediary</p>	<ul style="list-style-type: none"> • Teacher en-roles as an intermediary. • The intermediary welcomes the representatives to the summit and introduces himself/herself/ze. He/she/ze reminds the representatives that what is decided today will impact the rest of the world. The effects of climate change are increasing at a rapid pace. Therefore, it is vital to determine how they can slow down the damage it is causing. • The intermediary explains the role-play task (see next column for instructions). Give instructions to the representatives that are necessary for the proceedings to go smoothly. • Carry out the role-play task. • Encourage the representatives to question, criticise, and pose possible problems after each presentation, as dissimilar views could inject tension into the drama. • Optional: Each learner could have an accent which makes his/her/ze speech unintelligible. Some learners may take on roles as interpreters who mediate the conversation where necessary. 	<ul style="list-style-type: none"> • Pre-text • Role-play; whole class; in-role: Each representative presents his/her/ze proposal as a monologue in the meeting, introducing his/her/ze concrete, realistic plan to reduce greenhouse gas emissions in their respective countries. The representatives provide information about their countries' issues and propose how they aim to address them. The representatives should feel free to question the proposed plan of other representatives and pose possible problems after each presentation. • Learners could make use of the map to visually portray their argument. They could put up information or images on or next to the map. • <i>Teacher in role</i>: The teacher takes on the role of an intermediary. The <i>teacher in role</i> has a medium status, as he/she/ze will act as a neutral party and only assist where needed to ensure that the proceedings go smoothly. Kind of role: Mediator. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens ❖ World map ❖ Pins ❖ Pictures
<p>3. Reflective</p> <p>Context United Nations Climate Action Summit</p> <p>Location</p>	<ul style="list-style-type: none"> • After all representatives have presented, the intermediary informs them that they will have a break. The intermediary instructs them to stay in the boardroom for security reasons. He/she/ze tells them that the representatives' departments have requested them to send an e-mail to provide an update of the conference so far. Ask the representatives to include how confident they are about the outcome of the Summit (see next column for more instructions). 	<ul style="list-style-type: none"> • <i>Narrative link</i> and <i>Writing in role</i>; individual: During a break, each representative writes an e-mail to report back to the department he/she/ze is representing, by providing an account of the Summit so far, including his/her/ze doubts about the outcome of the Summit. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens ❖ Computer ❖ Cards with information written on

Unspecified Roles Representatives <i>Teacher in role</i> Intermediary	<ul style="list-style-type: none"> • Teacher de-roles and walks around the classroom offering assistance where needed, while the representatives are carrying out the writing task. • While walking around the classroom, give cards to a few representatives. Tell them that it is a message from their country. These cards give information about which country the representative should support, due to a political agreement. This will create tension when the group has to come to a unanimous decision later in the unit. • After all learners have finished the writing task, teacher en-roles as the intermediary. • The intermediary announces that the break is over. 		
4. Deepening Context United Nations Climate Action Summit Location Unspecified Roles Representatives <i>Teacher in role</i> Intermediary	<ul style="list-style-type: none"> • The intermediary explains the first role-play task to the representatives (see next column for instructions). • Carry out the first role-play task. • The intermediary mediates the discussions where needed. During the rest of the Summit, the intermediary should introduce the key points that support opinions on all sides of the issue and pose central questions that the representatives should consider when making a decision.³²⁶ • The intermediary instructs the representatives to come to a unanimous decision of which proposals will be accepted. • The intermediary explains the second role-play tasks to the representatives (see next column for instructions). • Carry out the second role-play task. • As the representatives will never reach a unanimous decision (see next column), decide when the time is right to end the role-play. Give the signal that is agreed upon at the beginning of the programme to indicate to learners that they should bring the role-play to an end. • Teacher and learners de-role. 	<ul style="list-style-type: none"> • Role-play; whole-class; in-role: The representatives discuss all the arguments/proposals that were presented earlier. Each representative takes notes. • <i>Narrative link</i> and Role-play; whole class; in-role: Each representative writes his/her/ze suggestion in one sentence. As each sentence is read by each representative, the intermediary asks learners to vote with their bodies by moving to the place (further from or closer to the circle) that best expresses their response. Stop and reflect where necessary.³²⁷ This provides all representatives the opportunity to see which suggestions have the most support. Making use of the information gathered from this exercise, the discussions continues until an almost unanimous decision is reached (the decision will never be unanimous as the representatives who received the cards, will continue supporting the country they were instructed to). 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens

³²⁶ The advice describing how the teacher should mediate the meeting was sourced from (Dawson & Lee 2018:268).

³²⁷ The task of voting with your body was retrieved from (Dawson & Lee 2018:96).

5. Reflective	<ul style="list-style-type: none"> • Create a space for reflection. • Ask learners to enter the space for reflection. • Distribute the e-mails that were written earlier. Make sure learners do not receive the e-mail they wrote. • Explain the reading task (see next column for instructions). • Give learners time to read the e-mail. Thereafter, ask learners to report the content of the e-mail back to the class. In addition, learners should discuss if and how the e-mail correlates with their perspective of how confident the person was about the outcome of the meeting. • After all learners have had a chance to report back to the class, ask learners to reflect on the unit and offer their personal opinion on steps that should be taken to address the issues that were explored in this unit. • Participate in the discussion and apply questioning techniques to enhance engagement, if needed. 	<ul style="list-style-type: none"> • Reading; class discussion; out-of-role: Learners read each others' e-mails. Learners report the content of the e-mail back to the class and discuss if and how the e-mail correlates with their perspective of how confident the person was about the outcome of the meeting. • Class discussion; out-of-role: Learners reflect on the events in this unit and give their personal opinion regarding the necessary steps that should be taken to address the issues that were explored in this unit. 	<ul style="list-style-type: none"> ❖ Hard copies of e-mails
6. Homework assignment and Reflective	<ul style="list-style-type: none"> • Tell learners to write a report of the summit for homework (the writing task could be done in class if the time schedule allows it) (see next column for instructions). • The reading task and class discussion should be carried out after learners have written the report. Therefore, it could be carried out on the same day or at the beginning of the next lesson. • Explain and carry out the reading task (see next column for instructions). • Thereafter, carry out the class discussion (see next column for instructions). • Participate in the discussion and offer guidance where needed. Encourage learners to reflect on their own reports through applying questioning techniques. 	<ul style="list-style-type: none"> • <i>Writing in role</i>; individual: Each learner reports back to their department by compiling the notes that were written during the summit in a report. Each learner writes a report. • Reading; class discussion; out-of-role: Each learner reads another learner's report and presents the gist of it to the class. The class discusses what a report should contain and what a report requires. Comment on when a report is based on mere opinion and when on evidence.³²⁸ Learners reflect on their own reports. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens
7. Homework		<ul style="list-style-type: none"> • Watch Episode 7, "Revolt, Rebuild, Renew" to 	<ul style="list-style-type: none"> ❖ USB stick

³²⁸ The discussion topic regarding the report was taken from (Goodwin 2006:17-19).

assignment

establish some background knowledge on the
theme of the next two units.

❖ Computer/TV

Table 11: Unit 9-Self-sustainable living

UNIT 9			
Learning area	English as a second language		
Level	B2		
Subject-specific aim	Achieving overall proficiency		
Learning activity	Communicative language activities		
Unit number	9		
Unit theme	Self-sustainable living		
Learning outcomes	<ul style="list-style-type: none"> ✓ Listening as a member of a live-audience ✓ Audio-visual reception ✓ Sustained monologue: Putting a case 	<ul style="list-style-type: none"> ✓ Sustained monologue: Describing experience ✓ Sustained monologue: Giving information ✓ Addressing audiences 	<ul style="list-style-type: none"> ✓ Creative writing ✓ Writing reports and essays ✓ Formal discussion (meetings)
Approach	DBL2TL		
Unit number 9			
Informative text	The text provides information on how to develop a self-sustainable community. It offers a definition of a self-sustainable community, tips on how to develop one as well as possible challenges people may face.		
Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Context building	<ul style="list-style-type: none"> • Ask learners to provide their views on self-sustainable communities and discuss the difficulties faced by those who try to change prevailing attitudes regarding renewable energy.³²⁹ • Mediate class discussion and apply questioning techniques to enhance engagement. 	<ul style="list-style-type: none"> • Establishing prior knowledge; class discussion; out-of-role: Learners provide their views on self-sustainable communities and discuss the difficulties faced by those who try to change prevailing attitudes regarding renewable energy. 	
2. Context building and Reflective	<ul style="list-style-type: none"> • Divide the class into two groups: 1. Environmentally conscious people; 2. People who are not environmentally conscious. • Ask each group to collaborate and create a group mural that portrays the lifestyle of their group. Give learners pictures that they could use in their mural. Tell learners that they have 	<ul style="list-style-type: none"> • Group mural; whole-class; out-of-role: Each group creates a mural, as they brainstorm words/phrases and images that describe the lifestyles of their group.³³⁰ • Class discussion; out-of-role: Take a vote on 	<ul style="list-style-type: none"> ❖ Large sheets of paper ❖ Pens ❖ Markers (variety of colours)

³²⁹ The discussion topic was sourced from (O'Neill & Lambert 1990:189).

³³⁰ The idea to make a group mural and include images was retrieved from (Dawson & Lee 2018:77).

	<p>creative freedom to include whatever they like, as long as it contributes to the representation of their group (see next column for more instructions).</p> <ul style="list-style-type: none"> • Mediate discussions and apply questioning techniques to increase interest, as each group creates their mural. • After learners have finished their murals, put them up on the wall next to each other. Ask the class to gather in front of the murals and give them some time to look at both murals. • Ask learners to comment on the similarities and differences of each mural. What do the murals reveal about the learners' sociocultural perspective of the group they represented in the mural? • After all learners have had an opportunity to express their views, carry out the class discussion (see next column for topic of discussion). 	<p>which lifestyle learners prefer. Learners should justify their decision and explain how it is influenced by their culture.</p>	<ul style="list-style-type: none"> ❖ Pictures ❖ Glue sticks
3. Context building	<ul style="list-style-type: none"> • The class brainstorms a list of objects that could be valuable in a self-sustainable community. Ask learners to suggest different ways of using each object, other than its common use. Make a list of these uses. • Ask each learner to choose one object and one of its uses and mime it to the rest of the class. Ask the observers to guess what the object is. 	<ul style="list-style-type: none"> • Class discussion; out of role: The whole class suggests different ways of using objects, in other ways than they are commonly used. Make a list of these uses. • Mime; individual; out-of-role: Each learner chooses one object and one of its uses and mimes it to the rest of the class. Observers guess what the object is.³³¹ 	<ul style="list-style-type: none"> ❖ Whiteboard ❖ Markers
4. Narrative building and Deepening and Reflective	<ul style="list-style-type: none"> • Move the furniture in the classroom to resemble a boardroom. <p>Steps:</p> <p>Step 1</p> <ul style="list-style-type: none"> • Show YouTube videos to learners of different examples of self-sustainable communities. <p>Step 2</p>	<ul style="list-style-type: none"> • Setting the space; out-of-role. <p><i>Mantle of the Expert:</i></p> <ul style="list-style-type: none"> • Expert team: skilled volunteers (engineer, botanist, plumber, architect, builder etc.). • Client: Property developer of self-sustainable community. 	<ul style="list-style-type: none"> ❖ Whiteboard ❖ Markers ❖ Large sheets of paper ❖ Pens ❖ Pencils ❖ Computer ❖ Internet (if possible)
Location Boardroom in Amsterdam			

³³¹ The mime task was taken from (Maley & Duff 1982:141).

Roles Volunteers <i>Teacher in role</i> Property developer	<ul style="list-style-type: none"> Tell learners that a property developer in the Netherlands has decided to develop a self-sustainable community. As this project is an experiment to determine whether it could work, he has asked a team of skilled volunteers to help him plan how to set up the community and resolve any issues which may arise. These volunteers have gathered in a boardroom in Amsterdam. As it is the first meeting, the volunteers should introduce themselves. Ask them to give a short introduction of their profession, how they aim to contribute to the community, as well as give their personal objective of the meeting.³³² Give learners time to prepare their introduction. When learners are ready, learners en-role as the skilled volunteers. Teacher en-roles as the property developer.³³³ The property developer asks the volunteers to introduce themselves. Each volunteer gets an opportunity to introduce himself/herself/ze. <p>Step 3</p> <ul style="list-style-type: none"> The property developer asks the volunteers to discuss and plan how to set up the self-sustainable community. The property developer could mediate the discussions and apply questioning techniques to further interest. <p>Step 4</p> <ul style="list-style-type: none"> The property developer sets out challenges by giving each volunteer an envelope with a message inside, posing a problem that he/she/ze has to solve.³³⁴ <p>Step 5</p> <ul style="list-style-type: none"> <i>Writing in role</i>; individual: Each volunteer prepares possible solutions for the problem they were given. The volunteers should prepare illustrative material, such as drawings of the 	<p>Commision:</p> <ul style="list-style-type: none"> Plan how to set up a self-sustainable community. Determine how to solve the issues which will be presented. Demonstrate how the volunteers' available skills will be put to use to resolve the issues. <p>Context:</p> <ul style="list-style-type: none"> A property developer in the Netherlands has decided to develop a self-sustainable community. As this project is an experiment to determine whether it could work, he has asked a team of skilled volunteers to help him plan how to set up the community and resolve any issues which may arise. <p>Interesting aspect:</p> <ul style="list-style-type: none"> The different components that have to be included in a self-sustainable community. <p>Inquiry questions:</p> <ul style="list-style-type: none"> What is required to develop a self-sustainable community? How can each volunteer's available skills be put to use to resolve issues and contribute to the community? <p>Other points of view:</p> <ul style="list-style-type: none"> Engineer, botanist, plumber, architect, builder, property developer. 	<ul style="list-style-type: none"> ❖ Other useful resources ❖ Envelopes with information inside
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³³² The role-play task was sourced from (Van de Water *et al.* 2015:59).

³³³ See phase 7 for a description of the kind of role and status of *teacher in role*.

³³⁴ The idea of giving learners envelopes that present challenges was retrieved from (Bolton & Heathcote 1999:124).

	<p>environment, building, tools etc., which will be used to resolve the issue. The volunteers should also demonstrate how their available skills will be put to use to solve the problem.³³⁵ The property developer could go around the class to each volunteer to review their progress. The property developer should find out the thinking behind the volunteers' solutions by asking questions. He/she/ze should also offer guidance where necessary. The volunteers revise their plan according to his/her/ze recommendations.³³⁶</p> <p>Step 6</p> <ul style="list-style-type: none"> • The volunteers present their possible solutions to the rest of the group. All volunteers respond to and discuss each other's ideas. The property developer decides which solutions are the most feasible. • After the property developer has made his/her/ze decision and the volunteers have had time to react to this decision, teacher and learners de-role. <p>Step 7</p> <ul style="list-style-type: none"> • Learners reflect on the events and their experience as a whole. 	<p>Tasks:</p> <ul style="list-style-type: none"> • Volunteers introduce themselves. • Volunteers discuss and plan how to set up a self-sustainable community. • Each volunteer prepares possible solutions for the problem they are given. • Volunteers prepare illustrative material that will be used to resolve the issue. • Volunteers demonstrate how their available skills will be put to use to resolve the issue. • Volunteers present their possible solutions. 	
<p>5. Deepening</p>	<ul style="list-style-type: none"> • Divide learners into groups of 4. • Tell each group that they should build a machine or device that could be used in a self-sustainable community. This machine/device could have been presented earlier in this unit. Tell learners that when selecting a machine/device they should keep in mind that they will embody the machine/device. Show learners the materials they can use to build the machine/device, as this will also influence their choice. 	<ul style="list-style-type: none"> • Machine building; group work; out-of-role: Each group embodies a machine or device. Each learner creates a part of the machine with repetitive movement and sound. Start with one learner and then other learners join in one by one. Each learner's motion should relate to what the other person is doing, like a part in a machine.³³⁷ While learners are embodying the 	<ul style="list-style-type: none"> ❖ Materials that could be used to build a machine or device

³³⁵ The instructions that are given were sourced from (O'Neill & Lambert 1990:91).

³³⁶ The concept of *teacher in role* reviewing learners' progress was retrieved from (O'Neill & Lambert 1990:227, 229).

³³⁷ The task of embodying a machine was taken from (Dawson & Lee 2018:213).

	<ul style="list-style-type: none"> • Give each group time to plan and build their machine/device. • Walk around the classroom alternating between groups offering assistance where needed. • Explain machine-building task (see next column for instructions). • Give learners time to prepare. • Walk around the classroom alternating between groups offering assistance where needed. • After all groups have finished their preparations, explain 'in the manner of the adverb' task (see next column for instructions). • Give each group an opportunity to present their machine/device. Carry out 'in the manner of the adverb' task. 	<p>machine, one of the learners in the group explains how the machine works.³³⁸</p> <ul style="list-style-type: none"> • In the manner of the adverb; group work; out-of-role: After learners have created the machine, they are told that they will operate the machine in the manner of an adverb. One volunteer (out of the group) leaves the classroom. The teacher takes the volunteer's place in the machine. Provide other learners with an adverb. The volunteer returns and asks learners to operate the machine in the manner of the adverb. The volunteer has to guess what the adverb is. Do this activity multiple times with different volunteers and different adverbs.³³⁹ 	
<p>6. Narrative building</p> <p>Roles Volunteers Vloggers</p>	<ul style="list-style-type: none"> • Divide the class into the same two groups as in phase 2 of this unit: 1. Volunteers. 2. Vloggers. The volunteers will represent the environmentally conscious people and the vloggers will represent people who are not environmentally conscious. The volunteers should take on the same roles as in phase 4 of this unit. • Ask learners, who will portray the vloggers, questions to assist them in building a role. Ask learners questions about their role's likes, dislikes, hobbies and family. Ask learners why and under which circumstances their role has decide to become a vlogger. Tell the vloggers (without the volunteers overhearing) that all the vloggers have one thing in common, they are against sustainable living. They are only doing the tour to give their subscribers what they want. They are not environmentally conscious. This will negatively influence their attitude on the tour of the self-sustainable community. Give learners time to think about this information. 	<ul style="list-style-type: none"> • <i>Building belief</i>; group work: The learners, who will portray the vloggers, answer questions to assist them in building a role. They also receive valuable information about their role's attitude towards self-sustainable living. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens

³³⁸ Having a learner explain how the machine works was retrieved from (Maley & Duff 1982:157).

³³⁹ The idea of doing an action in the manner of an adverb was sourced from (Dawson & Lee 2018:154).

7. Pre-text and Deepening	<ul style="list-style-type: none"> • Move the furniture and objects in the classroom to resemble the self-sustainable community. • Teacher en-roles as the property developer. • Learners, who portrays the volunteers, en-role. • The property developer asks the volunteers to gather. He/she/ze congratulates the volunteers on the successful development of the self-sustainable community. He/she/ze informs the volunteers that a group of vloggers have requested to visit the self-sustainable community, because they want to provide information on their website that could enhance people's awareness of alternative, green lifestyles. They would like to show people what a self-sustainable community looks like and how it works. The property developer reminds the volunteers that it is very important that everything goes smoothly. As mentioned before, this project was an experiment. If it works, the volunteers could get more job opportunities in the future. This is crucial to the volunteers, as they have been unemployed for a few months. Therefore, the volunteers desperately need the publicity and for everything to go well. • The property developer tells the volunteers that they will give the vloggers a tour of the self-sustainable community, after the vloggers have arrived (see next column for more instructions). • The other group of learners en-role as the vloggers. • The property developer welcomes the vloggers. • The volunteers and vloggers carry out 'tour of an imaginary space' task. The vloggers are not easily impressed and have a couldn't-care-less attitude. • The property developer interrupts the tour and asks the volunteers if he/she/ze could have a word with them. When they are far enough, so that the vloggers will not overhear, the property developer tells the volunteers that something has just broken. The volunteers must deal with the crisis and think of excuses, so that the vloggers do not suspect anything. The 	<ul style="list-style-type: none"> • Setting the space; out-of-role. • Pre-text • Tour of an imaginary space; paired role-play and paired work; in-role: Vloggers who want to review the self-sustainable community arrives. Each volunteer gives a vlogger a tour of the community/imagined place.³⁴⁰ The vlogger records a video of the tour with their phone (if possible). The vloggers are not easily impressed and have a couldn't-care-less attitude. • <i>Narrative link</i> and Tour of an imaginary space; paired role-play and paired work; in-role: After the property developer has informed the volunteers that something has broken, the volunteers resume the tour while trying to hide the crisis. • <i>Teacher in role</i>: The teacher takes on the role of the property developer who will inject tension into the role-play. The <i>teacher in role</i> has a high status, as he/she/ze is in control of the project. Kind of role: Promoter and Catalyst. 	<ul style="list-style-type: none"> ❖ Phone with video recorder ❖ Objects to set the space for the self-sustainable community
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³⁴⁰ The tour of a space task was taken from (Dawson & Lee 2018:238).

	<p>volunteers can decide what object/machine/device has broken.</p> <ul style="list-style-type: none"> Let the volunteers resume the tour. The volunteers, who have already been struggling to engage with the vloggers, have to try and hide the looming disaster. After all pairs have completed their tour, learners de-role. 	
<p>8. Reflective</p>	<ul style="list-style-type: none"> Create a space for reflection. Ask learners to enter the space for reflection. Ask a learner to mediate the class discussions. Carry out both class discussions (see next column for topics of discussion). Participate in the discussions and apply questioning techniques, if guidance is needed. 	<ul style="list-style-type: none"> Class discussion; out-of-role: Learners, who portrayed the volunteers, tell the learners who portrayed the vloggers, of the crisis that occurred in the middle of the tour. Ask the learners who portrayed the vloggers if they noticed anything and what they thought was wrong. Compare the learners/vloggers perception of what happened to what really happened. Class discussion; out-of-role: Learners reflect on the events in this unit. Learners, who portrayed the volunteers, express how the vloggers' negative attitude made them feel, especially since it was very important for them to impress the vloggers. Learners give their personal opinion as to whether self-sustainable communities are a viable option in their sociocultural context.
<p>9. Homework assignment</p>		<ul style="list-style-type: none"> Writing out of role; individual: Write a review of the self-sustainable community, as an outsider with an objective viewpoint. <p>❖ Paper ❖ Pens</p>

Table 12: Unit 10-Red Cross volunteering

UNIT 10			
Learning area	English as a second language		
Level	B2		
Subject-specific aim	Achieving overall proficiency		
Learning activity	Communicative language activities		
Unit number	10		
Unit theme	Red Cross volunteering		
Learning outcomes	<ul style="list-style-type: none"> ✓ Listening as a member of a live-audience ✓ Reading correspondence ✓ Sustained monologue: Describing experience ✓ Sustained monologue: Giving information 	<ul style="list-style-type: none"> ✓ Creative writing ✓ Interviewing and being interviewed ✓ Using telecommunications ✓ Correspondence 	<ul style="list-style-type: none"> ✓ Notes, messages and forms ✓ Online conversations and discussions ✓ Goal-oriented online transactions and collaboration ✓ Analysis and criticism of creative texts ✓ Facilitating pluricultural space ✓ Leading group work
Approach	DBL2TL		
Unit number 10			
Informative text	There are two informative texts. The first provides information on how Red Cross has helped migrants around the world. It also stresses the significance of giving the migrants an opportunity to tell their stories. The second text focuses on how the Red Cross provides online support.		
Unit phase	Facilitation practices	Unit tasks and DBTL strategies	Learning materials
1. Context building	<ul style="list-style-type: none"> • Carry out the first class discussion (see next column for topic of discussion). • Mediate the class discussion and apply questioning techniques to enhance engagement. • After a sufficient amount of information has been shared in order to build context, ask the class to brainstorm and give suggestions of how one could assist people in dire circumstances (war, migration, drought etc.). Act as scribe as learners provide suggestions. 	<ul style="list-style-type: none"> • Establishing prior knowledge; class discussion; out-of-role: The class shares their knowledge of Red Cross and discusses the impact Red Cross makes around the world. • Brainstorm; whole-class; out of role: Learners brainstorm ideas of how one could assist people in dire circumstances (war, migration, drought etc.). Learners create a poster to put up in the classroom.³⁴¹ 	<ul style="list-style-type: none"> ❖ Cardboard sheets ❖ Pictures ❖ Pens ❖ Markers (variety of colours) ❖ Pictures

³⁴¹ The brainstorm task that leads to the creation of a poster was sourced from (Bolton & Heathcote 1999:82).

	<ul style="list-style-type: none"> • Ask learners to collaborate to create a poster that illustrates all that has been discussed in this phase of the unit. Learners could use the pictures and captions of the previous phase. Offer guidance where necessary. • After the poster has been designed, divide the class into two groups: 1. Volunteers; 2. People in need. • Tell the people in need that they will not actively participate in the next two phases. Create a space for them to sit and observe. Remind learners to pay attention, as they will be required to provide their opinions on the course of events. 		
<p>2. Pre-text and Narrative building and Reflective</p> <p>Context Training</p> <p>Location Red Cross training centre</p> <p>Roles Volunteers Facilitators</p> <p>Teacher in role Facilitator</p>	<ul style="list-style-type: none"> • Set-up class as Red Cross training centre. • Ask the learners, who will portray the volunteers, to sit in a circle. Tell the learners that they will portray people who volunteer for Red Cross. Describe the character traits of these people and what they sacrifice to offer their services. Give information of the difficulties they face as they work tirelessly to assist others. • Ask a few willing volunteer to start the role-play as facilitators. Inform learners that they will take turns to be facilitators. • The teacher and a few learners en-role as facilitators. • Other learners en-role as volunteers. • The facilitator (<i>teacher in role</i>) welcomes the other facilitators and the group of volunteers that have just joined the Red Cross volunteer team. Today, they will receive training in order to prepare them for consultations with people in need. • The facilitator (<i>teacher in role</i>) explains that with their first task, they will deal with a hypothetical situation. The facilitators will take part in this activity, as it is a way for the volunteers to get to know the facilitators as well as learn from their approach. Place pictures in the middle of the circle. The pictures should be of people of diverse ages, countries, gender and physical appearance. These pictures should portray the hardship that these people have to bear. Ask each person in the group to take a picture from the floor. Inform them that the picture they have chosen is of a person they have to help. Each learner is given an opportunity to express whether they relate to the photo or not, and explain why. Thereafter, learners are 	<ul style="list-style-type: none"> • Setting the space; out-of-role. • Pre-text • <i>Building belief</i> and Class discussion; in-role: Each learner is given an opportunity to express whether they relate to the photo or not, and explain why. Thereafter, each learner is given an opportunity to describe how their role will help this person as well as provide a justification for their choices. They should explain how their background and personal characteristics will influence their consultation style. • <i>Narrative link</i> and Role play; group work; in-role: Volunteers receive training by conducting mock consultations under the guidance of the facilitators. • <i>Hot-seating</i>; whole-class; in-role: During the role-play, one facilitator singles out a trainee who offers bad assistance. The class puts the trainee, who offered bad assistance, in the hotseat to determine why the mistakes have been made. The facilitators can only improve the trainee's performance if they establish what knowledge is lacking. • Role play; group work; in-role: The facilitators and volunteers give the trainee some advice. • Role play; group work; in-role: Replay the first role-play. Observers (volunteers, facilitators and 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens ❖ Clipboards ❖ Card with instruction written on

required to think of how their role will help this person and provide offer a justification for their choices. As learners devise and present this information, they build a role (see next column for more detail on the class discussion topic).

- The facilitator (*teacher in role*) gives the volunteers and facilitators some time to think about what they will say.
- Carry out the class discussion.³⁴² The facilitator (*teacher in role*) could apply questioning techniques to assist learners in building a role.
- After everybody has finished, the facilitator (*teacher in role*) congratulates the volunteers and facilitators on the successful completion of the task. Thereafter, he/she/ze explains the first role-play task (see next column for instructions).
- Give one learner, who will portray a facilitator, a card with instructions written on it which explains that the facilitator should single out a trainee who offers bad assistance when the teacher gives him/her/ze a signal.
- Carry out the first role-play task. Stop and start the dramatic action where necessary for the volunteers to reflect on their performance. Switch the facilitators every time the action is stopped.
- Give the signal to the facilitator to single out a trainee. Be sure to allocate the role of facilitator to the learner before giving the signal.
- The facilitator (*teacher in role*) explains the *hot-seating* task (see next column for instructions). The facilitator (*teacher in role*) tells the trainee, who was singled out, that he/she/ze is not the only one who has made mistakes, but that they are going to use him/her/ze as an example for others to learn from.
- Carry out the *hot-seating* task.
- After the *hot-seating* task, ask the volunteers and facilitators to give the trainee some advice. Also give the observers (other

other learners) comment on the trainee's performance.³⁴³

- *Teacher in role*: The teacher takes on the role of one of the facilitators. The *teacher in role* has a medium status, as he/she/ze is one of a few facilitators who will provide assistance. Kind of role: Facilitator.

³⁴² The basis of this activity was sourced from (Bolton & Heathcote 1999:26).

³⁴³ The training role-play task was retrieved from (Bolton & Heathcote 1999:54-55).

learners) an opportunity to provide feedback and comment on the trainee's performance.

- It is vital to be sensitive to the trainee's reaction and to mediate the feedback, so that the trainee does not feel offended or threatened. The facilitator (*teacher in role*) could mediate the situation.
- Tell the trainee, who were in the hotseat, that the part of the role-play in which he/she/ze gave bad assistance will be repeated. He/she/ze should apply the advice received and all that has been learnt in the *hot-seating* task.
- After the trainee has repeated the role-play, give the observers (volunteers, facilitators and other learners) another opportunity to provide feedback on his/her/ze performance and possible improvement. Then, ask the volunteers to convey what they have learnt from the training session.
- The facilitator (*teacher in role*) thanks the volunteers and other facilitators for a productive training session. The facilitator (*teacher in role*) announces that the volunteers are ready to start doing consultations.
- Teacher and learners de-role.

3. Narrative building

Location
Unspecified
Roles
People in need

- Assign each learner, who represents the people in need, a role that he/she/ze explored in the programme (migration, drought, war etc.). Give learners some time to remember and establish the perspective, personality etc. of the role. A role building activity will not be provided, as the roles have already been created at an earlier point in the programme.
 - Inform learners that they will take on the same roles as before, but that they will explore the role's life story in more depth in the following task.
 - Explain *tableaux* task (see next column for instructions).
 - Give learners time to prepare their sequence of frozen images and verbal expressions.
 - Walk around the classroom offering guidance where needed.
- *Building belief* and *Tableaux*; individual; in-role: Each learner creates a few *tableaux* portraying their role at different stages of his/her/ze life.³⁴⁴ Learners voice their thoughts, feelings, hopes and fears with each *tableau* through thought-tracking. Through the *tableaux*, the issue that the role is facing should become evident.
 - The observers provide feedback. The observers could guess what the person's life story is as well as the problem he/she/ze is facing.

³⁴⁴ The idea to create *tableaux* of different stages of a role's life was sourced from (O'Neill 1995:86).

	<ul style="list-style-type: none"> Learners en-role. Give each learner an opportunity to present his/her/ze sequence of frozen images and verbal expressions. Allow observers (volunteers) to provide feedback after each presentation. The observers could guess what the person's life story is as well as the problem he/she/ze is facing. After all learners in the group have presented their sequence, learners de-role. 		
4. Pre-text and Deepening Location Several locations Roles People in need Volunteers Other people who take messages	<ul style="list-style-type: none"> Tell learners that the volunteers have finished their training and that they are ready to conduct consultations. The people in need have problems which they urgently need help with. The volunteers and people in need are trying to get hold of each other to schedule a consultation, but the different time zones have been challenging. They have not got hold of each other yet, but they are still trying. Divide learners into pairs (one person of each group in a pair). Explain role-play task (see next column for instructions). Notify learners that they will portray two roles in this task (the volunteer/person in need and the role of a person who will take a message). A role building exercise for the person who takes a message will not be provided, as learners will not explore these roles in-depth. Tell learners to have fun with the roles they create, as the roles will only be enacted to take a message on the phone. Advise learners to take turns leaving and taking messages. For example: 1. Volunteer leaves a message for the person in need. 2. Person in need leaves a message for the volunteer. Learners en-role. Carry out the role-play task. All pairs carry out the task simultaneously. Alternate between the inside and outside of the classroom offering assistance where needed. After all pairs have finished, learners de-role. 	<ul style="list-style-type: none"> Pre-text Paired role-play; paired work; in-role: Learners take on two roles as the volunteer and person in need struggle to get hold of each other on the phone. Consequently, both people need to take and leave phone messages for the other. Learners take on the role of volunteer/person in need as well as another role of a person who takes a message. Let some learners step outside the classroom to have real telephone conversations with learners who remain in the classroom (if possible). 	<ul style="list-style-type: none"> ❖ Telephones ❖ Paper ❖ Pens
5. Deepening	<ul style="list-style-type: none"> Tell learners that the volunteer and person in need have finally got hold of each other and that they have scheduled a consultation. 	<ul style="list-style-type: none"> <i>Narrative link</i> and Paired role-play; paired work; in-role: Learners conduct online/in-person (depending on resources) consultations in pairs 	<ul style="list-style-type: none"> ❖ Internet ❖ Skype/Zoom ❖ Computer

Context Online consultation Location Unspecified Roles Volunteers People in need	<ul style="list-style-type: none"> • Tell learners that they should remain in the same pairs as in the previous phase. • Explain role-play task (see next column for instructions). • Tell learners that they should en-role before they participate in the role-play task and de-role after. • Carry out the role-play task. Give each pair an opportunity to conduct their consultation. If the consultation is carried out online, one learner out of each pair will have to go to another classroom. • With each pair's role-play, decide when the time is right to end the role-play. Give the signal that is agreed upon at the beginning of the programme to indicate to the pair that they should bring the role-play to an end. • Ask the rest of the class to observe and comment on each pair's performance. The observers could suggest how the situation could have been dealt with more effectively. • After all learners have conducted a consultation session, ask the people in need to find a spot (they can decide on the fictional location) to write a thank you note to the volunteer describing the difference he/she/ze has made. • Learners, who portray the people in need, en-role and carry out the writing task. • When the people in need have finished writing their letter, the volunteers en-role. The person in need sends the letter/e-mail to the volunteer who helped him/her/ze. The volunteer reads the letter and responds to the thank you note in writing. After the letter has been written, the volunteer sends it to the person in need to read. • After the people in need have read the volunteer's response, learners de-role. 	<p>(the same pairs as in the previous phase). Each volunteer listens to the person in need's problem/situation and provides advice and assistance. The volunteer should suggest possible solutions to the person in need's problems. The reaction of the person in need will depend on the suggestions that are made.</p> <ul style="list-style-type: none"> • <i>Writing in role</i>; individual: The person in need writes a thank you note to the volunteer describing the difference he/she/ze has made. The volunteer reads and responds to the thank you note in writing. 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens
6. Reflective	<ul style="list-style-type: none"> • Create a space for reflection. • Ask learners to enter the space for reflection. • Ask a learner to mediate the class discussion. • Carry out both class discussions (see next column for topics of discussion). • Participate in the discussions and apply questioning techniques, if guidance is needed. 	<ul style="list-style-type: none"> • Class discussion; out-of-role: Learners express how the role they portrayed felt during the consultation. • Class discussion; out-of-role: The class discusses and reflect on what/how much they personally contribute to their community or other people in need and think of ways to further their 	<ul style="list-style-type: none"> ❖ Idioms and Proverbs ❖ Paper ❖ Pens

	<ul style="list-style-type: none"> • Give each learner a few idioms or proverbs (choose themes that are connected to the overarching theme of the programme, for example: warnings, nature, overconsumption, indifference, greed, gardening, conflict, the environment etc.). • Explain the wordplay task (see next column for instructions). • Carry out the wordplay task. • Walk around the classroom offering assistance where needed. • Let each learner perform his/her/ze new proverbs or idioms. • Give observers an opportunity to compare and comment on their interpretation of each idiom and proverb. Allow learners to respond to feedback by explaining how their new idioms and proverbs relate to their emotions/opinions/attitude/fears towards the theme of the programme.³⁴⁵ 	<p>contribution.</p> <ul style="list-style-type: none"> • Wordplay; individual; out-of-role: Learners mix the words of the idioms or proverbs they were given to make new ones. Therefore, learners make their own. Each learner performs his/her/ze new idioms or proverbs to the class. Observers compare and comment on the idioms and proverbs. Learners respond to feedback by explaining how their new idioms and proverbs relate to their emotions/opinions/attitude/fears towards the theme of the programme. 	
<p>7. DBL2TL board</p>	<ul style="list-style-type: none"> • At the end of the programme, the teacher could make a DBL2TL board on which all the strategies that were used throughout the programme are pasted (see next column for instructions). 	<ul style="list-style-type: none"> • DBL2TL board: Learners could write their experience of each strategy next to the strategy on the board.³⁴⁶ This could serve as an evaluation of the effectiveness of strategies, which could therefore be adapted for future implementation of the programme. 	<ul style="list-style-type: none"> ❖ Cardboard sheet ❖ Paper ❖ Pens ❖ Markers ❖ Scissors ❖ Glue sticks ❖ Pictures
<p>8. Homework assignment</p>		<ul style="list-style-type: none"> • Writing out of role; individual: Write an analysis and criticism of the novel that was given as a reading activity at the beginning of the programme. Learners should show awareness of the thematic, structural and formal features, as well as evaluate how the work encourages identification with characters.³⁴⁷ 	<ul style="list-style-type: none"> ❖ Paper ❖ Pens

³⁴⁵ The idioms and proverbs task was sourced from (Maley & Duff 1982:178).

³⁴⁶ The idea to make a DBL2TL board was taken from (Dawson & Lee 2018:47).

³⁴⁷ The instructions for the writing task were retrieved from the CEFR descriptor, *Analysis and criticism of creative texts (including literature)* (Council of Europe 2017:117).

7.6 Conclusion

This chapter offered some insight as to how DBL2TL could be structured and facilitated to ensure effective implementation in L2 classrooms. The chapter presented the format of the programme and offered some guidelines to assist the L2 teacher in the facilitation process and other aspects of the hypothetical implementation. Thereafter, the chapter provided a table with a view to demonstrate the interrelation between Krashen's *Monitor theory*, Vygotsky's SCT, CLT and CEFR, as well as how these theories, approach and framework are incorporated into the hypothetical DBL2TL programme. Lastly, the chapter presented the hypothetical DBL2TL programme. The programme offers a theoretical understanding of how DBTL could be effectively implemented in L2TL. As discussed in Chapter 4 (see section: 4.4.2.1 Lack of a detailed drama-based L2 programme; 4.4.2.2 Teachers' inhibitions and resistance to DBTL in L2TL), there is a need to enhance understanding of how DBTL could be effectively implemented in the L2TL context. This programme offers one such example. This example may enhance understanding that in turn may lead to the increased implementation of DBTL in L2 classrooms. When the implementation of DBL2TL aligns with embodied cognition and adheres to CEFR, DBL2TL could further SLA and overcome the shortcomings of CLT. As such, DBTL as exemplified by the hypothetical DBL2TL programme, could potentially enhance the efficacy of L2TL.

The following chapter will serve as the conclusion of the study. Firstly, I will provide a summation of the study. Secondly, I will indicate the transferability of the findings by outlining the potential contribution of the study to the DBTL and L2TL fields. Thirdly, I will assess the shortfalls of the study. Based on these shortfalls, I will make recommendations for future research.

8 CHAPTER 8

8.1 Summation of study

The purpose of this study was to enhance the efficacy of second language teaching and learning (L2TL) by arguing, and hypothetically demonstrating how the effective implementation of drama-based teaching and learning (DBTL) can contribute to the efficiency of L2TL practices. Due to globalisation, there is a growing focus on L2 teaching, especially L2 English teaching worldwide, creating an increased need for effectual approaches to L2TL.

Chapter 2 identified the shortfalls of L2TL, and the need for more effectual L2TL approaches. There is a need for a L2 teaching approach that engages learners holistically by offering them meaningful communicative activities and learning materials, meeting their real-life communicative needs. Furthermore, the approach should provide learners with opportunities to engage with culture, in order to enhance their intercultural competence.

With the aim of constructing a L2 teaching approach, which could enhance the efficacy of L2TL by overcoming the current shortfalls and promoting Second Language Acquisition (SLA), I evaluated various SLA theories, to identify components which should be included in the approach. I outlined Krashen's *Monitor theory* and Vygotsky's *Sociocultural theory* (SCT), as these theories combined, highlight L2 teaching approaches, promoting social, interactive L2 learning environments, which are culturally determined. With these components incorporated into L2 learning environments, inter- as well as intrapersonal factors are considered, and learners are allowed to explore the language with a view to communicate. Therefore, these theories combined, could contribute to the construction of a L2 teaching approach which may enhance SLA and overcome the shortfalls of L2TL.

Following, I evaluated language teaching methods and approaches, in order to determine which existing method, or approach already includes the components of these SLA theories. I outlined the *Grammar Translation* method, which is one of the most common traditional

language teaching methods that is still widely implemented, despite it being the cause of most shortfalls of L2TL. Next, I referred to *Audiolingual* method, which was developed as a reaction to *Grammar Translation* method, and served as a transition to *Communicative Language Teaching* (CLT). Finally, I evaluated CLT.

I found that the principles of CLT could offer what is required by the abovementioned SLA theories. The effective implementation of this approach's principles could promote real-life communication in sociocultural contexts wherein learners are required to make and communicate meaning. Despite the potential of CLT, ineffective implementation results in various shortfalls of CLT. CLT is frequently implemented in a manner, mirroring traditional language teaching methods, such as *Grammar Translation*. Furthermore, the implementation of CLT often lacks the exploration of diverse sociocultural contexts in the learning process. The tasks and learning materials also do not promote meaning-making and interaction with the purpose of addressing real-life communicative needs. However, the principles of CLT adhere to the *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR). The use of CEFR in a L2 programme could overcome CLT's shortfalls and offer what is required by SLA. However, CEFR could only be effective if the approach that is utilised in the L2 programme aligns with CEFR. I suggested that a drama-based approach in L2TL may adhere to CEFR and overcome the shortfalls of CLT.

In order to determine how a drama-based approach could be utilised in L2TL, Chapter 3 established the use of drama as a facilitation tool by referring to the domain of DBTL. Accordingly, I introduced the application of DBTL as a facilitation tool, followed by some of the applications of, and approaches to DBTL relevant to this study.

As the drama-based second language teaching and learning (DBL2TL) approach proposed in this study includes elements of process drama as applied to DBTL, I described the relevant principles, structure and drama strategies used in process drama. In addition, I evaluated how DBTL as a facilitation tool could be utilised in various domains to address a variety of issues. I found that DBTL could enhance emotional, social and cognitive

development. Subsequently, by critically engaging with Vygotsky's SCT's notions of *sociodramatic* play, I demonstrated that DBTL, as a form of *sociodramatic* play, could create a play-based/learning Zone of Proximal Development (ZPD) which could facilitate social, emotional and cognitive growth. As learners take on, and collaboratively enact roles in the fictional context, DBTL could allow learners to perform ahead of their current developmental level. This enhanced developmental level is achieved through utilising their imagination, and by making meaning as they collaborate in social contexts, with the purpose of solving problems or accomplishing goals.

These social contexts wherein learners operate at a developmental level ahead of their own, allow scaffolding within their ZPDs, by teachers and more competent peers. Furthermore, it allows learners to concurrently distance and immerse themselves in the learning experience permitting them to reflect on their actions and behaviour, which in turn enable learners to make meaning of their experiences. In short, SCT's notions of *sociodramatic* play support DBTL as a facilitation tool. As DBTL draws on the notions of SCT, I proposed that a drama-based teaching approach could serve various purposes in L2TL.

Subsequently, Chapter 4 explored the application of DBTL in L2TL. I described the way in which the process drama strategies, included in the hypothetical DBL2TL programme, could contribute to L2TL. Subsequently, I provided examples of how these strategies and others have been implemented in L2TL in South Africa and other parts of the world. I demonstrated that DBTL in L2TL may be an effective facilitation tool in South Africa and other parts of the world, as the selection and combination of strategies could serve various needs and purposes. Furthermore, it could encourage sociocultural awareness and understanding in multicultural contexts, further communicative competence, develop multiliteracies, and enhance affective features (self-confidence, motivation, attitude), all contributing to L2 learning environments that may promote SLA.

By evaluating existing DBTL practices in L2TL, I also found that the effective implementation of drama-based processes and practices in L2TL may enhance social

interaction in various sociocultural environments that are provided by the fictional context. In the fictional context, learners take on various roles in diverse situations, allowing them to employ a wide range of linguistic forms and explore diverse identities that could potentially lead to emphatic engagement. As enhanced emphatic engagement may open learners up to new cultural experiences, as well as enhance their awareness of self and others, learners could be able to immerse themselves in the L2 culture to a greater extent as well as enhance meta-cognition. DBTL in L2TL, if well-structured and facilitated effectively, creates explorations which engage learners' multi-modally as they co-construct and negotiate meaning in order to solve a problem or accomplish a goal, promoting learner autonomy and higher order thinking skills. This collective and collaborative mode of learning engages the imagination, and therefore, allows learners to explore, construct and reflect on a wide scope of language use.

In sum, I established that DBTL in L2TL could create L2 learning experiences which may overcome the shortfalls of CLT, and hence further SLA. However, there are limitations to DBTL in L2TL, including opposition from teachers and learners to the implementation of a drama-based approach in L2 classrooms. This opposition is mainly due to a lack of knowledge of how a drama-based approach should be implemented in L2TL, leading to either ineffectual implementation or none at all. Therefore, in order for DBTL to promote the efficacy of L2TL, knowledge of how its explorations should be structured and facilitated has to be established. I proposed that an example of a hypothetical DBL2TL programme could offer insight into how DBTL could be effectively implemented in L2TL contexts.

However, to design a DBL2TL programme, I first had to identify the components to be included in the implementation of my DBL2TL approach, to ensure effective implementation of drama-based processes and practices in the L2 classroom. I determined that the domain of embodied cognition could solidify understanding of how DBTL should be implemented in L2TL. Embodied cognition theories, such as embodied language comprehension and embodied learning, provide knowledge of the components which should be included in L2 learning processes in order to create embodied experiences.

These embodied experiences may not only enhance L2 growth, but could also on the whole create optimal learning opportunities.

Chapter 5 demonstrated that DBTL, if effectively implemented in L2TL contexts, could encompass the required components of embodied cognition. The components identified to create embodied experiences include: reflection, imitation, culturally determined experiences, affective engagement, affective development, social interaction, multimodal engagement, imagination, gesture and body attitude, embodying social meaning-making processes, wide-ranging contexts, and sensorimotor experiences, allowing active learning. These components were included in my DBL2TL approach to ensure that the programme is steered by embodied cognition and thus has the potential to enhance the effectual implementation of DBTL in L2 classrooms.

Following, Chapter 6 provided the outline of the hypothetical DBL2TL programme and described the way in which the CEFR framework is used, by outlining all the components which are included in the programme. I then presented an overview of the structure of the programme and provided a pedagogical rationale in order to support the selection of drama strategies and tasks included. The pedagogical rationale aimed to demonstrate how the hypothetical DBL2TL programme, which combines CEFR and DBTL in L2TL, could align with embodied cognition and offer L2 learning opportunities which may overcome the shortfalls of CLT, as well as further SLA.

Firstly, I evaluated how the hypothetical implementation of DBTL in L2TL aligns with CEFR, by critically assessing the way in which the effective implementation of DBTL in L2TL corresponds to CEFR. I found that the action-oriented approach that CEFR promotes is in line with drama-based processes and practices in L2 classrooms. Furthermore, the components which are required by CEFR to reach overall proficiency may be developed by the effective implementation of DBTL in L2TL. Since DBTL is built on the exploration of simulated-real-life situations with particular communicative requirements, the integration of CEFR and DBTL in a L2 programme may contribute to the successful implementation of CEFR.

However, for the hypothetical DBL2TL programme to adhere to CEFR, the implementation of DBL2TL should include the components of embodied cognition, since the principles of CEFR are in accordance with the notions of embodied cognition. In order to determine if the programme adheres to my DBL2TL approach and to CEFR, I demonstrated how the hypothetical DBL2TL programme aligns with embodied cognition. Accordingly, I illustrated how the programme incorporates the components which allow the creation of embodied experiences. The hypothetical DBL2TL programme may enable the creation of embodied experiences, as it allows learners to utilise imagination and sensorimotor experiences in diverse sociocultural contexts, including various affective features, and encourage interaction with the view to reach a specific goal of a task. Explorations wherein learners do not interact with others also create embodied experiences, as they allow reflection on actions and emotions, activating and in turn developing conceptual representations. These embodied experiences that are created in the programme also correspond to embodied language comprehension. The explorations allow learners to apply language in social environments and engage learners multi-modally in their exploration of the language, developing their kinaesthetic and emotional involvement with the language. Thereby, the hypothetical DBL2TL programme may create embodied experiences which could create optimal L2 learning opportunities, and therefore enable learners to develop their proficiency in L2.

Finally, I evaluated how the programme could offer what is required by SCT and Krashen's *Monitor Theory* combined to acquire a L2, in addition to how the hypothetical implementation of the DBL2TL programme could potentially overcome the shortfalls of CLT. I demonstrated that the DBL2TL programme, which aims to create a balance of focus between meaning and form, so as to achieve communicative competence, could provide what is required by both SLA theories to acquire a L2, and overcome CLT's shortfalls. This is achieved as the programme promotes social interaction, through which learners are required to make and communicate meaning, in order to carry out the tasks in the programme. In addition, the programme permits learners to explore simulated, real-life sociocultural contexts which are non-threatening, and consider as well as promote inter-

and intrapersonal factors of L2 learners. As the hypothetical DBL2TL programme could further SLA and overcome the shortfalls of CLT, the application of the programme could create L2 learning opportunities wherein learners could further their overall proficiency in L2.

Lastly, Chapter 7 utilised the knowledge and insight obtained in the previous chapters to present a hypothetical DBL2TL programme so as to offer some insight as to how DBTL may be implemented in L2TL. Accordingly, I provided the format of the programme and offered some guidelines to assist with facilitation and other aspects of the hypothetical implementation of the programme. Moreover, I provided a table in order to demonstrate how Krashen's *Monitor theory*, Vygotsky's SCT, CLT and CEFR are incorporated into the hypothetical DBL2TL programme. Thereafter, I presented the DBL2TL programme. This programme aims to increase the effectual implementation of DBTL in L2 classrooms and in turn further the efficacy of L2TL. The hypothetical DBL2TL programme could offer knowledge of how DBTL should be implemented in L2 classrooms, which could enhance the effective implementation of a drama-based teaching approach in L2TL contexts. Furthermore, as the programme offers what is required to overcome the shortfalls of CLT and promote SLA, the implementation of the programme could potentially enhance the efficacy of L2TL.

8.2 Transferability

This study has found that the shortfalls to L2TL in South Africa and other parts of the world are similar. Therefore, a L2 teaching approach that could overcome these shortfalls may be beneficial to L2TL practices globally. In addition, this study has determined that the implementation of various approaches of DBTL, with diverse objectives, is transferable to multiple countries' sociocultural contexts, and are accepted and promoted if teachers are well-informed of their implementation. Consequently, DBTL has contributed to various domains of learning, including L2TL. This study established that the effective implementation of drama-based processes in L2TL could overcome the shortfalls of CLT

and offer what is required to acquire a L2. However, a lack of knowledge of how it could be effectively implemented hinders its effective use.

The hypothetical DBL2TL programme could offer insight, knowledge and processes to L2 teachers in SA and other parts of the world of how DBTL could be implemented in L2TL contexts. This could potentially enhance the efficacy of the implementation of DBTL in L2 classrooms. The increased effective implementation of DBTL in L2TL may in turn overcome the shortfalls of L2TL and enhance the efficacy of L2TL.

8.3 Limitations

Even though this study could potentially contribute to the efficacy of DBTL and L2TL, there are various limitations to consider. As discussed in Chapter 2, traditional language teaching methods persist, as L2 teachers in various countries in the world are inclined to adopt traditional methods and techniques. Knowledge of DBTL's effective implementation in L2 classrooms could reduce this inclination, as this study has shown that L2 teachers are more willing to implement the approach if its mode of application is clear. However, from my own lived experience, I have noticed that some L2 teachers struggle to adapt the teaching practice they are accustomed to, and could thus remain opposed to the implementation of a DBTL approach. Moreover, some learners might not accept a DBTL approach, even when well-structured and facilitated effectively in such a manner that learners have clarity of what is required of them, receive valuable assistance, and are able to explore non-threatening learning environments. Some learners could remain opposed to its implementation due to unique personality traits and backgrounds, including cultural barriers.

As explained throughout the study, the effective implementation of DBTL in L2 classrooms creates opportunities for learners to engage with different cultures without feeling that their L1 identity is threatened, which could lead to increased intercultural competence. However, learners' own personal lived experience could influence how they interpret the sociocultural context and course of events of the dramatic action, which in turn could

inhibit them from immersing in the dramatic process. Learners' sociocultural background may also affect learners' willingness to apply the CEFR framework due to its supposed western bias. Finally, this study is based on theoretical scholarship and the application of the DBL2TL programme has not been empirically investigated. This allows for further empirical research.

8.4 Recommendations for future research

The efficacy of the hypothetical programme has to be assessed in order for it to make any significant contributions towards L2TL. Through pre- and post testing, one would be able to gather statistical assessment strategies to assess learners L2 use. One could then determine how the programme could contribute to numerous aspects, leading to L2 proficiency. The programme could also be implemented in various countries and thus in diverse cultural paradigms. The outcomes from the different countries could be compared. In addition, the programme could be assessed by using it to teach various languages other than English. By practically implementing the hypothetical DBL2TL programme, one could determine how its implementation allows the creation of embodied experiences which could further learning opportunities and hence L2 growth. Macedonia (2019:6) explains that:

“The idea to pursue is now to create learning contexts which allow brain based instruction and embodied learning...there is an urgent need to make instructional methods more effective by combining evidence based behavioural and neuroscientific research with methodology”.

By measuring learners' brain activity throughout the implementation of the programme, one could determine how the brain reacts and whether or how embodiment occurs compared to existing neuroscientific research. These findings could support the

implementation of DBTL in L2 classrooms and enhance understanding of how it could be effectively implemented.

8.5 Conclusion

There are various shortfalls in the L2 classroom and a need for more effectual approaches to L2TL. While CEFR could overcome these shortfalls, it will only be effective if the approach that is utilised in its implementation aligns with CEFR. DBTL could overcome the shortfalls of L2TL, as well as adhere to CEFR (if well-structure and facilitated effectively). However, for DBTL to be effective, it should align with embodied cognition. The hypothetical DBL2TL programme, which employs CEFR as its framework, incorporates the components of embodied cognition. Therefore, the programme adheres to CEFR and embodied cognition, and thus allows for the effective implementation of my DBL2TL approach. As both DBTL and CEFR could overcome the shortfalls of CLT, and offer what is required by SLA, the incorporation and effective implementation of both could overcome the shortfalls of L2TL. Moreover, since the hypothetical programme could offer insight, knowledge and processes of how DBTL in L2TL should be implemented, it could overcome the shortfalls of DBTL in L2TL and enhance the efficacy of its implementation. Subsequently, the hypothetical DBL2TL programme could enhance the efficacy of L2TL practices.

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10 ADDENDUM

INFORMATIVE TEXTS IN THE HYPOTHETICAL DBL2TL PROGRAMME

UNIT 1

<https://solarimpulse.com/global-warming-solutions#>

UNIT 2

<https://displacementsolutions.org/ds-initiatives/climate-change-and-displacement-initiative/bangladesh-climate-displacement/>

<https://displacementsolutions.org/ds-initiatives/climate-change-and-displacement-initiative/kiribati-climate-displacement/>

<https://displacementsolutions.org/ds-initiatives/climate-change-and-displacement-initiative/tuvalu-climate-displacement/>

UNIT 3

Section 1

<https://www.nationalgeographic.com/environment/2019/01/climate-change-drives-migration-crisis-in-bangladesh-from-dhaka-sundabans/>

Section 2

<https://www.bbc.com/news/world-asia-32918219>

Section 3

<https://www.newsdeeply.com/refugees/articles/2017/06/05/why-bangladeshis-are-taking-boats-to-italy>

<https://www.trtworld.com/magazine/mobbed-and-beaten-in-rome-this-bangladeshi-man-refuses-to-go-home-15648>

UNIT 4

Section 1

<https://thewaterproject.org/why-water/poverty>

Section 2

<https://www.reuters.com/article/us-climate-change-safrica-farming/tough-livestock-farmers-touched-by-south-africa-drought-donations-idUSKBN20815H>

UNIT 5

https://www.vice.com/en_us/article/3kw77v/the-drought-that-preceded-syrias-civil-war-was-likely-the-worst-in-900-years

UNIT 6

<https://www.hindustantimes.com/world-news/global-investors-demand-to-meet-brazil-diplomats-over-deforestation/story-Mw4PrxbBLOtLLKpeV5vFXN.html>

UNIT 7

https://www.washingtonpost.com/world/asia_pacific/beijings-one-child-policy-is-gone-but-many-chinese-are-still-reluctant-to-have-more/2019/05/02/c722e568-604f-11e9-bf24-db4b9fb62aa2_story.html

UNIT 8

<https://www.unece.org/index.php?id=52295>

UNIT 9

<https://www.context.org/iclib/ic29/gilman1/>

UNIT 10

<https://media.ifrc.org/ifrc/2020/06/17/weve-learned-volunteering-digital-age/>

<https://media.ifrc.org/ifrc/2017/11/02/migrants-need-to-tell-their-stories/>