

A SAMPLE COURSE PROCEDURE FOR MULTIMODAL INTERACTION THROUGH DRAMA IN LANGUAGE CLASSES

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Background of the study

What is drama?

Generally, drama can be defined as....

1. any activity which asks the student to portray self or another person in an imaginary situation (Holden, 1981).
2. a whole person approach which handles the learner as a being with needs.

the difference

a theatre approach talks about 'acting', 'rehearsal', 'performance'

a drama approach refers more to 'experience' or 'living through' improvisations (Hornbrook, 1989).

teachers' perspective

'Theatre' refers to performance.

'Drama' refers to the work designed for stage representation, the body of written plays.

(Elam, 1980; cited in Zafeiriadou, 2009)

educational drama...

is an irreplaceable tool in language teaching, for it facilitates oral production skills and mutual interaction when applied on a scientific basis (L1/ L2).

enables improvised learner production in a situational context rather than memorization, and it creates social learning environments.

The study

Language teaching methodology has evolved on its axis due to the improvements on the other academic disciplines.

language teaching takes advantage of other fields and incorporate them into language teaching practices.

The aim

This study aims to propose an implementation for the integration of technology into Drama in language classes.

The study aims to contribute to the related research through a classroom practice experience with prospective teachers.

Why a class procedure?

Novice teachers need an action plan, expertise is fostered step by step.

«Expert teachers' professional knowledge is implicit. To become an expert teacher is a long-term process, because the essence of the teaching process is complex and the management of such complexities requires time.» (Tapio Toivanen *et al.*, 2012)

The philosophy

The teacher is constructivist:

- ✓ planner
- ✓ facilitator
- ✓ monitor
- ✓ counselor
- ✓ guide
- ✓ resource
- ✓ active participant

Theoretical framework

«Multimedia learning occurs when a learner builds a mental representation from words and pictures that have been presented.

This definition is broad enough to include book-based environments consisting of text and illustrations, computer based environments consisting of narration and animation, and virtual game environments consisting of interactive speech and animated microworlds».

(Mayer, 2002)

«Multimodality is an inter-disciplinary approach that understands communication and representation to be more than about language and assumes that representation of all modes contribute to meaning.»

(Bezemer, 2012)

«The multimodality is connected to pedagogical interaction and includes teacher's actions in teaching situation; vocal acts (instructions, questions, concepts, tone and strength of voice) and visuospatial actions (gestures, facial expressions, body posture and use of space).»

(Stivers & Sindell, 2005)

Modes of Multimodality

1. Linguistic (listening, speaking, reading, and writing)
2. Visual (still and moving images)
3. Audio (music, sound effects, and noises)
4. Gestural (facial expression, gestures, and body movement, stillness, body position, body language)
5. Spatial (layout and organization of objects and space proximity, direction, layout, position of and organization of objects in space)
6. Tactile (touch, smell, and taste interaction with objects)

(Cope and Kalantzis (2009a), cited in Yee et.al, 2022)

drama and multimodal interaction

Drama as an art form has emerged as a substantial aid to language classes, for it is an irreplaceable tool for the language educators.

Multimodal interaction has enabled teachers to utilize technology and Drama for pedagogical purposes thanks to the digital platforms.

by participating in a fictitious context created by multimodality...

«The class is experiencing a shared moment of intensity that involves emotions, facial expressions, gesture, movement and a heightened awareness of others, that would not necessarily be experienced outside the drama environment.» (Godfrey, 2010)

«Students feel liberated as fluency is valued over accuracy and there is no/less pressure to perform flawlessly.» (Giebert, 2014)

The course procedure

- ✓ Introduction to the course
- ✓ Review of literature
- ✓ Task description
- ✓ Tasks
- ✓ Task implementation
- ✓ Teacher candidates' views

Task 1: silent movies

Gestural Modality (facial expression, gestures, and body movement, stillness, body position, body language)

- Paper moon
- Eating machine
- Wall E
- Mr. Bean shopping
- Modern times
- City lights

Task 2 : verb alternations

Visual Modality (still and moving images)

Clean, wipe, polish, dust, dry, wet, scrub, mop, sweep, bleach

Float, lie, slide, roll, ascend, descend

Glide, float, jump, leap, hop, wander, stroll

Look through-into- up –down- around

Slice, grate, mix, stir, boil, chop,

(Levin, 1993)

Task 3: create and act

Tactile Modality (touch, smell, and taste Interaction with objects)

Making bread

Curing a dog

Getting lost

The clouds and the rain

Can you save me?

How did the earth form?

Who am I?

Drama is...

- a process rather than a product.
- a challenge for creative thought.
- learner-centred.
- collaborative.
- participatory.
- liberating for certain learners (Culham, 2002)

In conclusion,

Multimodality, medialiteracy and multiliteracy are new pathways for drama courses.

When applied on multidisciplinary grounds, drama classes can be nurtured and more productive results can be obtained.

Drama is life in its own right, a narrower focus in the life context could produce more fruitful practices.

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AND....

*Heartful thanks to my Drama
Course students...*