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Թեմա

Fairy Tale as a means of Developing speaking skills

Կատարող

Մարգարիտա Սամվելի Գրիգորյան
Զաջուռի միջնակարգ դպրոց ՊՈԱԿ/ անգլերեն/

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Fairy Tale as a means of Developing speaking skills

Introduction

Fairy tale is an unreal story, but it is originated from reality. It is a story composed with characters and plot, it has heroic and magic tone. When children start learning a foreign language they receive more input than they produce output. Moreover, as the pupils are young teachers must use something appealing to them. Hence, using fairy tales in the Elementary English curriculum is a good idea. Teaching English through

Fairy Tales in Elementary school have a paramount value. Fairy Tales are an ideal and a unique introduction. For teaching a foreign language as they present learning in a motivating and catchy context. Children's starting consciousness of their first steps in another foreign context should have rudimentary basis during their first schooling period. Hence, the teaching process should embrace a measuring input and it should be a complex of various materials, resources that should be involved in the world of a new foreign language. This specified inclination should be an outcome of a pure, coherent and worthwhile teaching. Children pursue to comprehend the awareness they are given which motivates them to broaden their knowledge in their learning period. The fairy tales spark children's curiosity, increase, interest and create wonder and they may elicit a powerful emotional response and personal involvement of students. Good stories provide a study of universal values and needs and capture students' interest and challenges them to explore new roads of meaning. They develop their literary competence. Fairy tales are stories that illustrate our impulse toward a greater level of consciousness. They are fun, interesting and appeal to the imagination of virtually.

Aim: Our aim is to specify single on to bring fairy tale text in the milieu of speaking. To conduct the research we chose the fairy tale "Cinderella". The aim of the research is to make learning process more cheerful, motivating and rewarding.

There the following activities .

Activity 1

- To develop speaking comprehension, to increase pupils' confidence in speaking.

Activity 2

- To check the pronunciation of the words and listening comprehension.

Activity 3

- To expand the learners' vocabulary (both spoken and written form) .

Activity 4

- To develop the students' intellectual skills while they search and discover.

Activity 5

- To build up the learners' self-assurance in performance before the class and to help them control their timidity.

Activity 6

- To boast their physical development.

Activity 7

- To developing students critical thinking and creativity.

Activity 8

- To enhance vocabulary with adjectives and antonyms.

Unhappy-happy

Thin- fat

Lazy-hard

Clean-dirty

Beautiful-ugly

New-old

Ways to quickly improve your English language skills within the fairy tale.

1.Start a vocabulary book of useful words.

2.Have dialogues with the fairy tale .

3.Watch the fairy tale “Cinderalla”.

4.Practice, practice...

5.Record your dialogue.

6.Speak, speak, speak . Let's start right off by saying that there isn't a magic pill for better speaking. Activate the new vocabulary. To improve speaking skills pupils must guess new words (eg. Fire, message, fat, dish, to dance) showing the pictures they ought to make up sentences with these words. Encourage learners to memorize the plot of the fairy tale and try to retell it with the help of the pictures.

Forum theatre: Forum theatre takes the form of a conventional play but reflects the participating community's lived experience regarding a chosen issue and culminates in unresolved crisis. At aims to engage the public audience in understanding and exploring creative solutions to the issue. Forum theatre is a form of participating art. Forum theatre takes the form of a conventional play but reflects the community's lived experience of a chosen issue and culminates in unresolved crisis within that context. After observing the play , at first time the play is performed again, audience members are invited to stop the play at any point, replace a character whose experience they feel they understand and attempt to change the course of dramatic action.

On this way, spectators are transformed into “spect-actors”. Each project is stimulated by a specific community’s experience of disempowerment, struggle and the desire for creative solution.

As a vehicle for empowerment and community dialogue, Forum theatre works through dialectic rather than didactic means.

While Forum Theatre is designed primarily to stimulate community discussion, this discussion is carried out through action.

Often a person is very revolutionary when in a public forum he envisages , and advocate heroic acts .

Another normative goal of Forum Theatre is to enable clearer observation and reflection of everyday dilemmas.

Mapping:“Cinderella”.

Characters- Step-sister, Cinderella, step-mother, prince, king.

Setting- when (long ago), where (in a kingdom).

Problem- step mom didn’t allow Cinderella to go to dance.

Solution-Cinderella’s godmother helped her go to the ball.

Cinderella- superb, kind-hearted, hard-working.

Stimulation: Stimulations are very similar to role-plays but what makes stimulations different than plays is that they are more elaborate. On stimulations pupils can bring items to the class to create a realistic environment. For instance, if a student is acting as a singer, she brings a microphone to sing and so on. At the very beginning of each class session, the teacher may call a few students to tell short riddles or jokes as an opening. On this way, not only will the teacher address students’ speaking ability , but also get the attention of the class. Lessons children can learn from Fairy Tales.

- Anyone can be a hero...

- Be kind...
- Try something new...
- Be patient and plan ahead...
- Never be afraid to ask for help...
- Everything we do has a consequence.
- Magic comes from love.
- To get by with a little help from their friends.

Problem:Who wins in the Fairy Tales? Kind always wins and evil loses. Beauty saves the world.

Job allures the person .Every child wants the fairy tales have happy ends. Evil is always punished fiercely. Human beings are strong enough to win each battle of good and evil. The concept of good and evil exists in every culture. They are necessary social forces influencing how humankind decides to interact with itself. Good values are those that are reality-based, constructive and controllable. Bad values are those that are not reality-based, socially destructive and uncontrollable. List of positive qualities characteristics

Warm, friendly, clean, honest, loyal, trustworthy, dependable, open-minded.

What are positive qualities?

Positive qualities are personal attributes, character traits, skills, that are considered good or help us in some way.

It's important to know your positive attributes and help them in mind to develop a healthy level of confidence and self-worth.

Positive traits:

Positive interpersonal traits.

- Kindness
- Leadership
- Consideration

- Empathy
- Reliable

Positive intellectual traits.

- Resilient
- Brave
- Calm
- Optimistic
- Humorous

Positive skills.

- Good cook
- Good painter
- Fast reader
- Good with computers
- Fast types

Positive work skills.

- Good doctor
- Good teacher
- Good pilot
- Good mechanic
- Good accountant

A strong character is someone who knows themselves and their values and sticks to them. They have a clear sense of right and wrong, and they stand up for what they believe in. They are strong-willed, determined and independent. And most importantly, they are good people with hearts.

The context of forum Theatre Method

General Overview of Forum Theatre Method

Forum Theatre is formed from two words namely “Theatre” and “Forum”. Theatre means a genre of art or a form of communication. Forum is derived from the Greek term meaning an open discussion field. The goal of the *Forum Theatre* is to give the opportunity to the actors and the audience, to express publicly and receive views on the issues presented. This interactive theatre was developed by Augusto Boal of Brazil. In the Forum Theatre, the actors will dramatize social problems, or “oppression” that occurs in the community, for the community’s views. According to Augusto Boal, *Forum Theatre* is not in accordance with the classical notion of theatre, a form of performance “spectacle” alone. Forum Theatre involves “dialogue with the audience and not “one-way conversation”, as is the case in conventional theatre, where intransitive relationships take over. In conventional theatre, everything moved from the stage to the auditorium. Emotions, ideas, and issues of morality and moved in that direction, none of which move toward opposite (Boal, 2006).

An important technique used during the phases of Forum Theatre and often used alone is that of *Image Theatre*. This is used to reveal underlying truths and commonalities within a community without initially resorting to spoken language. Participants sculpt their own or others’ bodies as “intelligent clay” (Boal 2006: 135) to represent images from their experiences, feelings and perspectives. It is also effective in generating a means of communication for those who are usually excluded or intimidated through language. Lastly, in traditional Image Theatre, the group may adjust a certain image until consensus is reached that it is an accurate representation, contributing to consensus-building within the group.

Forum Theatre as a Method of Improving Vocabulary

Kao and O’Neil consider process drama as the most open in communication among their approaches on the continuum. They claim that process drama is concerned with the

development of a wider context for exploration and that the aims of the process are to develop learners' insight and to help them understand themselves and the world we live in. Process drama is more complex in its nature than scenario; it is immediate and flexible in format. The target language is used in meaningful, authentic situations where the focus is on problem posing and resolution. Also the role of the teacher is active – the teacher is a co-creator of the dramatic world. The main objectives of process drama on an EFL lesson are to increase the fluency and confidence of the learners' speech, to create authentic communication contexts, and to generate new classroom relationships (Kao and O'Neill 1998: 15). We would also like to point out that the drama conventions presented in the previous approaches can be included and applied in process drama which makes it a kind of layered approach that assembles together all the possibilities that drama has to offer. Owens and Barber (2001: 5) have suggested that the drama structure created for a process drama can and should be used again with different groups in different contexts. In other words, process drama lives with its participants and the same drama can provide different kind of learning experiences for different learners in different situations.

Examples of Forum Theatre in Teaching Vocabulary

The entire class walks in a circle throughout the activity. Each student changes the nature of his or her walk (rhythm, gait, pace, etc.) in response to vocabulary prompts.

The activity is best suited to beginner classes in which students are learning basic vocabulary, but both older and younger students enjoy the activity. And while the activity is easiest to use in classes with fewer than 30 students, it can be adapted to larger classes by having one group walk at a time, with the other groups taking turns calling out the prompts.

Because this type of physical activity may be unusual for some students, allow them to acclimate to using movement in the classroom. We recommended using music. Moving to music comes naturally to most learners. Try to play four or five genres with different tempos; choices can range from somnolent background music to something more energetic, like punk rock or heavy metal. You do not need to play an entire song just enough to allow the students to react to it. For this activity, lyrics are not important, as students will be responding only to the music.

Part 1: Walk, Listen and Show

Arrange the desks or chairs in a large circle, or, if the classroom is small, push them to the walls to make space in the middle of the classroom. Keep in mind that the students will have to return to their seats during the class, so the desks should be out of the way but still accessible.

Write the words *walk*, *listen* and *show* on the board. Ask the students what *walk* and *listen* mean. If they can't explain, ask them to show each action by pointing to the word *show* on the board. If no one knows these words, demonstrate each of them yourself while repeating the word. To check comprehension, repeat the word and ask students to demonstrate (that is, show) the meaning. Encourage students to “show” you the word rather than calling out a translation.

After students understand the concept, ask them to form a circle in the middle of the room. Say “Walk”, point to the word *walk* on the board, and motion for the students to walk in a circle. Then say “Listen”, point to the word *listen* and play a relaxing song. Now ask the students to “show”. Demonstrate by joining the circle and walking with the rhythm of the music, swaying, using your hands or doing anything you like, but continue to walk in a circle. Encourage the students to do the same. After they have found their rhythm, change the genre of music and encourage the students to move differently. Start from slower selections and move to faster tempos.

While there may be a little embarrassment at first, students should overcome their hesitation when they realize they are moving more as a group responding to the music than as individuals. Adolescents, in particular, may be reluctant to “show” the music. You can deal with this reluctance by asking students few days before about their favorite music. Usually when they hear familiar selections, they are more inclined to “show” the music.

It is best to limit this activity to around five songs, about 30 seconds per song is sufficient. After students have “shown” you a sufficient variety of music, have them return to their seats.

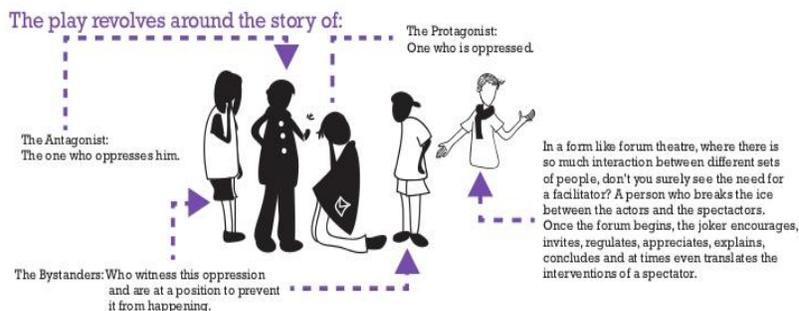
Part 2: Walk, Listen, Show and Say

One way to transition to the language function of this activity is by using weather-related adjectives (e.g., *hot*, *cold*, *windy*, *rainy*, *stormy*, *snowy*). Introduce these terms by using labeled pictures on cards. (If you are not a great artist, clip pictures out of a magazine and add your own labels.)

With students seated, show them a card, point to the picture, say the word (for example, “cold”), and then point to the word *show* on the board. Show “cold” to students by wrapping your arms around your body and shivering. Say the word while you show it. Present more cards, again saying each word and pantomiming an action, then go back to your card for *cold* and ask the students to show the word. Let them look at the picture and react. They don't have to repeat the word yet. Continue in this way until the students have “shown” all the adjectives.

Return to the board and write *say*. Hold up the *cold* card again, say and repeat “Cold.” Gesture for students to say it as well. Then point to *show* again and pantomime shivering. Gesture for students to do the same. Start from the beginning with the cards. Go through them one at a time. This time students say the word and show it. If students forget to “say” or “show”, point to those words on the board.

Because one goal of this activity is to allow students to find their own physical understanding of the adjectives, encourage them to show the words in their own way. If you have a particularly expressive class, consider letting them show all the words without help after you provide the first example.



Part 3: Bringing it All Together

After students have demonstrated their understanding, have them return to the middle of the classroom. Point to the word *walk* on the board and pantomime the action so students will know to walk in a circle. Now instead of playing music, you can hold the cards up and call out each word while pointing to *show* on the board. As students walk in a circle, they must “show” the adjective. Most of them will naturally incorporate this into their walk, but if they are having

a difficult time, demonstrate how their walk would adjust to the adjective. If you feel comfortable, give a theatrical performance of someone walking in a frigid blizzard for *cold*, but allow students to interpret the other adjectives on their own. Instruct students to say the words as they show them by pointing to *say* on the board again if necessary. Remember to reorder your cards so you are not reading them in the same order every time.

After students feel comfortable with the activity you can change the way they are walking. You could also call out two adjectives at once so that the students have to try to show them simultaneously (which is always funny).

Continuing Physical Vocabulary

Initially, this activity can be limited by students' experience. That is why we recommend starting with the simple weather vocabulary. Students may have never experienced cold weather, but they usually know how to show it. They may not have any idea how to show concepts such as “humid” even if they understand them. In exploring this concepts by relating them to known vocabulary, students find ways to respond to vocabulary that is more complex. *Humid* for example could be shown as a combination of *wet* or *hot*, once those terms are understood.

After the initial class, I continue to use this activity as a warm-up to review the previous lesson's vocabulary. If the class learns other weather adjectives, the students find ways to show the new words like *misty* or *icy*. The activity helps students explore and personalize many vocabulary sets. For example, “feelings” vocabulary sets are also easily shown. As a warm-up, this activity serves the functions of refreshing students' knowledge of a word and allowing them to have fun interacting with it .Encourage them to interpret each term for themselves when they “show” it. If students feel that they are only copying the teacher or other students, the activity ceases to be enjoyable. As long as students feel free to react personally to the word, they will continue to enjoy the activity.

Selected Physical Vocabulary Topics

1. **Clothing.** Sweaters are heavy, formal clothes are stiff, casual clothes are loose, footwear changes the way students walk . With less obvious articles of clothing like hats and socks, students can pantomime putting them on or adjusting them.
2. **Family members.** Students usually agree on universals such as mothers hold babies, sons jump around, daughters skip, fathers have a dignified walk, grandparents hobble, and aunts and uncles take on idiosyncratic actions (ask students about their aunts and uncles to discover these characteristics).
3. **Rooms in a house.** This topic is usually appropriate to include after students have learned common action terms such as *eat*, *sleep*, *drink*, *read*, and *watch TV*. Students pantomime each action depending on what they usually do in each room: they watch TV in the living room, eat in the dining room, and sleep in their bedroom. The garage usually suggests a driving pantomime, for basements, students start at full height and “walkdownstairs”, bending their knees as they go.
4. **Colors.** It is important to have already studied feelings before using colors in this activity because the two are linked. Students determine for themselves how certain colors make them feel. I ask them this and write feelings on the board next to each color in a mind-map cloud. After we have explored the emotional range of each color, students walk and show these colors.
5. **Food.** Students respond to food items usually by showing a pleased or disgusted overall appearance, varying in terms of severity. We introduce the scale of preference (hate, dislike, like, love, etc.)as part of this lesson, and students explore in advance ways of showing varying degrees of preference for food items.

CONCLUSION

After analyzing the importance of using Forum Theatre Method at school in the language teaching process, it became possible to arrive at the following conclusion that though this method was not intended for pupils/students and not used in the language teaching methodology based on the history of their origin, later on they gained a key role and crucial importance in the world of teaching vocabulary. Due to their interesting and multilayer structure they fill the pupils' inner world with emotions and fantastic impressions.

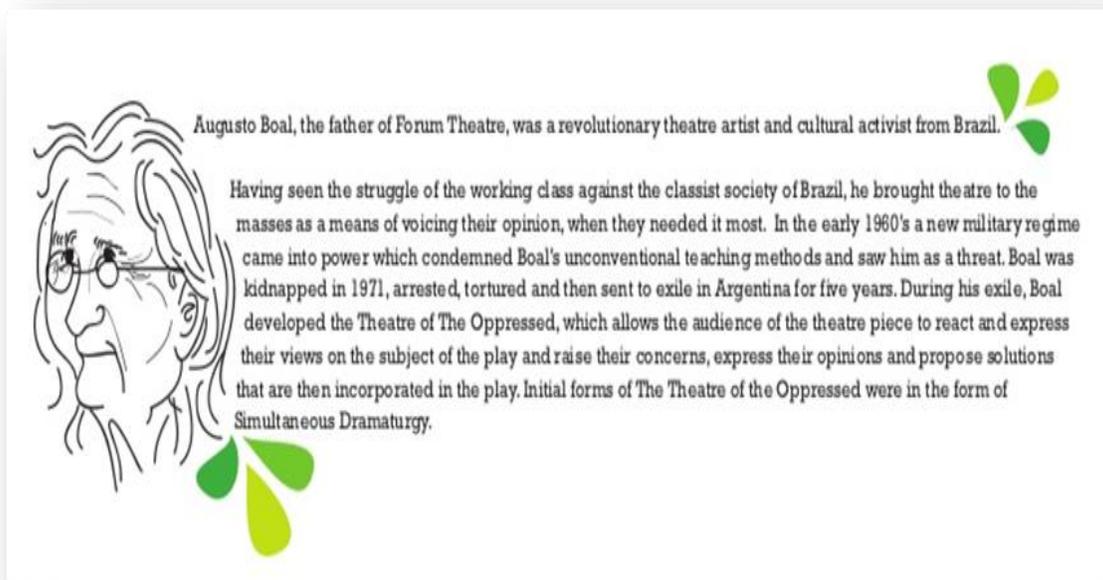
Nowadays there is a great need to use innovative methods in the language teaching methodology at schools.

Forum Theatre method is applicable in each level of language teaching, but one way or another wide use of this method is associated with the middle school. The study of the textbooks showed that the most fairy tales were included in the middle stage textbooks, as the learners already master a certain level of language proficiency. Staging a fairy tale is an interesting and important part of enhancing vocabulary.

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Appendix

Pict. 1

"PHOTO ROMANCE" for a critical & comparative attitude	Re-enacting personal stories of "REPRESSION" to "BREAK REPRESSION"		"ANALYTICAL THEATRE"	"NEWSPAPER THEATRE"
"FORUM THEATRE" teaching people how to change the world	'Theatre is the art of looking at ourselves'		<ul style="list-style-type: none"> • Improvisation • Use of symbols • Political activism / demonstrations • Plays in public spaces • Audience participation / audience offers solutions ('Spect-actor') • Exploring social issues • Joker / facilitator / difficultator • Theatre as a rehearsal for revolution • Tree of Theatre of the Oppressed • Simultaneous dramaturgy 	
"RITUALS" and "MASKS" to explore human behaviour	"INVISIBLE THEATRE" highlighting oppression in everyday life	<p>AUGUSTO BOAL 1931 - 2009</p> <p><i>'The theatre is a weapon, and it is the people who should wield it'</i></p>		
"DRAMA THERAPY"	"LEGISLATIVE THEATRE" plays based on proposed laws			
"IMAGE THEATRE"				

THEATRE OF THE OPPRESSED

Pict.2