

DRAMA AND LANGUAGE SELF-/PEER-EVALUATION: AN INNOVATIVE TOOL FOR FOSTERING EFL STUDENTS' SPEAKING SKILLS

Nikolay Nikolov

PhD Student, New Bulgarian University, Sofia, Bulgaria

Abstract

This paper reports on an experiment which used the professional drama-based pedagogical approach T.I.M.E. (The Teenodrama Interactive Method in English) with the view to improving the learners' language communicative competence. In particular, the T.I.M.E. experimental training included a four-week period of self-/peer evaluation of professional acting skills and target language competences. The aim was to encourage learners to rationalize and reflect critically on their own foreign language performance and their peers' performance based on a number of set indicators and criteria which learners and teachers referred to in (self-) evaluation forms to be filled in sessions of observation, (self-) assessment and analysis and critical rationalizing of the experience. It was observed that with experience, the learners became more objective in their self-/peer-evaluation and used the target language more competently.

Key words: *T.I.M.E., drama, teenagers, self-evaluation, peer-evaluation, interactive speaking skills*

Nikolay Nikolov holds an MA in English Philology and an MA in Turkology. Since 2005 he has been managing his own school – Markoni's LC. He is an oral assessor and examiner for two independent internationally-recognized ESL examination boards, a participant and presenter in a number of international ELT conferences, and an ELTons 2012 and 2015 nominee. Nikolay is currently a PhD student on the EFL Methodology programme at New Bulgarian University, Sofia, Bulgaria.

Email: markonis1c@yahoo.com

The development of learners' skills to reflect on their own performance has always been one of the uppermost teaching goals of teachers in any subject. However, as far as the process of foreign language interactive teaching and learning is concerned, the need for adequate learners' feedback on the newly-acquired knowledge and communication competences, as well as effective self-control of the target language spoken output based on learners' efficient (self-) evaluation, seems to be most acutely felt provided that the ability to reflect on one's (own) FL interactive communication is closely linked with the learners' FL progress. In other words, the better the learners are at reflecting on and (self-) evaluating their communicative competence and performance, the higher the efficiency of their FL acquisition and consequently the better the quality of their spoken production is, because the demonstration of good evaluation skills is one of the proofs that learners are attentive listeners, proficient speakers and, last but not least, that they can make the difference between what is right and what is wrong in the TL output, which in itself warrants better communication results not just for the evaluated (on the basis of the feedback received) but for the evaluator as well (on the basis of the conscious implementation of higher metacognitive strategies for language development).

Given the undeniable benefits of self-/peer-evaluation on FL learning the question is how to encourage and motivate learners, especially if they are teenagers (who are very careless about what they say, let alone how they say it, as long as it "sounds ok" and "does the trick") to be more active in reflecting on their FL knowledge and skills and consciously focus on (self-) evaluating their FL interactive output with the aim of improving it. T.I.M.E. (the Teenodrama Interactive Method in English) may provide the answer to that question as it gives teenage EFL (English as a Foreign Language) learners the stimulus to consciously focus on rehearsing their oral performance, monitoring their production and then building on the feedback provided in their peer-evaluation or critical self-reflection and performance analysis. (Nikolov, 2014) Under normal circumstances and/or in any instance of everyday communication, teenagers would hardly feel the need to (critically) reflect on their oral performance; however, if they are to prepare for a stage performance and display professional acting skills, they may be motivated to walk the extra mile and do anything it takes to excel and come up to that bar of acting excellence.

T.I.M.E. is the major outcome of a recent study aimed at testing the hypothesis that teenage learners' FL interactive speaking skills could be significantly enhanced through the instruction of professional acting techniques based on Stanislavski's system (comprised of body exercises, speech exercises and acting exercises (Stanislavski, 1945 and Adler, 1988), along with learners' participation in stage activities in English (in the target language). The experimental study revealed a marked tendency of improvement in the FL communicative competence and performance of the participants from the experimental group (EG) as opposed to the significantly weaker oral communicative performance of the control group (CG) subjects.

In the second phase of the experiment the EG learners were involved in stage work (the dramatization of Oscar Wilde's play "The Importance of being Earnest" at level B2 /CEFR/). One of their tasks in the final rehearsals was to evaluate their peers' language and artistic performance, as well as to self-evaluate their own work on stage as a means of improving both their acting and their language accuracy and fluency. To do that they filled in specially prepared T.I.M.E. (self-)evaluation forms, complying with some set evaluation criteria. Being quite sceptical and reluctant to the whole idea at the outset, the EG learners embarked upon their evaluation training and implementation, and gradually with the progress of the (self-)evaluation exercises, as they became more competent at critically reflecting on their peers' and their own performance, their acting and their communicative skills improved significantly as well.

Rationale

To rationalize the utilisation of any communicative competence (self-)evaluation tool we should first specify that the term "communication skills" does not only imply "speaking skills", despite the seemingly common misconception on the part of many FL teachers. Suggesting ways of teaching "openness" and "connectedness" in intercultural communication, Svetlana Gjuzeva (2013) argues that FL teachers have traditionally identified effective communication with speaking skills, focusing in their classes mainly on the language "mechanics" (pronunciation, grammar and vocabulary), the "language functions", and the language "social and cultural rules and norms". She goes on to suggest that in addition to the verbal manifestations of oral speech, communication also has paralinguistic features /such as eye contact, facial expression and body language/ and pragmatic features /"the learner's interpersonal skills for interaction and discourse management"/ (Gjuzeva, 2013, p. 25). Therefore, to adequately and reliably assess a learner's communicative competence one needs to consider all the above aspects of communication.

T.I.M.E. (self-)evaluation undeniably provides evaluators with quite an exhaustive list of language and acting indicators, which comprises both the prosodic features of language, additionally focusing on fluency (the lack of hesitation in speaking) and accuracy (grammar and vocabulary), and some major paralinguistic and pragmatic aspects. In order to realize the process of (self-)evaluation, T.I.M.E. participants and teachers alike refer to the following ***Language Speaking Indicators*** (Table 1): **Pronunciation quality** (how well the participant pronounces his/her lines – words/phrases/longer utterances/sentences); **Stress** (word stress and sentence stress); **Intonation** (appropriate manifestations of rising/falling intonation); **Pauses** (adequate/justified pausing in the drama context); **Improvisation/paraphrasing** (the use of communication strategies to complete a given language task in the drama context), as well as to a number of ***Acting Drama Indicators*** (Table 1) based on fundamental principles of stage art, namely Stanislavski's System (Stanislavski, 1945 and Adler, 1988): **Truthfulness of The Action/s** (how likely in real life the stage actions are); **Body Language** (body movement/s, mime, gesture and facial expression conveying meaning/s non-verbally in the drama context); **Quality of the Action/s** (if the action/s is/are understandable, connected with the text meaning, expressive and logical); **Interaction** (the way a participant communicates with his/her partner/s and/or deals with the props/objects on stage); **Tempo-rhythm** (the speed and pattern of action/s and/or emotion/s of a character in an episode, e.g. fast, medium, slow); **Reaching the Audience** (the use of proper voice pitch and tone in order to be heard and understood by the audience).

As it becomes clear from the description of the different indicators, some Acting Drama Indicators overlap to some extent with some of the Language Speaking Indicators. "Reaching the Audience", for instance, like "Intonation" focuses on prosody. However, the two indicators measure the same thing in two different contexts. "Reaching the Audience" is utilized to evaluate the learner's skill of being convincing in his/her stage performance, thus reaching the audience effectively, i.e. communicating the script messages efficiently, whereas "Intonation" is used to evaluate the learner's ability to adequately produce verbal TL play-based discourse, namely his/her lines. As drama is a reflection and simulation of real-life communication on stage, the use of both language speaking and acting drama indicators in (self-)evaluating one's TL interaction is not simply justified, but crucial for the reliability of learners' TL progress results.

As far as the issue of self-evaluation is concerned, the European Language Portfolio (ELP, 2000) is the first complex self-assessment instrument designed in accordance with the language reference levels introduced by the Council of Europe (CEFRL, 2001) in response to the great demand for more unified standards in language assessment and the recent tendency for fostering learner autonomy in the process of language teaching and learning. The ELP is a “document” reflecting the learner’s FL communication competences and could be used as evidence of the learner’s FL proficiency in instances of applying for a job, applying for educational grants or mobilities. Using a self-assessment grid comprised of language level descriptors, FL learners self-assess their FL competences by identifying whether they are Basic Users (Level A1 or A2 /CEFRL/), Independent Users (Level B1 or B2 /CEFRL/) or Proficient Users (Level C1 or C2 /CEFRL/). Unlike the ELP, though, T.I.M.E. provides teacher and learner evaluators with more discrete evaluation indicators (Table 1) and evaluation criteria (Table 3) that enable them to better rationalise and more analytically (self-)evaluate the learners’ TL interactive performance, thus achieving higher degrees of accuracy and precision in their (self-)assessment by employing a Likert-type scale of 0 to 5 points.

There is no doubt that (self-)evaluation, being itself a consequence of self-/peer-correction and/or appraisal, helps learners become more reflective and independent in the learning process, and leads to more sustainable TL knowledge because when one builds self-awareness of his/her own foreign (target) language use he/she tends to achieve greater quality in both the fluency and accuracy of his/her FL spoken output. Julian Edge argues that “involving learners in making judgements about correctness helps them become more accurate in their own use of language” (Edge, 1990, p.35).

Being intended for common utilization by teachers and learners alike, the T.I.M.E. (self-)evaluation procedure and (self-)evaluation forms are user-friendly and have proven to be effective in the process of TL teaching and learning.

The (Self-)Evaluation Procedure

The T.I.M.E. (self-)evaluation exercise takes place in the last rehearsals as the focus at the beginning (the first several rehearsals) is not so much on the learners' language or acting quality, but on their arrangement and synchronisation on stage.

T.I.M.E. (self-)evaluation has dual nature as it is conducted by both the learners and the teacher. Learners evaluate themselves and their peers, and the teacher evaluates everyone on stage, so that later on they can all gather together and discuss their reflections and critical comments from the evaluation exercise, thus building on the experience gained and incorporating group feedback and insights they have arrived at on their own during the group analysis into their next performance.

For the purposes of the T.I.M.E. (self-)evaluation exercise several specially designed forms are used (described in more detail later in this article). Learners fill in their **Student's Observation and Evaluation Sheet** (Tables 7A and 7B), whereas teachers have to fill in three different forms – the **Teacher's Observation Sheet** (Table 4), the **Teacher's Evaluation Sheet** (Table 5) and the **Evaluation Progress Table** (Table 6). Both learners and teachers additionally use an **Evaluation Grid** as a reference tool comprised of descriptors of language (focusing on speaking skills) indicators (Table 2A) and descriptors of acting drama indicators (Table 2B) that are the focus of assessment, as well as an **Evaluation Criteria table** (Table 3) explaining the T.I.M.E. marking scale. Besides, teachers should make use of the table of **Evaluation indicators** (Table 1). To facilitate the (self-)evaluation process the different evaluation indicators (which are referred to as “points” in the tables for the learners’ ease of use during the experiment) are provided to the learners in their Student's Observation and Evaluation Sheet (Tables 7A and 7B), which is distributed to them by the teacher at the beginning of the rehearsal.

Below are the detailed descriptions of the evaluation forms mentioned above, as well as guidelines on how learners and teachers could use them for the purposes of the (self-)evaluation exercise.

The Student's Observation and Evaluation Sheet

In the process of (self-)evaluation T.I.M.E. learners have to complete their Student's Observation and Evaluation Sheet. This form includes all the evaluation indicators in Table 1, which learners have to use in order to assess their peers’ and their own performance on stage, in accordance with the Evaluation Grid descriptors (Tables 2A and 2B) and the Evaluation Criteria marking scale (Table 3). Besides performing the (self-)evaluation, learners have to record some important information about the context of the evaluation on the two pages of their Observation and Evaluation Sheet (in

order to help them keep track of evaluations and be better in position to identify progress in their own or their peers' stage performance during the rehearsals). At the top of both the first and the second page they have to write the names of the Observed and the Observing Participant/character (i.e. their peer's name should be the Observed Participant's name if they are evaluating another performer, and their own name should be the Observing Participant's name), as well as the Play Title, the Rehearsal №, the Act that is being put on stage, and the Date. In case learners are evaluating themselves, they should write their own names in both the Observed and Observing Participant sections of the table. At the bottom of the second page they have to fill in the TOTAL STUDENT'S RATING section by writing the total score of the observed participant (maximum 5 points per assessed element, which makes maximum 55 points for 11 assessed language and acting indicators, and 65 points for 13 assessed language and acting indicators when the two extra indicators of *Fluency* /the lack of hesitation in speaking/ and *Accuracy* /focusing on grammar and vocabulary precision and appropriate use/ are added to the evaluation list of indicators and utilized mainly in weaker learners' groups in order to better learners' overall TL communicative competence and use.)

The most important sections of the Observation and Evaluation Sheets, though, which students have to fill in are the Comments Sections, where learners record examples of TL misuse or praiseworthy TL use, as well as instances of acting problems or praiseworthy acting behaviour in the process of acting on stage in the target language.

The Teacher's Control Rating sections in the Student's Observation and Evaluation Sheet are filled in by the teacher on the basis of his/her observation and evaluation notes (including examples of learners' performance). Besides, the teacher also fills in the Total Teacher's Rating section of the sheet and signs the form. This is done to give some feedback to T.I.M.E. learners on their evaluation after the comparison between students' and teacher's rating in a discussion following each assessment session.

In fact this self-evaluation procedure is not as complicated to implement as it may seem and the study showed that (self-)evaluation in the T.I.M.E. drama context seems to be a highly appreciated learning activity as 75% of the EG respondents of the final enquiry on the T.I.M.E. effectiveness (which was conducted to register the EG learners' feedback on their experiment participation) found their self-/peer-evaluation experience especially useful for the enhancement of their interactive speaking skills in the target language (English).

The Teacher's Observation Sheet

The Teacher's Observation Sheet (Table 4) is intended to be filled in by the teacher - with his/her observation notes on learners' language and acting performance on stage. As note-taking is a skill that varies from individual to individual, there are no strict guidelines to follow. However, teachers should try to manage to record as many examples as possible of learners' flaws and praiseworthy behaviour during a T.I.M.E. stage work session referring to the list of language and acting evaluation indicators (Table 1). Also, to achieve a higher degree of objectivity and precision in their marking, teachers should not forget to note down examples of speaking and acting strengths learners demonstrate in their performance, e.g. good use of intonation patterns, appropriate paraphrasing, proper tempo-rhythm, etc. This evidence is essential in nurturing a fruitful group discussion after the evaluation exercise is completed by both parties (and a good balance between constructive criticism and encouraging appraisal, so as to both improve learners' performance and boost their confidence). Thus reflecting on their language and acting performance with the help of the teacher, students are better in position to learn from their experience.

The Teacher's Evaluation Sheet

The Teacher's Evaluation Sheet (Table 5) is designed to be used for evaluating learners' performance on stage analytically by employing a Likert-type scale of 0 to 5 points, where 0 p. stands for a total lack of adequate performance in that area, 1 p. is the lowest mark indicating weak performance and 5 p. is the highest mark given to outstanding acting out of a given role. While evaluating their learners, teachers have to refer to the Evaluation Grid (Tables 2A and 2B) and the Evaluation Criteria (Table 3).

However, as using a Likert-type scale excludes giving half points (e.g. 2.5p., 3.5p., etc.), some students/teachers might be in two minds about how to grade a particular learner's performance on stage. Considering this, T.I.M.E. learners and teachers alike should note that although precision and, consequently, accuracy in marking are substantial, the focus of T.I.M.E. onstage evaluation is still to register the overall tendency for enhancement of learners' EFL interactive speaking skills, as well as to enable teachers to record, and, later on compare and analyse, the overall progress in their T.I.M.E. participants' peer and self-evaluation skills.

So, in order to complete their assessment and control rating task (needed for their learners' feedback), teachers have to give points to the T.I.M.E. participants for every one of the following evaluation indicators: five LANGUAGE indicators (Pronunciation Quality; Stress; Intonation; Pauses; Improvisation/Paraphrasing) and six ACTING indicators (Truthfulness of the Action/s; Body Language; Quality of the Action/s; Interaction; Tempo-rhythm; Reaching the Audience). The above acting indicators such as Truthfulness of the actions, etc. are the ones that show how good communicators learners are, as "effective communication involves much more than just a good command of the foreign language itself" (Gjuzeleva, 2013, p. 23).

The two extra language evaluation indicators – Fluency (the lack of hesitation in speaking) and Accuracy (focusing on the precision and appropriate use of grammar and vocabulary) should be added to the list of indicators above and be used by teachers and learners alike especially for evaluating weaker groups of T.I.M.E. learners as it was explained in the *The Student's Observation and Evaluation Sheet* section above. As a matter of fact, learners' interaction accuracy and fluency in the context of T.I.M.E. play-based activities can mainly, but not only, be registered in the instances of drama participants' use of communication strategies aimed at repairing communication, such as paraphrasing, because more or less the play lines constrain "actors", who are expected to use the playwright's words in order to convey the messages of the dramaturgical material to the audience. However, in all the other types of T.I.M.E. scenic activities, like the acting practice exercises preceding the play-based stage work, through applying the T.I.M.E. marking scheme and procedure, teachers can well record their learners' performance progress considering all the evaluation indicators in the Evaluation Indicators table (Table 1), as well as the two extra points – Fluency and Accuracy, which can easily be added to the tables.

Furthermore, teachers can use the suggested T.I.M.E. marking scheme and procedure not only during the rehearsals in the T.I.M.E. stage work phase, but any time an interactive ESL drama-based activity is in progress. Such activities could even be in the form of a traditional role-play classroom task students have to complete.

The Evaluation Progress Table

The Evaluation Progress Table (Table 6) is specially designated for recording T.I.M.E. learners' overall progress in peer- and self-evaluation. By comparing the average rates of student's and teacher's evaluation of a given learner's or of given learners' performance within an observed onstage play act, teachers can identify the average divergence between the overall results, e.g. if a learner's average mark is 42

points and the teacher's is 37 points, there is a divergence of 5 points (that is 9,09% out of 55 points) in favour of the learner. In other words, the learner has been "more generous" than the teacher in evaluating the given learner's/learners' performance. Therefore, in the Progress Indicator section of the table teachers have to write **S+**. But they have to write **S-** when the divergence is in favour of the teacher (when the teacher has given a higher average mark to the stage performer/s). If the divergence between the rates is below 20%, regardless of whose favour it is in, teachers note down **S** (satisfactory) in the last column of the table. If the divergence is above 20%, they fill in the appropriate section box with the letter **I** (in need of improvement), which is a sign that the learner has misjudged the language and acting performance of the observed T.I.M.E. participant, either underrating or overrating it, i.e. the learner is demonstrating an instance of ill (self-)evaluation.

Thus, the lower the divergence between learners' and teachers' rating, the greater the T.I.M.E. learners' progress in developing their (self-)evaluation expertise is, which in turn leads to raising their general language awareness and improving their own communicative and acting competence. This is so because if learners can make good judgment of one's language or acting performance, that means that they have good awareness of what is right and what is not in this respect, which is a sign of learners' T.I.M.E.-based progress in their target language interactive speaking skills.

For the purposes of the T.I.M.E. study there was made a comparison between the teacher's and learners' average rating (Figure 1) during three different evaluation sessions (at the beginning, in the middle and at the end of the evaluation experimental period).

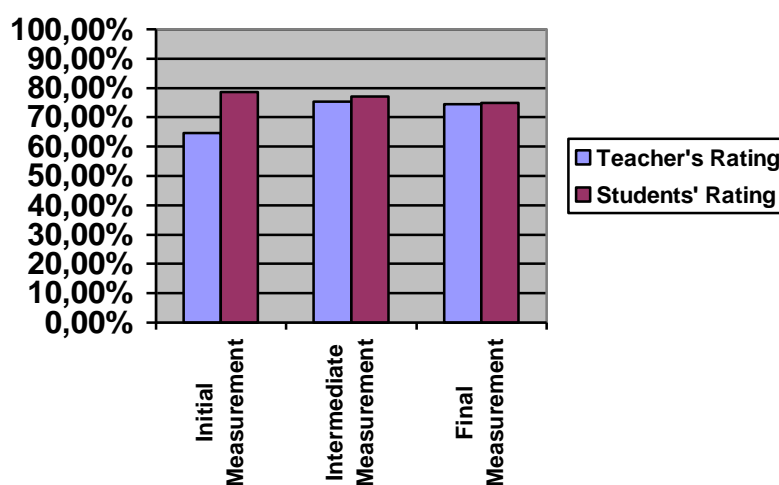


Figure 1. Teacher/student rating comparison

The registered average divergence between the teacher's and the learners' scores (Figure 2) explicitly shows the EG learners' gradual progress in terms of the mastering of objective evaluation as a result of their enhanced EFL speaking skills.

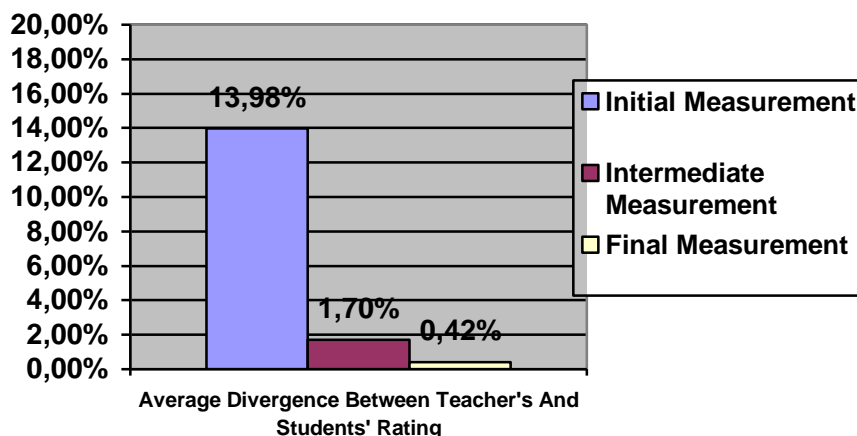


Figure 2. Teacher/student average divergence

While filling in the evaluation progress form, teachers should not forget to note down the number of observed and evaluated learners in the second column of the table, as during the (self-)observation and (self-)evaluation process learners could observe more than one participant (usually themselves and two more participants). The choice of the observed and evaluated participants is made randomly, but all the T.I.M.E. learners are assigned the task of (self-)observation and (self-)evaluation. The teacher evaluates all participants, which is a must for the accurate progress data collection. A learner's absence is denoted with *N/A* (not applicable) in *The Evaluation Progress Table*, as well as in any of the other teacher's T.I.M.E. evaluation forms.

Evaluation Criteria and Marking

As it was mentioned before, T.I.M.E. teachers and participants alike should refer to the Evaluation Grid descriptors (Tables 2A and 2B) and the Evaluation Criteria marking scale (Table 3) in order to achieve higher degree of precision in their evaluation. However, it is common knowledge that whenever one has to mark, grade or assess something making use of a scale, in most cases evaluation is based on the evaluating person's holistic perception and/or feeling of the quality of the object/event/process that is being evaluated. This is quite risky, especially when learners are the assessors, because of the lack or, to say the least, the low level of their evaluating expertise. Therefore, to encourage the use of the Evaluation Grid and the Evaluation Criteria forms, teachers should focus on that matter while they are presenting to their T.I.M.E. participants all the

different evaluation forms they have to fill in and regard in the process of rating themselves and their peers' performance on stage. Besides, in the process of evaluation, teachers should monitor and control the appropriate use of all the T.I.M.E. forms needed throughout the stage work instruction phase.

It is advisable for teachers to organise one or two standardization sessions at the beginning of the (self-)observation/evaluation process during which T.I.M.E. learners and the teacher together observe and evaluate a recording of a learner's performance, say, a clip from a previous play, and then reflect on and discuss it as a group to ensure identical interpretation of the criteria and implementation of the procedure. Another important aspect of the standardization sessions is the discussion following the (self-) observation/evaluation process, which helps T.I.M.E. participants to learn from their experience and incorporate feedback into their future performance.

The descriptors in the Evaluation Grid summarise the most important skills and/or qualities a T.I.M.E. participant should be able to demonstrate in a particular language or acting aspect in order to be highly appraised in it. In other words, they represent all the crucial things a T.I.M.E. learner should be able to do so that he/she could claim that he/she understands and applies pretty well a given language or acting indicator. And the Evaluation Criteria table simply directs teachers and learners to the appropriate grade (points) within the marking scale.

Conclusions

Aimed at encouraging learners to develop self-/peer-evaluation skills, T.I.M.E. evaluation helps EFL speakers to reflect on what they have learned throughout the various T.I.M.E. instruction phases (i.e. throughout their professional drama training in the target language). Thus, they also revise the newly-acquired target language knowledge. One of the major benefits of T.I.M.E. evaluation for learners is the enhancement of their self-/peer-monitoring (and correction) assessment skills, as well as the revision of newly-acquired target material (the material they have acquired through learning their lines and preparing for the play). Whereas for teachers it is the opportunity they have for registering their learners' target language progress in the development of their interactive speaking skills. Teachers can also compare the learner progress rates at different T.I.M.E. instruction phases, which precisely outline the process of foreign (target) language achievement on the learners' part.

Furthermore, T.I.M.E. evaluation has a very positive side effect on learners' better concentration and behaviour during the rehearsals, apart from its purely

linguistic learning and teaching assets. Having to fill in his/her Observation and Evaluation Sheet(s) on what he/she has seen in the other actors' performance, as well as to reflect on his/her own performance after having completed his/her personal stage play-based task, every one of the participants whose lines have been said (i.e. he/she is not performing on stage) is actively and productively involved in some reflective activity throughout the whole play act that is being worked on.

Above all, though, being an appreciated activity on the learners' part, the application of drama and language self-/peer-evaluation in the ESL classroom fosters the development of teenage learners' speaking skills because students have the unique chance to be critical of both their own and their peers' stage performance with well-grounded arguments based on some newly-acquired TL play-based knowledge and the set of T.I.M.E. evaluation rules and criteria they can find in their T.I.M.E. evaluation forms.

To sum up, T.I.M.E. drama and language self-/peer-evaluation is an effective innovative tool for fostering ESL students' speaking skills through involving the learners in productive (self-) evaluation activities based on the play TL material they are working on.

References

- Adler, S. (1988). *The Technique of Acting*. Bantam Books: New York.
- Council of Europe. (2011). *Common European Framework of Reference for Languages: Learning, Teaching, Assessment*. Council of Europe. Retrieved from http://www.coe.int/t/dg4/linguistic/source/framework_en.pdf
- Edge, J. (1990). *Mistakes and Correction*. Longman: New York.
- European Association for Quality Language Services. (2000). *EAQUALS-ALTE European Language Portfolio (ELP)*. Trieste, Italy: The European Association for Quality Language Services.
- Gjuzeleva, S. (2013). Openness and Connectedness – Can We Teach That? *Openness and Connectedness: Exploring the Landscape of English Language Teaching in the Modern World*, (7), 23-29. Retrieved from <http://www.beta-iatefl.org/4832/blog-publications/openness-and-connectedness-exploring-the-landscape-of-english-language-teaching-in-the-modern-world-selected-papers>
- Nikolov, N. (2014). Teatralni tehniki za razvivane na interaktivni govorni umenja na chuzhd ezik [Drama techniques in developing foreign language interactive speaking skills]. In S. Bogdanov (Ed.), *Tradiziata kato vbahnovenie [Tradition as inspiration]*, (pp. 159-172). Sofia: New Bulgarian University. Retrieved from <http://www.englishstudies.nbu.bg/download/departamenti/anglicistika/Publikacii/tradiciyata-kato-vdahnovenie.pdf>
- Stanislavski, K. (1945). *Rabotata na aktiora nad sebe si [The work of the actor over himself]* (E. Kostova, Trans.). Directorate of folk culture at the Ministry of information and arts. Sofia.

Appendix

EVALUATION INDICATORS	
Language Speaking Indicators	Acting Drama Indicators
<p><u>Pronunciation Quality</u> (how well the participant pronounces his/her lines – words/phrases/longer utterances/sentences) Ex: “scoundrel” pronounced as /'skun.drəl/ instead of the correct /'skaʊn.drəl/</p> <p><u>Stress</u> (word stress/sentence stress) Ex: <u>o</u>pp<u>o</u>rtu<u>n</u>ity, <u>t</u>el<u>o</u>ph<u>o</u>ne, <u>s</u>ub<u>o</u>st<u>o</u>itute, <u>o</u>ph<u>o</u>to<u>g</u>r<u>o</u>ph<u>o</u>er Ex: He <u>l</u>oves her (...and he wants her to know this) Ex: He loves <u>h</u>er. (He doesn't love me)</p> <p><u>Intonation</u> (appropriate rising/falling intonation) ↗ ↘ Ex: Hello. (an ordinary greeting) ↗ Ex: Hello?! (expressing surprise)</p> <p><u>Pauses</u> (adequate/justified pausing in the drama context) Ex: John, □ look at me! Ex: John, □ Jim's brother, □ looked at me!</p> <p><u>Improvisation/ Paraphrasing</u> (the use of communication strategies to complete a given language task) Ex: “The son of Peter” instead of “Peter's son” Ex: “That's all!” instead of “That's it!”</p>	<p><u>Truthfulness Of The Action/s</u> (how likely in real life the stage actions are)</p> <p><u>Body Language</u> (body movement/s, mime, gesture and facial expression conveying meaning/s non-verbally in the drama context)</p> <p><u>Quality of The Action/s</u> (if the action/s is/are understandable, connected with the text meaning, expressive and logical)</p> <p><u>Interaction</u> (the way a participant communicates with his/her partner/s and/or deals with the props/objects on stage)</p> <p><u>Tempo-rhythm</u> (the speed and pattern of action/s and/or emotion/s of a character in an episode, e.g. fast, medium, slow)</p> <p><u>Reaching The Audience</u> (the use of proper voice pitch and tone in order to be heard and understood by the audience)</p> <p><i>NB Teachers could also add two extra evaluation points to the list above – <u>Fluency</u> (the lack of hesitation in speaking) and <u>Accuracy</u> (focusing on grammar and vocabulary), which they are recommended to use especially for evaluating weaker groups of T.I.M.E. learners. * <i>The extra evaluation points can easily be added to the Student's Observation And Evaluation Sheet you can find in editable format on CD1. Minor amendments will have to be made in the editable Teacher's Forms, too.</i></i></p>
<p>MARKING: Refer to the Evaluation Grid and the Evaluation Criteria and give learners marks in points on a scale of 0 to 5 p., (where 5 p. is the highest mark, 1 p. is the lowest mark and 0 p. stands for lack of performance). Thus, the maximum number of points would be 55 p. for 11 assessed aspects and 65 p. for 13 assessed aspects. * You can apply the same marking scheme and procedure with any other (onstage) interactive activity (not only during rehearsals) * Objectivity and precision in marking are important for achieving a high degree of accuracy in measuring T.I.M.E. learners' progress.</p>	
<p>Table 1</p>	

EVALUATION GRID (LANGUAGE INDICATORS)	
Language Speaking Points	Descriptors
<u>Pronunciation Quality</u>	A T.I.M.E. learner can pronounce his/her lines clearly and intelligibly, although there might be some occasional instances of mispronunciation which does not impede understanding.
<u>Stress</u>	A T.I.M.E. learner can stress the words/utterances in his/her lines in a way that the original author's message within the drama context is thoroughly conveyed to the audience. Minor flaws or errors are acceptable as long as they do not cause misunderstanding.
<u>Intonation</u>	A T.I.M.E. learner can choose and apply accordingly the right intonation patterns in his/her lines on stage thus making them explicit, memorable and evocative for the audience.
<u>Pauses</u>	A T.I.M.E. learner can identify the right places in his/her lines where it is appropriate to make pauses and pause there choosing the needed pause length to suit the drama context of the episode he/she is performing. Minor flaws or errors are acceptable as long as they do not cause misunderstanding.
<u>Improvisation/ Paraphrasing</u>	A T.I.M.E. learner can successfully make use of effective strategies, such as alternative language means, to repair communication on stage when necessary, e.g. using a synonym to replace a forgotten word or composing a whole new phrase to express the message of a forgotten longer line.
Table 2A	

EVALUATION GRID (ACTING INDICATORS)	
Acting Drama Points	Descriptors
<u>Truthfulness Of The Action/s</u>	A T.I.M.E. learner can make the audience believe in his/her actions on stage (can achieve scenic truth in the performance) by acting as if he/she were in the represented character's shoes, thus making the onstage actions likely in real life.
<u>Body Language</u>	A T.I.M.E. learner can effectively convey the play message/s not only verbally but also non-verbally by appropriate body movement/s, mime, gesture and facial expression in the drama context on stage.
<u>Quality Of The Action/s</u>	A T.I.M.E. learner can perform understandable, meaningful, expressive and logical actions on stage, strictly referring to the script, following and considering the other performers' lines and actions.
<u>Interaction</u>	A T.I.M.E. learner can communicate productively and effectively with the other stage participants and/or deal properly with the props/objects on stage in order to complete a given scenic task.
<u>Tempo-rhythm</u>	A T.I.M.E. learner can achieve balance and harmony in the speed and pattern of the actions and emotions of the character he/she is representing in an episode on stage choosing the appropriate pace of performing – fast, medium or slow – to suit the given drama context.
<u>Reaching The Audience</u>	A T.I.M.E. learner can make use of the right pitch, and tone of his/her voice in order to be heard and understood by the audience, even in instances of whispering on stage.

Table 2B

EVALUATION CRITERIA	
<p>Give T.I.M.E. learners the following points:</p> <p>1 p. to a performance showing unsuccessful attempts of matching the Evaluation Grid descriptors</p> <p>2 p. to a performance that partly matches the Evaluation Grid descriptors</p> <p>3 p. to a performance that almost fully matches the Evaluation Grid descriptors</p> <p>4 p. to a performance that fully matches the Evaluation Grid descriptors</p> <p>5 p. to a performance that exceeds the Evaluation Grid descriptors</p> <p style="text-align: center;">*** 0 p. equals lack of learner's performance</p>	
Table 3	

TEACHER'S OBSERVATION SHEET (FEEDBACK FORM)	
<p>Student's Name:</p> <p>Character's Name:</p>	<p>Teacher's Comments (Language and Acting Performance Evidence Notes)</p> <p>Teacher's Name: _____ Date: _____</p> <p>Play Title: _____ Rehearsal № _____</p> <p style="text-align: center;">Act: _____</p>
<p>Name:</p> <p>Character:</p>	
<p>Name:</p> <p>Character:</p>	
<p>Name:</p> <p>Character:</p>	
<p>Name:</p> <p>Character:</p>	
<p>EXTRA NOTES</p>	
Table 4	

TEACHER'S EVALUATION SHEET (Marks: 0 p. - 5 p., where 5 p. is the highest mark)												
Teacher's Name: _____ Play Title _____												
Date: _____ Rehearsal № _____ Act: _____												
Student's Name/ Character	Pronunciation Quality	Stress	Intonation	Pauses	Improvisation/ Paraphrasing	Truthfulness Of The Action/s	Body Language	Quality Of The Action /s	Interaction	Tempo-rhythm	Reaching The Audience	TOTAL MARK
Name:												
Character:												
Name:												
Character:												

Table 5

EVALUATION PROGRESS TABLE									
Rehearsal № _____ Act: _____ Play Title: _____									
Date: _____ Teacher's Name: _____									
Observing Student's Name/ Character	Number Of Observed Learners (Actors)	STUDENT'S AVERAGE EVALUATION		TEACHER'S AVERAGE EVALUATION		EVALUATION DIVERGENCE		PROGRESS INDICATOR	
		In points	In %	In points	In %	In points	In %	S+ or S-	S/I
Name:									
Character:									
Name:									
Character:									

Table 6

OBSERVATION/SELF-OBSERVATION FEEDBACK FORM (Page 1 of 2)		
Date (Month: Year:) Act: Play Title:		
Observed participant (name):		Character's Name:
Observing participant (name):		Character's Name:
Language Speaking Indicators	Comments or/and Examples of Language Misuse or/and Praiseworthy Exemplary Language Use	Rating (from 0 to 5, where 5 is the highest)
<u>Pronunciation Quality</u> (how well the participant pronounces his/her lines – words/phrases/longer utterances/sentences) Ex: “scoundrel” pronounced as /'skun.drəl/ instead of the correct /'skaʊn.drəl/		Student's Rating
		Teacher's Control Rating
<u>Stress</u> (word stress/sentence stress) Ex: opportunity, telephone, substitute, photographer Ex: He <u>loves</u> her (...and he wants her to know this) Ex: He loves <u>her</u> . (He doesn't love me)		Student's Rating
		Teacher's Control Rating
<u>Intonation</u> (appropriate rising/falling intonation) ↗ ↘ Ex: Hello. (an ordinary greeting) ↗ Ex: Hello?! (expressing surprise)		Student's Rating
		Teacher's Control Rating
<u>Pauses</u> (adequate/justified pausing in the drama context) Ex: John, □ look at me! Ex: John, □ Jim's brother, □ looked at me!		Student's Rating
		Teacher's Control Rating
<u>Improvisation/ Paraphrasing</u> (the use of communication strategies to complete a given language task) Ex: “The son of Peter” instead of “Peter's son” Ex: “That's all!” instead of “That's it!”		Student's Rating
		Teacher's Control Rating

Table 7A

<u>OBSERVATION/SELF-OBSERVATION FEEDBACK FORM</u> (Page 2 of 2)		
Date (Month: Year:) Act: Play Title:		
Observed participant (name):		Character's Name:
Observing participant (name):		Character's Name:
Acting Drama Indicators	Comments or/and Examples of Acting Problems or/and Praiseworthy Exemplary Acting Behaviour	Rating (from 0 to 5, where 5 is the highest)
<u>Truthfulness Of The Action/s</u> (how likely in real life the stage actions are)		Student's Rating
		Teacher's Control Rating
<u>Body Language</u> (body movement/s, mime, gesture, facial expression etc. conveying meaning/s non-verbally in the drama context)		Student's Rating
		Teacher's Control Rating
<u>Quality of The Action/s</u> (if the action/s is/are understandable, connected with the text meaning, expressive and logical)		Student's Rating
		Teacher's Control Rating
<u>Interaction</u> (the way a participant communicates with his/her partner/s or the props/objects on stage)		Student's Rating
		Teacher's Control Rating
<u>Tempo-rhythm</u> (the speed and pattern of action/s and/or emotions of a character in an episode; ex: fast, medium, slow)		Student's Rating
		Teacher's Control Rating
<u>Reaching The Audience</u> (the use of proper voice tone in order to be heard and understood by the audience)		Student's Rating
		Teacher's Control Rating
TOTAL STUDENT'S RATING (Language Speaking Points and Acting Drama Points)	/55
Teacher's Name:	Total Teacher's Rating (all points)/55

Table 7B