

## References and further reading

### Teaching Pragmatics Through Theater

by Alice Savage

TESOL Connections: August 2018

When people have a conversation, they do not just exchange information. Rather, they negotiate a relationship, and the social skills involved are called pragmatics. To be good at pragmatics is to be good at the art of sending and receiving implicit messages and intentions. This can be done through gesture, intonation, the choice of specific phrases, or even silences.

Bovell, A. (2017, August). *Putting words in their mouths: the playwright and screenwriter at work*. Strawberry Hills, New South Wales: Currency House.

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Ishihara, N., & Cohen, A. D. (2010). *Teaching and learning pragmatics where language and culture meet*. Harlow, England: Pearson Longman.

Lindqvist, A. J., & Thorne, J. (2004). *Let the right one in*. London, England: Nick Hern Books.

Savage, A. (2018). *Only the best intentions*. Branford, CT: Alphabet Publishing.

### ‘Teaching artists’: creative ways to teach English to immigrant kids

Liane Brouillette

Associate Professor of Education, University of California, Irvine

June 19, 2015 6.18am EDT

<https://theconversation.com/teaching-artists-creative-ways-to-teach-english-to-immigrant-kids-42588>

...creative drama and movement activities can help children struggling to improve their fluency in the English language.

English language learners face a daunting challenge in today’s classrooms, which have an increased focus on written work. To improve their English language skills, these children need frequent opportunities to engage in verbal interactions. Children who do not become proficient in reading by the end of third grade are at an increased risk of dropping out of school.

### Pre-to-3: Study examines drama's links to early literacy

Theatrical approaches give students 'another language' to show what they've learned

By **Linda Jacobson** • Jan. 12, 2018

*Hamilton Education Program's stop in San Diego*

**f) Education DIVE**

Drama "adds another language to the classroom" and can be especially effective among English learners who might not yet have the language skills to express that they comprehend what is happening in a book, says Korbi Adams, the director of education and school programs at Childplay.

# Incorporating drama in the language classroom

Sheilamary Koch

Wednesday, November 08, 2017

<http://exclusive.multibriefs.com/content/incorporating-drama-in-the-language-classroom/education>

Drama is one of the best ways to keep the energy level up in your ESL classes, while students engage in profound learning without even realizing it. Student creativity, expression and initiative get activated at the same time they absorb the target language.

In addition to helping students reach language goals, the use of drama promotes self-direction, imagination, the development of raised self-confidence and self-esteem.

## A Case Study of Collaboration between a Drama Specialist and Early Childhood Classroom Teachers in an Early Childhood Drama Program

Su-Jeong Wee

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[www.education.monash.edu.au/irecejournal/](http://www.education.monash.edu.au/irecejournal/)

Drama education consists of specialized discipline-based knowledge that most American early childhood educators are not trained in (Wee, 2009). Numerous scholars have stressed the importance of drama education for young children. Drama is powerful in that it can help introduce young children to the world around them. It helps them to face the necessities of taking into account what others think, feel, and say because it involves working with others and acting out life issues (O'Neill, 1995). Toye and Prendiville (2000) argued that drama education, both as an art and as an experiential way of learning, not only conforms to contemporary theories of how children learn, grow, and develop, but also engages children in a holistic education. Neelands (2000) emphasized that using drama takes teachers beyond merely transferring knowledge and building skills because it involves negotiating meaning to gain understanding. Drama education is particularly important in early childhood because young children learn their world using their senses and motors/movements, which are the main tools of drama education (Osmond, 2007). Drama activities provide children with opportunities to express their thoughts and feelings by using all of these senses and to develop their own perceptions about themselves and the world around them (Brizendne & Thomas, 1982; McCaslin, 1987).

Brizendne, N., & Thomas, J. (1982). *Learning through dramatics*. Phoenix, AZ: Oryx Press.

McCaslin, N. (1987). *Creative drama in the primary grades*. New York: Longman.

Neelands, J. (2000). Forward. In N. Toye & F. Prendiville (Eds.), *Drama and traditional story for the early years* (pp. vii-viii). London: Routledge Falmer.

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Osmond, C. (2007). Drama education and the body: "I am: there fore I think." In L. Bresler (Ed.), *International handbook of research in arts education* (pp. 1109-1118). Dordrecht, The Netherlands: Springer.

Toye, N., & Prendiville, F. (2000). *Drama and traditional story for the early years*. London: Routledge Falmer.

Wee, S. J. (2009). A case study of drama education in early childhood. *Journal of Research in Childhood Education*, 23(4), 489-501.

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