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Using Drama for Learning to Foster Positive Attitudes and Increase Motivation: Global Simulation in French Second Language Classes

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## **Introduction**

This article contains a description of a second language project based on and inspired by drama for learning. The classroom module that we prepared with teachers combines ideas from the different fields and perspectives of process drama and global simulation (Baldwin & Fleming, 2003; Heathcote & Bolton, 1995; Morgan & Saxton, 1987; Neelands, 1984; O'Neil, 1995; O'Toole & Dunn, 2002, Page, 1995; Yaiche, 1996).<sup>1</sup> The main goal of the project was to determine whether or not, according to the perceptions of students and teachers involved, a module using drama for learning strategies could increase students' motivation in the classroom as well as their overall desire to learn French.

The project was conducted in core French classes<sup>2</sup> at Grades 9 and 10 in two school districts in New Brunswick, Canada, in order to address attitudinal and motivational challenges. In New Brunswick (and elsewhere in Atlantic Canada), there is a high level of attrition in core French at the high school level, student motivation is low, and language proficiency levels are inadequate. According to New Brunswick Department of Education statistics, only 4% of students in that province continue in core French after grade 10 when it becomes optional. A regional survey of student satisfaction with core French sponsored by the Atlantic Provinces Education Foundation (APEF) concluded that:

After several years of studying French, (the majority from elementary through high school), survey respondents were disillusioned with their lack of progress and their inability to express themselves in French. This, coupled with finding the work difficult and low marks resulting in a lower overall grade point average, convinced students to drop French. (Atlantic Provinces Education Foundation, 2002).

The results of the APEF study and the New Brunswick attrition statistics point to serious problems related to attitudes and motivation in core French classrooms.

### **Attitudes and Motivation in Second Language Learning**

The relationship among attitudes, motivation and learning is a critical issue in second language research (Gardner & Lambert, 1972; Gardner, R.C., Smythe, P.C., Clément, R., Glicksman, L., 1976; Graham, 2004; Dornyei, 2003, Vandergrift, 2005). In French second language (FSL) contexts, Graham (2004) cited lack of ability and the perceived task difficulty as factors affecting attitudes and ultimately as reasons for leaving French classes. Conversely, Vandergrift (2005) found that intrinsically motivated learners were more successful in FSL listening tasks. Kristmanson (2006) also recorded positive attitudes and high levels of motivation in intensive FSL programs where students were actively engaged in interesting activities. Taking into

consideration the challenges faced in the FSL classroom and the comments made by some drama practitioners showing the positive potential of drama for learning with regard to motivation (Bowell & Heap, 2001; Heathcote & Bolton, 1995, Page, 1995; Yaiche, 1996), we chose to use this approach to see what impact it might have on student attitudes, motivation and learning.

### **Drama for Learning and Global Simulation**

Although different authors use the term “drama for learning” in slightly different ways and with nuances, we found the following four common elements to be fundamental to our project: 1) dramatic play and make believe; (2) the words “as if” or “*faire comme si*”; 3) learning in context; and 4) a sense of ownership of learning (Bowell & Heap, 2001 : 9; Bolton & Heathcote, 1999 : 57; Heathcote, 1995 : 25; Yaiche, 1996: 16). The concepts of social interaction and the social construction of knowledge (Vygotsky, 1978) are integral to drama for learning, an approach that promotes personal and social development (Bowell & Heap, 2001). According to Professor Francis Yaiche, of the Sorbonne in Paris, global simulations can be especially useful in two contexts: first, in the context where the goal is the development of language competency; and second, in the context of the development of human relations skills (Yaiche, 1996: 11).

As we developed the classroom module, we were influenced by the authors of two main works: *Les simulations globales : Mode*

*d'emploi*, by Francis Yaiche, Professor at Sorbonne-Paris V at the time of his publication, and *Planning Process Drama* by Pamela Howell, Lecturer in Education at Kingston University and Brain S. Heap, Tutor at the Philip Sherlock Centre for the Creative Arts, University of the West Indies, Kingston, Jamaica at the time that their book appeared. *Figure 1* shows the similarities and the slight differences and use of vocabulary used in these two perspectives on drama for learning as explained by these authors and the steps that they suggest. We have used the terminology of each of the authors. Since Yaiche writes in French, we have tried to translate his words as closely as possible to the meaning that he is giving in his French descriptions. (We have placed his French words in italics and quotations.) The authors are clear in stating that these steps are not presented in a way that they have to follow a linear sequence – one step nourishes another.

Bowell and Heap address the fact that many teachers must work within the constraints of state, provincial and national curriculum (Bowell & Heap, 2001:16). In our work, we also had to consider the curriculum used by the province of New Brunswick. In this context, although we have been influenced by and used aspects of both process drama and global simulation, we have chosen to use the term *global simulation*, a term with which the language teachers had some, albeit slight, knowledge (Yaiche, 1996).

Figure 1. Process Drama and Global Simulation: Similarities and Differences

Bowell and Heap <i>Planning Process Drama</i> 2001	Yaiche <i>Les simulations globales</i> 1996
<p>1) Theme/Learning Area</p> <p>The theme (topic) is the focus of the drama.</p> <p>Examples given are personal and social learning, learning about art forms, cross curricular learning (Bowell &amp; Heap, 2001 : 15-16)</p>	<p>1) "Établir le lieu et le milieu"</p> <p>(establish the place and learning area)</p>
<p>2) Context</p> <p>A fictitious context with fictitious circumstances is created to explore the theme. Some examples given by the authors are a Holy Island in Viking Times with a Viking landing; a monastery in Medieval Times, chronicling a Viking invasion (Bowell &amp; heap, 2001 : 30)</p>	<p>2) Yaiche includes the context in his first step. The word "<i>milieu</i>" comes closest to the word context used by Bowell and Heap and can be translated into English by such words as "surroundings" and "environment".</p> <p>The author gives some examples: an island, a village (Yaiche, 1996 : 28).</p>

<p>3) Roles</p> <p>Participants take on roles. When identifying the term "role," the authors explain that they are "groups of people whom one might reasonably expect to find intimately involved with these particular situations and circumstances" (Bowell &amp; Heap, 2001 : 39). A few examples given by the authors are 1) Anglo-Saxon monks on a Holy Island at the time of a Viking landing; 2) Medieval monks (Bowell &amp; Heap, 2001 : 38).</p>	<p>3) "<i>Établir les identités fictives</i>" (establish fictitious identities)</p> <p>It is clear in Yaiche's description that he means take on "roles" (one of the terms used by Bowell and Heap), roles for the participants with names, ages, gender, physical and psychological traits, and moral characteristics.</p>
<p>4) Frame</p> <p>"Frame" is used to describe the tension-giver. This dramatic tension "creates a friction which exists between the differing, and sometimes rival values, beliefs and aspirations of characters" (Bowell &amp; Heap, 2001 : 58).</p>	<p>4) "<i>Interactions</i>"</p> <p>Yaiche discusses the need for the fictitious roles to interact, negotiating dramatic tensions. He uses the term "<i>jeux de rôle</i>" which could be translated "take a role", "be in role" or "role play" in the fictitious interactions.</p>

<p>This term has been adapted from Dorothy Heathcote who adapted it from the Canadian sociologist Erving Goffman. "Frame" in this context comes from the viewpoint of individuals (Bowell &amp; Heap, 2001 : 59).</p>	<p>He uses the term "jeux de role" as defined by Taylor and Walford (1976) : "le jeu de role est fondé sur l'improvisation spontanée des participants quand ils ont été placés dans une situation hypothétique," (The role play is founded upon spontaneous improvisation of the participants in role when they are placed in hypothetical situations).</p>
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<p>5) Sign</p> <p>Signs include objects, sounds, language, gestures and images that bring significance to the events.</p>	<p>5) <i>Traces écrites</i></p> <p>Yaiche speaks of this phase as giving a depth to the "milieu" (context). Examples for a village milieu that he gives are: a map of the village ; laws that have to be written for the village ; a tourist brochure about the village, a village anthem.</p> <p>Although he only speaks of written, visual forms, and sound</p>
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	(the anthem), these could be considered examples of the term "sign" as used by Howell and Heap.
<p>6) Strategies</p> <p>Strategies bring drama to life.</p> <p>They support three sets of contrast: silence and sound, stillness and movement, darkness and light.</p>	<p>6) <i>Événements et incidents</i> (events and circumstances)</p> <p>Yaiche speaks of the living of fictitious events and circumstances as a way of negotiating, of developing methods of reacting to situations in the drama. In this context strategies are used to help and support the evolving drama.</p>

Global simulation involves a voyage of discovery with a final destination and an itinerary to be undertaken by a group. The group (in this case a core French class) creates an environment (for example, a village, a hotel, an apartment building, a summer camp) where they make believe in order to create and bring to life various fictitious characters and events. Facilitators teach drama techniques and strategies that help students to interact both verbally and non-verbally.

We integrated some of the following drama techniques and strategies in the global simulation. These strategies are adapted from Neelands and Goode (2000).

*Choral Speak* : A choral reading of a text using sound, song, repetition, emphasis, and a variety of voices.

*Hotseating* : Interview or question a character in role by other participants.

*Masks* : Use of various types of masks (full, half, character, anonymous) to change perspectives of situations and encounters.

*Mimed Activity* : Use of movement, actions and physical responses rather than dialogue.

*Sound Tracking* : Use of realistic or stylised sounds to describe an environment, to create a mood or paint a picture.

*Still Image* : Use of participants' bodies to crystallize a moment, idea or theme.

*Thought Tracking* : Freezing the action to allow participants to talk out loud about their private inner thoughts.

*Teacher in Role* : Taking on of a role to excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop narrative, create possibilities for participants to interact.

Global simulation is used in many learning and game contexts, such as in social studies classes, in scientific experimentation, in game designs such as Dungeons and Dragons, in other computer games, as well as in both second language classes and first language learning (Yaiche, 1996 : 11, 19-23). Like all drama for learning approaches, it is a genre in which performance for an external audience is not required, but performance for the participants themselves is essential. It involves action, reaction and interaction to create meaningful individual and group experiences. These experiences lend naturally to the incorporation of cooperative learning principles, such as *positive interdependence*, where the group succeeds only when each person succeeds; *face-to-face interaction*, where members of the group support and encourage each other's efforts; *individual and group accountability*, where each member contributes his or her share of the work in achieving group goals; and *interpersonal and small group skills*, where students engage simultaneously in task work and teamwork (Johnson, D. W., Johnson, R. T., & Holubec, E. J.,1993; Kagan, 1993).

This approach also allows the facilitators to draw on multiple intelligence theory (Gardner, 1983, 1993) in order to structure activities that maximize students' individual intellectual strengths (e.g., linguistic, musical, kinesthetic, visual-spatial, interpersonal). It is important to note that we deviated from the strict sense of drama for learning when we chose to use script writing and elements of

performance for the filming of some of the situations that the students lived in their roles. One of the reasons that we chose to create scripts with the teachers and students is that, when we worked with the students, we realized that their level of French, particularly their vocabulary, was so low that complete improvisation became very difficult. This added a high level of frustration. Although we could have chosen Heathcote's "mantle of the expert" approach for both the writing of scripts and the filming segments of the class, we decided to write and film segments without adding this additional level of drama for learning. The presentation of these filmed segments was a way of celebrating the students' success in their second language learning with other students and their parents. In addition, these filmed segments can be placed in a classroom archives for use in another year to inspire another group of students.

## **Methodology**

We will now describe the research project, including the recruitment of participants, the development and piloting of the global simulation module, our assessment of the pilot, and implications for future use.

### *Participants*

An initial presentation was made to all provincial FSL supervisors in order to explain the proposed drama for learning project. The

involvement of all Anglophone districts was solicited, and there was considerable interest expressed by the supervisors. A small number expressed concern that the project might be too difficult for the age group specified, but this was not the majority view. Following the meeting with provincial FSL supervisors, two school districts indicated a willingness to be involved in the project. Seven teachers and seven core French classes participated in the project. Four of these teachers gave the pre- and post-survey questions to their students. Six teachers participated in the interviews.

#### *Design of the Global Simulation Module*

We, the researchers, met on several occasions to plan and develop workshops and materials for the encounters with the pilot teachers. We then met with the FLS supervisors and teachers of the school districts involved to provide an orientation to the project and to lay out preliminary ideas for a module based on the principles of drama for learning and, in particular, global simulation. Thus, the teachers were involved in the project from the beginning and assisted us in choosing a theme and designing a module based on the principles of drama for learning. After meeting with the teachers, we revised and refined the initial documents and prepared a two-day workshop to equip the teachers to pilot the module in their core French classes.

The goals of this workshop were:

- to adapt and use steps in process drama and global simulation around the context of a youth center (*Le centre des jeunes*)
- to prepare evaluation rubrics in order to assess student progress in the simulation
- to be ready to begin this simulation in the classroom.

These workshops on the use of drama for learning as a means of enhancing student motivation and language development offered teachers the opportunity to become comfortable with the approach.

The module that was created during the workshops was based on existing program outcomes, involved topics relevant to the age group, and provided increased opportunities for students to use French through a variety of modes of expression. A foundation document created for the workshop contains the content and procedures used for the project. We will now outline the key components and procedures involved in the module that consisted of eight fundamental steps guiding learners from an introduction to the concept and ultimately to the filming of their finalized drama scenarios.

1. Present the concept of a global simulation and the process to the students

The teacher explains to the students that they are going to do a different kind of project : a global simulation. He or she then asks them if they have any experience in doing simulations. The teacher then explains the steps involved:

- a) Create a place, theme and context (e.g., an airport, a summer camp, a shopping mall) (Bowell & Heap, 2001 : 15-36; Yaiche; 1996 : 28)
- b) Identify and describe people who live in that place (Yaiche, 1996 : 29-31)
- c) Create activities and circumstances that have an element of dramatic tension that happen in that place (Bowell & Heap, 2001 : 57-68; Yaiche. 1996 : 31- 32, 35-37)
- d) Take on imagined roles and place oneself in imagined circumstances to understand the world in which one lives (Bowel & Heap, 2001 : 37)
- e) Film some of the imagined circumstances

## 2. Brainstorm themes/contexts for the simulation

Students then brainstorm various possibilities for the place, and the teacher guides them, having consulted curriculum documents and teaching resources for relevant themes and topics. In the pilot project teachers and students created a youth activity center ( *Le centre des jeunes*).

## 3. Brainstorm possible activities for the simulation

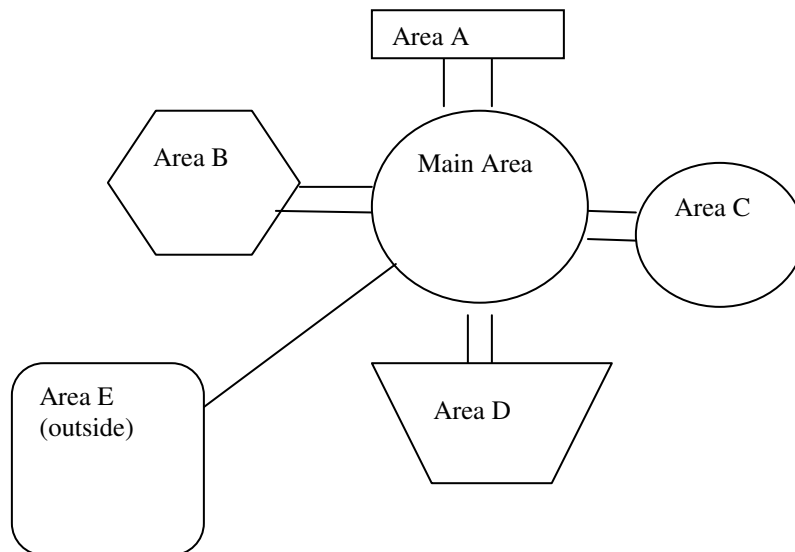
The teacher leads the class in brainstorming to identify possible activities. In the pilot, "Youth Activity Centre" (*Le centre des jeunes*), some activities identified were swimming, painting, video

arcade, basketball, chess, movies. Some of the services offered in the Center were a restaurant, a hair salon, a library, a job center, a health center, and a driver education center.

#### 4. Design the physical space

Students then create a blueprint of the physical space. *Figure 2* is an example of a physical layout of the "Youth Activity Center" (*Centre des jeunes*) in the pilot.

*Figure 2.* Blueprint of Physical Space



The entire simulation can take place in the classroom or in other rooms in the school (e.g., gymnasium, theatre, cafeteria, entrance ways). Students decide what the various rooms will be, where they will be located, and what services/activities will take place in those rooms.



## 5. Identify people and create identities

Each participant chooses a character and creates a portrait that includes physical characteristics as well as personal likes, dislikes and disposition. The word-web provided in *Figure 3* can be used to assist students in the development of their portrait.

## 6. Create scenarios and dialogues

Participants create situations and dialogues. The following is an example of a scene and a dialogue used in the pilot:

*The school cafeteria provides notoriously unhealthy food choices. M. Boisvert, the librarian, wants something healthy. Mme Groseiller, the chef, has a limited (unhealthy) menu.*

M. Boisvert        *Hello, Simone!*

Mme Groseilliers *Hello, Clarence! What would you like today?*

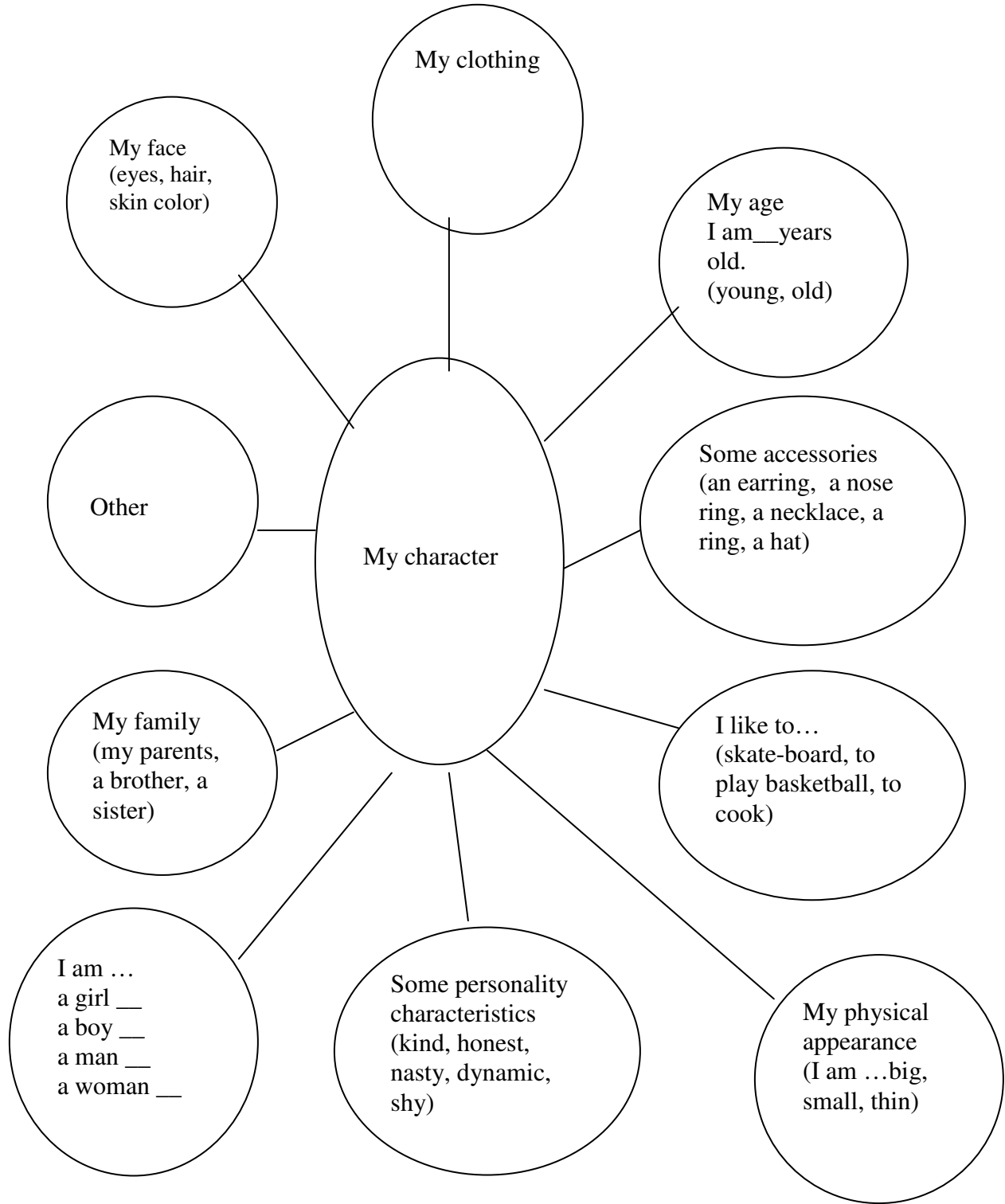
M. Boisvert        *What's on the menu?*

Mme Groseilliers *You've been working here for five years. You know that the menu is always the same.*

M. Boisvert        *Ok, I want a salad and a soup.*

Mme Groseilliers *There is none. I can give you fries or donuts.*

Figure 3 Word-web Portrait



7. Use signs and drama techniques/strategies (the term strategies is used by Howell and Heap)

Participants use signs and drama techniques/strategies to guide and focus attention on certain actions, people and objects.

Signs can be costumes, objects, sounds, gestures and images used to indicate specific people, places, activities, or events. For example, in the pilot, a menu was created to indicate that the scene was taking place in the cafeteria. One drama technique employed was choral speak: a choral reading of a text using sound, song, repetition, emphasis, and a variety of voices.

8. Film some of the situations

The digital camera is a useful tool and serves as a source of motivation. Participants use a digital camera to record their role play, and the recorded performances are shown in class. They may be shared with other classes, or shown to parents if they wish. In a second language classroom, the filming becomes important, because it gives the students and the teachers the opportunity to observe and assess their French language proficiency. Consequently, the camera is not the focus -- the dramatic role plays are at the heart of the filming experience. Students practice their role play often, but film them only once.

The following storyboard helps student to organize the filming of the scenes. More scenes may be added as required.

*Scene 1*

Position of camera	
What is happening?	
What is being said?	
Sound Effects	
Drama technique used	

**Results**

After the teachers had the opportunity to pilot the material, an evaluation of the module was done through student surveys and teacher interviews. Using an attitudinal/motivational survey (adapted from Gardner et al, 1985), pre- and post-survey data were gathered from participating students. Qualitative data were also gathered via interviews with participating teachers. The teacher interview questions

are presented in **Appendix A**. An analysis of these interview results. as well as a presentation and analysis of the student surveys follows.

### *Teacher Interview Analysis*

Eight major themes that emerged from the interviews with pilot teachers and their comments are provided in *Table 1*.

*Table 1* – Themes Emerging From Teacher Interviews

<b>Theme</b>	<b>Comments</b>
<b>1. Using French/Difficulty of language – expressing themselves</b>	Oral – good practice for grade 12 due to better vocabulary  - need to find a solution to the problem of language level; more structure needed  - they did not want to memorize their texts  - they have to say less; assure that students say less; use a teleprompter  - I was frustrated with the amount of English  - I found that students loved to role play and to choose the places for the events to take place.

## **2. Booklet/Teacher Guide**

- good choice of theme – Centre des jeunes
- viable, gives a focal point for the course
- important to explain to teachers that this is just a different method for doing what they are already doing
- be more specific about (language) outcomes – for example the imperative is taught in grade 9
- important to do in sequence rather than once a week (you forget where you were)
- clearer instructions needed on how to proceed
- re-do booklet with key structures
- need 3-4 weeks and need to do it every day
- I was able to integrate the curriculum in the module, so I did not feel that the work was a supplementary task.

<p><b>3. Cooperative Learning</b></p>	<ul style="list-style-type: none"> <li>- challenge to get the cooperative learning going well, so that no one person takes control</li> <li>- important to make sure that all are active</li> <li>- students take ownership of their groups</li> <li>- need guidance in how to create the groups; fell down a bit</li> <li>- Because there were a few students who were weak, the stronger students did all of the work. Therefore, I had to organize the work groups very carefully. Otherwise the group would not have done the work well.</li> </ul>
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<p><b>4. Integrating Language – Structures/Mini-lessons</b></p>	<ul style="list-style-type: none"> <li>- would be helpful to include mini-lessons on key grammar, for example, a mini-lesson on the future or the conditional</li> </ul>
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	<ul style="list-style-type: none"><li>- identify key structures to be used in dialogues; need to teach these structures</li><li>- language can be integrated in other class activities</li></ul>
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<b>5. Age Group Appropriateness</b>	<ul style="list-style-type: none"><li>- could be adjusted for older groups</li><li>- keep it simple, elementary and in French</li><li>- older students need to do more than one scene to challenge them more</li><li>- more appropriate to grade 10; grade 9 lacks a lot of vocabulary and structures</li><li>- students liked to create the cards; very creative</li><li>- I think that this project is excellent and would work well at all learning levels.</li></ul>
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<b>6. Dramatic techniques</b>	<ul style="list-style-type: none"><li>- need to teach drama techniques separately</li><li>- video examples would be very useful</li><li>- I liked the idea of students filming their scenes. I suggest that all teachers do this, but it is difficult to facilitate when you have to supervise the rest of the class at the same time.</li></ul>
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<b>7. Evaluation/assessment</b>	important that work be submitted for evaluation
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<b>8. Positive experience</b>	<p>kids loved it, really enjoyed it.</p> <ul style="list-style-type: none"><li>- I liked the experience</li><li>- most students seemed to be more motivated</li><li>- They loved doing the roles. They especially loved filming the scenes. Some students even came at noon to look at the film.</li></ul>
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From these interviews, we learned that: 1) both teachers and students had a positive experience with the module; 2) the theme was appropriate and relevant to the age group; (3) the teachers were able to meet curriculum outcomes within the context of the module; (4) students took ownership of the module and seemed to enjoy the experience. The following adjustments were suggested:

- more structure and guidance with regard to language, incorporating grammar mini-lessons
- direct teaching of drama techniques with examples
- clearer direction with regard to the methodology
- more training in cooperative learning, especially grouping techniques

As a result of the feedback from teachers, we met and revised the teaching guide for the module. This revised document has since been made available to teachers.

### *Student surveys.*

The student surveys were administered to four groups immediately before and after they were involved in the global simulation module. The survey contained two main types of questions: 1) interest, attitude and confidence statements to which students responded using a Likert-type scale from 1 (strongly disagree) to 7 (strongly agree); and 2) statements dealing with language use patterns that students completed by selecting a multiple

choice response. A final multiple choice question asks students to indicate their overall confidence using French. *Table 2* presents the mean and median scores for the Likert-type scale responses. A t-test was used to determine significant differences in mean scores at the .05 level. *Table 3* presents the percentage of students choosing each multiple choice language use response.

From *Table 2*, it can be seen that, in general, there was not a great degree of significant change from the questionnaire responses students gave before taking part in the global simulation and the responses they gave after the simulation. There are, however, three exceptions. Students' responses to the statements **A1** (I really enjoy learning French.) and **A2** (French is an important part of the school program.) indicated a significant positive change in attitude. Also, statement **I3** (I would study French in school even if not required) also showed a significant positive change. There were no significant negative changes as a result of this pilot module. Any interpretation of these changes should be undertaken with caution, as the intervention was conducted over an only four to six week time period, with some variation in the way the pilot was implemented from one class to another in duration and intensity.

Students' responses to questions about language behavior show a great deal of positive change or potential for change. In each case, representing various contexts from school to TV to speaking with

neighbors, many more students indicate that they are (or would be) more likely to use French. Of particular promise are the following:

1. **Question 16** where 15% less students indicate they would change the channel right away but, rather, would watch a French TV program for a short time;
2. **Question 18** where 12% fewer students indicate they would never speak French outside of school;
3. **Question 20** where 6% fewer students indicate they would drop French if they had the choice; and
4. **Question 21** where 8% more students indicate they would sometimes or as much as possible speak French with a French speaking family in their neighborhood.

TABLE 2. Interest, Attitude and Confidence

		<i>PRE-TEST</i> <i>N=127</i>		<i>POST-TEST</i> <i>N=111</i>	
<i>Code</i>	<i>QUESTION</i>	<i>MEAN</i>	<i>MEDIAN</i>	<i>MEAN</i>	<i>MEDIAN</i>
<i>I1</i>	<i>1. If I were visiting a French speaking area, I would like to be able to speak French.</i>	<i>5.2</i>	<i>6.0</i>	<i>5.3</i>	<i>6.0</i>
<i>I2</i>	<i>2. I wish I could speak French perfectly.</i>	<i>5.0</i>	<i>5.0</i>	<i>5.1</i>	<i>5.0</i>
<i>I3</i>	<i>3. I would study French in school even if it were not required.</i>	<i>2.8*</i>	<i>2.0</i>	<i>3.3*</i>	<i>4.0</i>
<i>A1</i>	<i>4. I really enjoy learning French.</i>	<i>3.6*</i>	<i>4.0</i>	<i>4.1*</i>	<i>4.0</i>
<i>A2</i>	<i>5. French is an important part of the school program.</i>	<i>4.0*</i>	<i>4.0</i>	<i>4.3*</i>	<i>5.0</i>

A3	<i>6. I plan to learn as much French as possible.</i>	4.2	4.0	4.1	4.0
A4	<i>7. I find my French course interesting and enjoyable.</i>	4.1	4.0	4.2	5.0
A5	<i>8. My French course provides good opportunities for me to speak and understand French.</i>	5.0	5.0	4.9	5.0
A6	<i>9. I would rather spend my time on subjects other than French.</i>	5.4	6.0	5.1	6.0
A7	<i>10. I think that learning French is boring.</i>	4.6	5.0	4.3	4.0
A8	<i>11. When I leave school, I shall give up the study of French entirely because I am not interested in it.</i>	4.3	4.0	4.3	4.0

C1	<i>12. It embarrasses me to volunteer answers in our French class.</i>	3.2	3.0	3.1	3.0
C2	<i>13. I feel confident in my ability to speak French in front of a group.</i>	3.5	3.0	3.8	4.0
C3	<i>14. I feel that the other students speak French better than I do.</i>	4.7	5.0	4.8	5.0
C4	<i>15. I feel that I could get my message across in French if I had to.</i>	4.2	4.0	4.3	5.0

\* Denotes significant change at  $p < .05$  level

TABLE 3. Language Behavior

16. When I come to a French TV channel, I: Pre-test Post-test

A) <i>change the channel right away</i>	70.6%	55.0%
B) <i>watch the program for a short time.</i>	27.1%	43.2%
C) <i>watch the entire program.</i>	2.3%	.9%

17. When I hear a French song on the radio, I :

A) <i>listen to the music, paying attention only to the easy words.</i>	7%	8.1%
B) <i>listen carefully &amp; try to understand all the words.</i>	8.5%	13.5%
C) <i>change the station</i>	84.5%	77.5%

18. When I have the chance to speak French outside of school, I:

A) <i>never speak French</i>	70.5%	58.6%
B) <i>speak French most of the time, using English only if really necessary</i>	4.7%	7.2%
C) <i>speak French occasionally, using English whenever possible</i>	24.8%	33.3%



19. If there were a French Club in my school, I would:

<i>A) attend meetings once in awhile.</i>	13.2%	18.0%
<i>B) be most interested in joining.</i>	6.2%	3.6%
<i>C) definitely not join.</i>	79.1%	76.6%

20. If it were up to me whether or not to take French, I:

<i>A) would definitely take it.</i>	14.0%	14.4%
<i>B) would drop it.</i>	44.2%	37.8%
<i>C) don't know whether I would take it or not.</i>	41.9%	46.8%

21. If there were French-speaking families in my neighborhood, I would:

<i>A) never speak French to them.</i>	38.0%	27.9%
<i>B) speak French with them sometimes</i>	40.3%	45.9%
<i>C) speak French with them as much as possible</i>	21.7%	25.2%

Question 22 asks students to indicate how confident they feel overall about their ability to speak French. Despite the positive responses to the language behavior questions, confidence levels regarding use of

French have gone down somewhat. This may reflect the students' increased awareness of the challenge posed by speaking French in more spontaneous, less structured situations like those in the global simulation. Nonetheless, it is encouraging that about two-thirds of students indicate they feel somewhat or very confident in their ability to speak French.

22. Overall, I would say that I am:

Pre-test Post-test

	Pre-test	Post-test
<i>A) very confident in my ability to speak French</i>	11.6%	10.8%
<i>B) somewhat confident in my ability to speak French</i>	58.1%	55.9%
<i>C) not at all confident in my ability to speak French</i>	29.5%	31.5%

## **Conclusion**

This project sought to address attitudinal and motivational challenges in second language learning by experimenting with a global simulation approach. Results indicate that there were improvements in the learning environments, including an increased level of motivation on the part of the learners involved. The teachers also expressed a high degree of satisfaction with the approach. The involvement of teachers in the development and implementation of the

material from the beginning appeared to give them a sense of ownership and empowered them in their professional growth.

In general, the results suggest that drama for learning, and specifically global simulation, are viable approaches for core French classes at this level. There are two important limitations to consider, however. The first is that the project was piloted in a limited number of classes in only two school districts. A higher participation rate with representation from various regions of the province would have provided richer data and allowed for a higher degree of confidence in the interpretation of the results. The second relates to the lack of direct observational data with respect to instruction and student participation. The research was limited to survey and interview data based on student and teacher perceptions. Nonetheless, this project lays the groundwork and provides clear direction and concrete resource materials for those who would like to experiment with global simulation in FSL classrooms in New Brunswick, other parts of Canada and elsewhere.

## **APPENDIX A**

### **TEACHER INTERVIEW QUESTIONS**

What has been your experience with piloting this project?

*En général, parle de ton expérience face au pilotage de ce projet.*

What were the most positive aspects?

*Quels étaient les aspects les plus positifs?*

What challenges did you encounter?

*À quels défis devais-tu faire face?*

What solutions could you suggest?

*Peux-tu nous proposer des solutions face à ces défis?*

What advice could you give us?

*As-tu des conseils à nous donner?*

What advice could you give other teachers?

*Quels conseils donnerais-tu à d'autres enseignant-e-s qui*

*s'embarqueraient à ce projet?*

What do they need to know to make it as effective and comfortable as possible?

*Ces enseignant-es-, que doivent-ils/elles savoir afin d'être aussi confortable que possible à commencer et à réaliser le projet?*

Do you feel this is viable? Should we continue? At this grade level? Another level?

*Penses-tu que le projet est faisable? Doit-on continuer? Si oui, au même niveau ou à un autre niveau? Si un autre niveau, lequel?*

Do you feel students were more motivated doing the drama activity than doing other kinds of activities?

*Penses-tu que les étudiants étaient plus motivés que d'habitude à faire ce genre d'activité?*

Do you think students would be interested in doing this kind of activity again if they had the opportunity?

*Penses-tu que les étudiants seraient intéressés à faire un tel projet de nouveau s'ils en avaient l'occasion?*

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#### Endnotes

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<sup>2</sup> Core French in the Canadian context refers to the regular program of French second language learning, usually comprised of 30-50 minutes of instruction, 4-5 times per week.