

Drama Lesson Plan

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Recent topic work: Vocabulary of the Shakespearean language		Recent language work: Speaking	
Goal Statement: To help students to explore the themes of inner conflicts, analyze and express them within the target vocabulary.			
Terminal Objectives: My students will be able to;			
- Demonstrate physical reflections by adjusting their movement to match the commands. In the book it is clear that traditional seating is not helping drama techniques to apply. We need space to move around freely. With “walk is if...” activity, students will learn how to take advantage of the classroom and see a different usage of it. This activity is about “Understanding” in Bloom’s taxonomy since students need to understand the commands to turn it into physical action.			
- Produce lines with different intonation and rhythm to reflect diverse emotions. The book explains that drilling alone is not enough. Students need to personalize and express their feelings. For these B1 students, warm up exercises help them get over negative filters like fear or embarrassment. This aligns with Applying level in Bloom’s taxonomy since students use their own voice to produce what is expected from them.			
- Demonstrate different status via non-verbal features like posture. Studying ‘status’ help students comprehend the character relationships. They not only see the words in a language but also analyze the balance between power. It Is the “analyzing” part in Bloom’s taxonomy for this reason. Students analyze the social status of a character.			

- **Apply specific Shakespearean adjectives to describe emotions within a frozen image.**

Still images help students to mine the text as stated in the book. Dividing the story into three steps assist students and forces them to evaluate the scene and the characters while applying the words to evaluate the scenes. Both levels (Applying / Evaluating) might appear in this objective.

- **Differentiate between external behaviors and internal feelings.**

For B1 high school students, I believe it is important to teach them a “persuasive language” with the tone. It needs “analyzing” level in Bloom’s taxonomy because they must see the risks and possible outcomes in Hamlet’s life and direct him to the right way through whispering.

- **Perform a dialogue with forming phrases to show internal conflicts of a character.**

By adding the brain and heart character, students are forced to the “Creating” level in the taxonomy. Since my students are comfortable with Shakespearean language, this helps them to use spontaneous language that shows “thoughts behind the words” and it reduces their affective filters.

- **Describe the events of the book as a witness in the scene.**

This objective aligns with the “Evaluating” part in Bloom’s taxonomy. They evaluate the events from the witness’s perspective and write about it.

Description of Students & Proficiency Level: 11th grade students in private school, there are 12 students in mixed genders. Their English level is between B1 – B2 with high communicative potential. The students have a schematic knowledge background about Shakespearean language and his works.

Homework: Task: Write a 100-150 word letter / internal monologue from the view of either ghost or hamlet after their encounter in the woods.

TIME	STAGE	TERMINAL OBJECTIVES	PROCEDURES	ANTICIPATED PROBLEMS AND SOLUTIONS	INTERACTIONS	MATERIAL
10 minutes	WARM-UP	Demonstrate physical reflections by adjusting their movement to match the commands. Produce lines with different intonation and rhythm to reflect diverse	The Teacher (T) enters the classroom and greets the students. Then T starts telling the students to walk around the classroom. Then T says “Walk as if you are a guard in a freezing cold”. Then T tell them to walk as an invisible ghost. While students are moving around, T chooses the best one. Then, the students do a ‘tongue twisters’ with the sentence “Something is rotten in the state of Denmark.” Each student do it with different feelings written in little pieces	Problem: There might be not the proper classroom design for moving around. Solution: T chooses an appropriate classroom and arranges the class accordingly.	T -> Ss	Appendix A

		emotions .	of paper. (see Appendix A)			
15 minutes	PRE-DRAMA	Demonstrate different status via non-verbal features like posture. Do specific Shakespearean adjective s to describe emotions within a frozen image.	T separates students into pairs. One is Hamlet, and the other student is a ghost. Firstly, Hamlet wanders around in high status (straight body, etc.), then T reads the line “The ghost beckons his sword.” Ghosts do the act altogether, and each Hamlet changes to a low status. Then, every ghost observes a different Hamlet and chooses the best status. After that, T chooses three pairs and gives them scenes to act out. (see Appendix B) T freezes each scene and asks other pairs about what they think throughout the scene with Shakespearean words.	Problem: There might be shy students to perform this. Solution: The teacher chooses the most willing pairs to show an example and relieve the students who have anxiety.	T -> Ss Ss -> T Ss -> Ss	Appendix B

			T at the end makes her own comments to sum up all the comments.			
15 minutes	DRAMA	Differentiate between external behaviors and internal feelings. Perform a dialogue with forming phrases to show internal conflicts	T tells the students that now Hamlet will decide whether to follow the ghost. Then T splits the class into two to make a conscious alley based on their answers to her question. The right side tries to convince him that the ghost is a liar, and the right convinces him otherwise as Hamlet walks through the alley. As Hamlet finishes the alley, T asks him to make a decision. Now, students work in groups of four. T gives the role cards and lines to the students. (see Appendix C). Students act out the conversation between the ghost and Hamlet while Hamlet's logic and conscience	Problem: While creating an alley, some students might be more active and not let other students to speak to Hamlet. Solution: T directs the students to say one sentence at a time.	T ->Ss Ss ->Ss	Appendix C

		of a character.	represent his inner conflict.			
10 minutes	COOL DOWN	Describe the events of the book as a witness in the scene.	After the enactment of the scene, students sit alone as pairs in a “silent area” of the classroom. Then, one takes the role of a guard who witnessed the Prince talking to a ghost. One takes the role of a reporter, and the reporter writes short sentences of what happened. (see Appendix D). Then, each reporter presents it to the class and discusses the situation.	Problem: Students may not know how to form a report paper. Solution: T gives them a worksheet to guide them.		

Adapted from Harmer, J. (2007). *How to teach English*. Pearson, Essex: Longman. pp. 161-163.

APPENDICES

Appendix A

READ IT	with fear	with suspicion	with worry	with anger
	with disgust	with sadness	with shock	with seriousness
	with a low voice	with a dark tone	with doubt	with tension

The flashcards that will be used. (Prepared by the T)

Appendix B



1st Group

The first moment that
Hamlet and his friends saw
the ghost



2nd Group

The moment ghost calls
Hamlet while his friend trying
to convince Hamlet not to go
to the ghost.



3rd Group

Hamlet and ghost is alone.
The moment before talking.

The cards that will be distributed to three groups. (Prepared by the T)

Appendix C

HAMLET ROLE CARDS

A2



- Your Mission: You have just seen the Ghost of your father. You are torn between grief, fear, and a desire for the truth.
- Key Action: You must listen to the Ghost, but before you react, you must listen to what your Logic and Conscience tell you.
- Opening Line: "Speak! I am bound to hear."



- Your Mission: You are vengeful and suffering. You want Hamlet to kill the man who murdered you.
- Key Action: Be mysterious and demanding. Use a low, powerful voice.
- Key Line: "If thou didst ever thy dear father love, revenge his foul and most unnatural murder!"



- Your Mission: You represent Hamlet's brain. You look for evidence and worry about the consequences.
- Your Lines: "Is this really your father or a demon sent to trick you?"
- "If you kill the King, you will be executed for treason."
- "We need more proof before we act."



- Your Mission: You represent Hamlet's emotions and his sense of duty to his family.
- Your Lines: "Your father's soul is in pain; how can you stand here and do nothing?"
- "The King was murdered! Justice must be served."
- "A loyal son must honor his father's last wish."

Prompts to help students. (Prepared by the T)

Appendix D

LIVE

REPORT SCRIPT

NEWS

Good evening, I'm [Your Name], reporting live from [Location].

Describe the situation

Interview the guard. You can create your own questions and answers.

Q: What did you see or experience?

A:

Q:

A:

Q:

A:

(Prepared by the T)

Reflection on The Lesson Plan

Berken Aytin

For this project I handled the Warm-up and Pre drama stages and prepared the corresponding worksheets accordingly. Me and my partner İrem chose the students profiles and terminal objectives together. This lesson plan is fun and engaging for students in practice and helps them integrate drama into their everyday lives

Irem Beyazit

First of al, in order to apply a Shakespearean work, I believe the proficiency must be high with an active participation. This is the reason I have chosen the class profile as high school students.

In the Drama Stage, Conscious Alley is a great way to start acting on the stage. Even though some students might be afraid to do an actual role play, they will have an opportunity to play in the stage. Once students are already in the stage, some role cards can be distributed to the ones that want to stay in the stage. So that, the other students might feel inspired to follow up their students. Combining two activities in the drama stage is a good way to gain the students' enthusiasm towards the drama.

In the Cool down stage, students go one step back and observe what has happened in the story and in the stage. This will give them the opportunity to analyze and understand the plot, the characters and the inner conflicts of a character better.

Overall, this drama lesson applies its core principle, teaching without boring students and giving them opportunities to use English and go beyond the text book English.

Finally, I have prepared the last two stages, the student profile and the worksheets in this lesson plan. The worksheets are prepared through Canva application.

