



IMPROLINGUA

THE KNOWLEDGE OF FOREIGN LANGUAGES CHEERFULLY AND PLAYFULLY

a methodology for foreign language teachers who want
to incorporate modern elements into their teaching



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Introductory word

Dear reader,

You are holding a publication created by a collective of authors who have been working on practical improvisation for a long time. Improvisation that helps users to overcome fear of the unknown, shyness of speaking in front of others and increases self-confidence, improves communication skills, attention and creativity, and creates respect for others. It is a way of communication that everyone should be able to apply in their lives and, in an ideal world, should be taught in primary school. Unfortunately, it is not taught, even in those subjects where its use is more than desirable.

A typical example is the teaching of foreign languages. As an investigation by the Czech School Inspectorate has shown, the majority of pupils in the Czech Republic do not reach the level set for the teaching of foreign languages in the school curriculum, despite many years of training in primary and secondary schools. In particular, the pupils' own speaking, the lack of active use of the foreign language, and their attitude to foreign language teaching are criticised. This is what the prepared techniques can change. Their application is aimed at developing the functional-content side of language. Our experience shows that the introduction of these methods into teaching contributes to:

- improvement of speaking in English, i.e. students get rid of shyness, learn not to be afraid to communicate in a foreign language and to react promptly to sudden situations;
- activation of pupils – perception of the teaching, motivation and active involvement in the teaching, keeping their attention;
- improving the overall classroom climate;
- improving key competences:
 - o communication competences: the new method teaches positive communication, mobilises and removes fear of presentation, promotes listening and perception of information and its processing,
 - o social and personal competences: the new method teaches to receive stimuli from the environment, to listen actively, to strengthen teamwork and interaction, to create a positive and creative atmosphere among pupils, to naturally (non-violently) involve strong and weaker individuals, to remove fear of mistakes and failures, to strengthen self-confidence,
 - o problem-solving competences: the new method develops the ability to react flexibly, to be independent and proactive, improves the ability to cope with unusual situations, strengthens the ability to perceive connections, teaches questioning.

That is why not only this methodology, but also the whole project, was created to provide teachers with a comprehensive and coherent guide on how they can apply improvisational techniques in foreign language teaching. Their use will enable a shift from the frontal transfer of knowledge to the role of the teacher as a mentor. In the present document, teachers are provided with detailed worksheets that extend the range of teaching materials. The individual exercises have precise rules aimed at practising specific grammatical phenomena (so as to take account of the teaching objective). For quick preparation and as a methodological support, short videos and webinars have been prepared for teachers and are available on the website www.improlingua.com. The whole activity was funded by the Erasmus+ project and thanks to this project they are available free of charge for teachers.

So enjoy our website and get inspired 😊.

www.improlingua.com

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1. Theoretical basis and its use in practice

As already mentioned in the introduction, the aim of this methodology (and indeed of the whole project) is to integrate dramatic-improvisation exercises/activities directly into the teaching of a foreign (in this case English) language and thus to improve the linguistic competences of our pupils, especially their speaking in a foreign language and their ability to use a foreign language in practice.

With this project we responded to the fact that in practice, post-communist countries have long failed to achieve a good level of foreign language acquisition among primary and secondary school pupils. For example, the Czech education system has long been characterised by an excessive focus on informative teaching to the detriment of natural communication, including in foreign language teaching. This fact is confirmed by an independent evaluation of digital textbook materials, of which content and structure promote frontal learning and student passivity (Bilanová, 2018). The use of audio-lingual and grammar-translation method, which is characterized by excessive attention to linguistic correctness and lack of attention to the content and communication aspect of the speech, underestimation of cognitive teaching processes and their intentions, which is manifested in context-free practice of language structures, students' passivity or lack of initiative on the part of the teacher, is still typical (Orlová, Pavlíková 2013, p. 21). However, successful mastery of the functional-content aspect of language cannot be achieved by these educational methods. On the contrary, they create fears in pupils that they will make mistakes when communicating and thus cause inhibitions when using a foreign language in practice.

Similar criticism is voiced in an investigation carried out by the Czech School Inspectorate in 2017. This investigation showed that the highest satisfaction of teachers in the area of pupils' level of foreign language skills is in the area of comprehension of written text and listening comprehension. On the contrary, teachers' lower satisfaction is associated with skills that require higher independent activity of pupils – own speaking and written expression. There is also a lack of reinforcement of pupils' need to actively use the foreign language, or pupils' positive attitudes towards foreign language teaching (this was cited as one of the most common problematic aspects). Foreign language teachers in secondary schools are often faced with the fact that the actual language level achieved by pupils leaving primary school and entering secondary school does not correspond in the long term with the required minimum exit language level. As a result, it is difficult to ensure continuity, which can affect the quality of further teaching (Kunčarová, 2012, p. 31; Tůmová J., 2018, p. 18).

From the above, it is clear that there has long been an intense critique of traditional teaching in pedagogy (Průcha, 2001; Svobodová et al., 2007; Střelec et al., 2005; etc.). These authors

point out that traditional teaching based on the acquisition of a sum of ready-made knowledge and skills is not sufficient in modern times, as there is a lack of preparation for solving life problems. On the contrary, when using innovative teaching methods based on active student activity, in which there is preparation for solving life problems, students learn to formulate their own hypotheses, develop their imagination and intellectual abilities (Zormanová L., 2012). For the comprehensive acquisition of language knowledge, it is necessary to use more and, above all, systematically modern approaches with an emphasis on the functional-content aspect of language (communication, meaningfulness and fluency of speech). It is important to strengthen intrinsic motivation (i.e. learning motivated by interest and curiosity). Conversely, the structural component of language (especially grammar) should be used only to the extent that it does not hinder understanding. A suitable tool is to combine foreign language teaching with experiential activities, which provide an ideal model for students to acquire non-violent communication in a foreign language.

According to the Framework Curriculum for Primary Education, one of the appropriate innovative teaching methods is drama education (as a complementary subject), which contributes to the development of verbal and non-verbal communication. As stated by Marušák et al. (2019, p. 30), "It is clear that by the nature of activities based on acting in a situation, drama education can help in fulfilling the objectives of the Framework Curriculum of the Primary Education Framework, in the process of pupils' own creation, which is not only an opportunity to develop their abilities, but also offers the possibility of testing them in new situations that pupils solve. Among other things, for example:

- It enables pupils to acquire learning strategies and motivates them for lifelong learning;
- encourages pupils to think creatively, reason logically and solve problems;
- leads pupils to communicate in a versatile, effective and open way;
- develops pupils' ability to work cooperatively and to respect their own and others' work and achievements;
- help pupils to recognise and develop their own abilities in accordance with realistic possibilities and to apply them, together with the knowledge and skills acquired, in making decisions about their own life and career."

Undoubtedly, drama education contributes to the increase of pupils' problem-solving competences (although in the case of teaching, these are problems that are the essence of an improvised game situation) and communicative competences (the essence of drama education is communication, communication as an object of investigation, as a means of communication). It is always a demanding team activity with the need to overcome a number of obstacles in order to achieve the final result, so it undoubtedly develops working competences. Ultimately, then, drama education leads, as has been emphasized several

times, to the development of personal and social competences of pupils (Provazník, 2019, pp. 03-27). The significant proven influence of drama education on the formation of the child's personality has also been demonstrated by the rather extensive research of Co. NIPOS ARTAMA, the results were published as early as 2007 in the publication Child and Art.

That is why we come up with this methodology. The Imprologua method is a set of dramatic-improvisational exercises aimed at active learning of a foreign language. It incorporates staging techniques used in theatre improvisation, which are non-violently combined with foreign language teaching. Teaching is done in an entertaining way (using games, simulations of real situations), and this form guarantees the involvement of all participants – it includes activating elements and extends the possibilities of group and cooperative learning. The dominant objective is the development of much needed communicative competences. This combination of foreign language teaching and experiential activities is a non-violent way of acquiring communication in a foreign language.

The prepared innovative techniques are based on the principle of pedagogical constructivism, which tries to respect the natural processes of learning, stimulates students to their own activity, increases intrinsic motivation. It contributes to the shift from informative teaching to teaching with a formative approach (the transition from "you-learning" to "self-learning"). It is an active process that activates the pupil's cognitive processes, encourages interactivity and independence, social communication and the creation of their own knowledge, self-initiation and self-evaluation.

In our conception of learning, learning is not seen as a passive activity. Pupils do not sit during the learning process – on the contrary, they actively engage in individual exercises that simulate common life situations and thus learn to react promptly to these situations. The dominant role of the teacher changes to that of a facilitator when using these techniques. Pupils who are more proficient in the language are given the opportunity to use their language skills creatively and can be placed in the role of mentors. In fact, the innovative techniques developed lead to an infinite number of interactions between pupils of different levels, so that weaker pupils have the opportunity to learn from those with better knowledge, without the need of correction made by the teacher or other pupils. This reduces the risk of group learning, which consists of unbalanced grouping. The techniques significantly develop not only extroverted individuals but also introverts.

The technique is designed in such a way that immediate correction of errors and interruption of pupils' speech is completely unacceptable. The teacher only collects the most frequent errors during the exercise, which are generally corrected after the exercise, so the pupils are not under pressure, they are not individually named, which significantly contributes to the

positive acceptance of errors and their awareness. The technique thus works with the sensitive inclusion of weaker pupils (respecting that each individual learns in a different way according to his/her internal disposition), but also guarantees for them an experience of success that is further deepened. Researches (Hoppe, in Helus, Hrabal, Kulic, and Mares, 1979) show that after reaching a goal (experience of success), students' aspirational level increases, and pride, self-confidence, competence, and satisfaction emerge (Weiner, 2005). This approach leads to the development of intrinsic motivation, which is essential for achieving a good language level.

The implementation of the prepared techniques into teaching is therefore a social activity, where the reconstruction of one's own knowledge and the discovery of one's own schemata occurs with the support of others (in a stimulating environment). The exercises extend the possibilities of group and cooperative learning – they include staging methods that guarantee the involvement of all participating students, while at the same time containing activating elements. The dynamism of this way of teaching also has a positive effect on the time when individual pupils interact, which increases several times compared to regular teaching.

The method has been verified in open language courses – over the 3 years of implementation, lecturers have received positive feedback from participants, who confirm that this form of teaching can improve verbal fluency, break down blocks in personal interactions and improve overall communication skills. And with this project, we would like to extend this innovative method to teaching in primary and secondary education.

Foreign language teaching and its objectives

The following basic division of objectives is often used in foreign language teaching nowadays (Choděra, R., 2013):

- a) linguistic ("communicative", inaccurately "practical") goal
- b) educational ('cognitive') goal
- c) educational ('formative') goal

The linguistic goal consists in the achievement of communicative skills by the learner. Communicative skills have stages and are all interrelated. The basic skills are:

1. the ability to speak,
2. listening comprehension,
3. reading or understanding written text,
4. the ability to speak in writing.

Let us note the order given not only by many experts, but also by a person who is often referred to in the field of pedagogy, namely J.A. Comenius:

"The teaching of a foreign language must be gradual – firstly, there´s the need to understand, then speak and write, while "reading and writing – always in every language – should go together."

If students understand what they are saying, then they will be able to use the language much more actively and easily!

Despite the fact that the ability to speak is one of the basic skills in mastering a foreign language, most users (whether they are students or adults) are afraid to communicate. There are several reasons for this:

- fear of making mistakes (our negative experience of the reaction of those around us, including the school environment, to a mistake, which each of us carries deep inside),
- the previously mentioned frontal way of teaching focused on grammar and working with textbooks and texts,
- uninteresting/boring teaching that does not create an active connection to the subject being taught,
- limited opportunity to communicate in a foreign language in everyday life,
- excellent Czech dubbing which reduces the opportunity to watch programmes in original languages,
- for adults, a narrow, mostly professionally focused vocabulary.

A newly developed method called Improlingua tries to minimise the above negative factors and to take into account the basic principles of working with pupils. And now there is nothing to do but to apply them to teaching in primary and secondary schools and start working with them from the earliest age. It is in primary schools that pupils form the basis for the direction our children will take one day – what areas will interest them and in what they would like to develop in. And if we discourage them with our educational approach, they are unlikely to be motivated to improve further (and voluntarily).

2. Improlingua – to learn a foreign language cheerfully and playfully

As mentioned in the introduction, the aim of this methodology is to provide teachers with guidance on how to develop students' foreign language skills in a creative way. The basic principle of this method is to incorporate dramatic-improvisational techniques into foreign language teaching. This approach is a modern and experiential way of teaching that not only increases the knowledge of the foreign language and teaches pupils not to be afraid to communicate in a foreign language, but also has a number of other positive benefits with implications for social inclusion and future employment.

Benefits of the Improlingua method

Naturally expands vocabulary

According to experts, a native speaker uses 20,000 words, but it is said that about 1,000 to 3,000 words are sufficient for understanding and conversation. And our goal is to expand students' vocabulary naturally. Individual exercises bring dozens of different situations into the classroom in a very short time, forcing students to use different words in different contexts. It does not use forced memorization; vocabulary fixation occurs naturally, through peer interaction during activities and games. Pupils are also taught the ability to deal with situations through description and to respond flexibly to unexpected situations.

It forces them to react in the here and now and thus improves communication in everyday life.

A large part of the exercises are designed to force pupils to answer without preparation (as opposed to using a textbook, where pupils can simply calculate "which sentence works for me"). This not only improves competence in the foreign language, but also improves pupils' ability to respond flexibly to different situations they may experience in everyday/professional life. And if they learn to communicate naturally and positively "on the training ground", they will experience much less stress in real life.

"No preparation" in Improlingua's concept does not mean that children should not learn. It means that in the individual exercises they apply practically to the maximum extent what the classical teaching has given them.

It promotes a positive (we are not afraid to write cheerful) atmosphere during teaching and thus increases the enjoyment of teaching and changes the attitude towards learning a foreign language

Teaching through games and stories always has a positive impact on the students. It represents a natural activation, transfer of information and its fixation and is positively accepted among the pupils. It brings a relaxed atmosphere that allows them to fully engage in learning, without fear of mistakes and stigmatisation.

Most of the activities are group-based and thus promote mutual help among pupils with a positive impact on the classroom climate

The basic principle of the prepared exercises is to try to involve as many pupils as possible, to maintain their attention and work pace so that they are ready to react flexibly and interact actively at any time. The role of the tutor is to be a facilitator in the individual interactions between pupils. This takes place between pupils of different levels and motivates even more withdrawn individuals to participate. Weaker pupils thus have the opportunity to learn from classmates with better knowledge and gain a sense of achievement without having to worry about making a mistake. The rules are set to prepare a safe space for all pupils involved. This interaction then has the secondary effect of improving classroom relationships and classroom climate.

It develops creativity – in the case of 'competitive activities', it provides the opportunity to show different approaches and ways of solving

In its conception, it allows pupils to look for different ways to solve situations – thus developing their creativity and their ability to translate it into practice. In the course of the games, they can use their experience gained so far, but also their imagination and ideas, and transfer them into solutions to the individual exercises. Nothing is wrong, as has been mentioned several times – the basic principle is to create a safe environment in which pupils can act, communicate and express themselves freely.

It works in the vast majority of cases not only with the verbal component, but uses so-called multisensory learning (involving the body)

Our exercises try to break the ruts of classroom teaching with textbooks and workbooks. Multisensory learning has a positive effect on the fixation of information. Exercises and games

engage the body, facial expressions and gestures to support the development of complex presentation skills. Practical training then changes attitudes towards speaking and reduces fear of presentations.

If we were to summarize the benefits of this method, then:

- improves the competences necessary for effective communication (not only) in a foreign language,
- activates students – increased engagement in learning, increased productivity, retention of attention,
- encourages pupils to think creatively, reason logically and solve problems,
- teaches pupils to react promptly to unexpected situations,
- encourages pupils to communicate in a versatile, effective and open way, promotes listening,
- develops the ability to work cooperatively and respect the work and achievements of self and others, including the inclusion of weaker pupils.

Cooperative learning using dramatic-improvisational techniques (activities/exercises to develop communication, communication games, etc.) ensures the active involvement of all pupils involved. The time and space for individual pupils to communicate is increased several times compared to normal teaching, and weaker pupils are actively and sensitively involved. This way of teaching respects the fact that each individual learns in a different way according to his or her inner disposition, and thus guarantees an experience of success that is further deepened even for weaker pupils.

The innovative techniques developed seek to respect the natural processes of learning, encourage pupils to be active and increase intrinsic motivation. The basic rule is that there is no immediate correction of mistakes or interruption of pupils' speech. The teacher "only" collects the most frequent errors during the exercise and generally corrects them after the exercise, so the participants are not under pressure, they are not individually named, which significantly contributes to the positive acceptance of errors and their awareness. Everything is linked with humour. This approach leads to the development of intrinsic motivation, which is essential for achieving a good language level.

The implementation of the prepared techniques in the classroom is therefore a social activity that contributes to the improvement of the pupils' key competences with the support of other classmates and in a stimulating environment.

Basic information about working with Impro-education

In this methodology, educators will gain:

- a comprehensive tool for systematic use of drama-improvisation techniques in teaching (i.e. not only individual exercises), which will enable a shift from frontal transfer of knowledge to the role of the educator as a mentor,
- basic information on how to work actively with pupils and how to successfully integrate dramatic-improvisation techniques into teaching,
- specific descriptions of individual exercises, activities and games and their application to particular language phenomena,
- modifications that allow the individual techniques to be further extended.

Basic principles:

Give clear safe rules

Each exercise is designed to develop a specific area in foreign language learning. Some can be used for more than one area of learning (different grammatical phenomena, etc.). We recommend that you always focus on one area at a time when you assign them, as this is one of the prerequisites for students to know what to do and where to focus their attention. Explain to pupils what the exercise is for – they need to know why they are doing it. At the same time, it is important to have clear rules for communication and thus create the safest possible space for work. If we want pupils to be unafraid to respond actively and creatively, this principle is really important.

Use humour and a relaxed atmosphere (relieves stress and fear)

Everyone knows that humour brings people together, promotes a creative atmosphere and naturally motivates further learning. Positive energy and a relaxed atmosphere characterize our exercises and are one of the basic principles of the whole approach. The improlingua method is based on improvisational techniques – it is an approach based on working with error (which can be approached positively), humour and interaction in the here and now. This creates (either intentionally or as a result of mistakes) humorous situations that create a positive and relaxed atmosphere. This relieves stress and fear and encourages the development of further communication – pupils quickly understand that they can enter into interactions without risk. At the same time, shared humorous situations bring people closer together and strengthen relationships within the collective, who are then able to go into other new situations with less fear. A mistake, as a source of humour, ceases to be traumatic very quickly and does not evoke fear of failure or punishment.

Take it easy

It should always be remembered that the situations in which pupils find themselves, or which they portray, are fictional. Often they may cross the boundaries of taste or correctness and reactions may correspond to situations that are more familiar from films and the internet than from everyday life. Children are capable (much more often than we are) of engaging their imagination. It is indeed very (!) important to take this into account – to be tolerant, to take these situations in stride and not to dwell on them too much. They are only a way to develop communication, the ability to speak and deal with a variety of situations in a foreign language. In addition, we can often get information about topics that interest our pupils, what they watch or what is "hot". Not to mention that teaching based on topics that interest the children is much more interesting and motivating.

If a topic is really beyond the pale, we recommend addressing it separately after the exercise, e.g. as part of a feedback session.

Do not use negations during the exercise

The Improlingua method adopts the rules of theatrical improvisation to encourage and develop positive communication, listening and mutual support. One of the basic principles is the absence of negation. It consists in the fact that the participants of the exercise try to receive every piece of information, to work with it and develop it further. It does not matter whether it is realistic, rational or our perception of whether it is correct or not. The aim is to develop the story/situation and make the most of it for further communication, in our case in a foreign language. This approach thus moves the dialogue (and interaction) forward and does not block much needed communication. If negation has already occurred, it is a good idea to lead the students to come up with another topic or offer help to the classmate they have negated.

A mistake is a gift – it moves children on and can also show us how children think

In the case of mistakes, it is essential to think about not pointing out mistakes during each exercise if possible and to try to minimise corrections as much as possible in the implementation phase. This purpose is only served by the follow-up phase when evaluation and feedback occurs. The minimal personification of error helps to overcome the learners' fears, especially to express themselves, to communicate openly, but perhaps also to take risks. It also reduces stigma.

Of course, in order to achieve any development, the error needs to be named. A recommended practice is to observe the students during the exercise, note the mistakes and provide feedback at the end. It is then important to respect the following aspects when working with the error:

- always talk about the error, not the error carrier,
- the time spent on analysing the error must be appropriate – it is advisable to use interaction with the pupils at this stage,
- the reactions and emotional charge of working with it should be observed.

At the same time, in our practice we have noticed that if we repeatedly practice a certain grammatical phenomenon in one exercise, students usually come to recognize the error and start using the grammar correctly. Therefore, we highly recommend to do the exercises repeatedly.

It is important to remember that if we are learning new things that we have not yet mastered (automaticised, fixed), it is only natural that we will make mistakes. If we teach children to work actively and positively with mistakes, we will support their development and personal maturation. When we work with mistakes correctly, we:

- minimise the fear of failure,
- develop the ability for open self-reflection,
- deepen skills in accepting the consequences of making a mistake.

This allows the brain to focus on the primary goal (learning the language) and not to think about the secondary problem (not making a mistake).

Don't be afraid to repeatedly incorporate improvisational techniques into your teaching

If you are starting to use dramatic-improvisational techniques in your teaching, expect rather mixed reactions among your students. In most cases, the first encounters with the exercises are associated with embarrassment, apprehension, and therefore lower student activity. Learning the basic rules of the exercises, understanding their meaning and creating a safe environment can all contribute to greater activation and creativity in their implementation. As with any new thing, this innovative approach must first be experienced and 'tried on' by the pupils. Every exercise takes its time!

If pupils are not working as you expect on each exercise, it is useful to have a short discussion and find out the reasons. If necessary, some rules can be modified (in relation to the group's reactions) or other variations can be used. All this can help to ensure success.

Discuss and give feedback – it helps to break down stereotypes

Feedback and discussion is often neglected in the teaching profession, mainly due to lack of time. Yet it is very beneficial and important – it can be a great driving force for further teaching

It brings us information and different perspectives on the area being discussed – it shows us what pupils are good at, but also what needs to be focused on and what pupils find difficult. This helps us to find out what pupils perceive as necessary/beneficial and conversely what they found uncomfortable in this teaching. We can also get information on how they reflect on themselves and their classmates, the classroom atmosphere, etc. This enhances the collective experience and recalls positive moments. Feedback is also important if the exercise did not work or did not go well, as it offers a space for evaluation, awareness of the reasons and possible adjustments that may be essential for the students. Naming helps us and the pupils to be aware of when we are happy and when we are not and it teaches us to talk about our feelings. What disturbs us? What stops us from meeting the goal? And what helps us to be successful?

From the above, it is clear that it is essential to involve the students themselves in the feedback – self-correcting and describing their mistakes helps them not to be afraid to talk about them, become aware of them and eliminate them next time. It develops critical thinking. The ability to self-control is an important moment, which is helped by the group dynamics of the exercise and the feedback. Therefore, in the case of the teacher, we highly recommend more of a facilitator role, encouraging the discussion and following its direction.

A safe environment and an open mind of the educator (willingness to accept and work with feedback) are essential to foster open discussion among students and acceptance of feedback.

Get involved in the game – be a partner to the pupils and show them a different (adult) view of the situation, develop cooperation and teamwork

Educator as a leader or educator as a partner? The Improlingua method uses both roles. An experienced educator can motivate students to participate in improvisation techniques. Involving the educator in the games allows the pupils to show their perception of the adult world in a subtle way, without downplaying the pupils' perspective. This meeting of different points of view opens up further possibilities for communication and increases the use of a wider range of vocabulary and communication in general. And at the same time, showing that the educator is also a human being with a sense of humour allows to establish a relationship with the pupils. We experience their successes and possible tribulations with them – as partners, not as high-status educators.

There is no need to participate in all activities, it always depends on the situation, the exercise, the mood, etc. Sometimes the participation of the educator can contribute to the development

of the exercise, in other cases it can block it. It is therefore important to observe the current setting of the group and to adapt the exercises accordingly.

Don't be afraid to be a "lazy educator"

Lazy teacher has taken hold in Czech pedagogy as a term for modern and effective teaching. According to the author (R. Čapek, 2018), such a teacher can become the star of the classroom by implementing the right educational philosophy, using psychology, good didactics and appropriate personal management, while working the least of all. And it is on this principle that the various techniques of the Improlingua method are based. This method does not make the educator lazy, but gives him a different (non-frontal) role. The main activity lies with the pupils – it is them, who have to work actively, react flexibly and move the individual exercises forward. The teacher is both a support and a mentor for the pupils, helping them to develop their potential and abilities. He or she is there to create a safe, positive and activating environment and to create the conditions for providing effective feedback (including active engagement). The mentor strives to set a good example through his/her behaviour, respects the views of his/her mentees, actively listens, is consistent but also understanding.

We wish you success in applying the various techniques and exercises to your teaching and thank you for your interest in innovating your pedagogical approach to teaching and striving to effectively develop our children's knowledge and skills 😊. And we look forward to possibly meeting you at one of our seminars.

3. EXERCISES

1	WARM UP	<u>1. Mcword</u>	<u>2. Zombies</u>	<u>3. Creative Alphabet</u>	<u>4. Apple Tree</u>	<u>5. Time Bomb</u>	<u>6. Cicrcle</u>	<u>7. Hot news</u>	<u>8. Short Chain</u>	<u>9.Small talk</u>		
2	VOCABULARY	<u>2. Zombies</u>	<u>5.Time Bomb</u>	<u>3. Creative Alphabet</u>	<u>6. Cicrcle</u>	<u>8. Short Chain</u>	<u>10. Encyclopedia</u>	<u>11. Haggel</u>	<u>12. Word pyramid</u>	<u>13. Roses are red</u>	<u>14. Living picture</u>	<u>32. The Manager</u>
3	TELEPHONE CALLS	<u>15. Phone calls</u>										
4	KORESPONENCE	<u>16. Writing a letter</u>										
5	POLITE PHRASES	<u>15. Phone calls</u>	<u>16. Writing a letter</u>									
6	MODAL VERBS	<u>17. Ask your youtuber</u>										
7	NEGATIVE	<u>17. Ask your youtuber</u>	<u>18. Disagreement Relay</u>	<u>24. Stop, change it, describe it</u>								
8	FUTURE TIME	<u>7 Hot news</u>	<u>19. One Minute</u>	<u>20. Back to the studio</u>	<u>22. Gang battle</u>	<u>36. Club of Lords</u>						
9	PAST TIME	<u>7 Hot news</u>	<u>19. One Minute</u>	<u>20. Back to the studio</u>	<u>21. Story telling</u>	<u>22. Gang battle</u>	<u>23. What Happened</u>	<u>24. Stop, change it, describe it</u>	<u>36. Club of Lords</u>			

10	PRESENT TIME	<u>7 Hot news</u>	<u>20. Back to the studio</u>	<u>22. Gang battle</u>	<u>25. What are you doing?</u>	<u>36. Club of Lords</u>							
11	NUMBERS	<u>26. Counting to twenty</u>											
12	PRONOUNS	<u>4. Apple Tree</u>	<u>14. Living picture</u>	<u>27. Snowball</u>									
13	ADDITIONS	<u>14. Living picture</u>	<u>28. My room</u>	<u>29. On the left/ right</u>									
14	EXISTENTIAL BOND	<u>14. Living picture</u>	<u>28. My room</u>										
15	IMPERATIV	<u>31. Simon says</u>	<u>32. The Manager</u>										
16	PRE-PRESENT TENSE	<u>36. Club of Lords</u>											
17	WRITING	<u>13. Roses are red</u>	<u>16. Writing a letter</u>	<u>33. Genres</u>									
18	CONDITIONALS	<u>17. Ask your youtuber</u>	<u>30. Conditional chain</u>										
19	QUESTIONS & ANSWERS	<u>34. Why?</u>	<u>35. Fags</u>										
20	CONVERSATIONS/ OTHER	<u>9.Small talk</u>											

3.1. McWord

Use

- Warm up



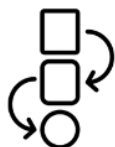
Instructions:

Pupils are divided into pairs (max. three), stand facing each other and gradually cover their outstretched hands with their palms (one after the other, as if playing a grinder). At each overlap, they say any English word that comes to mind. In this way, layer by layer, they form an imaginary (and often hard to digest 😊) hamburger.

The ideal time for this exercise is 2 minutes. The aim of this exercise is to teach pupils not to overthink and to use words they know. This gives the more able pupils plenty of space to get a bit wordy and the weaker ones space to talk a bit.

Change the pairs several times.

Variations, alternatives:



- Thematic repetition of vocabulary (topic, word types), association to the previous word.
- Expand on noun + adjective combinations.

NOTES:



3.2. Zombies

Use:

- Warm up
- Vocabulary



Instructions:

One person (warrior/fighter) is standing alone in a corner of the room and a group of zombies (a group of other pupils) are attacking from the opposite corner. These zombies approach the fighter/fighter very slowly, who defends himself from them by symbolically throwing objects from his seat, which he names in English at the moment of the throw. The throwing of the object is depicted by pantomime – this game is not about the accuracy of the pantomime, it is more about the symbolic way (grasping, stretching, throwing), i.e. in the same way the pupil will throw an apple, a knife, a pilot's seat or a boat. The important thing is to throw the items at a specific zombie, i.e. we use eye contact to determine which pupil it is. The pupil who is symbolically hit must go back to the corner from which they came. He/she then proceeds again in slow motion to the fighter/fighter. This game ends when the first zombie touches the pupil and "eats his brain".

The resulting zombie becomes a fighter and the whole process can be repeated.

Variations, alternatives:



- "Thrown" objects can be chosen randomly (= free association).
- It is possible to pre-select a specific topic (i.e. a place where a pupil fights zombies) and thus limit the choice of objects; examples: classroom, plane, salon, beach.

NOTES:



3.3. Creative alphabet

Use:

- Warm up
- Vocabulary



Instructions:

On a flip chart or whiteboard, write all the letters of the alphabet underneath you. Gradually fill in the blanks - for each letter you must find one word that begins with that letter and write it down. Writing can be done by the teacher, a selected pupil or the pupil who pronounced the word. Pupils are not called upon, the one who comes to mind speaks freely. The aim is to complete the whole alphabet.

Visual example:

<i>A - alphabet</i>	<i>E - empty</i>
<i>B - big</i>	<i>F - five</i>
<i>C - circle</i>
<i>D - day</i>	<i>Z - zero</i>

Variations, alternatives:



- Words can be chosen randomly (= free association).
- A specific theme is given in advance, the words must relate to this theme; examples: advertising, holiday, family; more complex themes can also be chosen, e.g. happiness, love, romance.
- Words can be limited to selected word types – nouns, adjectives, verbs.
- A variation is to divide the class into two groups who compete to see who can fill in the table first.
- An alternative is to choose one letter and try to find as many words as possible to go with it.

NOTES:



3.4. Apple Tree

Use:

- Warm up
- Pronouns



Instructions:

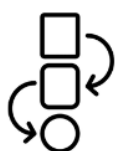
The pupils stand in a half circle. The first pupil goes to the middle and says what or who he/she is and at the same time makes a stance that characterizes this thing (person or animal) (he/she can also give a whole sentence, e.g. "I am the sun" or "I am the sun that shines"). The next pupil comes up and completes this "picture" with another thing, person or animal. A third pupil comes in and again completes or completes the picture (linking the two previous sculptures).

Then the first pupil leaves - he repeats what he is and at the same time chooses the pupil who leaves with him. The pupil who stays starts the next picture - he is no longer the thing he was, but becomes a new thing and at the same time changes his attitude.

Examples:

- *the pupil enters the circle and says: I am the sun (and uses his hands to represent the sun)*
- *a pupil enters the circle and says: I am a tree (and represents a tree by standing)*
- *the pupil enters the circle and tries to combine the two words: I am a fruit that does not grow without the sun*
- *the pupil stops shining and says: I am the sun and I take the fruit with me, and leaves with the 2nd pupil*
- *the pupil changes position and says: I am a hunter.... Then 2 more pupils come in turn...*

Variations, alternatives:



- Associations can be free (without restrictions) or on a specified topic.
- More than one pupil can create a picture.
- One of the pupils can describe the image (he is, she is, it is...).
- The important thing is to let the pupils have fun, enjoy the humour.

NOTES:



3.5. Time Bomb

Use:

- Warm up
- Vocabulary

Equipment needed:

- Something that can measure time – a bomb that has a countdown timer, but you can also use a stopwatch on your mobile phone



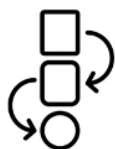
Instructions:

The exercise is based on a simple word game, where you make up words for the last letter. The whole game is limited by time limits. The order in which the pupils follow each other is determined, the first player (pupil or teacher) "digs" - says the first word, the next player continues with the word that starts with the last letter of the previous word.

Example: money – yellow – winter – room

Once the bomb goes off (the time limit expires), the player who was next (and didn't get to say a word) is out.

Variations, alternatives:



- Can again be limited by the choice of topic, or by specifying selected word types.
- Those who drop out write down the words.

NOTES:



3.6. Circle

Use:

- Warm up
- Vocabulary

Equipment needed:

- a small balloon for throwing



Instructions:

Pupils stand in a circle, one of them holds a balloon and throws it to his classmate. At the same time as the balloon is thrown, he or she says a word. The classmate who catches the balloon throws it to someone else and says another word during the toss that is somehow related to the previous word (association).

There are two types of basic associations:

- chained - the next word comes from the previous one (one after the other), e.g. writer - book - paper - printing - paint - painting,
- star - it comes from a central word (topic) to which all the spoken words are related; e.g. HOLIDAY - sea, food, hotel, plane.

It is important not to evaluate the relationship of individual words; each pupil has their own associations as a result of individual experiences, which may not always be obvious to other classmates.

Variations, alternatives:



- Without the balloon: pupils stand in a circle, clap and in the third beat they must always say the associated word – starting with the chosen pupil or teacher who passes the word to the next pupil by eye contact.
- Again it is possible to limit the words to certain word types.

NOTES:



3.7. Hot News

Use:

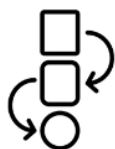
- Warm up
- Tenses



Instructions:

Divide the pupils into pairs or triplets. The groups are asked to come up with a short message from home, school or the world. A chosen pupil from the group then presents it to the others. There is no limit to the imagination, the message can take any form.

Variations, alternatives:



- Associations can be free (without restrictions) or on a specified topic.
- The report does not have to be based on actual facts – it is left entirely to the imagination of the pupils.
- Can be adapted to the grammatical tense being discussed – future, past, pre-present, passive (e.g. Bigfoot has been seen near Hlučín! The citizens are told to board up their houses!).

NOTES:



3.8. Short Chain

Use:

- Warm up
- Vocabulary



Instructions:

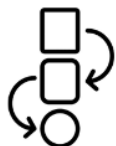
Place 5 chairs in a row on which the selected pupils sit. The teacher or the pupils determine the first and last word. The pupils have to link the first and last words by means of 5 words that are connected to each other (associations).

Example:

first word: A ROCKET last word: AN ORANGE

1st pupil: astronaut - 2nd pupil: earth - 3rd pupil: soil/field - 4th pupil: food - 5th pupil: fruit

Variations, alternatives:



- The words can be written on the board, leaving five free spaces between them (similar to the gallows), and all pupils complete the words according to the associations they can think of:

a rocket _____ an orange.

- Change the number of words.

NOTES:



3.9. Small Talk

Use:

- Warm up
- Conversation



Instructions:

The pupils stand in two rows, facing each other; the opposite pupils form pairs for short conversations. The first pair steps towards each other and has a short dialogue, as if they had met (casually) outside in the street, at school or in an elevator. The topic is entirely up to the pair. At the beginning only one pair works, the others follow their conversation. Once they finish talking, the pair goes back to the line and the next pair continues.

The conversation is short, just two or three sentences, no need to go into details or long sentences. The goal is to teach pupils to use language in context, to respond to events that are not prepared - in this exercise any topic is allowed, no one is safe 😊. The one who starts the conversation (gives the topic, the question) has a slight advantage.

The exercise can cover a range of grammatical phenomena that the learner is able to use.

Variations, alternatives:



- The theme can be introduced in a setting (library, school, park, swimming pool).
- Pupils can be assigned roles – guide and passenger, doctor and patient.
- The exercise can take the form of a duel – the pupil who fails to respond leaves and is replaced by another pupil from his/her row. The winner stays, a new dialogue is started by the newly arrived pupil.

Are you running out of inspiration for relationships, words, environments? Try the "CAN I GET A" page with a simple generator: <https://www.can-i-get-a.com> or <https://tim.cgmatane.qc.ca/lougen/improv-generator.html>

NOTES:



3.10. Encyclopedia

Use:

- Vocabulary (the exercise is more suitable for more experienced pupils)

Equipment needed:

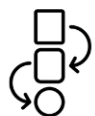
- something to draw from – hat, bag, box
- pieces of writing paper



Instructions:

Each pupil writes a word that does not exist (that they have just made up) on a piece of paper. They fold the paper and put it in the "draw device". Each pupil then draws one word and has to create a definition of that word within a limited time limit. They then present it to their classmates. Again, there is no need to create complex definitions - just dry facts and a brief description.

Variations, alternatives:



- Pupils can be divided into groups of two - this encourages teamwork and cooperation.

NOTES:



3.11.Haggle

Use:

- Vocabulary

Equipment needed:

- paper cards, or pieces of paper for writing



Instructions:

Before the game starts, the teacher prepares cards (papers) with nouns (e.g., globe, keys, cherries). The teacher sets up the cards so that the pupils cannot see what is written on them.

The pupils divide into two groups, each group chooses a representative from the middle of the group who approaches the teacher. These two pupils choose a card from the teacher and read what is written on it. They must now set a time in which they are able to describe the chosen word to their team so that the team can recognise what it is. Both pupils bid together, the one who is able to explain the chosen word in less time wins.

Example:

Representative of group 1: "I can describe it in 20 seconds!"

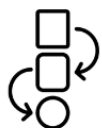
Representative of group 2: "I can do it in 15 seconds!"

Representative 1: "I need 10 seconds to do it!"

Representative 2: "OK, it's yours."

Player 1 has won the bidding and now has to describe the chosen word to his team so that his teammates can guess it within the time limit (i.e. 10 seconds). They must not use the root of the word, nor help themselves with pantomime. If Group 1 can do this, it wins and gets one point. If they don't, the point goes to their opponents. This way we can play until all the pupils in the group have been replaced.

Variations, alternatives:



- When playing the game with advanced pupils, it is possible to write nouns with adjectives on the cards - e.g. burning lamp, rotten egg, crooked fork; in this case it is necessary to take into account a higher time limit for guessing the words.

NOTES:



3.12. Word Pyramid

Use:

- Vocabulary



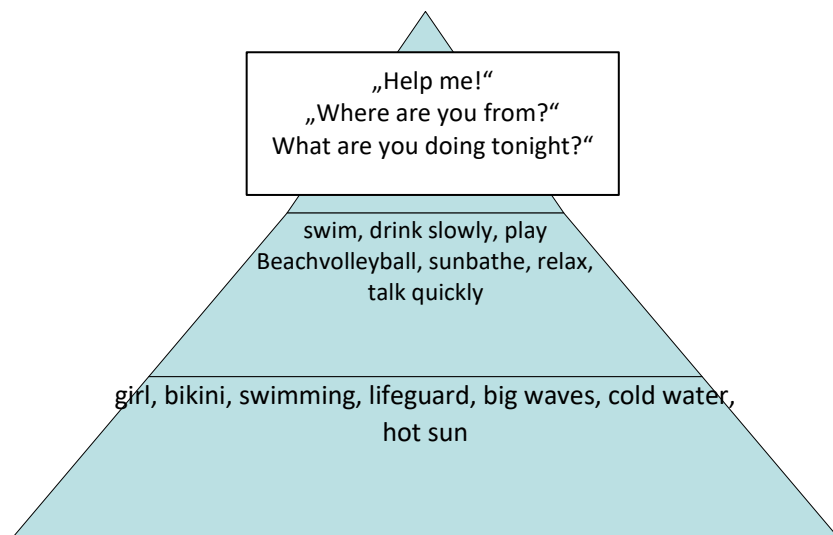
Instructions:

Draw a triangle on the board or flip chart and divide it into three levels:

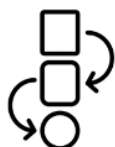
- the first level represents nouns (or combinations with adjectives)
- the second level represents verbs (or verbs and adverbs)
- the last level represents phrases, direct speech

We set a topic and the pupils look for the appropriate words for each level. We do not call on pupils; the person who comes up with the appropriate word speaks freely. We write the words in the appropriate part of the pyramid - the teacher, or the selected pupil, or the pupil who pronounced the word can write it down.

Topic: On the beach



Variations, alternatives:



There are other exercises on associations, for example:

- write how you perceive these words (what colour, taste, smell): breeze, dawn, shopping, sky, etc.
- Write the associations for these phrases: good like..., dull like..., dangerous like..., soft like..., sweet like..., big like.....

NOTES:



3.13. Roses Are Red

Use:

- Vocabulary
- Writing



Instructions:

Pupils are asked to come up with a poem, and there are three options for the assignment - a poem on a free topic, a predetermined topic, or a selected vocabulary to use in the text. It is advisable that the work has at least 4 verses. The poem will be written down and then presented to the rest of the class.

A variation for the real battlers - play rhythmic background music during the recitation and have the pupils rap their poem.

Variations, alternatives:



- Change the rhyme structure - ABAB, AABB, AABBA, or perfect rhyme or AAAA.
- Also choose the grammatical tense - it is not always necessary to apply the exercise to vocabulary only.

NOTES:



3.14. Living Picture

Use:

- Vocabulary
- Pronouns
- Prepositions
- There is/are..



Instructions:

At the beginning of the exercise, it is necessary to determine the environment in which the live image (described objects and persons) will be set. Depending on the number of pupils, it is determined how many will describe the living image and who will create the living image. For example, determine that two pupils will try to use their descriptions to create a picture of a "family dinner" from the other pupils. They will then slowly shape it through the other classmates, who will navigate (determine the location and role) with their description. Once the image is finished, the pupils who are creating the image will try to act out a short scene in their roles. The exercise can be repeated so that more pupils can take turns in the role of image makers.

Example:

Tomas and Tereza have to create a painting on the theme "Family dinner".

"Patrik, there is a chair in the middle of the picture." Patrik goes into the open space and makes a chair out of himself.

Tereza to classmate 2 (Hanka) : "Hanka, there is a woman sitting on the chair. She is drinking tea." Hanka illustrates that she is sitting on the chair and drinking tea.

Tomas to classmate 3 (Jana) : "Jana, there is a table next to the chair." Jana goes into the space and illustrates a table.

Tomas to classmate 4 (Jakub): "Jakub, there is a man standing at the table and eating bread." Jakub then stands next to the table and imitates that he is eating bread.

Variations, alternatives:



- After the image has been created, other pupils can describe what makes up the image, who represents what or, for example, what the main.

NOTES:



3.15. Phone Calls - Customer Service

Use:

- Vocabulary
- Calls
- Polite phrases



Instructions:

We will divide the pupils into two groups. Place the groups facing each other, with pupils from each group standing in a row behind each other. A phone is placed in the middle. One group represents a customer, the other group represents customer service, who must behave assertively. The pupils take turns to say one sentence each time. Those who are first in the line talk to each other; after saying a sentence, they go to the end

Example:

The first pupil in a group of customers says: "Hello, my name is XY and I would like to talk to the manager.".... and goes to the end of the line.

First pupil from the customer service group: "Hello, I am sorry, he is not here. How can I help you?" and leaves to the end of his row.

The second learner from the customer service group continues the role: "Well, is there anyone who I can talk to about my reclaim?" ... and again goes to the back of the line.

The second pupil from the customer service group: "Yes, let me put you through to our reclaim center." ... and also goes to the back of the line.

In this way, pupils rotate as needed - until both sides have something to say and all pupils have rotated.

Variations, alternatives:



- The pupils do not go to the end of their row, but to the end of the opposite row, thus changing their roles.

NOTES:



3.16. Writing a Letter

Use:

- Formal and informal correspondence
- Writing
- Polite phrases



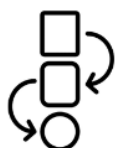
Instructions:

The pupils' task is to write a letter on a given topic, which may have:

- formal - e.g. an official apology for undelivered goods, a thank you, etc.
- informal - e.g. a letter to grandma from camp

At the beginning of the activity, divide the pupils into pairs or small groups to work in. After writing the letter, pupils will present their creations to the rest of their classmates. Pay attention to the necessary formal or informal elements of the assignment - greetings, salutations, withdrawn/full forms, farewells, etc.

Variations, alternatives:



- For example, pupils can try to write a celebratory speech on a given topic (e.g. celebrating incense or celebrating a skyscraper) or a toast; this speech can be given a precise number of sentences or length (e.g. 3 minutes).

NOTES:



3.17. Ask Your Youtuber

Use:

- Verbs
- Negatives
- Second conditional

Equipment needed:

- editorial equipment – something to draw from – hat, bag, box
- pieces of writing paper



Instructions:

The aim of this exercise is to solve questions related to the meaning of life, the size of the universe or to find the guy from tram no. 7 who looked like Justin Bieber 😊. And who will help us to do that? The Youtuber Advisory Board.

Pupils will be asked to write an important problem or question - either their own or a friend's - on a piece of paper. They will place the papers in an "editing device" from which the educator or designated pupil will select each issue and read it aloud. At that point, the classroom turns into a Youtubers' counseling room that tries to give its followers unique advice on how to get out of the problem.

The exercise is perfect for practicing the second conditional (would and past tense).

Variations, alternatives:



- Pupils can also use other modal verbs such as MUST, HAVE TO, CAN.

NOTES:



3.18. Negative/disagreement Relay

Use:

- Negative



Instructions:

Pupils can be divided into groups of 6-8, or the whole group can participate at once. The pupils' task will be to successively negate the previous statement and correct it.

Example:

First pupil: *"I was at home yesterday."*

Second pupil: *"You weren't at home yesterday, you were at the cinema!"*

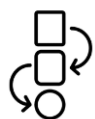
Third pupil: *"You weren't at the cinema yesterday, you were with Tony in the park!"*

etc...

The first pupil should then negate the last one's statement.

If at all possible, avoid having the pupils say their negations in a row, but on the fly. Let's break stereotypes and keep the pupils on their toes!

Variations, alternatives:



- Use negatives in different tenses.
- The first statement is made by the teacher.

NOTES:



3.19. One Minute

Use:

- Tenses – past, present, future



Instructions:

Choose one pupil to stand in the middle of the room and give him or her one word - any word. The pupil has one minute to talk about this topic for one minute, logically and without any filler words such as uhm, actually, like, just, etc.

Variations, alternatives:



- The length of the speech may be shortened or lengthened.
- We can enrich a word (noun) with one or more adjectives.
- We can give the name of a well-known or imaginary person, where the pupil describes his life, work, merits, etc.

NOTES:



3.20.Back to the Studio

Use:

- Tenses – past, present, future

Equipment needed:

- pictures (or at least the possibility of projecting the picture in the classroom)



Instructions:

Each pupil is given a picture and has to come up with a short report on it, which they present to their classmates as if they were a reporter. They then say goodbye and hand the word back to the studio ("....and now back to the studio!"). At this point, another pupil comes in with his report.

Variations, alternatives:



- Prepare short messages (e.g. server <https://www.newsinlevels.com>) that pupils read and then try to retell to their classmates. The idea is not to repeat the message word for word, but to tell the meaning of the message. Among other things, the exercise teaches pupils to work with foreign language text and to understand the meaning of the text.
- Pupils can make up a story to go with the picture - what happened after or before the situation in the picture.
- Another possibility is to create a whole studio - a news reporter, a dewdrop and a sports car. First, the reporter will start with a short report from home or abroad, then hand over to the dewdropper who will predict the weather, and finally the sportsman will give a short piece of information from sport. When the reporters have finished their work, they choose a substitute from among the other pupils, and in this way the whole class can take turns.
- The pupil describes the report and selects several classmates to play the report - at a higher level it is then possible to create a simple live GIF.

NOTES:



3.21. Story Telling – Cylinder Position

Use:

- Tenses – particularly the past tense



Instructions:

This is a story-building exercise where pupils take turns in telling a story, for example, one sentence at a time. However, they do not take turns, nor are they called upon randomly. They stand in a circle, facing the class (not inside the circle), resembling the drum of a revolver. The first pupil is identified by the teacher, who then tells his sentence and identifies the follower by indicating by how many bullets and in which direction the "drum" (= narrative) has moved.

Example:

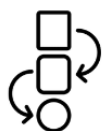
Pupil 1: "There was a lonely man called Jack." "Two to the left!"

The narration shifts two pupils to the left.

The new pupil (second to the left) continues, "He was lonely because he was very rude to everyone." "Four to the right"

And the drum (= narration) moves again 4 to the right.... And in this way it goes on.

Variations, alternatives:



- The story can have a specified theme or genre (e.g. crime, love story).
- There may be additional conditions to the assignment – it must be all in a certain time, it must begin with a certain letter etc.

NOTES:



3.22. Gang Battle

Use:

- Tenses – past, present, future



Instructions:

The class is divided into two groups/gangs. The groups will face each other, we can place e.g. chairs in a pile between them and create a street environment where the gangs meet and "heckle" each other.

The gangs are tasked with 'machoing' - i.e. telling their opponents what they most often do (or have done or will do). The procedure is that first one gang member steps forward and shouts out a cool activity to paralyze the opponent. His or her gang mates then repeat the action as a group. Then the same thing happens on the other side of the barricade, with the other gang. The groups gradually rotate until all the pupils in the group are in turn.

It is advisable to encourage the pupils not to be afraid to get a bit crazy - to make gestures, rough gang attitudes, to get hectic.

Example:

1. gang of Plumbers versus 2. gang of IT guys

The gang of plumbers starts:

First pupil with an idea: Without us you will all stink!!

His gang repeats: Yeah, you'll all stink without us!!!!

Second gang

First pupil with an idea: Without us, no one will find you on the internet!!

His gang repeats: Yeah, without us, no one will find you on the internet!!!!!!!

First gang

Next pupil with an idea: We're the big guys who solve everything on the spot!!!

His gang repeats: We're the big guys who solve everything on the spot!!!!!!!

NOTES:



3.23. What Happened

Use:

- Tenses – a combination of past continuous and simple tenses



Instructions:

The exercise is done in pairs. One pupil starts to mime a simple activity (it is important to perform an activity that can be described in English – chores, activities, etc.). The other pupil joins in and enters the action with a one-off activity.

The other pupils try to describe the situation and state what each pupil did. Then the pairs are exchanged.

Example:

Pupil 1 pantomimes washing the dishes. After a short while, pupil 2 enters the scene and poses as if he were knocking on the door.

The other pupils: "Karel was washing the dishes when Milan knocked on the door!"

Variations, alternatives:



- We can thus show two continuous events in the past (either simple time or continuous continuous events).
- It is possible to involve more pupils and act out a short skit.

NOTES:



3.24. Stop, Change It, Describe It

Use:

- Tenses– present, past
- Negative



Instructions:

One pupil starts to describe his/her day - describing what he/she does (or did) when he/she wakes up and what activities follow. Other pupils can interrupt the narrative by stopping the pupil and asking him/her to change his/her description or to describe it in more detail (in words: "Stop, change it!" "Stop, describe it!" or "No, you don't (didn't), change it!"). The pupil who is narrating thus has to change his/her story or go into more detail about the situation, setting or people. After a while, the pupil who is narrating can be replaced (pass the narrative baton to another pupil).

If the number of pupils is large, we can divide them into several groups.

Example:

Pupil 1: "I wake up at half past six, I wash my teeth and eat my breakfast."

Others: "Stop, describe your breakfast!"

Pupil 1: "Aj usually have cereals with milk and tea."

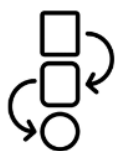
Others: "No, you do not, change it!"

Pupil 1: "Alright, I usually have rolls with nutella."

Others: "Ok, that 's more likely! Continue. "

Pupil 1: "Then I put on my clothes and leave the house."

Variations, alternatives:



- There can be a predetermined theme for the story - family celebration, Christmas, camp.
- The narrative can also be used to practice past tense or future tense (plans for the weekend, holidays, what I will do in 5 years).

NOTES:



3.25. What Are you Doing?

Use:

- Tenses – particularly present continuous



Instructions:

The pupils stand in a circle. Identify the first pupil to ask the person on their left what he/she is doing. The person being asked must demonstrate an activity, BUT says and shows something completely different. The others chorus that he/she is definitely not doing this and correct him/her. The person who showed the activity goes on to ask the next person standing to his/her left.

Example:

Martina: "Pavel, what are you doing?"

Paul shows swimming: "I am singing!"

Others: "No, you are not singing, you are swimming!"

Pavel: "Honza, what are you doing?"

Honza shows riding a bike: "I am sleeping!"

Ostatní: "No, you are not sleeping, you are riding a bike!"

Variations, alternatives:



- Repairing does not have to be done by others, but only by a volunteer chosen for each round.
- The person standing to the left of the person showing the activity will be the one to correct.

NOTES:



3.26.Counting to Twenty

Use:

- Numbers

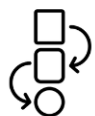


Instructions:

The aim of this exercise is to count to 20. Pupils move around the classroom in a disorganised way so that they cannot see each other (so that they do not maintain eye contact) and gradually say the numbers aloud as they follow each other. Anyone can say the numeral aloud, but no pupil can say two numerals in a row. Another condition is that two pupils must not say the same digit at the same time. In such a case, they start again from one.

The game is over if they manage to count to 20 or if it takes too long 😊.

Variations, alternatives:



- Instead of numbers, you can use the alphabet, the names of months or days of the week.

NOTES:



3.27.Snowball

Use:

- Pronouns
- Verbs



Instructions:

It is advisable to divide the pupils into smaller groups of approximately 5-6. Prepare a task for the pupils, such as preparing a party. Each person in their group will have the task of preparing or bringing something to the party. The first pupil will say his/her activity and the second one will add his/her activity while repeating the one that the first one has to do. The third will also add his/her own and repeat what the first two do. In this way, each pupils adds his/her part in turn and repeats everything the others do. The first pupil, since he always has the easiest one, could then repeat everything at the end.

Variations, alternatives:



- Let all the pupils form one huge group.
- Challenge: gradually increase the number of pupils who join in - they can only help each other by gesturing, moving, they must not cue verbally.

NOTES:



3.28. My Room

Use:

- Prepositions
- There is/are

Equipment needed:

- Flipchart or a blackboard



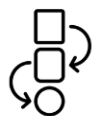
Instructions:

The selected pupil is asked to imagine his/her room, which he/she tries to describe to his/her classmates. Another pupil is at the board and tries to draw the room according to the instructions of pupil 1.

Example:

Pupil 1: „There is a window opposite the door. To the right of the door is a table, above the table is a map.“

Variations, alternatives:



- If we want to expand the narrative more, it is possible to add a relation to things (e.g. „*I got the map from my father for my 10th birthday.*“).

NOTES:



3.29. On the Left, On the Right

Use:

- Prepositions



Instructions:

The basic exercise is designed to practise prepositions: „*on the left, on the right, in, under, between, in the middle, on.*“

Pupils stand in a circle, each one saying a preposition in turn, which they simultaneously represent non-verbally. The procedure is as follows:

Preposition	Action	Procedure
On the left	The pupil with the right hand twice indicates wiping the speck from the left shoulder	The pupil on the left continues
On the right	The pupil with the right hand twice indicates wiping the speck from the right shoulder	The pupil on the right continues – these prepositions can change direction during the game
Under	The pupil forms a canopy over his head with the palms of his hands	The preposition skips the following pupil, does not change direction
Between	The pupil grabs his ears	All pupils have to grab their both ears as well and say unanimously: “Between!”. The direction is not affected.
In the middle	The pupil points his finger in the middle of the circle	All pupils step one foot into the center of the circle, clap their hands 4 times (according to syllables) and call out "in the middle" in chorus, no direction change
On	The pupil points with the finger of one hand to the open palm of the other hand	Continues in the same direction, the preposition does not affect the order of the pupils
In	Hiding a finger of one hand in the palm of the other	The preposition simply changes the direction

In the first phase we recommend to start lightly - try first the direction right (full circle), then left (full circle), then alternate directions and then gradually add more prepositions. This way the exercise becomes more dynamic, the demands on attention increase, and automation occurs.

NOTES:



3.30. Conditional Chain

Use:

- Conditionals

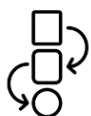


Instructions:

During the exercise, the pupils take turns one by one. The first pupil says the sentence in the first conditional: "If I win a million, I will travel the world." The next pupil follows up - using the second part of the sentence as a base and adding their ending, "If I travel the world, I will visit the North Pole." In this way, all the pupils take turns.

It is recommended not to do the exercise in a row, but randomly - by having the pupil who is speaking address the next pupil by name to determine who will continue. However, it is also possible to complete sentences in sequence - this exercise is all about quick reactions.

Variations, alternatives:



- It is possible to work in the same way using the 2nd conditional.

NOTES:



3.31.Simon Says

Use:

- Imperative



Instructions:

At the beginning, the teacher will determine who will be Simon in the first round. This pupil will stand in front of the other players and begin the game by saying "Simon says..." For example, "Simon says: touch your nose" and demonstrates the movement. In this case, the other players must repeat the movement correctly.

Simon may deliberately confuse the other players, for example by:

- not stating the command with "Simon says..." - in which case none of the players may repeat Simon's movement.
- he completes the command with another movement - i.e. he correctly states the command with the sentence "Simon says: touch your nose", but he raises his right foot, the other players must only touch their noses, they must not repeat the foot movement .

Any pupil who executes the command incorrectly is out of the round. The last successful pupil then takes over the role of Simon.

Variations, alternatives:



- It is possible to use aids or involve colors from clothes.

NOTES:



3.32. The Manager

Use:

- Vocabulary
- Imperative



Instructions:

One volunteer is given a topic or situation by the others. His/her task will then be to give the others individual tasks related to the topic or situation. He/she will do this as long as he/she has the strength. In case of a delay, he is replaced by another volunteer or chooses a substitute.

Example:

Kamil was given the assignment "Housing".

Kamil points to each pupil: "Clean the bath tub.", "Cook lunch for the family.", "Dust the shelves.", "Tidy your room.", eehm,....Stop, and Kamil is replaced by the next pupil.

Variations, alternatives:



- You can use the same topic for as long as possible, so don't change it even after changing students.
- With each change of pupils, the topic changes.

NOTES:



3.33.Genres

Use:

- Written speech

Equipment needed:

- A pencil and a sheet of paper



Instructions:

Pupils are divided into groups and given a topic about which they have to write a short story. However, each group is given a different literary genre (novel, horror, science fiction, humorous short story).

Instead of a set topic, pupils may be given a sentence or words to use.

Possible examples:

I trusted him and he betrayed me.

Power play.

In a whirlwind of misunderstanding.

Love and other woes.

Happiness in adversity.

Life as a tightrope walker.

It is useful to explain the basic elements of the genres to the pupils beforehand:

Historical novel - noble speech, historical objects (horse, carriage, sword, castle), connection to historical events, values such as honour, loyalty, respect.

Horror - description of a horrific atmosphere, building tension, darkness.

Short story - simple narrative form, static characters representing good and evil, use of imagination; in the case of a humorous story - unexpected connections, surprising conclusions, humorous description of the situation.

Novel - emphasis on emotions, inner experiences, love and conflict, emotionally intense situations.

Science fiction - heavy use of fantasy, unconventional conflicts (human x robot), involvement of various technical conveniences and future devices.

NOTES:



3.34. Why?

Use:

- Formation of questions, sentences
- Vocabulary development
- Conversation



Instructions:

All pupils sit in a circle, one player sits in the middle. Any of the pupils starts by saying the announcement sentence. The pupil sitting in the middle asks "Why?" The pupil who sits to the right of the pupil who started answers. This is followed by the question "Why?" again, which is answered by the next pupil in turn. If someone hesitates for a long time to answer, or answers in such a way that it is impossible to ask why, the pupil in the centre of the circle takes over.

Example:

Pupil 1: I had donuts for breakfast today.

Pupil in the middle: Why?

Pupil 3: Because I like sweets.

Pupil in the middle: Why?

Pupil 4: Sweets give me energy for the whole day.

Pupil in the middle: Why?

Pupil 5: Because I need energy to perform well.

etc.....

Variations, alternatives:



- It is possible to ask questions in a complete sentence, instead of just "Why?"
- The "why" question is asked directly by the pupil who said the announcement sentence - he asks it to his classmate on his right, who answers.

NOTES:



3.35.Faqs

Use:

- Formation of questions



Instructions:

Pupils write a real or imaginary product/product on a piece of paper. They then place the leaves in a hat or pile. One by one, the teacher pulls out one slip at a time and the pupils try to create a frequently asked question about the product/product in a similar way to the website. For example: <https://www.iphonefaq.org/faq>

Variations, alternatives:



- Pupils can have two pieces of paper and write a noun on one and an adjective on the other. They then put these in two different hats or in two different piles. The teacher randomly pulls out the adjective first and a random noun to go with it, creating a random (and often amusing) combination.

NOTES:



3.36. Club of Lords

Use:

- Tenses



Instructions:

Pupils sit in groups of 3-5. One brags to the other. They can proceed in a circle or randomly as they think of something.

Example:

Lord 1: I have travelled the world three times!

Lord 2: I have met Dalai Lama!

Lord 3: I have seen Bigfoot!

Variations, alternatives:



- present perfect
- past simple/continuous
- present simple
- future tenses

NOTES:



4. Experience with the improlingua method in practice

The prepared exercises were tested in practice during the project implementation by teachers in the Czech Republic, Slovakia and Poland and at both levels of teaching in primary schools and secondary schools. The lessons were implemented in the second semester of the school year 2021/2022 and in the first semester of the school year 2022/2023. Subsequently, feedback was obtained from pupils and teachers in the form of questionnaires and structured interviews. A template of the questionnaire and questions for the structured interviews are attached in the Annex. The aim was to determine pupils' attitudes towards this form of teaching, the benefits and effectiveness of innovative techniques.

At the time of preparing this methodology, the outputs from the first data collection have been processed and we would like to share the results with you.

Questionnaire survey



Feedback from the questionnaires was obtained from 95 pupils from the Czech Republic and Poland. In the case of Slovakia, due to the young age of the pupils, the feedback was obtained mainly in the form of interviews with the pupils (for this partner, pupils from the first grade were involved, for whom this form of interaction was more suitable due to the level of written texts).

The evaluation showed quite significant differences between the Czech Republic and Poland. While in the Czech Republic the feedback was significantly positive, the Polish pupils were more likely to give negative evaluations. However, not individual techniques, but rather the atmosphere in the classroom. This was probably due to the fact that the language class consisted of two different grades (it was not cohesive), which had a negative effect on the group climate. Thus, the responses often included information that the Grade 8 pupils should calm down, that they were unpleasant and disruptive etc. Also from the way the questionnaires were filled in, the pupils can be divided into two groups. It is clear from the forms that about half of the pupils approached giving feedback very creatively and did not take it too seriously. The forms contain very few answers (even more pictures) and the average rating for the question "Overall, how did you like the new way of teaching English?" is 3.1. For the questions about whether the lessons were fun and the participants enjoyed themselves, the answer "No" appeared more often. However, with the exception of one response, the students did not feel awkward; also, only one student indicated that he or she did not feel comfortable during the teaching. The second Polish group of pupils, who gave more feedback on the topic, rated this

question with an average mark of 2, but negative experiences with some classmates were more frequently mentioned (especially in relation to the question 'I concentrated better'). At the same time, all respondents in this group indicated that the lesson was fun and that pupils had fun, and did not feel embarrassed or uncomfortable.

Feedback from pupils in the Czech Republic was much more positive. The rating of the question "How did you like the new way of teaching English overall" received an average mark of 1.2.

How did you like the new way of teaching English overall?


 1 2 3 4 5


Pupils rated this question on a scale corresponding to their school grades (1= best, 5= worst). It should be noted that in one case a rating of 5 was given, but the subsequent verbal evaluation was very positive. It is therefore worth considering whether this was an error.

In the second question "How was the atmosphere in the classroom, how did you feel?" all pupils described the atmosphere in the school as happy, indicating that they enjoyed the lessons. Only 6 pupils described the activities as awkward (however, all these respondents also rated the activities positively – the mean value of the answers to the question how did you like the new way of teaching English overall = 1.5). These were upper year pupils, aged about 15 years.

What was the atmosphere in the class, how did you feel?

It was cheerful	Yes <input type="checkbox"/>	No <input type="checkbox"/>
We had so much fun	Yes <input type="checkbox"/>	No <input type="checkbox"/>
It was embarrassing	Yes <input type="checkbox"/>	No <input type="checkbox"/>
I did not feel well	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Otherwise, please try to describe how:	Yes <input type="checkbox"/>	No <input type="checkbox"/>

Other questions focused on which activities the pupils liked and which they did not. The most popular activities were:

- Living picture
- Hot news
- Small talk
- Club of lords
- Encyclopedia
- Roses are red
- Ask your youtuber

On the other hand, students ranked the following among their least favourites:

- Roses are red (this is an exercise that clearly evokes ambivalent feelings in students)
- Writing a letter, which pupils sometimes described as boring
- Zombies, for which the reason of awkwardness and discomfort was more frequently mentioned

Eight pupils even directly expressed that they enjoyed all the activities.

In question 6, "How would you rate the lessons compared to traditional lessons?" the pupils were given the opportunity to answer in the form of pre-prepared closed questions, while at the same time being given the opportunity to express their own opinions. The most frequently mentioned benefits were: communication, creativity, freedom and teamwork.

How would you rate the lessons compared to traditional lessons		
During lessons, I got to speak more often	Yes <input type="checkbox"/>	No <input type="checkbox"/>
I used English more actively	Yes <input type="checkbox"/>	No <input type="checkbox"/>
I got more involved in teaching	Yes <input type="checkbox"/>	No <input type="checkbox"/>
We communicated more with our classmates	Yes <input type="checkbox"/>	No <input type="checkbox"/>
I concentrated better	Yes <input type="checkbox"/>	No <input type="checkbox"/>
I enjoyed the lesson more	Yes <input type="checkbox"/>	No <input type="checkbox"/>
I liked the lesson better	Yes <input type="checkbox"/>	No <input type="checkbox"/>
The lesson went by faster	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Overall, I would rate this teaching positively	Yes <input type="checkbox"/>	No <input type="checkbox"/>
I'm looking forward to English lessons more	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Thanks to the exercises, I have a better understanding of the subject matter	Yes <input type="checkbox"/>	No <input type="checkbox"/>

Almost 54% of respondents answered yes to all questions. The answer NO appeared mainly for the questions "I concentrated better" and "I understand the material better thanks to the exercises" (22%), and "I got to speak more often in the lessons" (19.5%). For the other answers, the answer NO appeared only for individuals.

And how do students perceive changes in their attitude towards English? Only 3 pupils indicated that they did not perceive any changes in their relationship with English (as a language). However, they complemented this answer with the information that their relationship to the teaching had changed (positively), that the teaching enriched the lesson, created a good mood, the vocabulary was learned through active use and they did not have to study at home. Only one respondent said that the lessons were fun, but at the expense of the time they could spend at school teaching. The most frequent recommendations were suggestions to extend the teaching to other subjects, to continue teaching in this way, but also, for example, to expand the vocabulary so that the words are not constantly repeated.

Returning to the Polish survey, the most frequently mentioned benefits were a creative approach, free choice of topics; boredom was the predominant negative response. Only in one case did the respondent comment that she felt uncomfortable because she did not like speaking in front of people and situations where someone laughs at her. And the most interesting response to the changes to the approach in English? **"I have learned to laugh at my mistakes"**.

Outputs from structured interviews

In the structured interviews, we sought to answer the questions to what extent the prepared method leads to the expected outcomes, i.e.:

- improvement of spoken English, i.e. that students get rid of shyness, learn not to be afraid to communicate in a foreign language and to react promptly to unexpected situations;
- activation of pupils – perception of the teaching, motivation and active involvement in the teaching, keeping their attention;
- improving the overall classroom climate;
- improving key competences:

- communication competences: the new method teaches positive communication, mobilises and removes fear of presentation, promotes listening and perception of information, its processing,
- social and personal competences: the new method teaches to receive stimuli from the environment, to listen actively, to strengthen teamwork and interaction, to create a positive creative atmosphere among pupils, to naturally (non-violently) involve strong and weaker individuals, to remove fear of mistakes and failures, to strengthen self-confidence,
- problem-solving competences: the new method develops the ability to react flexibly, to be independent and proactive, improves the ability to cope with unusual situations, strengthens the ability to perceive connections, teaches questioning.

And there is probably no better evaluation than to give direct comments from the pupils on each of these areas. So we offer it below:

1. Improvement of speaking in English, i.e. pupils get rid of shyness, learn not to be afraid to communicate in a foreign language and to react promptly to unexpected situations.

"I stopped being afraid of English classes, and most importantly, I stopped being afraid of speaking. We started communicating more and overall it brought us closer together. It was more enjoyable than normal lessons."

"It made me talk more, I use English even in ordinary conversations."

"I am less afraid to communicate and I look forward to English classes more."

"I started to be more active and I am not so afraid to speak and I am not afraid of making mistakes."

Not just to be positive:

"It was awkward at times, I didn't feel comfortable at the beginning. But after that we were laughing together and it was more relaxed."

"We still have introverts who can be embarrassed to show up."

2. Activation of pupils – perception of teaching, motivation and active involvement in teaching, maintaining attention

"It's a good way of teaching because I take away more knowledge from the lessons than from the teacher's simple explanation – the teaching is fun and educational at the same time."

"I remember words better and I talk more."

"...more engagement in the lesson, the lesson was fun and relaxed, the vocabulary was easy to remember."

"I took away more knowledge from the class. I was more engaged in the lessons, I felt like the games made us think more and we talked more in class."

"...learning vocabulary through practice, I didn't have to learn it at home."

"It was more fun in class, I didn't have to prepare at home."

"Better than normal classes.. less boring and we worked more as a team."

"I felt great, no one had a problem working and everyone was involved."

Again, an example of negative feedback:

"I liked the lessons, but I missed some grammar."

"I might skip the games and focus more on traditional learning (reading, writing, exercises)."

"Sometimes I get bored and don't see the point and importance of the games. Sometimes the games last too long and take up most of the lesson."

3. Improving the overall classroom climate

"It forces us to work together and be proactive."

"The atmosphere in the classroom was generally pleasant, I felt comfortable, I was not shy to speak in front of others."

"There is always a relaxed atmosphere in our group, no one judges anyone, we are not afraid to speak up and make mistakes."

"I liked being able to work in a group with classmates I don't normally talk to."

"In my opinion, it helped us feel more comfortable with others."

"We laughed a lot, everyone was involved, we got to talk."

"I had conversations with classmates I wouldn't normally talk to."

"Since I'm in 1st grade, the games and exercises have brought me closer to the rest of the group and we've learned to work together."

"We've definitely gotten closer."

4. Improvement in key competences

This fact is, among others, part of the answers already mentioned above. It shows that the pupils have improved not only their communication skills but also their social and personal competences. The following examples can be given from the other answers:

"Some of the exercises are not suitable for secondary schools, but some are very helpful, especially for those who are not very good at English."

"The stress of making mistakes has been taken away."

"I think we have improved our English in general and we can even agree on some things with each other."

"Everyone is involved in the class, we can help each other and give advice."

And one nice example at the end:

"I'm beginning to understand that you learn by making mistakes."

5. A few words about the authors

5.1 Divadlo improvizace ODVAZ z.s.

Theatre of improvisation ODVAZ z.s. has a tradition of more than ten years. It was formally registered as a civic association in 2009, but the history of this company and its activities goes back much longer (see www.odvaz.eu). Since its foundation, it has been mainly engaged in artistic and educational activities. And its long-standing aim is to incorporate dramatic and improvisational elements into all forms of education, both in the education of children and adults.

The aim of this organisation is:

1) to enrich the cultural environment of society, especially in the areas of:

- personal development in artistic areas,
- maintaining and developing cultural traditions and developing cultural values,
- creating interactive and multimedia projects.

2) enriching the educational environment of the company, especially in the areas of:

- school and out-of-school education of children and youth,
- adult lifelong learning, including professional and personal development
- integration of socially and medically disadvantaged citizens into mainstream society,
- organisation and implementation of national and international cultural and educational projects,
- striving for a qualitative transformation of the culture of educational reality of educational establishments and institutions and the acceptance and understanding of these changes by the general public.

Our members have many years of experiences in all areas and levels of education, both in the public and private sectors - they are engaged in work with children and youth, development and training of teachers, as well as employees or managers of companies. The co-author of this publication, Vladislav Kos, has long worked as an occupational psychologist, lecturer and improvisational actor. He uses his experience with dramatic-improvisational techniques in his lecturing activities - in courses focused on professional and personal development, coping with problem situations, creative communication. Michal Urban is a long-term teacher at a secondary school (teaching English language) and therefore has direct experience with the application of dramatic-improvisational techniques in teaching, including feedback from students.

5.2. Sukromna základna umelecka skola Mileticova 17/B, Dom T&D, Bratislava

The Ludus, private primary art school, started its activity in 1970 and during its 50 years of operation it has built a significant name in the art world. A number of graduates have come out of this school and have successfully made their way not only in the art world, but also outside of it. And what has helped these graduates to succeed to a great extent? Creative thinking.

This art school specializes in literature and drama. The students are taught by 20 expert teaching staff - professional actors, presenters, i.e. people with practical experience in their field. Currently, more than 350 students of different ages (8-20 years old) attend the school. Classes are taught in a group format, regularly once a week. A group consists of 8-12 students who learn, among other things, speaking (presentation) and stage movement during the lessons.

The director of this organization and co-author of this methodology (Katarína Baranová) is the author of the publication "Kreatívne techniky vo výučbe" and "Konceptie improvizačných divadelných battlov pre študentov", at the same time she is active in the creation of continuing education for teachers of kindergartens and primary schools in Slovakia and as an acting coach for children. Her colleague (Kamil Kollárik) has been working as a teacher of creative drama education since 2009.

In the last 6 years, theatre improvisation has been part of the curriculum. Improvisation techniques have been adapted in proportion to the age of the students, at the same time the form of the improv match has been adapted to them, which has become an annual part of our education.

This organization strives to develop the personality of young people through theatrical techniques and to develop their creative potential. It has significantly applied its experience in this practice in the development of this methodology. This makes the individual exercises very practical - based on feedback received, real benefits with consideration of the age of the children being educated.

5.3. Fundacja Interstellar

The Interstellar Foundation was founded in 2018 and its mission is to promote the art of theatrical improvisation, the development of improvisation and the teaching of partial techniques. The organisation brings together improvisers from all over the Lower Silesia region. It is one of the most dynamically developing and largest improvisation centres in Poland. It promotes amateur and independent activities - all out of a great passion and will to spread the art of improvisation and its positive contribution to all areas of personal development.

Core activities include organizing cultural and educational events, including festivals, workshops, performances and exhibitions. Specialization is the organization of various educational courses in the field of improvisation (improvisation techniques, exercises and their applicability in practical life).

Among the specific activities we can mention the organization of:

- Lower Silesian festival of improvisational theatre "DOLi".
- Courses implemented within the framework of the Academy of Improvisation - educational courses in the field of improvisation.

Artur Jóskowiak - president of the company, but above all improviser, teacher, improvisation trainer, comedian and broadcaster. He studied improvisation with foreign experts, including from the USA, Austria, Slovenia, Great Britain, France, Israel and Argentina. For a long time he has been trying to apply elements of improvisation to the field of business (use of improvisation techniques in business). Our other colleague was Anna Wojtkowiak - Williams - pantomime actress and improviser, who has been teaching children and youth pantomime and improvisation since 2005 (including children with special educational needs or foreigners). Since 2011 she has been associated with the improvisational theatre IMPROKRACJA.

6. Inspiration, references, publications

Books on improvisation techniques

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Links to interesting studies and articles

Obava z komunikace v cizím jazyce ve výuce: česká adaptace škály foreign language classroom anxiety scale:

<https://munispace.muni.cz/library/catalog/download/1958/5281/2880-1?inline=&fakulta=PEDF>

Komunikační přístup ve výuce cizích jazyků: záležitost politických dokumentů či reálné praxe?

<https://core.ac.uk/download/pdf/51296433.pdf>

Strategie učení se cizímu jazyku:

http://www.nuov.cz/uploads/AE/evaluacni_nastroje/23_Strategie_uceni_se_cizimu_jazyku.pdf

Národní plán výuky cizích jazyků <http://www.atre.cz/zakony/page0224.htm>

Přehledová studie jazykové vzdělávání v německu, velké británii, švédsku a české republice:

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Klíčové údaje o výuce jazyků ve školách v Evropě:

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Problematika rozvoje komunikativní kompetence: <http://www.vyzkum-mladez.cz/zprava/1342453619.doc>

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Legislative resources:

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Vyhláška MŠMT č. 48/2005 Sb., o základním vzdělávání a některých náležitostech plnění povinné školní docházky, ve znění vyhlášky č. 454/2006 Sb.

MŠMT: Rámcový vzdělávací program pro základní vzdělávání. Praha : VÚP, Praha, březen 2017, str. 16 (dostupné z: <http://www.msmt.cz/file/41216/>)

Attachment: Documents used in the project



Evaluation questionnaire

Project: **Improlingua - to learn a foreign language cheerfully and playfully**

Teacher:

School:

1. Overall, how did you like the new way of teaching English?


 1 2 3 4 5


What was the atmosphere in the class, how did you feel?

It was cheerful	Yes <input type="checkbox"/>	No <input type="checkbox"/>
We had so much fun	Yes <input type="checkbox"/>	No <input type="checkbox"/>
It was embarrassing	Yes <input type="checkbox"/>	No <input type="checkbox"/>
I did not feel well	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Otherwise, please try to describe how:	Yes <input type="checkbox"/>	No <input type="checkbox"/>

.....

2. Which activities did you like/enjoy and why?



.....

.....

.....

.....

What did you like about them?

.....

.....



3. Which activities you didn't enjoy at all, didn't like and why?

.....

.....

.....

.....

Please, try to describe why?

.....

.....

4. How would you rate the lessons compared to traditional lessons

During lessons, I got to speak more often Yes No

I used English more actively Yes No

I got more involved in teaching Yes No

We communicated more with our classmates Yes No

I concentrated better Yes No

I enjoyed the lesson more Yes No

I liked the lesson better Yes No

The lesson went by faster Yes No

Overall, I would rate this teaching positively Yes No

I'm looking forward to English lessons more Yes No

Thanks to the exercises, I have a better understanding of the subject matter

Yes No

Space for own evaluation:

.....

.....

.....

5. Do you notice any personal changes in relation to English?

6. (e.g.: you are not afraid to make mistakes, you are not afraid to speak, you communicate better,...)

7. Yes – what:.....

No – why:.....

8. Any other recommendations, suggestions for improvement?

.....

.....

Thank you for completing the questionnaire



Structured interview – supporting questions Second level and secondary school

1. Have you noticed any changes in the teaching of English?

Yes, tell me?

No, tell me?

2. Overall, how did you like the new way of teaching (new exercises) in English classes??



1

2

3

4

5



What did you like, enjoy, miss or dislike about the new way of teaching?

.....
.....
.....

What was the atmosphere in the class, how did you feel?

.....
.....
.....

3. Which of the following activities did you like/enjoy and why?

(prepare a list of activities you have tried and you can read them to them)

Activity – name

liked/disliked

(why and what)

.....

.....

.....

.....

.....

.....

.....

.....

.....

4. What have you improved in the last year?

Communication: Yes x No Why?

Written speech: Yes x No Why?

Reading: Yes x No Why?

In which the most:

5. Has there been a change in your relationship with English?

Yes x No

If yes, in what ways (leading questions towards access, more likability, influence of fear - I'm not afraid to speak up, I understand more, I'm not afraid of making a mistake,)

.....

.....

6. Did the exercises and changes in the teaching have an impact on the communication, cooperation in class between you and your students?

Yes x No

.....

.....

7. How else would you describe the English teaching and the exercises used?

.....

.....

.....

This material has been produced in cooperation with 3 partner organisations:

- ODVAZ divadlo improvizace z.s
- Sukromna zakladna umelecka skola Mileticova 17/B, DomT&D, Bratislava
- Fundacja Interstellar

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All materials created can be found on the website:

www.improlingua.com

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