



Drama as Inclusive Teaching Strategy in the English Classroom

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INTRODUCTION

TFM Overview

•Presents the inclusive teaching model as a challenge and analyses the difficulties and the benefits of the inclusive teaching approach.

• Develops a realistic innovation proposal inspired by a secondary school in Lleida.

•Defends drama as a successful inclusive tool.

Goals and research questions:

•To explore strategies which enable inclusive education.

• To analyse the inclusive benefits of drama

• To design an innovative proposal which presents drama as a powerful inclusive source.

• To improve the inclusion of SEN students in secondary school classrooms.

School context

Lestonnac "L'Ensenyança"

2nd and 3rd ESO

inclusive teaching school.

SEN Students:

- Students with ADHD

-Students with low learning capacities

-Students with language difficulties

-Students with no English literacy skills

•Could drama improve inclusion in Lestonnac school context?

•What do we have to expect from the SEN students in the ESL classroom?

•Which aspects need to be fully developed within the projects' design process?



THEORETICAL FRAMEWORK

The Evolution of Inclusive Teaching

"Inclusion is the physical placement of students with disabilities in general education classrooms" Cook (2001).

-Segregative

-Integration-intermediate

-Inclusion

Brusling and Pepin (2003).

Teacher and Student Roles in an Inclusive Model of Education

"When teaching so as to engage with the diversity of the students, teachers might be aware that every single individual is completely different as learners but also as common people. This fact must be considered as positive, because the whole community can learn from each other, students from teachers and in the other way round, too"

Dörney and Malderez (1999)

Drama: An Effective Inclusive Facilitator

Many theorists such as Marsh et al, Heathcote, Maley and Duff, Wessels defend the positive effects of drama when dealing with diversity. Human concerns and relationships are the foundations of drama and drama lessons provide a safe context to explore such issues.

INNOVATION PROPOSAL

Main aspects

3rd ESO

6 weeks (16.5 hours)

Interdisciplinary approach

Cooperative group-work

Motivation and engagement through a common purpose



Project-class task

-Organisation

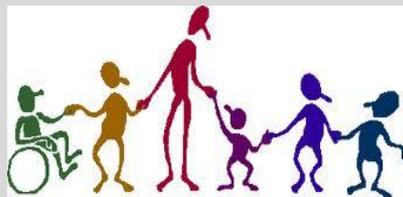
-Different functions

Assessment

-Written evidence

-Peer Assessment

Motivation, effort and engagement.



CONCLUSIONS

Strengths

•The teacher is challenged to rethink new inclusive approaches in the mainstream schools.

• Both SEN students and ordinary students work in the same context and for a relatively long and complex activity.

• It breaks with the routine of more traditionally-designed units and opens their work to the rest of the school's community.

•The relationship between teacher and students, which becomes strengthened in a process of collective creation.

Weaknesses

• It requires a specific space.

•Students' commitment could also be a major difficulty.

•It may be very difficult if the teacher lacks theatrical experience him/herself.

• It requires the school's implication.

MAIN REFERENCES

Brusling, C & Pepin, B.

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