



Rudolf Laban Techniques through Dramain a Language Class

K. Santhiya Jenifer, 18Jan/Eng/Ph.D.,FT/02, Karpagam Academy of Higher Education, Coimbatore -21, dsouzajeni11@gmail.com

Dr. D. Deepa Caroline, Associate Professor, Karpagam Academy of Higher Education, Coimbatore -21, deepadavy19@gmail.com

Abstract- English has become an important part of the curriculum in the present day. However, the difficult question is about an effective way to enhance the language skills of the students. There are many techniques to teach English and some are rote methods like the bilingual method, grammar method and Audio/Video method. These methods nevertheless did not produce the desired outcome. Language acquisition met with more problems due to the influence of native tongue, social background and age group of the learners. Acquiring English meant economic success which created inferiority in many young minds. Students who did not speak better English found it difficult to get jobs and they felt embarrassed among their peers and also in social gatherings.

Keywords: language skills, English, rote methods

I. INTRODUCTION:

English has become an important part of the curriculum in the present day. However, the difficult question is about an effective way to enhance the language skills of the students. There are many techniques to teach English and some are rote methods like the bilingual method, grammar method and Audio/Video method. These methods nevertheless did not produce the desired outcome. Language acquisition met with more problems due to the influence of native tongue, social background and age group of the learners. Acquiring English meant economic success which created inferiority in many young minds. Students who did not speak better English found it difficult to get jobs and they felt embarrassed among their peers and also in social gatherings.

Academicians considering all these finally understood the need for the hour. English Language Teaching not only meant rote learning, but they wanted to incorporate other soft skills while teaching English so that it would help their pace of learning a language, but teaching English and soft skills became more mundane and so a new creative method is needed to incorporate both English language skills, soft skills, and body language skills. The answer eventually was the Thespian art (drama driven) method which incorporated all the skills respectively. The main objective of this research article is to depict the ideas and techniques advocated by Rudolf Laban for implementing drama-based teaching in a language classroom.

Why drama in English Language Teaching

1. Language in a drama is authentic. Victimization drama in ELT helps the learners to use English in their real-world conversations, being attentive to others' plans and categorical their feelings consequently. Acting outperformance brings out a purposeful understanding of EL learning. Once the learners repeatedly rehearse a play, they will be aware of the language and keep in mind.

2. Drama activity in the classroom promotes fluency by learning and repetition of their lines with confidence that helps them to achieve the talents and confidence at intervals them

3. Once the learners learn with confidence, they will become a good and assured speaker. Albeit a student is diffident they are ready to kick off of their shell with the hidden role behind the props.

4. Drama is additionally useful for all those students preferring a combination of learning designs. Principally, people who square measure tactile learners, drama helps the learners with sundry different activities to organize and permits visually, imaginary, audible and tactile learn to seek out their means of effort in the language.

5. Students get pleasure from learning during this form; learning becomes a lot of enjoyment.

Rudolf Laban Techniques:

There are so many methods and techniques to teach the English language in Theatre classroom. The Laban Technique which is exploited by dancers, actors, musicians, athletes and additionally by health professionals is focused to enhance the language skill of the learners. It's additionally fine referred to as cinematography Laban or Labanotation, this can be a method for recording and analyzing human movement that comes from the work of Rudolf Laban represented in Schrifftanz("written Dance") in 1928.

His initial work latter developed by Ann Hutchinson Gustt, Lisa Uilmann, IrmgardBartenieff, and Warren Lamb Ann Hutchinson Gusttare, the researchers and had leading authority on dance notation specifically on Labanotation, she wrote a history on the topic of dance notation and additionally her work has been translated into multiple languages, she is a co-founder of Dance Notation Bureau-New York 1940. She additionally found the Language of Dance Centre (LODC) in London, European country in 1967 and additionally she was co-founder in the language of dance centre, USA in 1947.

Rudolf Laban had some collaboration with collage systems supported anatomical analysis letter codes, stick figures, music notes and foot tracks or word notes supported his students.IrmgardBarterieff the dance intellect, dancer, creator, expert, physiotherapist, therapist, healer and leading pioneer of dance therapist pursued a brand-new vision of potentialities for human movement and movement training.

She applied Laban's ideas of dynamism, 3-dimensional movement, and mobilization to the rehabilitation of individuals tormented by (poliomyelitis) during 1940. Laban techniques supported eight elements they are punch, slash, float, glide, press, flick, wring and dab IrmgardBarterieff has elaborated the movement in four categories –Body, effort, shape and space form and area from the eight basic elements of Laban Techniques which help the actor to explore in physical and emotion.

The Main concepts taken for the study:

1. Body awareness

2. Space awareness

3. Time awareness

Human movement of four competences:

Direction – Direct/ indirect

Weight – Heavy/ Light

Speed – Quick/ Sustain

Flow – Bound/ Free

The 8 elements which help in body language and speech are a few examples for the eight elements with characters

Punch- Politician, Army sergeant, Bossy parent, Strict School Principal.

Float- Happy, Carefree person, Artist, Guru, Yoga Teacher

Slash- Evil characters or fighters tend to slash so cunning and maybe shy people such as the witches in Macbeth, a warrior, a torturer.

Glide- people in control, maybe superior glide; kind and queens, a famous actress

Press- Is a heavily burdened movement; people may be under pressure for some reason school child not enjoying school, office worker being bullied by boss also can involve the doer as well so a very measured a manipulative person.

Flick- Is carefree but also a little irrational; maybe a mad person, scatty young fidgety child.

Wring- The movement is some who is in pain or very calculated who wants to inflict slow torture on someone else emotionally in the way they talk.

Dab- Is light but a direct movement; these people are very happy confident people so a sports teacher, or comedian, etc.

These are the elements which help the students to understand therole of their character and emotion which helps the students to learn the language without memorising theline but they understand the language to speak in a correct situation without stammering or hesitation.

How can we use Laban technique in the drama classroom?

Student across have had a hard time in moving outside their own body. Introducing a method to the learnerswill give themdifferent way to move forward. Then with each character they play, they need the vocabulary to draw from and they have questions to develop their vocabulary. Will this character move with a flicking movement? What weight will this character have? Am I certain or free? There are many various ways that associate actor will begin to use these efforts in their work.

Observation work: The actor will take time to observe people and creatures within the world around them with a watch towards characteristic of the Eight Efforts among the movement. Behaviour of discovered subject when careful replication and observation of the efforts, the actor will begin to use what they discovered to the creation of a personality, borrowing elements of what they discovered and rehearsed.

Text work: The actor will fastidiously analyse the text and appearance for speech patterns like the Eight Efforts the language may be an illustration of inner lives. By watching what and the way the character expresses themselves,as an actor to realize the clues from the eight efforts for example *A Midsummer Night's Dream*, the character of Peter, philosopher speaks in monosyllables. His text is formed in the short, fast word this might be a clue to the actor to do vocally taking part in Dab within the voice and seeing however vocally taking part in the trouble affects the body and therefore the temperament of the

character. Playing off this same plan is mistreatment of the text to seek out the trouble, Oberon (A Midsummer Night's Dream) talks are loads concerning aggressive furry animals and appears to be aligned to the animal world. Several of the animals he speaks of have Alpha Male's in their social hierarchy, that tend to be significant, Direct, Free and Fast. This may be a clue to the actor taking part in Oberon to play with a dynamic quality is that the voice.

Emotional Work: One will investigate the nature of the character and therefore the character is emotional makeup is to show for what quite an endeavour on the South Park show, Carmen is character, along with his friends, is violent. He appears to dominate and he is in a situation and is easy to rage. It will be considered as his temperament for Punch. If the learners are asked to seem at their character's emotions, they react to the planet around them. This may facilitate them to realize a shot to play.

Costuming: Finally, costuming will be. What quite a costume is that the actor known as upon to wear or however will the amount consumer goods inform the actor on what effort to play? If we predict of Gwendolen from "*The Importance of Being Earnest*" she is typically clothed in light-weight dainty materials that tend to own a good deal of lace on them. However, will the actor translate the fragile nature of the materials associated lay into an Effort? It's light-weight and free-so might the actor play Glide? Or will the actor realize the consumer goods light-weight however binding and play Dab?

II. CONCLUSION:

Experimenting with the choreographer's efforts and ways in which to interpret them in drama, a language can administer the students to induce them out of their bodies, out of their shells and into a brand new physicalization. This helps the learners to take a step towards the English language. This encourages the learners to Ad-Lib (speaking to self or imaginary character) which encourages the learner to form sentences on his/her own and speak despite being right or wrong which creates a fondness for the language due to a full scenario and this helps in speech activity particularly focuses on pronunciation, stress and pauses which encourages the learners to create their style to speak with the emotion. Movement activity helps the learners not only to speak through his/her words but also minute body languages, the body as such is a huge visual cue for the listener and movement encourages the learners to speak not just through words but with appropriate body language to express their moods and thoughts. The script usually consists of a play or mime, learners are generally exposed equally to both side this is the part where the facilitator can test out how much they understand because understanding the language leads to understanding the script and thus acting better. Theatre is the best way to learn a language because it helps the learners to speak more rather than just listening to the teacher's explanation, in Laban Movement the students learn to experiment what they learnt in the class.

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