

WHERE DO THESE RAILS GO?

DRAMA IN EDUCATION IN PRACTISING FLUENCY
FOR UPPER SECONDARY SCHOOL ENGLISH STUDENTS

A Material Package

Master's thesis
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Tiivistelmä – Abstract <p>Draamakasvatuksessa oppiminen tapahtuu prosessina kokemusten ja toiminnan kautta. Sen vahvuus kielten opetuksen oppikirjoissa on yleensä tehtävinä, jotka tarjoavat valmiiksi kirjoitettuja vuoropuheluita. Kielen oppimisen kannalta sujuvan, normaalin kielenkäytön opetus on tärkeää ja draama antaa sille mahdollisuuden. Oppilaat tarvitsevat kaiken muun ohella mahdollisuuksia käyttää vierasta kieltä uusissa tilanteissa ja tehdä se tavalla, jolla he pystyvät itse luomaan kommunikointinsa ilman tarkkoja repliikkejä.</p> <p>Tämä oppimateriaali perustuu draamakasvatuksen hyötyihin, jotka on mahdollista sisällyttää kielten opetukseen ja joita muut metodit eivät tarjoa. Oppimateriaali pyrkii tuomaan kielen tunneille vaihtelua mielenkiintoisella tavalla todentuntuisilla tilanteilla sekä roolityöskentelyllä. Tehtävien tarkoitus on antaa oppilaille mahdollisuus luoda omat keskustelunsa ja käyttää kaikkia mahdollisia keinoja kommunikoidakseen haluamansa viestit ymmärrettävästi perille. Oppilaat saavat myös mahdollisuuden kokea erilaisia tilanteita turvallisesti luokkaympäristössä.</p> <p>Kyseinen oppimateriaali on suunnattu lukion toisen vuosikurssin opiskelijoille. Tehtävät eivät ole tarkoitettu millekään tietylle suulliselle kurssille, koska draama ei oppimismetodina sovellu, jokaiselle oppilaalle. Siitä syystä tämä opetusmateriaali on tarkoitettu käytettäväksi normaalin opetuksen ohella. Oppimateriaalia ei ole testattu käytännössä kuin muutaman tehtävän kohdalla, mutta jo ne kertovat draaman tuovan kielen opetukseen toimivaa vaihtelua.</p> <p>Materiaalipaketti koostuu eri matkoista niin ajassa kuin paikassa. Jokaisen tehtävän pituus on yhden 45 minuutin oppitunnin verran, lukuunottamatta yhtä tehtävää, joka vaatii kaksoistunnin. Tehtävät ovat jaoteltu sisällöltään helpommasta vaikeaan, mutta ei kielenkäytön suhteen vaan tehtävien tarjoamien eri tilanteiden moraalisten ja eettisten haasteiden vuoksi. Tehtävien avulla oppilaat pääsevät käyttämään kieltään normaalissa keskustelussa, tutustumaan itseensä ja toisiinsa paremmin sekä kokemaan tilanteita, joita tavallisessa elämässä ei tule eteen tai joita on hankala kohdata turvallisesti.</p>	
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1 INTRODUCTION

Humans have a tendency for curiosity. Nearly daily we find ourselves in situations where we can observe the lives of others. Everyone longs for some drama in their lives, whether it comes from television, the theatre or a book (Donbavand 2009: 1). Although Donbavand's statement is rather extreme, it can be argued that drama is a part of everyone's life and has always been a part of human existence. However, people primarily aspire for observable drama instead of drama in our own lives.

In fact, the chances for observation have increased profoundly during the past years. People nowadays have more contact with drama from outside sources than ever before, provided by the internet, television, films, books and computer games. However, students at school might have little knowledge of how could they actually benefit from drama in their learning. In effect, teachers might possess similar feelings.

Contemporary English school books have incorporated drama into them to a certain extent. However, they rarely explain what the benefits of using drama are. Thus, the present thesis pursues to assist in raising the awareness of how drama can be used in various instances without standing for set stories, acting out dialogue and discussing set phrases in role. Furthermore, this thesis will remind that while drama may be a suitable teaching method for others, it does not work for everyone. In fact, teachers have to bear in mind that drama is not the only teaching method. Although certain students gain more from drama, others may benefit very little. In a regular classroom it is a teaching method among others and should therefore be applied accordingly.

Recent years have shown an increase of interest towards drama in teaching in Finland. However, nowadays the situation seems to be at a stalemate. Drama was pursued to be incorporated as a part of the school curriculum in Finland as a subject of its own but failed the attempt. For this reason, it is essential to use drama as a teaching method inside other subjects. This ensures that the students who benefit from it have their opportunity. Learning through drama is possible when the challenge of serious playfulness is taken seriously (Heikkinen 2004: 41). Indeed, drama is playful in its nature. However, as the present study aims to prove, learning is embedded in that

playfulness. Although a situation does not occur in reality and is therefore merely playful, it nonetheless occurs through the playing and can be as meaningful as a similar situation in reality. It is in these real-world situations where students work in roles towards a goal.

In fact, playing in drama always has a goal, something that can be learned. As Heikkinen (2005: 35) states, the goals enable the seriousness in drama and the protection of a role assists in studying and conversing difficult issues that are explored. Conversation being an essential part of human interaction and a skill that requires practice in another language, drama has its place in teaching such skills. Moreover, as Winston (2012: 5) states, one of drama's most influential advantages is its sociality. Working in drama occurs through groupwork and can therefore teach students cooperation as well.

As Heathcote (1990: 56) states, through drama children can apply their own views of life and people and utilize their own standards of evaluation. She continues that clear and specific communication is required from children when they discuss the ideas as well as with their dramatic expression of those ideas (Heathcote 1990: 56). However, although Heathcote speaks of children, drama can be applied to students from all age groups. See for instance Heikkinen 2004, 2005, Bowell and Heap 2001, Owens and Barber 2001, Kao and O'Neill 1998.

The present material package, *Where do these rails go?*, pursues to incorporate drama into regular classroom teaching for upper secondary school students and provide them the opportunity to use their English skills in a variety of situations. The goal is in teaching fluency in English but drama has its benefits in teaching other aspects of communication as well, for instance body language. More importantly, the activities allow students a safe environment through different roles and situations, in which they are able to use language in a meaningful and interesting manner. The material package also aims to reassure teachers who are unfamiliar with drama that although it requires knowledge of the method itself, it cannot be seen as making plays and having the students recite set dialogue in front of the classroom. Drama is highly improvisational and emphasizes the students' own production at every instance. The tasks in the material package are based on the theoretical framework of drama in education. It includes

learning from playing, real-world situations, role-playing, cooperation and reflection after each activity. The teacher also works as the support for learning, therefore not being merely a source of knowledge.

Thus, even though the aim of the present material package is for the students' benefit, it provides teachers a more comprehensive view of the method itself and how it functions. As a result, this thesis will not argue for the use of drama as much as it reminds what a person can learn through drama. It does not stand for opening the Pandora's box of disorder and unlearning in the classroom. In fact, it possesses the potentiality to utilize the cornucopia and accept the impossible by engaging students into real-life situations, where everything is possible and occurs spontaneously, as it does in reality. Drama in education provides the development and use of each person as an individual, against a backdrop of reality and cooperation with others.

The theoretical framework of the present thesis comprises five chapters. Chapter 2 discusses the larger framework of drama in education. It sheds light on the learning theories that have formed drama in education and provides a brief account of its history beginning from the early years of the 20th century. The chapter concentrates more thoroughly on how the means of theatre are used in drama in education and explains that learning in drama occurs through the process of making drama, thus not concentrating on a finished product, such as plays or other performances. The chapter also provides a definition of the genres in drama in education that entail how drama is used in learning.

Chapter 3 deals with the pedagogy of drama in education. As the meaning of the term serious playfulness is explained and through it how play affects learning, a brief account of other valuable terms related to learning is presented. The chapter also concentrates on the learning through real-world situations and role-playing, respectively. Finally, cooperative learning is clarified.

Chapter 4 discusses the role of the teacher. After general information of how a teacher can apply drama in teaching, the value of the method teacher-in-role is presented. The chapter ends with a critic on certain contemporary misconceptions over the use of drama and also discusses why it is not the greatest method for all students and topics.

Chapter 5 concentrates on the necessities prior, during and after each drama activity. The importance of planning activities is discussed and the significance of reflection is presented as well.

Chapter 6 focuses on teaching another language through drama. It begins with the rationale of teaching languages through drama and the importance of role-playing in language learning is shown. The chapter also clarifies the meaning of the word fluency, its relevance to the present thesis and the relation between real-world situations and fluency teaching. Finally, the chapter ends with an account of feedback and reflection and their meaning in language teaching through drama.

2 POSITIONING DRAMA IN EDUCATION

In order to comprehend how drama in education (DIE from now on) functions, let us first clarify drama's position within different learning theories in section 2.1. Section 2.2 shows how DIE originated concurrently with innovations in education and theatre during the 20th century and what directions it took with its methods. However, as this is an overview of the topic, it will not concentrate on all the influential people or how certain groups formed DIE with various theatre methods. Section 2.3 explicates what is referred to with the process of drama and theatrical means. Section 2.4 provides information of how drama as a method for teaching requires appreciation of it as an art form and a part of culture. Section 2.5 will state the genres that comprise DIE and how they are applied in the development of students.

2.1 Drama among learning theories

Employing drama in regular classroom teaching requires the students to cooperate with each other. As the following chapters will show, learning in drama occurs principally through working together and producing meanings through cooperation. DIE derives its base from sociocultural and sociocognitive learning theories, which express learning as observing meanings and creating together (Heikkinen 2005: 33). In addition, the sociocultural frame of reference can involve DIE as an investigative and communal system of theatre forms that is defined through different genres (Heikkinen (2004: 46).

This refers to using the means of theatre, however without concentrating on performance.

On the other hand, constructivism concentrates on language and literacy acquisition and understanding humans in the surrounding world (Wagner 1998: 15). Moreover, constructivism requires individuals to construct models or hypotheses of how the world functions in relation with the culture the students live in (Wagner 1998: 16). Thus, participants creating their own meanings by assessing their hypotheses with a created fictional situation and the comprehensive bodily action in it influence the meanings of the hypotheses (Heikkinen 2005: 37). As the material package will show, the students in a classroom have the opportunity to work together and discover their own meanings within each given situation.

As Wagner (1998: 17) states, drama is beneficial due to the fact that it stimulates both the mind and the body. Consequently, the sociocultural viewpoint refers to knowledge being meaningful and the constructive view encourages the students to organize the information themselves (Heikkinen 2004: 43). Knowledge in DIE is created together, without neglecting personal input that everyone receives from the culture they inhabit. DIE utilizes various learning views, combining art and culture as its goals as well as tools for education. Thus, DIE can be seen as an advocant for learning culture, art and of oneself. It was achieved during the 20th century when the play of children began to be considered as more than mere playing.

2.2 The history of drama in education

To combine theatre with children and their playing is crucial in DIE. Bolton (1984: 3) speaks of the transmission of knowledge and the significance of the individual. In fact, both views initiated the use of drama for learning, originating from children. As Lewicki (1996: 20) points out, certain educators in the 20th century acknowledged the importance of children's play. It was considered as their work, normal for gathering knowledge of themselves and the surrounding world. Playing needs to be taken seriously and is a crucial factor in learning through drama (discussed further in section 3.1). Theatre provided the means for harnessing play into a valuable method for learning.

These roots that still bear fruit originated in Great Britain prior to the Second World War. Heikkinen (2002: 75) states that the focus of Harriet Finlay-Johnson and Henry Caldwell Cook shifted from performing to others into drama executed in the classroom and its shared experience. Moreover, Finlay-Johnson emphasized the focus on content instead of form by using drama as a means to gather knowledge and not being merely public performance (Lewicki 1996: 21). Cook aspired to create frames for drama worlds, in which one can learn of contents through play (Heikkinen 2002: 75). His methods allowed children to assert themselves and cultivate their own resources by playing (Lewicki 1996: 23). As Bolton (1998: 28) states, Cook's method "The Play Way" was designed to promote education.

Another wave of reform occurred from the 1950s to the 1970s by Peter Slade and Brian Way. They separated DIE and drama as theatre, emphasizing how drama's developmental features can be used to enhance students' awareness, self-expression and creativity (Dougill 1989: 3-4). During this era, the emphasis on playfulness surfaced more thoroughly through having children play and experience instead of being taught acting and performance. Consequently, Slade's methods provided children the opportunity to understand various themes through playing with ideas and experiencing different situations (Clipson-Boyles 1998: 2).

Although Way continued to use performance, he emphasized on the distinction between regular theatre and its use for education, in addition to concentrating on personal development. Thus, Way made a distinction between method and art: drama can be beneficial in education but after it has been experienced as drama and drama has to stand alone as an art form as well (Lewicki 1996: 49). For this reason, without ignoring drama as theatre, Way pursued to maintain the importance of both: DIE and drama in theatre and they continue to exist separately.

During the 1970s and 1980s, DIE was already spreading awareness to educators around the world. Concurrently, Dorothy Heathcote and her collaborator Gavin Bolton made DIE a method for teaching other subjects more extensively (Dougill 1989: 3). Firstly, Heathcote's idea of the teacher's role in education was groundbreaking (O'Neill 1995: 61). Her method "teacher-in-role (TIR)" brought the teacher to the center of learning by being an assistance for the learner and a guide towards personal development instead of

remaining as a narrator of knowledge (discussed in section 4.1). Secondly, although DIE was considered as a vital tool for personal growth, Heathcote was adamant for the purposefulness of drama as a tool for teaching school subjects. Moreover, Heathcote and Bolton did not only change how DIE functions but also wrote a whole new chapter for it from a theory perspective (Lewicki 1996: 58). Their views have been the base for DIE literature in the past decades.

To sum up, drama emerged as a method for teaching when new ideas for education emanated. Although drama exists as a subject of its own, it also developed into a method for teaching other subjects. In the past decades, numerous people have brought additional insights into DIE. Consequently, it is not a method that came into existence overnight. It continues to be in use and develops, whether it is called DIE, classroom drama or educational drama. It is all related to the same topic, using drama as a means for education. The present material package aims to develop drama in classrooms further with various activities that can be an addition to regular classroom teaching. Furthermore, although DIE surfaced as a method for children, it is not designed for any specific age group but can be employed by everyone.

2.3 Theatrical means and the process of drama

This section will clarify the distinctions between theatre, drama and DIE. Brian Way saw theatre as actors communicating with the audience and drama as the experience of the participants, excluding the audience (Fleming 1994: 15). However, as Fleming (1994: 14) points out, drama in English teaching refers to the texts used in theatre. In Finland, the term drama refers to the texts of plays as well, whereas the word theatre signifies action itself and the building where it takes place (Heikkinen 2005: 24). Thus, theatre is the performance where actors portray an issue for an audience and drama is the construction of the play and the process of its performance from the actors' or participants' point of view. In DIE, drama is the process and theatre the means to execute that process.

Individual views on drama and theatre continue to differ. Clipson-Boyles (1998: 1-2) speaks of the separate points of view of drama: Firstly, it is seen as an art form using creative expression, theatre and performance and should not be considered as a teaching

method for other subjects, for it diminishes the art form. Secondly, drama is a means for self-exploration and development, in which children interact in simulated or improvised experiences that assist their learning, without any notion on theatricality or performance (Clipson-Boyles 1998: 2). Bolton (1986: 14) divides dramatic playing and performance: the first uses spontaneity and experimentation, is unrepeatable and emphasizes on internal output, whereas the latter lacks in spontaneity, can be repeated, communicates to an audience and is external.

A view that combines the two aforementioned therefore benefits from various ways of drama used in teaching (Clipson-Boyles 1998: 2). Heikkinen (2004: 19) shares a similar view and incorporates drama and theatre in various learning surroundings into the term DIE. Thus, applying theatrical means in classrooms neither necessitates performances to an audience nor trains students as actors. Nevertheless, employing the means of theatre in creating an experience teaches theatre as well (Heikkinen 2004: 137, Howell and Heap 2001: 1). All the aspects of theatre, role-play, creating fiction and how to form a fictional venue are learned through DIE (Heikkinen 2004: 137). The artistic process derives from exploring theatre as a representational and artistic form (Heikkinen (2005: 26). Consequently, as Clipson-Boyles (1998: 7) states, drama allows children to learn of drama as an art form by participating and therefore developing critical awareness of it. Thus, DIE is not theatre in a normal sense but the means of theatre are learned in the process.

Consequently, the main factor for growth is in the making of drama (Almond 2005: 11-12, Heathcote 1990: 81, Neelands 1984: 6). DIE concentrates on the process that has educational objectives, can enlarge perspectives and develop understanding through students' feelings and intellect (Bolton 1986: 18, Wagner 1998: 8). Creating educational domains through drama refers to developing meanings together in a context and using performances as a part of the whole process (Heikkinen (2004: 40). Thus, although DIE employs theatrical means such as acting and storytelling, the process embedded into them is crucial for learning. The process enables students to expand their self-knowledge and comment on their experiences on drama (Howell and Heap 2001: 2). As O'Neill and Lambert (1990: 11) state, when students identify to roles and situations through DIE as a learning method, they have the ability to discern matters, incidents and relationships.

Consequently, one uses similar means in theatre and classrooms with DIE. Moreover, humans have communicated ideas, thoughts, emotions and themes for years through drama. As Clipson-Boyles (1998: 3) states, drama is a part of our heritage and communication. As an art form, it is a universal cultural phenomenon that is dynamic and interactive in its transmission of knowledge and how it shapes ideas and emotions (Clipson-Boyles (1998: 3). For this reason, drama is similar to all people, regardless of culture, since it exists within every culture. As a result, DIE is a performance and communal art concurrently (Bolton (1984: 161). Drama in classrooms, which mostly lacks the requirement of an audience, can therefore have a lower threshold for performance. The emphasis is on the process instead of the product. For this reason, it is not as intimidating as performing on stage for an audience and can produce greater results for learning. As the material will show, students are able to use theatrical means in their process of learning. Although the main goal of the material package is not in teaching theatre skills, they can be learned as an addition. However, they are used as assistance to the main goal of the package, which is speaking fluently.

2.4 The genres of drama in education

Owing to drama's momentariness and the inability of preservation as music can be recorded and art painted, people do not understand how to apply drama for learners' development (Heathcote 1990: 80). This section clarifies the application of DIE through its division into different genres. The genres are classified into three categories: representational (*esittävä*), participatory (*osallistava*) and applied (*soveltava*) drama (Heikkinen (2005: 74). However, the classification should be considered as a guide and not as a means to an end. They can be used in part as well due to their various conventions. These conventions are the activities, exercises and plays that have been invented by countless people and are never cited as being anyone's, since people continue to vary them for new purposes (for a list, see e.g. Owens and Barber 1998). Nevertheless, in order to understand DIE, the categorization explains how using theatre and performance are a part of the process for learning.

Representational drama encompasses the purpose of making a performance for an audience. In fact, this form of drama is what most teachers inaccurately consider DIE as but is not what the present material package strives for. As Heikkinen (2005: 78) points

out, the reality of the created dramatic world depends on the audience actually believing in it. Although the audience plays an integral part of the process, representational drama functions as the group making the performance together and gaining an experience in researching various matters and themes through the performance. Nevertheless, this category requires an audience and is therefore not as suitable for classroom use as the following genres are.

Participatory drama comprises different elements. Firstly, drama play is based on spontaneous role-play and can be used to study various situations or phenomena that require attention (Heikkinen 2005: 76). Thus, the basis is in the learners' own manner of play. Secondly, storytelling on its own can be used as a part of other genres in DIE (Heikkinen 2005: 76). However, as an independent genre it refers to a story that is told alone or in a group. Embedded into other genres, it can clarify how stories are told and make them high-quality. Finally, process drama entails all the above (Heikkinen 2005: 76). In process drama, the group creates a dramatic world with the teacher. It commonly has a written setting serving as a basis. However, the work is done through improvisation and being in and out of role. Process drama works without a script, the result is unanticipated and it provides means for dramatic situations that the participants work in (O'Neill 1995: xiii). In addition, in process drama one can gain experiences that do not necessitate any knowledge of acting (O'Neill 1995: xiv). Role-playing is a part of the experience of learning without concentrating on how well the roles are played (discussed further in section 3.3).

Participatory drama is not theatre in the sense of acting for an audience. It consists of the group's participation in a dramatic world they create. Consequently, the objective is to study a certain matter, theme or phenomenon through dramatic fiction (Heikkinen (2005: 75). The teacher creates dramatic worlds together with a group and learning occurs through fiction, from which the participants travel in and out of. Furthermore, the group creates the drama for themselves. Thus, participation is vital (Heikkinen (2005: 75-76). In effect, participatory drama involves students in a process that that requires participation and role-play. The present material package employs participatory drama. The tasks in the package will have their similarity to process drama, although it is not in its most recognizable form. As experience has shown me, process drama requires more time than the regular 45 minutes provided by a classroom lesson. As a

result, the material strives to embark the students into a process that is manageable during one lesson. The tasks merely exploit the most valuable components of participatory drama and pursues to achieve the purpose of the tasks in a shorter time frame.

Applied drama combines the other genres together. Thus, the group functions as spectators and participants (Heikkinen (2005: 79). The importance is with the process and the studied theme. Furthermore, applied drama utilizes various forms and methods of theatre in order to study a matter or a phenomenon that would otherwise be neglected (Heikkinen (2005: 79). It features Forum theatre and theatre in education (TIE). Although this genre of DIE is not relevant for the material package for its requirement of a group of teachers, it clarifies the overall picture of DIE further.

Forum theatre developed from Augusto Boal's "theatre of the oppressed" during the 1950s to the 1970s, when he found out that the dramatic fiction and role-playing provides means for the spectator to become a spectator-actor (Heikkinen (2005: 80). It commonly creates a situation in which someone is oppressed and the situation is viewed from the perspective of the oppressed. Thus, the spectator-actor can leap into a role, take the position of the oppressed and alter the situation into a new direction. Nevertheless, although traditionally used in a situation where someone is oppressed, Forum theatre can be incorporated into any situation that can be amended.

TIE was originated in Great Britain where theatres collaborated with schools. Peter Slade and Brian Way were the main influence for its birth by using theatre for educational purposes with children (Lewicki 1996: 92). Heikkinen (2005: 80) clarifies TIE with six phases. It consists of a short play that the group watches, constructed and acted by the teachers or leaders of the TIE process. I have been a part of TIE performances that dealt with, for example, bullying in schools and workplaces, improving workplace environment, friendship, challenges in education and the decision making in the life of adolescents. The scenes of the play are explored with the group through various drama conventions that can be, for instance improvisation, hot-seats for the characters, studying the emotions, values or thoughts of the characters or Forum theatre. Moreover, TIE commonly has warming up to the theme and discussion is of major importance throughout the process.

In summary, this chapter concentrated on how different learning theories and people affected the history of DIE and its evolvement as a teaching method. Moreover, the definitions of drama, theatre and DIE were discussed with the explanation of the genres of DIE and how they are involved in using DIE as a teaching method. Even though the aforementioned categorization explains in detail the genres that DIE entails, it should be made clear that DIE used in a classroom is commonly participatory or applied drama. This is due to the fact that representational drama focuses on a finished product and the process in it concentrates on theatrical issues and the formation of something rehearsed into a finished product.

As Wagner (1998: 7) points out, DIE uses a required area of the curriculum that the students should be made aware of. Although any topic can be learned through all genres of DIE, for instance languages and the themes stated above, DIE in regular classrooms accentuate the process, since rehearsing does not exist in participatory or applied drama. Moreover, the present material package concentrates merely on participatory drama that can be achieved by a single teacher. In order to appreciate what is actually the meaning of using drama in regular teaching, the common misconception of it being representational, acting and the performance of a play should be neglected. Although this chapter focused on drama as a teaching method to a certain extent, the issue will be discussed in more detail in the following chapter.

3 THE PEDAGOGY OF DRAMA IN EDUCATION

Now that it has been established how DIE formed and how its genres are applied in education, let us clarify in more detail how DIE actually pursues to educate students. Section 3.1 explicates the term serious playfulness and how it is the key for learning in DIE. Section 3.2 concentrates on real-world situations' assistance in learning and section 3.3 explains how learning occurs through role-play. Section 3.4 discusses the co-operative learning in DIE.

3.1 Learning through serious playfulness

Play could be considered as the work of children; all children play and some to an older age than others. As Heikkinen (2004: 49) points out, play, growth and learning have been studied since Plato. People such as Fröbel, Piaget and Vygotsky, among others, have formed the view on play and its importance for learning. In fact, play works as a crucial element for children's development. As Heikkinen (2004: 55) states, play serves as the grounds for creating new meanings. In other words, children play the roles of adults and observe situations from new perspectives (Clipson-Boyles 1998: 4). Thus, when children are allowed to create meanings in a classroom through play, they work with the means most common for them. Moreover, it is what all children can do and gain benefits from, not merely those who can perform (Wagner 1998: 6). DIE therefore derives from the playfulness of children (Kao and O'Neill 1998: 2).

However, adults customarily consider play as unsuitable or childish and, therefore, unacceptable for education. Although adults might be averse to play, they dramatize situations in their minds even though they might not act them out. As Heathcote (1990: 81-82) states, disregarding age, people dramatize while reading a book, preparing for an interview, retelling crisis situations and living through a story when it is heard. As people age, they rarely receive the chance for playing but actually do it with great enthusiasm when the opportunity presents itself (Almond 2005: 7). In fact, adults do play as well, whether it is with children or occasionally amongst themselves in parties and other occasions. In addition, I have witnessed adults and older students engage themselves in play during drama. For this reason, dramatizing is educational when children do not merely play their ideas but organize them in drama (Heathcote 1990: 84). Consequently, DIE is not aimed merely towards children since our society educates people from children to adults, making learning a lifelong process.

Although certain people are opposed to play, particularly in teaching, DIE provides the means to exploit play by, to a certain degree, taking it seriously. As Bolton (1986: 198) states, he pursues to organize drama in a fashion that provides the greatest pleasure through serious work. Moreover, presenting children and adults the opportunity to take playing seriously, they truly have a chance to learn in that situation (Owens and Barber 1998: 10). Thus, teachers have to appreciate drama's playful nature as educational and

as a crucial addition to teaching (Winston 2012: 4).

Although the term serious playfulness may seem educationally unacceptable, it can actually be understood effortlessly. DIE employs playfulness as the basis for learning and it stands for creating a fictional situation in which participants can act in roles set by the situation. Thus, as children create their plays, playfulness in drama creates its spaces of meanings. As Heikkinen (2004: 41) states, creating social and individual meanings, which assist in developing imagination, self-knowledge and social skills, require space. Those spaces are achieved by real-world situations (discussed in section 3.2). When a dramatic situation is formed, it allows participants to apply their knowledge, acquire new knowledge and theories from others' actions and develop new thoughts and responses (Clipson-Boyles 1998: 4). Serious playfulness represents accepting the make-believe, stepping into a situation that educates when it is agreed upon. Thus, DIE is play-based with defined purposes and details (Heathcote 1990: 70).

As discussed above, playing, as well as learning in DIE, occurs through the means of theatre. Thus, playing and a play in theatre share similarities (Heikkinen 2004: 61). Indeed, certain elements are uniform: a world is created within certain parameters and role-playing and various situations are generated through theatrical means. However, DIE enables participants to be actors, directors, audience and themselves (Heikkinen 2004: 61). Thus, since normal theatre does not allow what all play does, it creates vast possibilities for learning. As Neelands (1984: 7) states, DIE applies the play of children with theatre in order to centre and intensify children's learning experience.

Moreover, playing in drama approves what regular teaching rarely does. Heathcote (1990: 96) states that feelings and thoughts are expressed through what is seen, heard and felt during the drama. She (1990: 97) continues that emotions are crucial in drama and children do not expect their admissibility in a classroom. Thus, the means differ from regular teaching where emotions are supposed to be left outside. Through drama, one can play and practise living and, therefore, heighten the capacities for feelings, expressions and sociality (Heathcote 1990: 90). Nothing is sacred in fiction and different viewpoints serve as positive resources (Heikkinen 2004: 115).

However, teachers rarely appreciate the fact that playing in drama is improvised. As

Bolton (1984: 39) points out, teachers have seen drama as a sequence of predetermined actions. Bolton (1984: 124-125) describes that self-expression in drama occurs in the mode of dramatic playing. It cannot function by reciting set phrases. As Bolton (1984: 81) states, play, games and drama use similar means in displaying order in a world of random occurrences. Consequently, dramatic play is facing the consequences of actions and being confined by requirements, the content and form, respectively (Fleming 1994: 38).

In dramatised real-life situations anything can occur, as it can in reality. For this reason, playfulness prepares students for the real world in a secure fashion. However, although the drama world is not real, it can be taken seriously (Heikkinen (2004: 114). Thus, it is essential to work in the drama world as real as possible since it enables one to study anything of consequence. In fact, DIE is serious playfulness: imitating life, playfully. However, as Heikkinen (2004: 118) points out, in order to understand DIE, it is necessary not to see it merely as improvised play or making a theatre performance. Drama is similar to playing because it connects itself to the individuals' own experiences through the themes that are studied and, therefore, becomes meaningful (Heikkinen 2004: 118). This is what the present material package pursues after: using play inside a classroom and creating awareness of the fact that drama is not performing but imitating life.

3.1.1 Aesthetic doubling and the aesthetic of incompleteness

Even though one understands how DIE pursues to educate by approving serious playfulness, a certain amount of faith is required. Heikkinen (2009) once began his lecture: "Dear believers." Although he probably referred to believing in drama's educational possibilities as a whole, I saw it as believing and understanding the paradox that drama situations create as well. According to Heikkinen (2004: 103), aesthetic doubling is the simultaneous existence of the fictional and the real world in the same role, time and place. Thus, the fundamentals for this belief derive from acknowledging fiction and reality as equally existent. As Heikkinen (2004: 98) points out, participants' actions are not real without believing in the fictional context. Moreover, the intellectual process of accepting the "as if" provides the origins for dramatic energy (Bolton 1986:

19). Imagination has a crucial role in maintaining the knowledge of the two worlds, reality and fiction, at once (Bolton 1986: 18). Indeed, in order to believe and accept this simultaneous existence, one has to imagine that it is possible and should be believed.

We all work in a certain role while watching a play or acting in character. As spectators accept the reality of a play, although acknowledging being a member of an audience, participants in drama situations accept a similar reality. Thus, the paradox of existing and not in dramatic situations creates awareness (Bolton 1986: 24). Heikkinen (2004: 86) calls it conscious immanence: awareness of the fact that one lives simultaneously in a real context, a theatre or a classroom, or in a fictional context inside the world of a play or the reality of the created drama world. This awareness of the two worlds existing simultaneously might be problematic. However, it is not consciously contemplated while working in drama or watching a play. In fact, it occurs without concentration.

As discussed above, aesthetic doubling is a matter of role, time and space. In DIE, art provides the form that is explored by manipulating roles, spaces and time (Heikkinen 2005: 33). Firstly, the constancy of roles and doubling in them is a real challenge (Heikkinen 2005: 47). In fact, one is not themselves in role, even though they are. Thus, the teacher has to guide the students through the whole process. Secondly, one can move in different times throughout the drama process and it enables the students to understand dramaturgy (Heikkinen 2004: 104). Thirdly, it is essential to express the space in the play: a table can be a rock or a watchtower for a specific time and does not exist as it appears in the real world (Heikkinen 2005: 48). Bolton (1984: 102) shares a similar view by stating that in drama participants shut off reality when entering into a fictional situation in order to experience the particular present that the situation offers. Consequently, drama for learning is not related to direct experiences as it is to treating the fictional world as an object (Bolton 1984: 142). Thus, participants have to approve the existence of the two worlds in order to learn.

As a result, accepting aesthetic doubling is as crucial for learning as serious playfulness. As Booth (1998: 68) points out, most learning in drama occurs through the symbolic duality of it, appreciating the two worlds of fiction and reality. The role and fiction are created together and the group has the possibility to develop them in order to study matters of consequence to them (Heikkinen 2004: 105). Thus, the drama worlds demand

total commitment from the group in order to avert participants' exploitation of the experiences and consider them as what real people have experienced (Heikkinen 2004: 107-108).

For this reason, it is important for the students to know what they are engaging into. Aesthetic doubling clarifies how real-life situations are formed and is, therefore, an integral part of learning in DIE. Accepting oneself in reality and fiction enables contemplation from two point of views, both arising from within. Thus, thoughts, feelings, phenomenons, values, attitudes and relationships can be examined through the roles in fiction and by the students in reality (Heikkinen 2005: 45). Moreover, one can benefit from the doubling of roles by playing different characters within one dramatic situation (O'Neill 1995: 75). This allows exploration on more than one fiction and reality.

Another issue of belief is the incomplete nature of DIE explained through the term the aesthetic of incompleteness. Authenticity exists in a drama world, even though it exists momentarily (Heikkinen 2004: 88). In other words, the drama situations are incomplete. Heathcote (1990: 76) refers this as casting off; when a creative work becomes unnecessary and although it disappears, it is finished. Thus, dramatic situations exist as long as they have to and when participants go out of role, the situation ends instantly. However, their meanings do not diminish. It is merely the nature of DIE and the process of drama. The situations are not required to show a life span of events. Although they remain incomplete, they serve their purpose as well. As a result, the characteristic of drama is functional learning which is emphasized when the incompleteness is understood (Heikkinen 2005: 55).

Concentration on the process and the arbitrary beginning and end of a drama situation is similar to children's playing. However, the incompleteness also refers to what is required for a moment to become complete. One has to appreciate incompleteness as an aesthetic possibility to fill the holes in a structure (Heikkinen 2004: 122). This refers to any situation, dramatic and real, since they all evolve in time. As Heikkinen (2005: 192) claims, the spaces of opportunities are incomplete when participants enter them and they remain incomplete when the participants exit them. However, they can become complete for the duration of the drama. As Heikkinen (2005: 192) states, the drama

worlds necessitate the group's action in order to become complete. It is uncertain what the structure evolves into until the holes are chosen and the process continues towards new fictional encounters (Heikkinen 2004: 122). Consequently, the momentariness is crucial in understanding the nature of incompleteness. Each drama situation exists momentarily and is not complete until participants decide to explore it. Playfulness requires attitude, taking others into consideration and knowledge of certain rules (Heikkinen 2004: 79). This will be discussed in the following sections.

3.1.2 Playfulness has a goal

Although children occasionally play without any greater purpose, playfulness in DIE always has a goal. Thus, in order to learn of and through drama, it has to have a meaning (Bowell and Heap 2001:4). As Heikkinen (2005: 35) points out, the goals in drama can be of symbolic, ideal or material value. For instance, how to behave in various situations, learning the values of one's culture, learning of moral dilemmas or a point in language teaching can be goals. The material package will make use of the above in the tasks, although the main goal is speaking a foreign language. Mere speech without other goals diminishes the possibilities to reach the ultimate goal of any task. Play in drama has to be constructive and provide an advantageous learning environment. If children are not allowed to create their own meanings, their learning is not fundamental. They should be able to use their imagination instead of merely be guided towards socially accepted norms. For this reason, the tasks in the package allow a great deal of improvisation for the students.

Thus, plays should be organized as well as provide the possibility to be spontaneous. A fictional setting serves as the basis for conventional and unconventional activities (Heikkinen 2004: 58). Breaking the rules allows new matters to come to awareness and play offers yet another possibility for learning in life that other means cannot. As a result, the teacher has to decide with the group when to create and when to work according to tradition (Heikkinen 2004: 102). However, the question of deciding is of lesser value than students' willingness to steer away from the traditions they know. Nevertheless, the world of drama can assist in this when it allows one to work in a different role, although the setting of the situation would be from a familiar, traditional

world. Even though drama has its rules, they are exploited as well (Heathcote 1990: 71). In fact, this occurs within all playing when new rules can be manufactured and old ones pushed to the limit. Thus, people use their thoughts, words and actions in drama and when they are used carefully, they will engage children towards learning with enthusiasm (Heathcote 1990: 89).

In addition, since playfulness has a goal, it can be considered as competition with suspense and players seeking the winner (Heikkinen 2004: 74). However, the goal should be something that can be learned, no matter how insubstantial. Although Heikkinen's (2004: 74) requirement for excitement in order to prevent the playing to become too mundane is understandable, it should be taken into account that teachers must not guide students towards winning anything besides new information. Drama is not played for play itself, it is for exploring and renewing culture (Heikkinen 2004: 75-76). For this reason, the excitement should arise from the situations, without demanding competition since reality does not always demand it. Moreover, society should teach children to better themselves and not compete with others.

3.2 Learning in real-world situations

The process of drama develops fictional settings where authentic experiences can be explored (Bowell and Heap 2001: 3, Heikkinen 2005: 26). Owing to the fact that humans are born with a predisposition for creating parallel worlds, it is a great advantage for learning (Heikkinen 2004: 58). As Heikkinen (2004: 79-80) continues, the aesthetic experience in playing relates to creating imagery or interpretations of the surrounding world as we perceive it. Thus, the form of drama is defined by the environment, experiences, expectations and aims of any social context (Heikkinen 2004: 101). What we experience in the world follows into any drama world created. Our thoughts define our experiences and each situation has a variety of interpretations. Consequently, fictional settings offer possible learning opportunities for all individuals.

The opportunities present themselves through simulating reality, which does not stand for having the situations merely in contemporary times. As Bolton (1984: 107) states, drama is a medium that can portray itself as authentic as reality. When children put themselves into a constructed drama situation, they are provided with an understanding

that can be related to reality (Bolton and Heap 2001: 2). Moreover, as Dougill (1989: 59) states, drama is not reality but keeps people concentrated, curious and can give life to dry and academic activities. Thus, diverting from routines in a regular classroom can increase motivation. For this reason, learning in drama is fitting to real life's concerns, exciting, challenging and enjoyable (Wagner 1998: 9). Although the present material package involves situations that are set in the past and in the future, making them less realistic as a contemporary setting would, they are nonetheless real in how they require involvement. A situation is as real as the people who make it. The past or the future therefore does not diminish the possibilities of being realistic but increases their enjoyableness and excitement.

As Heikkinen (2005: 35) points out, serious playfulness involves ethicality that derives from the excitement and choices made in the fictional reality. The ethicality in DIE is acting free from the authority and norms in fiction and reflecting those actions in social reality (Heikkinen (2005: 35). Furthermore, real-life situations enable selectivity and various alternatives for responding to the problems of the situations (Heathcote 1990: 69). Life does not offer this possibility. As Heathcote (1990: 90) points out, it is safe to experience situations when they are not actually occurring although they do happen due to similar rules that are used in life. For this reason, it is beneficial for learning to work in a situation that occurs in another time but remains to deal with contemporary themes.

People create these environments similarly in real life and drama. As Heikkinen (2005: 36) states, the worlds of drama are created together with a mutual agreement on how they function. He (ibid.) continues that serious playfulness manifests through voluntarily shutting in the space, where actions are done by the conditions of the fiction until it is discussed together. Consequently, the situations do not merely occur. In fact, in order to be educational, they must be explored. The performance is required to occur within the time-frame of the situation and show no knowledge of what will occur as a result of the actions performed, as it is in real life (Heathcote (1990: 55). The feelings and meanings related to past experiences and their representation in a new situation are crucial in every dramatic situation (Bolton 1986: 44). Thus, the dramatic settings occur as spontaneously as life.

According to Heikkinen (2004: 71), spontaneity and improvisation are a part of play

and one has to live in the moment. For this reason, real-world situations assist in gaining knowledge of the world we occupy. DIE applies and comments on rules, statuses, traditions, identities, taboos and other shared communal meanings and can therefore be discussed and altered (Heikkinen 2005: 54). Consequently, drama provides possibilities to explore the world as it is or as it was. The purpose of DIE is to assist the learner in understanding themselves and the world they occupy (Heikkinen (2005: 28).

Fictional situations are created in drama where the time, place, role and action differ from the real world (Heikkinen 2005: 32). They engage people into discerning matters of the world and search their place in it. However, this is not always created by a situation where the explored themes occur in the students' reality, as was discussed above. In fact, it is occasionally vital to distance the students from the actual setting into a different one that still explores the theme in order to being able to make the students discern the feelings of the people in a situation more thoroughly. For example, Dorothy Heathcote examined racial attitudes within school children by creating a fishing village where people had fished with round nets and other students came in as strangers who fished with square nets (Wagner 1998: 4). Consequently, the theme was similar but was distanced in a way that made the students actually consider the problem itself more securely, without concentrating on the people as themselves around them. Students learn empathy from actively engaging and the situations can be distanced from the actual situations when dealing with sensitive issues (Clipson-Boyles 1998: 83). This is shown throughout the material package.

Security in these situations allow a more insightful experience. As Heikkinen (2004: 18) states, DIE should be seen as a cultural field that provides dynamic and variable spaces of opportunities. This relates to the provision of means for studying one's culture from all perspectives. Consequently, through drama, students can explore themselves in real-life situations that they know exist in their culture but have not yet encountered. Thus, DIE renders the opportunity to study life in the secured surroundings of a classroom. Furthermore, students can explore situations without their real repercussions. As Heikkinen (2004: 129) points out, individuals and groups can explore, form and symbolically depict thoughts, feelings and their consequences. However, these consequences demand reflection (section 5.3).

Consequently, dramatic situations offer means for self-exploration. As Heikkinen (2005: 36) states, DIE is first and foremost a question of mental states which are achieved by creating a fictional reality. It pursues to develop students' intellectual, social, physical, emotional and moral skills (Heikkinen 2004: 119). For this reason, one learns more of themselves and how to plunge into different situations in life through drama (Heikkinen 2004: 120, Wagner 1998: 17). Accordingly, when the real-world situations are created carefully (discussed in section 5.1), they can manifest students' own reality in a new light. As Heathcote (1990: 131) points out, schools pursue to create important matters for students and drama portrays them .

In addition, the possibilities of real-life situations exceed one's own culture. For instance, other cultures are spontaneously revealed through role-play in classes with different nationalities (Almond 2005: 10). Students may have little insight of another culture and drama can offer an interesting way to study other cultures, as the material package will show. As Clipson-Boyles (1998: 83) states, drama can teach multicultural issues by gathering information through experience. Thus, students are provided with information of how to work with different people, which is one of the main goals of the tasks in the material package. As Heikkinen (2004: 146) points out, the purpose of DIE is to develop the ability to distinguish and accept differences. Moreover, although people from different cultures allow new insights and, therefore, provide a wider picture for the students, different cultural traits of one nationality can be learned as well. Thus, drama can affect and change the participants and confirm and question different values (Heikkinen 2004: 129).

3.3 Learning from role-playing

Role-taking in DIE stands for understanding a social situation more extensively or experiencing imaginatively through identification in social situations (Heathcote 1990: 49). However, working in role comprises both the aforementioned, the experience assisting in the understanding. It is enabled through working in role inside drama worlds which imitate life and, therefore, assist in learning various issues. People think of similar dilemmas in their own life after they have been in role and this connection of reality and fiction is one of the most powerful effects of drama (Wagner 1998: 77). As Heikkinen (2004: 130) points out, matters remain in one's head a great deal better when

one can participate with their own action. Thus, owing to the fact that learning-by-doing is accustomed for children, drama supplies the means to gain knowledge of issues that children could not otherwise have access to (Neelands 1984: 25). As Heikkinen (2004: 129) states, drama is the depiction of real and fictional events by using roles. For this reason, it allows one to experiment with feelings, thoughts and expressions that are not possible in everyday life (Heikkinen 2004: 23).

As Neelands (1998: 13) points out, owing to students' socialisation, they possess knowledge of how other people behave in various situations. This enables students the means to work in different roles in new situations. Moreover, students can perceive the world through other viewpoints, promote empathy and develop their understanding (Wagner: 1998: 9). Heikkinen (2004: 121) shares a similar view by stating it is possible to experience emotions, attitudes, social statuses and motifs through a role. Thus, role-play allows one to use various means of interaction in different situations, which regular social intercourse does not make possible. For this reason, the material has multiple tasks in which students have different roles.

Working in various roles develop cooperative skills and interaction (Heikkinen 2004: 126). In addition, working in role receives its impulse from group work. Heathcote (1990: 50-51) states that observing others and using previous information enables a person to see new and deeper meanings as well as produce different attitudes and experiences through group work. The roles in drama do not exist unless there are others in role to which an individual role can be connected to, such as there are roles in games and those roles cannot exist without other players (Bolton 1984: 100). Consequently, group work is essential for role-playing by allowing one to perceive how various people act in the world. The tasks in the material package have various opportunities for students to work in role while observing others in different roles.

Even though serious playfulness necessitates participants to take their role-play seriously, it also requires a certain amount of playfulness. As Heikkinen (2004: 58) states, all that occurs in drama is playfull in a certain sense. Indeed, the actions of the roles that are taken in drama are imaginary. For this reason, it is crucial for the students to acknowledge aesthetic doubling in a role. Thus, a person does not get angry even though their character does (Heikkinen 2004: 58). However, certain situations can be so

real for certain students that they may induce real emotions. The character might contradict with the real person because it enables different thoughts and emotions (Heikkinen 2004: 121). This requires the possibility to abort the drama situation (discussed further in section 5.2). Nevertheless, adopting the thoughts of the characters instead of using one's own is a more secure way to explore the ideas (Fleming 1994: 40).

Moreover, drama allows one to willingly choose to step into a role and accept the reality of the fictional situation (Bolton 1984: 104). I have found this option occasionally problematic in class due to the fact that students can decide how much they will put themselves into a role. Nevertheless, it can be a valuable asset for motivation. It is common for drama activities that students can decide themselves how they perform. Even though the rules of an activity might dictate the role, students can determine what they do in their roles. As Bolton (1984: 104) states, participants appropriate the activities that the setting calls for.

As it was discussed previously, DIE does not necessitate acting skills. However, role-play provides the experience of being another person. As Heikkinen (2005: 36) points out, the performance is of no consequence, the meanings are created in the processes. Heathcote (1990: 60) states that drama does not necessitate the old rules of theatre, for example "face the front", but requires the students to know that they can use their ideas and talents honestly. She (1990: 74) continues that students are not asked to behave like actors but believe in the attitudes and viewpoints for the time they are in role. Thus, the function of role-play is to experience the role from within (Clipson-Boyles 1998: 12). Consequently, none of the tasks in the material package require students to act for an audience.

As Almond (2005: 10) points out, students gain more confidence through acting when supporting and collaborating with others towards a mutual valuable goal. It develops students from all agegroups to use acting in expressing their feelings and thoughts without any emphasis on actual acting skills. As Bolton (1984: 101) points out, children are not required to play a part in drama but be themselves in various situations and act according to the situation's demands. Although they are commonly other people in different situations, students are not required to act differently, that is to say, walk or

talk dissimilarly. In fact, one has to be active in the role (Heikkinen 2004: 121). It is essential to be fully involved in the play and observe the world through the role and the dramatic world, as well as through one self and social reality (Heikkinen 2004: 65). Thus, role-play enables one to research the surrounding world through a role that is played seriously.

3.4 Cooperative learning

Heikkinen (2005: 26) points out that culture is manifested through communal, participatory and interactive procedures. In fact, they also exist in a normal school society that pursues to involve a school or a class into a community. In the field of art and cultural education, DIE possesses a variety of means for expression, non-verbal communication, ethical, aesthetic, social education and group dynamics, which lack a subject of their own but exist as the aims of education in schools (Heikkinen 2004: 14). Thus, owing to drama's communal process, it enhances cognitive, emotional, social and creative skills (Bowell and Heap 2001: 3). In fact, the benefit of drama processes derives from the individuals' viewpoints of their own cultural existence. For this reason, drama processes can educate every aspect of cultural existence and the meanings included in it by exploring them together. As Heikkinen (2004: 101) points out, the context of the society affects the context of the classroom which affects the context of the drama world.

As discussed above, DIE is social action in a group (Heikkinen 2004: 95). Wagner (1998: 5-6) states that in DIE students encounter situations or dilemmas and produce dialogue and gestures as reactions to what they create together in a group. Although the whole group can work in smaller groups, it essentially occurs with the entire group. A vital point to recognize is that drama concerns of people and their experiences in life (Bowell and Heap 2001: 21). As Heathcote (1990: 54) states, drama always calls for crystallization of ideas in groups and can employ the group to conceive the ideas. For this reason, working with a group in a drama situation requires cooperation, which has tremendous educational value. When children agree on something in a made up situation, it brings forth educational meanings, such as action, discussion, creativity, responsibility and making decisions with the group (Bolton 1986: 31).

Thus, the premise in DIE is in the group's mutual interest for exploring an issue, phenomenon or text through drama (Heikkinen 2005: 34). For this reason, DIE teaches how to work together towards a common goal (Heikkinen 2005: 39, Winston 2012: 5). Students not only learn different topics but also how to function in a group. In fact, since working with others is a skill required in life, people who work with DIE benefit a great deal from various real-world situations, as was discussed above. As Heikkinen (2005: 38) points out, one's world of thoughts can expand when other ideas are encountered within the group.

This is what the present material package pursues after as well by having people discuss and find different solutions to problems, making the input of the individual for the benefit of the whole group. Group work requires the application of each individual's competence and difference into the group (Heikkinen 2004: 126). Owing to each person's difference, various knowledge is therefore vital for learning. As Bolton (1986: 21) points out, participants observe the actions of others as well as their own. Concurrently, students can learn how to function in various situations by other means than what they might have thought of on their own. Thus, similarities are discerned through groupwork in drama and differences might be examined through those similarities (Bolton 1984: 46-47).

Cooperation teaches self-expression as well when students have to function as individuals. Drama teaches self-knowledge through taking risks, experimenting, planning, producing new ideas, developing problem solving skills, working in different roles and functioning in various groups without the teacher's guidance (Heikkinen 2005: 39). However, cooperation is merely a part of DIE. In addition, students have to use their skills in responsibility, initiative, belief in themselves, adaptation, flexibility, criticism and planning (Heikkinen 2004: 143-144). In other words, they have an obligation to function as individuals. Consequently, DIE is largely cooperative learning with objectives that requires responsibility and discipline (Heikkinen 2004: 126).

Although drama can develop group work skills, cooperation can have drawbacks. O'Neill and Lambert (1990:13) point out that partaking in drama entails an amount of pressure for the participants, making it highly satisfactory. Indeed, groups have a positive mutual reliance for target-oriented cooperation (Heikkinen 2004: 126). Thus,

groups have shared goals they pursue after together and a certain amount of trust should exist between the participants. However, drama activities do not work for certain groups. Students cannot trust each other merely by working with DIE because trust does not appear without preparation. A group formed of individuals unacquainted with each other and people who know one another can have similar problems due to the lack of trust. Moreover, certain individuals might be averse to drama and it commonly shows in how poorly a group functions when all the participants do not share similar enthusiasm. This is an issue that is not addressed in the material package. The tasks demand the groups to function together. It is an issue that the teacher has to be aware of prior to using any of the tasks in the package.

To sum up, discussion of various benefits and means for learning showed how education through drama is a rather complex matter. It is a combination of accepting the playful nature of DIE and embarking, in role, into fictional settings that demand cooperation. One has to believe in the created worlds and believe in themselves as well. This is achieved by remembering that one exists in a fictional situation and in another role in addition to existing as oneself. Owing to the importances of the issues in this chapter, all the tasks in the material package are constructed in a way that takes them into consideration. After that it is possible to set other goals, which in this case are related to learning another language (discussed in chapter 6).

4 THE TEACHER IN DRAMA IN EDUCATION

This chapter explicates the teacher's role in DIE. It pursues to clarify what is required of a teacher who utilizes drama in teaching. They have to be aware of how DIE functions and remain sharp during all different drama activities. Using drama does not, however, demand teachers more than any other method would. It is, therefore, crucial to understand that drama is a method among others and requires knowledge of how to work with it. In addition, this chapter explains how the teacher-in-role method is an asset for learning in section 4.1. Section 4.2 aims to correct certain false assumptions of using drama in teaching. Section 4.3 discusses why drama is not a method for everyone and every topic.

Being a teacher that uses drama requires effort. Heikkinen (2004: 156) argues that a drama teacher has to have skills to combine education and culture and have the potential to break boundaries. In fact, it is a demanding task and necessitates that teachers know themselves, their field and their students (Heikkinen 2005: 176). Thus, a drama teacher is required to contemplate on how to successfully transform drama and theatre according to learning objectives (Heikkinen 2005: 175, Heathcote 1990: 31-32). Teachers must have knowledge of creating fiction, leaping from it to reality, know what is pursued after and by what genre of DIE (Heikkinen 2004: 119). An understanding of how drama functions is required of the teachers in order to promote the various and challenging attitudes from within the group (Heathcote 1990: 52). However, these are skills that all teachers, regardless of subject, should possess. Using DIE requires pedagogical skills in addition to the knowledge of drama.

Drama differs from regular teaching in the way a teacher uses knowledge: although teachers have more life experience, it cannot interfere with the interpretations of children, which is most important (Heathcote 1990: 85). DIE functions with the students' own actions that should be allowed to occur spontaneously. Consequently, teachers have to show respect towards the ideas and methods of contribution of every individual (Heathcote 1990: 51). In fact, teachers must encourage students to clarify, break stereotypes, challenge prejudices, question assumptions, broaden views and make the implied matters as precise in order to make students see them with new eyes (Bolton 1986: 66). In other words, teachers have to remember that education through drama occurs mostly on the students' terms.

The teacher has to organize, lead and create problematic situations (Heikkinen 2004: 165-166). As a result, producing an atmosphere where learning is most suitable is of the essence. Teachers have to develop an environment where students can freely try out, create, search, fail and contemplate (Heikkinen 2004: 118). However, even though teachers are able to create real-world situations that work for students, it is demanding to actually know how to guide them through it. Consequently, it requires a sense of seeing each situation on their own. Otherwise the learning experiences could be shallow if the teacher does not steer students towards a creative process with a personal goal (Heikkinen 2005: 175-176). Although the students create the meanings, the teacher has to open the doors towards the possibility of creating those meanings (Heikkinen 2004:

118). For this reason, teachers have to see students' learning as a priority and guide them towards it if they do not find the way themselves.

Although it is important that the students create the situations as they see fit, the teacher has to observe closely, remain alert and alter the direction when necessary in order to be educationally beneficial. As Heikkinen (2004: 166) points out, the teacher has to be able to change the ongoing drama process if it becomes shallow or insipid. However, it is demanding for teachers as well as students (Heikkinen 2004: 119). For this reason, both require knowledge and experience of drama as a method for teaching and learning. According to Heikkinen (2004: 162), it is mandatory for the teacher to be an expert, a pedagogue and a leader. However, as Neelands (1984: 24) points out, teachers should not pursue to appear as all-knowing experts but rather as avid listeners. Consequently, as Bolton (1986: 11) states, teachers should build trust between themselves and the students, perceive what is occurring in the drama and keep it educational. Teachers should therefore consider themselves as learners as well. That realization enables trust and diminishes the thought of teachers possessing all the answers from the beginning. Experience has shown me that the more one uses DIE, the more knowledge one gains. Nevertheless, there are no simple solutions to the problematic nature of DIE in the sense of knowing what to do and when. Thus, a teacher has to be able to improvise according to each situation's demands.

As personal experience has also shown, the process of drama can be achieved in a classroom without any appurtenances that support the drama world. As Heikkinen (2004: 113) points out, it is a question of creating a meaningful process and supporting that process, since the classroom rarely has props or other theatrical aids. Although students are commonly able to create the process themselves, the teacher has to maintain the tension in the fiction and, therefore, keep the drama worlds alive (Heikkinen 2004: 108). However, as Bolton (1986: 68) states, teachers can merely pave the way for learning and cannot be certain that students gain meaningful experiences. For this reason, drama in regular teaching should be periodical.

4.1 Teacher-in-role as a method for learning

Providing the students with their environment for learning can occur through having knowledge of drama and being alert, as discussed above. In addition, it can be carried out with proper planning and reflection (sections 5.1 and 5.3) but can be achieved by participation as well. In fact, teachers have to show that they are willing to participate (Clipson-Boyles 1998: 31). As Almond (2005: 13) states, teachers have to take the a risk and present themselves as silly. Donbavand (2009: 25) shares a similar view: a teacher is occasionally required to act foolishly in order to control the students attention. As I have experienced, using teacher-in-role (TIR from now on) has inspired students to work with drama. However, it is not a matter of fooling around. Using TIR is always for an educational purpose and not a time for laughter. It is a matter of creating motivation.

However, students might initially receive TIR with insecurity and laughter but this can be surpassed with an explanation of what is about to occur (O'Neill and Lambert 1990: 139). Indeed, students have rarely grown accustomed to seeing their teachers in role. Thus, it should be stated that the students will encounter another person, played by the teacher. In my experience, an explanation has sufficed in having the students accept TIR and participate accordingly with their own roles. Consequently, TIR relates to caring and involvement as well. As Heikkinen (2005: 182) points out, when teachers work in role, they show that they care about the drama process and by participating are willing to put themselves out there.

In fact, using TIR is a part of serious playfulness (section 3.1). As Heathcote (1990: 47) states, teachers have to enter the world children are working in and take their work seriously. They have to stimulate, maintain the interest of the students as well as engage into genuine conversations with them (Almond 2005: 12). Thus, as discussed above, teachers work towards a common goal together with the students. Moreover, as Almond (2005: 12-13) points out, teachers' participation in drama is crucial in order to reassure the students that what they are asked to do is neither unreasonable nor impossible. For this reason, when students see TIR, it can lower their threshold to work in role themselves.

In addition to the aforementioned, TIR has multiple other possibilities: setting

challenges, providing information, intervening, rescuing when the situation is stuck and ending the drama situation (Clipson-Boyles (1998: 32). Consequently, as O'Neill and Lambert (1990: 138) point out, TIR provides the teacher to shape the drama from within. Thus, TIR is a tool that guides students towards their personal learning experience. As Bolton (1984: 136) states, TIR allows protection of the students or donates the power for them by either providing answers or contriving situations that require the students to create the answer.

Indeed, TIR enables the use of various registers in order to strengthen the class' opinions and decisions (Heathcote 1990: 69). Furthermore, teachers' authority can be used more securely in a role (Heathcote 1990: 69). She refers to drama situations, where teachers encounter opposition from the students. As I have experienced, students listen more carefully when they encounter TIR. However, TIR used with a class I had not taught previously did not have the desired effect. Although it is called TIR, it should be a teacher that the students know and not merely any teacher. Thus, it requires the students' own teacher to work in an unorthodox manner.

As a result, teachers have to be able to act in a role and knowledge of dramatic expression and dramaturgy assist in creating them (Heikkinen (2004: 120). Nevertheless, it is crucial to bear in mind that one cannot act in a role as an actor might (Heathcote 1990: 162). TIR is not a time for the teacher to shine as an actor. In fact, being in role requires making contracts with the roles of the students and providing information for them (Heathcote 1990: 162-163). As Neelands (1984: 50) states, the role should indirectly promote students' own decision making.

Consequently, it is vital to appreciate that TIR mainly functions as a means for students' learning. Teachers in their roles are descriptive and provide the students excitement as spectators that they can exploit in their actions (Bolton 1986: 80). Thus, as discussed above, teachers motivate and assist their students with role-playing. More crucial than the character is the teacher who in role cares, protects, inspires and challenges the group and the individual (Bolton 1998: 188). Moreover, TIR should never be a character similar to the students' ones. As Bolton (1986: 81) states, teachers have to respect that it is the students' own experience which is satisfactory. In other words, teachers have to give leeway for students to make their own experiences.

As Almond (2005: 13) states, teachers have to be enthusiastic, energetic and fresh as themselves while presenting material. In fact, this is crucial in all teaching. As Heathcote (1990: 36) states, using the fundamental concepts by which people live, will bring true personal commitment to teaching. Although it is vital for teachers, it is necessary for working in role as well. Moreover, Heathcote (1990: 52) points out that role-playing in its flexibility works for all personalities in every teaching circumstance. However, although it presents opportunities for teaching that other methods cannot, it is not for everyone. As Heikkinen (2005: 182) points out, TIR is a demanding method and all drama teachers do not use it. In fact, it might not work at first or teachers may simply feel uncomfortable to act because of the method's uncertainty. Nevertheless, since working in role requires courage and is a calculated risk, teachers who can make mistakes may last longer and go further (Heathcote (1990: 69). Owing to the fact of the rather difficult nature of TIR, the material package does not employ it in all the tasks. However, it is a valuable tool and is present in many of the activities. In order to clarify that TIR does not necessitate involvement during the whole drama process, the roles of the teacher vary in their size and are not similar in all the tasks that uses TIR.

4.2 Teachers' opinions towards drama in education

The opinion of most teachers appears to be, as experience has shown, that drama embedded into a regular classroom merely creates havoc without a purpose. Consequently, the fear of the unknown persists. Teachers find drama involving the whole class in a noisy, unstructured chaos and think that students should be trained in acting (Clipson-Boyles 1998: 11). As discussed in section 3.3, acting skills are of little consequence. However, during a drama activity, although students are working and learning as a result, it might not always appear as such. The untrained eye might witness havoc, whereas the teacher using drama is well aware of what the students are doing. Owing to real-life situations and role-play, the lessons might occasionally be bursting with actions and loudness. Nevertheless, there is always a goal behind the sounds and performances (see section 3.1.3). Indeed, drama as a teaching method is valuable not only due to its vast range of possibilities but also due to its capacity of teaching clandestinely. Students are often steered into learning when they least expect it.

As Dougill (1989: 27) states, teachers' resistance towards using drama might be due to

the dread of having no control, absence of credence and space or the opposition from the students. These remain as the most common elements encountered from teachers opposing drama nowadays. However, as all fears, they are irrational. Thus, when scrutinized, the aforementioned resistance factors can be deprived of their credibility.

Firstly, the absence of space is an imaginary dilemma. In fact, a regular classroom is sufficient. As Bolton (1986: 46) states, teachers are greatly concerned with making a dramatic situation as real as possible, although children will consider it real without an abundance of material. As experience has shown, students have the ability to believe that their class and tables in it can be anything. Dougill (1989: 31) mentions the obvious, the tables should be rearranged. This is a simple procedure that can be done before class, with the students prior to the activity or during the activity as it demands. Thus, the classroom can be transformed into any setting in any time or place agreed upon (Heikkinen 2004: 59). As Neelands (1984: 7) states, drama is for any teacher in every possible venue.

Secondly, the dread of having no control or credence relates to planning. However, as Dougill (1989: 27) points out, a drama activity necessitates as much planning as any other method. As discussed in previous sections, drama requires involvement, knowledge and experience (planning is discussed in section 5.1). In fact, most of the experience comes from actually using drama with students. For this reason, without an attempt, certainty remains absent for the use of drama.

Finally, there are numerous means to defy the opposition from students. As discussed in the previous section and, as Dougill (1989: 33) points out, a teacher should guide with an example. Consequently, students should not be put in front of a class and perform a set role (Dougill 1989: 34). DIE is concerned with guiding the students towards learning by using different roles, not mere performance for others. Students and teachers who have little knowledge of DIE may have similar views of what drama is. It is therefore crucial to explain how and what will be done. Nevertheless, students might still be averse to participating. However, that actually is a fact that occasionally presents itself since drama is not a method for all the students.

4.3 Is drama for everyone and every topic?

As discussed in section 3.4, groups might not function together when all the participants do not welcome drama. In fact, DIE is not of interest for everyone, although the opportunity to explore oneself, the world and events through drama could be important for all students (Heikkinen (2004: 18). Consequently, even though the matters learned would benefit all, the method itself does not, as experience has shown. The fact remains that for certain students it is the most suitable learning method. It should, therefore, be a part of every teacher's repertoire among other methods.

As Heikkinen (2004: 59) points out, drama is commonly seen as a time for fun instead of considering it as a possibility for learning, and that drama is not supposed to be an afternoon snack. However, it could be fun as long as the means for learning are embedded into it. As Bolton (1984: 153) points out, DIE differs from other pedagogies by having the students participate or solve problems and not thinking that they have an intention to learn. Thus, drama allows students to learn from the inside out instead of from the outside in (Bolton 1984: 154). When students enjoy participating in a drama activity, they commonly think that they are not studying, although they are. This is what teachers should bear in mind. As Bolton (1984: 157) states, the teacher is aware of teaching but the students are unaware of learning. Thus, drama can use amusement as a means to an end. However, the word education in DIE entails that teaching is the main goal. As Fleming (1994: 37) points out, breaking from classroom routines can be achieved in various ways and, therefore, cannot define solely why drama would be appealing.

However, the motivational factor exists in the possibility to play. Consequently, as Fleming (1994: 37) states, the play drama uses perseveres from children to adults, although it is more common for children. Nevertheless, although children play without difficulty, every adult or adolescent may not. It is important to bear in mind that all the participants in a drama activity do not necessarily share similar enthusiasm. As Neelands (1984: 27) states, when drama is forced upon children, nothing occurs and, therefore, it is crucial that children participate in drama of one's own accord. Thus, authentic drama situations require the students to participate willingly (Winston 2012: 4).

Experience has shown that all topics can be taught through drama. In fact, DIE can utilize matters from any subject, literature, contemporary social issues or areas related to upbringing and learning (Heikkinen 2004: 138-139). For example, they include learning and examining various themes, facts, concepts, different views and understanding empathy (Heikkinen 2005: 40). However, there are no simple procedures to follow in using DIE with previously undone subject matter. Nevertheless, in my experience, it merely requires a certain amount of time and imagination in order to succeed. It is nonetheless essential to remember that DIE should not be in mind for teaching all issues in regular classrooms since different learners require different methods. For this reason, the tasks in the material package are supposed to be used periodically and not one after another. Dougill (1989: 4) argues that drama can be used by all teachers in all subjects. Although it is a truthful argument, it remains truthful up to a certain point. Drama cannot and should not be seen as a method for everyone and be used on every occasion. In fact, to conceive that it produces the grandest result in learning for each person is absurde.

Although the present material package is aimed at students learning English in the upper secondary school, DIE can benefit learners from all age groups. As Heikkinen (2004: 91) points out, when children and adults are given the chance to take playing seriously, they receive an opportunity to learn in the situation. In addition, I have worked with teachers, children, adolescents, adults, elderly people and all of them have had the will to learn through drama, leaving aside the few individuals that have not.

Donbavand (2009 :1) states that everyone is longing for drama in their lives. He (2009: 75) also argues that students are always willing to participate in drama merely due to the fact that it is drama. However, to hypothesize that people who watch drama and, therefore, participate in drama is a false assumption. In fact, they are two entirely different matters. Certain people wish to act and do whatever they can to get themselves involved in drama. On the other hand, others have never fathomed the idea of themselves doing anything related to drama. Thus, owing to the distinction between the two sets of people, they should not be considered as such that one follows the other. Although it has been argued that we should not forget the importance of playfulness in adulthood, not every adult or adolescent feel the requirement for it or get anything out of drama. Consequently, to assume that people participate in drama merely for the

reason of it being drama, would be acting under false pretences. As Owens and Barber (1998: 11) point out, it is ridiculous to claim that drama is the only true method for learning.

In summary, this chapter defined the demanding task of being a teacher who uses drama. It requires a great deal from the teacher. However, it can be more rewarding than one initially thinks. Applying TIR as a method has its benefits but teachers can use drama in classrooms and never use it as a method. It requires effort but it should not be used if one is uncertain of its function. This chapter also clarified how certain opinions towards drama in teaching are unfounded. Moreover, a clearer picture of why drama does not suite all learners was discussed.

5 BEFORE, DURING AND AFTER DRAMA ACTIVITIES

This chapter will clarify in greater detail certain other demands of DIE that have been briefly discussed above. The importance of planning drama activities is explicated in section 5.1 and the benefits of learning through reflection is opened up in section 5.2.

5.1 Planning

Planning demands awareness of what is done and how. In other words, a teacher should have knowledge of drama before making students work with it in order be more clear of the various drama conventions, that can include for instance TIR and hot seats for characters. As Neelands (1984: 6) points out, drama is child-centred but also requires the teacher to have knowledge of innovative forms to incorporate into children's experiences of play. Nevertheless, more crucial is the awareness of the purpose than memorising an abundance of conventions. Teachers have the power to create any convention as long as it serves the purpose of education. They have to remember that the most important issue is what the students should learn through drama (Bowell and Heap 2001: 15). In addition, when the teacher chooses the drama situation, students might merely try to do what the teacher wants instead of developing their work to their own direction (Owens and Barber 1998: 23). For this reason, it is important to bear in mind that the drama has a structure that allows spontaneous exploration of the students.

The tasks of the present material package are designed in a fashion that allows the students to construct most of the situations themselves.

Planning drama is essentially appreciating how the means of theatre assist students' learning through play, roles and dramatic situations. As Clipson-Boyles (1998: 10) points out, teachers are required to figure out how to develop children's awareness by using drama as an art form. Planning demands skills of defining a situation, considering the group's demands and working slowly when providing the class with an experience (Heathcote 1990: 93-95). Thus, the teacher has to locate procedures that allow students to feel success and be receptive for developing skills, knowledge and understanding (Heikkinen 2004: 135). In addition, as experience has taught me, planning a drama situation should not be haphazard but involve various procedures that lead to the actual situation. For this reason, the situation requires setting up and time for the students to think of their roles.

As Howell and Heap (2001: 37) point out, particularly the roles of the students in the drama have to be in concordance with the situation. It has to be meaningful for the students, the level of development of the students has to be known, goals should be clear and questions of how to organize the drama require planning (Owens and Barber 1998: 26). Using drama is therefore not haphazard in nature. It necessitates knowledge of the students, their needs and how drama functions as a teaching method, as was discussed above. Consequently, abundantly using various drama conventions episodically may lessen the improvised play that can be indispensable in drama (Fleming 1994: 50). Thus, teachers should remember the value of the process. The topic has to be known in order to shape the lessons promptly, as discussed in the previous chapter. It may be unclear how working with DIE can always be meaningful and developmental (Heikkinen 2004: 43). For this reason, planning requires a sense of drama and pedagogical skills in order to fulfil its goals (Heikkinen 2004: 43).

Planning a process for one class session therefore differs from a longer one. Teachers must be aware of the diversity in planning one lesson, a project and a whole programme with drama (Fleming (1994: 50). Thus, it should be remembered that shorter time demands lesser issues. However, the tasks for students should be neither difficult nor simple enough and an explanation on what they are actually pursuing after has its

benefits (Fleming 1994: 61). Consequently, whether it is a year long course or merely one lesson, students should be clear on how they work and towards what purpose. However, following a lesson plan too strictly diminishes the authority of students actually shaping their experience (O'Neill and Lambert 1990: 134). This has been taken into consideration in the tasks of the present package. All of the activities require one lesson at least. The issues are therefore limited in each activity. Moreover, certain activities explain beforehand what the students will encounter and others will have the element of surprise, which is related to the issue of being similar to reality, as was discussed in section 3.2. Surprises also create more motivation when it occurs within the drama and is not mentioned beforehand.

However, it is vital to think of the repercussions beforehand. Planning is important due to play's ethical points, which are similar to reality. As Heikkinen (2004: 72) states, there is a certain amount of excitement involved with the ethical decisions made while playing. They are exciting to study when one can make decisions that are not possible in real life. For this reason, although play should not be considered as being ethically dangerous as much as it should be seen as ethically eye-opening, there is the possibility of coming across ethically dangerous decisions. Nevertheless, they are essential for learning and teachers should neither encourage students to make the right choices nor make it too simple. In essence, planning drama requires a certain amount of dare. Otherwise there is nothing to discern or to learn. Moreover, the matters will always be reflected upon in order to make students fully comprehend the repercussions of their decisions (discussed in section 5.3).

DIE enables students to practice ethical decisions safely when they are done in a real-world drama situation. However, structures are required to be carefully planned in order to enable the secure use of group work and different personal traits (Bolton 1984: 128). Nevertheless, one should remember that all real-world drama situations serve their purpose and planning drama merely requires making the decision of what context would be the most fitting for learning a particular issue. In other words, one context is probably as good as another (Bowell and Heap 2001: 31).

5.2 Reflection

Heikkinen (2004: 79) points out that the processes in DIE necessitate time and understanding because there commonly are a great deal of matters to digest. For this reason, one should not expect the solutions to present themselves apace. Wagner (1998: 10) shares a similar view: students unlikely reach solutions immediately since the atmosphere in the classroom using drama offers multiple choices. Thus, it is common that students begin to contemplate their thoughts and actions that occurred in the drama after it is finished (Booth 1998: 74). However, if the situation turns out too extreme, it is important that the drama situation can be aborted when necessary (Heikkinen 2004: 95). Drama sessions are not affected by abortion (Owens and Barber 2001: 5). In fact, they can benefit from it. Although reflection subsequent to the situations is of the essence, problems can be dealt with when they present themselves.

In fact, drama is organized of the process of playing, discussing and reflecting. As Heikkinen (2004: 80) states, serious playfulness enables one to learn matters that might be difficult to merely discuss. As discussed previously, participating in real-world situations enable students to deal with such matters safely. However, DIE should not be considered as the most effortless way to scrutinize difficult issues, although it may be beneficial when an adequate amount of time is provided.

Consequently, each drama situation demands reflection in order to be educational and teachers have to acknowledge this. As Heikkinen (2004: 141) points out, the teacher is obliged to present the opportunities for the students to comment their participation and matters related to it. Examining and assessing the experiences can assist in creating new insights and courses of action (Heikkinen 2004: 128). In essence, the experience is immaterial until it is discussed, after which the students can discern what was actually meaningful for them in the experience. As Booth (1998: 69) states, students not only experience drama but also try to understand what happened, in and out of role.

However, learning in drama is not effortless and requires the students and the teacher equally to engage in the discussion. As Heikkinen (2005: 43) points out, conceptualizing the experience allows the object to remain unchanged but it modifies the point of view from which the experience is studied. As a result, students have to

employ their previous knowledge and experience (Wagner 1998: 10). This is what the students are compelled to strive towards. Although the teacher provides the questions that steer students into the thinking process, students must deliberate the matters on their own. Reflection should therefore be a part of the whole process. Particularly when done during the activity, it increases trust between the students and teachers when enthusiasm can be shown by involvement (Heathcote 1990: 92). As Wagner (1998: 79) points out, students and the teacher can move out of role and reflect their actions as themselves at any point during the drama or after it. This relates to the fact that the drama can be stopped and reflected at any point.

Feelings are always a part of drama and encountering them require reflection and a certain amount of trust between the students and their teacher. As Bolton (1986: 98) points out, the feelings learners experience should occur safely and the teacher has to provide a secure reality for them to return into. As experience has shown, discussing the emotions the characters experienced is usually sufficient. However, occasionally the emotions are so intense that they require more discussion. As Bolton (1984: 106) states, even though the emotions in drama are not real, they can be more intense than in reality due to the fact that the participant can use emotional responses they would not use in a similar situation in real life. Consequently, a highly emotional drama situation should be planned for students with whom the teacher has established trust with beforehand. Reflection might be ineffective if the students do not trust the person who guided them into the situation. Moreover, true reflection is possible only when the class feels that their contribution is valued and the teacher does not ask questions to which answers are known (Wagner 1998: 80).

Trust is an issue when students should reflect their work with their peers, with whom they might rarely share, particularly when emotions are involved. For this reason, it is occasionally beneficial to let the students write their answers anonymously. However, although the answers can be discussed together, they have to remain anonymous or students' trust towards the teacher can diminish. Moreover, the experience can be so powerful that sharing is more important than analysing (Heikkinen 2004: 131-132). Thus, it is crucial that the students have the opportunity to share their experience before asking exact questions regarding learning. Students must, above all else, feel secure and make any statement they feel. This is vital since students commonly find answers that

they were previously unaware of actually being able to produce (Wagner 1998: 10).

Consequently, using drama with children necessitates that their feelings and thoughts are not questioned (Bolton 1986: 99). Thus, after a situation has come to an end, children may ask if they were wrong in feeling a certain emotion or thinking particular thoughts. It has to be remembered that they are never false. Security after the fact can be provided by maintaining the non-existence of incorrect answers. As Bolton (1986: 99) states, if feelings are not a part of drama, there is no truth in it. Students have to experience emotions and an emotion in itself is never false. However, the actions one does due to an emotion can be.

For this reason, reflection assists in evaluation. The questions and answers correlate with the perceptions the teacher does during the process. Thus, reflection and observation may allow teachers to find students' weaknesses and address various actions. The teacher assists the students in assessing the means for their development (Heikkinen 2004: 143). The evaluation of how various means of drama and theatre were used is included as well (Heikkinen 2004: 142). However, the process and themes in drama are more crucial to evaluate than the means of the process. Nevertheless, reflection is a catalyst for learning. Students commonly do not figure out what they have learned until after a certain amount of time has passed. However, it is not a certainty. As Heikkinen (2004: 139) points out, one cannot immediately learn everything in drama and learning might not happen at all.

The present material package has time for reflection after each activity. However, it is crucial for teachers to understand that reflection can occur during the activity. Owing to the fact that upper secondary school students are concerned, the package will have a sheet to be presented for the students that has questions they can use in reflection. As experience has shown, not many students are willing to speak when the whole class is listening. Although it is vital to ask questions after each activity, it might be more crucial to provide the students the opportunity to reflect in writing.

To sum up, chapter 5 discussed certain other points that are essential in DIE. Planning is a vital part that makes the teacher be aware of all the possibilities beforehand and also be able to deviate from those plans if the situation calls for it. A drama contact is crucial

in addition to planning and requires attention prior to commencing in a drama activity since it entails the rules and regulations of each dramatic lesson. This chapter also clarified the importance of reflection during and particularly after each drama activity.

6 LANGUAGE LEARNING AND DRAMA

The previous chapters showed the benefits of teaching and learning through drama. Indeed, they are all valuable for all subjects, including language teaching. However, certain other characteristics require scrutiny in order to clarify what other means are advantageous for teaching languages. Firstly, why drama should be used in language teaching is clarified in section 6.1. Secondly, role-playing and its benefits from the point of view in language learning will be discussed (section 6.2) Thirdly, section 6.3 will clarify what is meant with fluency in language teaching. Fourthly, the advantages of real-world situations for learning fluency in a language will be explained (section 6.4). Finally, certain differences in reflection and feedback, compared to other subject besides languages, will be opened up in section 6.5. In addition, although the present material package is directed for students learning English, the issues that follow are related to all language teaching and are, therefore, presented in that manner.

6.1 Rationale for using drama in language teaching

Communication is crucial in all language teaching. As Dougill (1989: 5) points out, language is a way of communicating and draws attention towards communicative competence. It concerns with knowledge of using language appropriately in social situations, not merely uttering grammatically correct sentences (Segalowitz 2010: 109). Moreover, language theories that do not recognize communication are insufficient (Segalowitz 2010: 108). He (2010: 109) continues that understanding language, L2 acquisition and performance, all linguistics has to appreciate is the value of the social dimension of communication.

A contemporary opinion that dominates most language teaching is that language should be used in a meaningful way. Students who use their language skills in social situations, that is to say, use fluent speech, are able to apply their cultural knowledge. People are a

part of social norms with their L1 use and expect to encounter similar norms with L2 (Segalowitz 2010: 110). However, although most social situations in similar cultures have similarities that can be used in any language, certain cultures have their divergences. Nevertheless, as it was discussed in section 3.2, real-world situations provide means to use language in settings that have their counterpart in reality. Thus, drama worlds provide the frame for normal language use. As Wood (2010: 188-189) states, when students are negotiating meanings, their pauses can diminish, sentences may be well connected and their production of language is more understood. Consequently, they are able to speak fluently in the situations as they would in reality, where answers are not given beforehand. Particularly in English-speaking countries that receive a great deal of immigrants, fluency is a vital asset since L2 learners have to manage in academic, occupational and social situations (Rossiter et al. 2010: 584).

Moreover, expressions that exist in a culture are vital knowledge for using a language fluently (Segalowitz 2010: 114). He (ibid.) continues that such knowledge comes from social interaction with native speakers and not from knowing the grammatical rules of a language. Although most Finnish schools lack native speakers in a regular classroom, it is nonetheless influential to have students make use of their linguistic skills in real-world situations in order to practise their fluency in another language (discussed further in section 6.4).

As Booth (1998: 75) argues, drama is possibly one among scarce language situations that enable new opportunities in which dialogue is used spontaneously. Moreover, drama and role-playing are examples of producing speech with any theme (Wood 2010: 189). Thus, students learn social and personal issues through drama and they include moral and spiritual enhancement in language (Bowell and Heap 2001: 8). However, as Kao and O'Neill (1998: 3-4) state, language teachers use drama with prepared dramatic discussions and, therefore, concentrate on accuracy instead of the meaning of recited utterances. Dramatic playing requires the use of language and gestures when communicating with others (Bolton 1984: 124-125).

Consequently, although accuracy is a vital part of language use, students should also be prepared to the spontaneous language and body language encountered in normal converse and drama can provide that with real-world situations. As Fleming (1994: 63)

points out, dialogue is an essential aspect of drama in addition to monologues and body language. Kao and O'Neill (1998: 2) express a similar view by stating that dialogue is innate in any form of drama and crucial in teaching every language. For this reason, as Almond (2005: 9) points out, drama activities are relevant in any language teaching.

However, as Segalowitz (2010: 75) states, automatization through repetition is vital for learning cognitive fluency. When language forms and grammar are repeated, it enhances students' ability to use their language more fluently. Indeed, it is crucial to teach all aspects of language use to students. Although mere fluency practise is vital for language use, it can diminish the accuracy. As Hammerly (1991: 10) states, concentrating on free communication too early produces linguistic inaccuracy as well as emphasizing structures produces communicative incompetence. For this reason, fluency cannot be the sole way of teaching a language. Using drama as mere fluency practise can be a valuable asset in language teaching but it should be remembered that students are required to learn the correct language forms in other lessons. This is taken into consideration in the material package since it is designed to be used periodically and not as a whole course. Consequently, gradual teaching of conversational fluency has larger benefits and students can be encouraged to use the structures they have already learned (Hammerly 1991: 50). As Wood (2010: 10) points out, a wide range of abilities in language affect in fluency.

Learning a language through drama incorporates the use of roles, improvisation and authentic conversations in the target language (Robbie et al. 2001: 1). Consequently, language skills are enhanced due to drama's ability to concentrate on imagination, meanings and problem solving instead of focusing on language (Robbie et al. 2001: 1-2). Drama may diminish the inhibitions for speaking another language in class by allowing students to use their language instead of thinking how it should be used. As Winston (2012: 5) states, the social nature of drama allows students to work with one another and can lower their inhibitions to use their language in class. Thus, the authenticity in language use through drama alters the interaction in the classroom towards more productive results (Kao and O'Neill 1998: 1). DIE pursues to involve participants into a fictional situation that makes them create authentic and spontaneous oral language (Wagner 1998: 8).

Furthermore, students are engaged to produce dialogue in order to continue in the drama situation (Kao and O'Neill 1998: 2). Consequently, drama functions with language and playing is vital in using language through drama. The playfulness of drama makes it enjoyable and can draw students being more open towards the target language and its use (Winston 2012: 4). Drama activities involve students' whole persona when they are immersed in situations that require skills used continuously in reality, such as speaking, listening, body language and perception. Thus, the focus is on the learner's ability to use all of their persona and not merely the part that perceives a foreign language. As Almond (2005: 10) states, drama allows a holistic view of language teaching through role-play.

6.2 Role-playing as an asset for language learning

As Dougill (1989: 25) points out, teachers act out while speaking in English, whether it is by reading a story, explaining new vocabulary or demonstrating a dialogue. Consequently, using language in role allows teachers to motivate tremendously through their own example (section 4.1). However, teachers are incapable to present their own examples on every task. Thus, in order to prevent the method for inspiration becoming mundane, it is important for the students to work in role as well. As O'Neill and Lambert (1990: 19) point out, roles require language that has not been previously used by both teacher and students.

In fact, the greatest asset of role-play for language use is its possibilities to introduce the language that would otherwise be absent from the classroom (Dougill 1989: 17, Booth 1998: 70). This could be, for example, the register and formality of various roles in different situations. Indeed, diverse roles enable students to use different language (Fleming 1994: 44, Kao and O'Neill 1998: 4, Wagner 1998: 35, Winston 2012: 4). Children can identify, respond and learn from the ways language is used since drama animates language through meaningful contexts that include roles, purposes and audiences (Clipson-Boyles 1998: 4). Moreover, as Fleming (1994: 45) points out, speaking in role in a fictional situation diminishes the insecurity of being linguistically insufficient. Drama allows students to use interactive language and enhance their own understanding, without concentrating on accuracy or a controlling teacher (Booth 1998: 70). As a result, being in role allows the students to securely speak through a character

instead of pondering how they use the language as themselves. As Winston (2012: 3) points out, experimentation with different roles occurs safely through drama and allows one to perceive oneself in a new light. The roles can provide security and allow students to take risks with their language skills (Winston 2012: 3).

Thus, when students are in role and speak, their exchange of thoughts and language increase (Booth 1998: 71). Language is a means of communication that involves the body and mind and has consequences that require attention. For this reason, it is crucial that the situations in which students work in role are interesting enough and not merely repeating set phrases or similar situations. When the students are emotionally involved with their language use, they might use their language skills more widely (Winston 2012: 3).

As Almond (2005: 10) states, portraying a character enables us to build awareness of people in our daily lives, which is crucial for communicating and interacting in real life. However, as Kao and O'Neill (1998: 8) point out, when the roles and their tasks are known beforehand, it leaves little room for negotiation. For this reason, role-playing should be mostly improvised in order to produce the benefits spontaneous language use entails: learning interaction and being therefore valuable fluency practice. Moreover, when students' roles are far from themselves, the possibilities for wider language use increase (Kao and O'Neill 1998: 25).

As Clipson-Boyles (1998: 8-9) states, drama provides various processes for language learning: exploration, research, empathy through roles, awareness of deeper meanings, planning, organising, repeating, consolidating, communicating and expressing different emotions. The process of drama allows these processes to be examined, as was discussed earlier. Heathcote (1990: 98) points out that drama's discovery lies in the journey and not knowing how it ends. Thus, the language students use is real when they are not certain how a situation ends, which relates to the element of surprise in the actual drama. As Heathcote (1990: 101) states, drama's flexibility allows the classes to make the decisions. Consequently, when a drama activity is carefully planned, students feel that they control it, as they do to a certain extent. However, the teacher has to ensure that students do not deviate from the purpose of using language as the situations demands it.

Clipson-Boyles (1998: 9) points out that all the processes stated above are linked to the actual performance in a drama activity. However, it is not a question of training actors but benefiting from the process of creating a character and applying it to a communicative language learning situation (Almond 2005: 11). Thus, the performance is a manner of sharing work with others (Clipson-Boyles 1998: 10). Students do not therefore perform but interact together in a set situation. For this reason, as Dougill (1989: 17) states, role-play allows real-life situations to be incorporated in the classroom.

As was discussed above, drama provides the opportunity to use spontaneous language through the security of a role. The present material package has role-playing in all the activities and the situations themselves allow the students to use language as they would in reality.

6.3 Fluency in foreign language teaching

The definition of fluency in speaking is multifold. Let us first clarify the word itself. The Oxford English Dictionary, OED, (1989) provides the following definitions of the word *fluent* in relation to speaking: *Of speech, style, etc.: Flowing easily and readily from the tongue or pen; Of a speaker, etc.: Ready in the use of words, able to express oneself readily and easily in speech or writing.* On the other hand, the definitions of the word *fluency* are as follows: *A smooth and easy flow; readiness, smoothness; esp. with regard to speech; Readiness of utterance, flow of words* (OED 1989).

Consequently, the words *fluent* and *fluency* are referred to the easy flow and readiness in language use. It is commonly referred to speaking another language similarly to a native speaker (Wood 2010: 9). However, in the field of language studies the definitions are not as simplistic. As Segalowitz (2010: 4) points out, fluency is firstly referred to expressing any ideas in L2 as well as in L1, speaking without accents, using vast vocabulary or speaking grammatically correct. Secondly, fluency is the metaphor 'language is motion', which refers to speech and its quality of flowing or being fluid (Segalowitz 2010: 4). Hammerly (1991: 53) and Wood (2010: 9) share a similar view: fluency refers to using language naturally, rapidly and smoothly.

However, Hammerly (1991: 51) points out that most English speakers see fluency, in addition to the above, as also speaking accurately. He (ibid.) continues that in the field of applied linguistics the use of confidence in communication has taken the place of accuracy in reference to fluency. For this reason, fluency can be seen as speaking a language in a flowing manner, without an emphasis on accurate or correct language forms. As Wood (2010: 11) states, when fluency is defined distinctly from oral proficiencies, there is a concentration on speed, pauses, hesitations and fillers. The last two are commonly referred to as the markers of what fluency is or in other words, is without them. However, as Guillot (1999: 14) points out, the aforementioned are more relevant in planned speech, such as speeches, lectures and radio and television commentaries. Nevertheless, even in prepared speech, pauses and hesitations are present, for instance to provide effect for the speech.

Thus, the above does not provide a comprehensive definition of fluency. Hesitations and pauses are present in normal conversations as well and therefore cannot be considered as the criteria of what fluency in speaking is. Unplanned speech, the language used in reaction to others, occurs in the moment (Luoma 2003: 13). In fact, if fluency is measured with the absence of pauses and hesitations, one would neglect the regularities of converse. In other words, concentration on various markers of speech actually measures it as a monologic, individual achievement and would not apply for the interactional nature of conversations (Guillot 1999: 15). Moreover, measuring hesitations and pauses might provide more information on those who listen than of those who are speaking (Luoma 2003: 88).

For this reason, fluency in speaking should be seen from a different vantage point. Guillot (1999: 17) argues that the definitions of fluency need to determine both, native language and foreign language. Similar criteria should not be used with native and non-native speakers of the same language. An ingrained view among most people is that how well one pronounces language indicates how well-developed the skills in a language are. However, judging a non-native speaker with the standards of a native speakers' pronunciation might not be a well-established standard (Luoma 2003: 10). For example, native speakers of English have very different accents and dialects. Thus, basing a judgment on merely one of the aforementioned leads to a standard that will not benefit all language users. As Luoma (2003: 10) points out, determining what is the

standard of a native speaker in any language is difficult due to their various regional differences and standards. Thus, language use should be evaluated with a more comprehensive criteria. As Wood (2010: 10) points out, fluency has advanced from mere concentration on grammatical items.

Another issue is the amount of words a speaker utters within a certain time-frame. However, even native speakers have differences since there are slower and faster talkers (Derwing et al. 2009: 534). Thus, as Osborne (2011: 277) points out, considering the speed of a speakers production cannot be the sole factor that would define how well information is given. For this reason, there are other means to assess a spoken message. Learners and native speakers who are fluent tend to produce more syntactic units but in a different manner (Osborne 2011: 286). Thus, stating that fluency is similar when comparing native and non-native speakers is unfounded. Derwing et al (2009: 554) found out that a link between being fluent in L1 and therefore being fluent in L2 does not exist. Osborne (2011: 295) found out that circumlocutions are present with more fluent speakers, native and non-native. In other words, one definition for fluency can be the ability to produce utterances that convey the message, even though exact words might not be used. Regular converse does not necessitate a complex choice of words when a simple message is conveyed.

Luoma (2003: 10) draws attention towards communicative effectiveness, which can have its base on how native speakers pronounce but is realised more through individual achievements in comprehensibility. Although she is more concerned in how this affects a learners pronunciation, it can be seen in a wider frame. The assessment of language use could therefore be based on how well the spoken message is understood, if it is a fluent utterance.

Guillot (1999: 18) draws attention to the fact that the adjective *fluent* has manifold meanings: people, speech and actions can be fluent. Thus, fluency in a foreign language is a matter of interactions, without a concentration on linguistic issues (Guillot 1999: 19). Furthermore, Guillot (ibid.) argues that foreign language use can be fluent when it is in temporal sequence, even though it might be syntactically or lexically insufficient. For this reason, although valid in language teaching in other respects, fluency in a foreign language should not be considered as a concentration on syntactic and lexical

items (Guillot 1999: 25). In addition, errors in a language occur in regular speech with native speakers as well as with those speaking a foreign language and should not be considered as incorrect language use on every occasion (Luoma 2003: 19).

As Guillot (1999: 47) points out, it is a concern of actual language performance. Thus, this material package will enable students to use their language skills in situations that demand conversation, delivering a certain message, without concentration on possible language mistakes. As Wood (2010: 11) states, fluency is speaking effortlessly without much attention to the language. Moreover, it does not emphasize grammatical accuracy. Although it is a valuable part of language learning, the tasks in this material package work on the assumption that grammar is taught during other lessons and these tasks provide the opportunity to teach fluency in a manner of conveying messages in normal conversations.

As Segalowitz (2010: 2) states, it is important to study fluency since people who are fluent in their L1 (native language) might have difficulties to learn their L2 (another/second language) fluently. Furthermore, Luoma (2003: 28) points out that assessing how one uses a language is related to the context provided by the social situations. Thus, practising fluency has its place. Although correct pronunciation is a part of language use, it is not a question of what dialect or accent a speaker uses when a message is conveyed. For this reason, this thesis refers to fluency with enabling students to make conversation at their own speech rate, being understood and letting their speech flow with hesitations and pauses that exist in every conversation.

6.4 Fluency in language from real-world situations

As Dougill (1989: 17) states, unpredictable language use is what students are required to encounter and prepared to expect. Drama pursues to constrict the difference between controlled classroom language and unpredictable real-world language through situations that the students engage in (Almond 2005: 11, Dougill 1989: 6). As Robbie et al. (2001: 3) point out, teaching language through drama necessitates the use of the target language only and students have to be so involved in the drama that they do not think they are in a classroom. This occurs through drama, when children are in an imagined

situation and can enhance their use of verbal and non-verbal strategies, which increase their social cognition (Wagner 1998: 35). Moreover, authentic experiences can develop students' skills in creating personal meanings and, therefore, explore themselves as humans (Booth 1998: 68).

However, it may be a difficult task. As Maley and Duff (1982: 12) state, having an entire class active towards a purpose can be difficult without the use of drama. Thus, using real-life situations can fulfil that goal. As Neelands (1984: 6) says, drama creates meanings through social action and uses language in imaginative situations that are similar to reality. Experimenting and learning life in the target language through play is encouraging, unorthodox, imaginative and enjoyable (Almond 2005: 7).

Consequently, students may forget that they are in a classroom. As Maley and Duff (1982: 9) point out, drama activities employ those inner resources required by language use outside the classroom. Situations in drama occur in specific locales in which the participants have various roles, feelings, thoughts and knowledge to share. This is also achieved throughout the material package, as the activities vary with their premise. As Dougill (1989: 4) points out, drama can by instructive means imitate real life, foster the use of self-expression and augment opinions of values. For this reason, drama allows the exploration of situations in their entirety (Maley and Duff 1982: 12).

As Maley and Duff (1982: 9) state, drama enables language use in a suitable context. Indeed, in drama students encounter situations as they exist in reality. It is, therefore, a matter of the activities how they require language use. As Maley and Duff (1982: 13) point out, drama employs the whole persona and, regardless of the technique, each situation is different. However, as Bolton (1986: 199) states, drama has to always present a chance for talking and listening skills. Thus, it is of no consequence what the drama situations are. When they are well-planned, they provide authentic settings for real language and its use (Winston 2012: 3). Consequently, drama can demand linguistically for academic speech and public or private language (Heathcote 1990: 56). In addition, the aforementioned various registers demand their fluent use in a drama situation. Drama focuses on interactional talk instead of informational, which is highly common in classrooms (Wagner 1998: 36). For this reason, drama allows students to develop their verbal and non-verbal communication skills (Heikkinen 2004: 136).

Furthermore, students not only learn to use another language in real contexts but also have opportunities to practise new vocabulary and constructions in a non-threatening situation (Clipson-Boyles 1998: 81). However, as Heathcote (1990: 59) points out, non-verbal children should not be under a verbal pressure too great to cope with and, therefore, the teacher has to make use of the children's strengths, not weaknesses. For this reason, planning as well as knowledge of the students is essential in order to maintain the situations secure (section 5.1).

Thus, when adequate surroundings have been established, as Dougill (1989: 7) states, drama activities assist in building confidence for students' use of another language when they are able to use it freely. In fact, students do not ask answers from the teacher but offer views that the teacher can reply with another view (Heathcote 1990: 85). She (ibid.) continues that no view is false when they are the viewpoints of different people. As Donbavand (2009: 2) states, drama works for everyone due to its predisposition for having neither correct nor incorrect answers but merely options to choose from. For the purpose of fluent language use, there is no substitute.

Heikkinen (2004: 116) shares a similar view: one has the permission to test one's boundaries and make mistakes. In fact, success would not exist without failures (Heikkinen 2004: 117). Thus, in real-world situations, students are allowed to make mistakes, that is to say, they have the ability to say and do anything and learn from the consequences of their utterances and actions. As Dougill (1989: 5) points out, drama used in language teaching provides room for experimenting with language. When there are no correct answers for language use, students can speak more fluently, which is the goal of the material package. As Neelands (1998: 28) states, drama situations allow people to learn from the experience how to use language variably. The contexts assist in social and linguistic competence (Kao and O'Neill 1998: 4).

In a real-world situation, students can say anything while discussing the topics the situation has introduced. As Robbie et al. (2001: 4) found out, students can without noticing learn new vocabulary, structures and expressions when the language is used in a meaningful context. However, as Kao and O'Neill (1998: 36) state, conversations in one's native language are complex and conversing in another language requires more attention. Nevertheless, using any language fluently can surface an abundance of

creativity. As Kao and O'Neill (1998: 4) point out, providing a context makes students use language fluently and productively towards a purpose.

As Clipson-Boyles (1998: 8) points out, drama enables interactive contexts in which children can learn language and improve their user skills. Improvisation is an integral part of language learning. As Dougill (1989: 19) states, it is required since discussions rarely use phrases from books. As Almond (2005: 97) points out, improvisation is useful not only for character development but also for speaking in another language in the real world. Thus, improvisation is living in the present and agreeing to the pretence (Heathcote 1990: 69). Consequently, dramatic improvisation is the experience of what can be discovered of oneself and the group by placing oneself into another's shoes in situations that contain an element of desperation (Heathcote 1990: 44). As Dougill (1989: 20) states, improvisation uses creativity. When the students are unaware of what will occur, they have to improvise and, therefore, practise their fluency in another language. However, as Robbie et al. (2001: 5) remind, students do not become fluent in another language merely due to drama but when appropriately planned, it can produce results that affect speech as well as writing, grammar and syntax.

Moreover, using a language fluently requires non-verbal communication as well. When students are immersed in real-world situations and in role, they use all means of communication. For this reason, drama provides a multimodal way of learning by allowing students to use their whole bodies (Winston 2012: 4). As Heathcote (1990: 91) points out, non-verbal and verbal communication is required in drama. Its relation to language learning can be seen through the various gestures humans do while conversing. When speaking face to face, one uses different expressions as well as body language. As Dougill (1989: 39) states, drama activities can contribute visual and physical fortification and, therefore, aid vocabulary components' attachment in memory. Drama examines and practises broad aspects of communication: gestures, facial expressions, eye contact and movement, posture and body movement (Almond 2005: 11, Winston 2012: 4).

As Dougill (1989: 13-14) points out, miming is one of the most undemanding ways to use drama. However, merely using mime in a language classroom is inappropriate, even though the gestures depict an action in another language. Thus, in order to prevent

miming becoming mere guessing, it needs to be sequential and involve meanings (Kao and O'Neill 1998: 31). It can be an asset when the language itself is difficult and the whole idea can be mimed instead of miming single words. Consequently, miming is an addition to speech. As Clipson-Boyles (1998: 82) points out, miming can be used for explaining, guessing and demonstrating, for example in explaining vocabulary or changing the meaning of a sentence. It is a part of body language and is encountered in regular conversation.

In addition, Dougill (1989: 7) points out that drama activities can assist between the less capable and more fluent students. He (*ibid.*) suggests that weaker pupils can use gestures and acting as a replacement for speech. However, in classrooms the language should be used instead of encouraging students to use body language as a substitute for speech. Nevertheless, it is vital to let the students know that an answer can be circumvented with different words or using gestures when a precise word is not known or has escaped one's mind. It is what they can learn in real life situations without even noticing, as was discussed above that students can surreptitiously learn new expressions. In fact, those expressions can very well be merely body language in addition to spoken expressions.

6.5 Feedback and reflection

In real life we might not be aware of the consequences our language use has until later on. Thus, since role-playing permits actions and speech that one is not able to explore in reality (see section 3.3), it is vital that the consequences are discussed. As Fleming (1994: 46-47) states, the possibility of discussing the meanings prior, during or after the drama situation presents an opportunity to experience how language is used in addition to speaking. Reflection is important in language classes that incorporate drama since language is not merely words in a row.

Language teachers have a tendency to correct students' language a great deal. Although it is important to learn how to use correct language, constant correction may induce negative effects for students. Dougill (1989: 35-36) reminds not to set too exact standards for the students and values positive feedback. Thus, the evaluation consists of

stating the students' personal achievements (Heikkinen 2005: 52). Instead of error correction, students can be commended for the effort of using their language. This is crucial particularly after a drama situation that demanded fluency. If students' language is corrected afterwards, they are probably not encouraged to use it later. As Kao and O'Neill (1998: 32) point out, error correction can have negative results for students' language use if not done positively. For this reason, the reflection questions and instructions in the present material package do not concentrate on correcting errors.

On the other hand, discussion after an activity can become a barrier for students uncomfortable with their language skills. Nevertheless, as Dougill (1989: 134) states, when done accurately, discussion after a task can increase students' critical skills, self-awareness and aspiration for improvement. For this reason, as Clipson-Boyles (1998: 79) points out, students learning another language have the opportunity to use their first language when reflecting. Thus, they can build a greater view of what was happening in a drama situation and ask for clarification. However, occasional reflection in another language can be beneficial fluency practice. As Booth (1998: 74) points out, thoughts and language uttered after the drama can be as crucial as those spoken during the drama.

Indeed, discussion after a task is vital for language learning. As Clipson-Boyles (1998: 45) points out, reflecting and discussing the experience assists in developing skills in oracy and literary analysis. Drama can provide involvement and interaction that teaches students how to use and learn talk (Clipson-Boyles 1998: 50-51). Nevertheless, teachers have to be inventive and flexible in order to drama fulfill its goal in building students' confidence and language skills (Kao and O'Neill 1998: 1-2). For this reason, using fluent, regular speech while asking questions, provides the students an example to lean on. As Neelands (1984: 33) states, teachers must use language that inspires children to use their language. Thus, the objective of discussion is to make students understand what purpose a task holds and how they can improve their abilities in language and in life. However, as Heikkinen (2004: 117) points out, drama activities pursue to find various solutions for problems and situations and the most effectual matters are those that one ponders over and might even annoy students. Consequently, reflection happens in the drama situations, during discussions of the activity and inside the students' heads after the schoolday is over.

In summary, this chapter clarified what is meant by fluency in language and how drama can benefit its use in language teaching. However, it is vital to appreciate that the benefits of drama for all teaching, as discussed in chapters 3 and 4, are as equally present in language lessons that incorporate drama. Nevertheless, this chapter introduced the advantages drama has in all language learning.

7 THE MATERIAL PACKAGE

As it was discussed above, drama has multiple benefits for learning. In addition, chapter 6 proved that drama offers other additional advantages for teaching a language. Consequently, this material package is twofold: on one hand it pursues to teach fluency in English and, on the other hand, it makes use of drama's possibility to teach other valuable skills in life, such as group work, self-knowledge and reflection. Moreover, the present material package encourages teachers to take risks themselves. However, it provides teachers also with the possibility to choose an activity from the package and use it when they consider it proper.

7.1 Previous studies on drama in education

In the past four years, studies or material packages that incorporated drama in teaching and learning a language have been scarce in the University of Jyväskylä. The Finnish department has had two studies. Firstly, Koski (2009) studied in her MA thesis how DIE was considered by teachers of Finnish and how it was represented in current schoolbooks. She found out that drama activities are represented fairly little in schoolbooks. Moreover, teachers either did not use or were averse to considering drama as a suitable teaching method. Secondly, Maunu (2011) studied the interaction between the teacher and students in primary school (grades 3 and 6) by using one process drama. Her results proved that students did not take their teacher as a part of the group but continued to work with the teacher's guidance, expecting rules and regulations. The students were also unfamiliar with the use of drama as a teaching method and were fairly quiet in their roles as well as in presenting questions.

The Swedish department in the University of Jyväskylä has produced one MA thesis

that incorporated drama in language teaching. Hursti (2011) studied how Swedish teachers used drama in their teaching and what were their opinions of it. She found out that drama was considered as a valuable teaching method by activating the students and providing them with enjoyable, variable and natural learning experiences. Furthermore, according to the teachers, students can express themselves freely and work with each other through drama. However, the teachers did not use or promote drama to a great length, although they were not against it as a teaching method.

In recent years, the English department has produced two MA theses and one Licenciate thesis that deal with drama in language teaching. Firstly, Putus (2008) studied in her Licenciate thesis how drama provided interactional possibilities using conversation analysis and other analytical tools. Her study showed that drama activities had institutional classroom discourse in addition to normal speech. In addition, the results proved that drama situations are as valuable as any social situation, when learning is considered. The study showed that the goals of drama can be achieved in teaching a foreign language. Secondly, Salopelto (2008) studied in her MA thesis how drama can be used to teach intercultural competence. Her teaching experiment with 8th grade students proved that drama works for teaching the topic and the students were able to learn of it as well as learn of drama. Thirdly, Kokkonen (2009) studied in her MA thesis first year students in the Finnish upper secondary school and their opinions of drama as a teaching method. Her results stated that drama is a welcome method for learning another language and was considered prior to traditional methods particularly for using language in authentic situations. Furthermore, the results showed that drama can teach oral skills, communication as a whole and new vocabulary in addition to social skills. It was considered as an encouragement for speaking and performing. However, the results stated that grammar was difficult to learn through drama and it was not considered as a working method for more quiet students and those uninterested in performing arts.

7.2 Rationale of the package

Owing to the fact that studies in recent years have used drama in language teaching fairly little, the present material package has its place. Moreover, since teaching fluency in a language has not been a part of recent studies, the material is more than a welcome addition. Furthermore, since drama is not a subject in Finnish schools and cannot be

studied nowadays on a university level apart from the Open university, DIE has to be advocated through other means. Consequently, this thesis and its material pursues to fulfill that goal.

The present material package does not concentrate on communication as a whole. Fluency is merely one point of teaching communication in English but it also manages to narrow the theme down. Thus, the material does not strive to teach all aspects of communication but concentrate on a topic that has not been done with drama during the past years. Furthermore, as the chapters above clearly state, dramatic real-world situations have valuable benefits in teaching fluency in a language. Moreover, fluency in speaking is one of the most prominent markers of proficient L2 usage (Rossiter et al. 2010: 584). Consequently, this material focuses on oral fluency that is one of the vital components in learning another language. Nevertheless, owing to drama's fashion of making use of the whole body while conversing, actually teaches communication as a whole as well. Thus, in addition to concentrating on fluency, students actually communicate with all their abilities.

Furthermore, the prior studies discussed in the previous section either used process drama or researched how drama can work in teaching a language. Thus, there is a lack of material packages that are for the purpose of drama activities in language teaching inside a regular classroom. Consequently, this material package is not designed as a whole course. Owing to the lack of material to be used in regular classrooms, the tasks from this material package can be used on various occasions. The tasks, therefore, do not follow each other. They can be incorporated into regular teaching whenever they are seen fit.

As Heikkinen (2004: 150) points out, owing to the fact that drama is not a subject in Finnish schools, it has insufficient time. He (ibid.) continues that a school year requires multiple drama processes in order to be beneficial for learning since one occasion is insufficient. Consequently, this material package has its place in language education through drama. Although a complete course would be more beneficial in using drama daily throughout a course, it is difficult to actually make a course happen in regular teaching. Thus, using various drama activities alongside other teaching methods, each language course would be as beneficial for learning as possible. Even though drama has

its benefits, it is not the only means for teaching a language as was discussed above. For this reason, this material package is constructed for periodical use during regular courses. It can be more beneficial when drama activities are incorporated into any course instead of having them in a specially constructed course.

7.3 The target group

The target group for this material package are students in their second year in the upper secondary school. Most of the tasks require a certain amount of knowledge of the English language. As Heikkinen (2004: 116) points out, DIE requires a multilevel understanding of a language. Thus, in order to function properly, the students have to be able to use their language as freely as possible. Fairly well-developed language skills are required for the tasks to be of any consequence. Although it is important to teach fluency at lower levels as well, these tasks were constructed for students whose language skills have developed more and are not merely beginning to develop. Consequently, the tasks in this material package pursue to teach students how to use their language fluently and appropriately in various situations. Nevertheless, the tasks can be used at other levels in school. It is merely a question of knowing the students and if it seems appropriate, the tasks should be tried with younger students as well as with adult learners.

7.4 The tasks in the package

The tasks in the present material package are presented in the form of travel plans. There are multiple reasons for choosing them. Firstly, drama's nature of moving into real-world situations and the roles provided by them, can be seen as travelling in the sense of experiencing various occurrences as one would in a common or garden holiday trip. Secondly, owing to the fact that the tasks offer means to change the venue promptly and within the classroom, travelling is the most suitable choice of words. The tasks can be used whenever the teacher finds suitable time for them. Thus, the decision to depart on any trip is done as it is in real life. Thirdly, the tasks in the package occur in different times and places. Travelling between various locales and eras is not what reality can offer but drama allows without any requirements for time machines, money or actual

time to travel from one place to another. Fourthly, as it was discussed above, moving in and out of reality and fiction in addition to going into role and being oneself, can be called travelling as well. Finally, since the package is not designed as a whole course, the travels are not required to follow each other. Teachers can decide the time when the class embarks on a certain trip.

Most of these travel plans have surfaced while teaching English and are therefore possible choices for future travellers. The most notable decision for these travels, however, is in the way they can be used by teachers of any language. Although the material is presented in English, they can be used in every language since the point is not in the instructions but what the students actually converse within the travels. Travelling in time and place is not a luxury of those who speak English. It is possible for everyone, as is any travelling, given the required amount of time and means.

The tasks were all created for the present material package. However, certain activities had formed during my working as an English teacher and were suitable for the package. One of the activities derives from a children's game that was modified for the present material package. One was shortened and modified from a longer project done in Norway. The pictures used in the package have all been taken by myself.

This material package aims to follow the means provided by DIE. Moreover, the tasks are all constructed in a fashion that enables students to use their language fluently by making themselves understood, as it was discussed in section 6.3. The tasks develop from the more simple to the more complex and have been divided into three sections according to how similar they are to the the world of students. Thus, the first section has tasks that are very close to what students encounter on can encounter and the next sections move further on, having tasks that are not too related to real situations but involve students into themes that they might encounter in life. In addition, they have situations that occur in the past, present and future. Nonetheless, whatever the era, the themes that are dealt with are similar to the students' modern times. The tasks are divided into three sections. Each section is named according to the distance that the students travel due to the challenges of the tasks.

CLOSE TO HOME – tasks I-V

The first section embarks the students upon situations that occur in their own time, have no serious themes to deal with and are close to real-life. The students can work in different roles and situations and use their language skills in order to move on in the situations. There are various occupations that the students can familiarize themselves to and work with different people, who they are not familiar with, in order to develop their groupwork skills. In addition to practising fluency in informal speech, these tasks present various possibilities to learn new words and formal speech.

FURTHER ON UP THE ROAD – tasks VI-IX

The second section provides the students with more challenging situations than the previous section. It has tasks that occur in modern times and tasks that take the students into the past. In addition to fluency practise, learning new words and group work, the students can deal with different emotions, cultural differences, work in the role of experts and discuss their own moral and ethical views in various situations.

UNCHARTED TERRITORIES – tasks X-XIV

The third section takes the students to the past, present and future. The situations are more demanding and deal with moral and ethical debates and emotions, as the students practise their fluency skills. However, the students are also able to learn new words and use their language skills in situations that occur in different eras but deal with contemporary issues. Moreover, these tasks demand the students to work together more seriously, since the situations and roles call for more concentration as the discussions deal with life, death and racial issues and what comes with them.

Although the tasks in the material package offer practice in general fluency, they are not tasks that emphasize fluency more thoroughly. As Rossiter et al. (2010: 585) state, most ESL (English as a second language) classes neglect to provide specific instructions on developing fluency with meaningful or repetitive activities. Thus, in order to provide students the means to acquire automatic fluency, certain repetition of conjunctions and raising awareness of their usage would be required. On the other hand, these tasks do provide the students with meaningful scenarios to use their language fluently.

8 DISCUSSION

The present material package provides means for teaching fluency in another language through the methods provided by DIE. Although the main task in the activities is in speaking and getting the message across, the tasks in the package also entail advantages for the learner in multifarious ways. Drama activities commonly provide settings that are more interesting than what a regular classroom provides. Thus, they can increase motivation among the students. As it was discussed above, DIE has benefits that can enhance skills in cooperation when the students work together towards a common goal. This can increase their knowledge of the world, of themselves and the culture they inhabit.

DIE also provides safe surroundings for using language in real-world situations that the students may encounter. These situations can work as the mere setting for discussing various issues as well. Moreover, working in role enables the students to concentrate on using their language skills without emphasizing how they act as themselves. The roles therefore provide security as well, in addition to maintaining interest in the activity when students are allowed to act according to their characters. In addition, the teacher's role, whether being a character or instructor, might be difficult to grasp by all teachers. As it was discussed in section 4.1, not all teachers use TIR. Consequently, not all the tasks in the package use the method. Nevertheless, when it is properly employed, it can provide more interesting and beneficial settings for learning.

Teachers' task is to enhance the learning of each student in their entirety, not merely in the current subject. Although the tasks in the present material package provide means for language learning, they also supply the students to learn how they function in the world. For this reason, certain tasks in the package have been constructed in a fashion that enables more serious discussion on ethical and moral topics that the students can encounter. Upper secondary school students are beginning to act as young adults and dealing with various issues during their studies when they are younger may provide means to cope in future situations a great deal better.

However, as it has been argued, DIE lacks the means of actually being the first and foremost method for each student. Consequently, drama should not be force-fed merely

due to a teacher's own opinion of its beneficial value. It should be used in a fashion that takes each student into account. In a regular school environment, all students are different and learn in multifarious ways. Drama is merely a method among others and its use should not exceed the use of other methods since all students do not learn through drama. For this reason, the present material package is designed for periodical use. Owing to the fact that merely a few tasks had been tested, the activities do not provide an overall picture of how do they all function in reality. However, as those tasks that were tested showed, most students found drama to be a working learning method for them and a few thought that they gained nothing new.

The tasks in the package follow a similar pattern in order to make teachers understand that any theme or setting can be made into a similar activity. As it was discussed, the learning in DIE lies in the process of making the drama and not in the result. For this reason, certain tasks do not have clear solutions to the issues discussed. It also shows that the nature of DIE may seem incomplete and yet be complete. When the process of a situation ends abruptly in the middle of a dilemma, it provides the students the means to reflect the situation more thoroughly. The tasks therefore have reflection as a crucial part at the end of them all. Thus, since all students are different, all the activities probably have various outcomes. Reflection allows to find the proper solutions and makes room for discussing the improper ones. Indeed, making use of these activities requires a certain amount of dare from the students and their teachers, since everyone embarks on a journey that allows one to make mistakes and learn from them. The present material package merely invites students and teachers alike to take a leap of faith. One can never be certain of what lies behind an unknown door until it has been travelled through.

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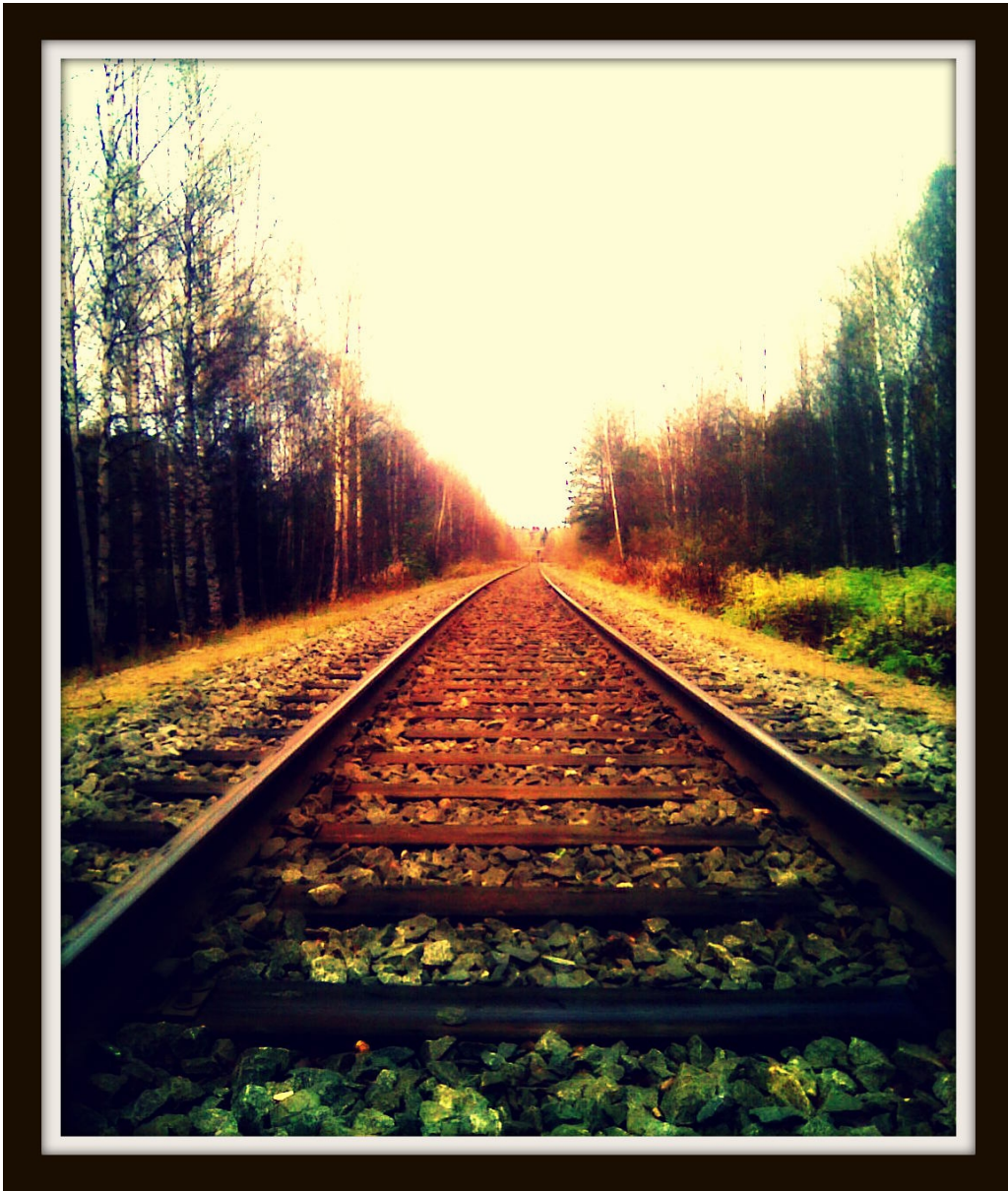
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WHERE DO THESE RAILS GO?



Drama in education in practising fluency
for upper secondary school English students

Jarmo Savela

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Fellow teacher,

The following 14 travel plans have been created for your language classroom in order to provide a motivating addition to regular classroom teaching. All the activities have been created for this package, although one of them derives from a children's game and one is a modified shorter version of a project done in Norway.

These travels include various settings, roles and eras that provide the students and you as a teacher, a chance to experience diverse locales and times in an enjoyable manner. The travels move in order from simpler to more challenging destinations. In addition, the travel plans are all constructed within similar frames for clarity. Thus, the similar planning enables you to make your future travels of any theme, time and place.

Drama in education has been the catalyst for these travels and hopefully provides an experience that other travel agencies cannot provide. Co-operation, self-exploration and using fluent language are all embedded in these travels through the security of working in role in fictional settings. As all travellers usually do, after each trip there is time to reflect what actually happened. Indeed, it is a vital point to reminisce all the experiences so all that is learned will not be forgotten.

Once you have read the guidelines for these travels, you will find out that there is nothing to fear and it is actually very easy to carry out the travels. So happy trails and hopefully the travels will be challenging and enjoyable for you and your students!

Jarmo Savela

TRAVEL GUIDELINES

NO LINES, SAY WHAT YOU WANT!

You as a teacher might feel that using drama in a regular classroom lesson calls for scripted dialogue or otherwise it is mere playing without any purpose. However, drama in education is not about making students memorize lines but having the freedom of saying what they find suitable according to a situation. Self-expression in drama comes from improvised dramatic playing, without a script. Students have to be allowed to create their own meanings and use their imagination in order to learn from drama. That is why this package is designed to allow the students improvise a great deal. And the travels do not call for an audience, the class works together, at the same time and towards the same purpose.

ALWAYS HAVE A GOAL AND GUIDE THE STUDENTS TOWARDS IT!

The freedom of improvising allows the students to practise their fluency in English, which is the main goal of these activities. But of course there has to be a structure to follow, a goal to pursue towards. All the travels have different situations in which the students work in role and try to solve the puzzles that the situations set out. The teacher tells the students how the situations develop. Fear not! All the developments are listed, so you only need to read the task beforehand and go through the points as they come up. The teacher also has to stop the travels if there is a need for it, which can be when a situation does not develop, takes a wrong turn or if anyone wants to ask something. So actually, the teacher has to only act as a teacher should in any lesson! And stopping a drama activity can be beneficial! It's nothing to be scared of. Each travel also ends with reflection, which is the key, particularly in the more demanding tasks. So make sure that you always have time for reflection in the end but if the students need to reflect on something during a task, please make them feel free to do so.

WAIT, DOES THE TEACHER HAVE A ROLE TO PLAY AS WELL?

Indeed, some of the travels call for you to be in role as well. But this does not mean that now you need to become a great actor! You can be yourself as much as you want to, which means that you can speak and move like you do. The teacher-in-role (TIR) method has the same idea as being a teacher. It inspires students to work with drama and when they see you in a role as well, it increases their motivation. The roles in each travel work always for the purpose of assisting the students towards their goal. It sets challenges, provides information, intervenes and rescues if the situation gets stuck. So whether in role or not, the teacher needs to be aware of what is going on. Being in role is just a more interesting way of guiding the students. If you still feel that you cannot work in role, do not fret. Not all drama teachers use this method and that's why there are tasks that do not necessitate a role for a teacher.

THE STUDENTS DO NOT NEED TO BECOME ACTORS EITHER!

Like the role of the teacher, the roles of the students do not require them to talk or walk differently. Some of the roles make them older than they are, so they are of course free to think of how age affects them. But they can be reminded that they can sound like themselves. There is no need to think that they cannot act. Everyone can in these situations, and their performances are only seen by their peers, who are performing as well. And since none of these travels are done for an audience, the students usually do not think that they are acting and that is what's so great about drama. It works without noticing!

A NORMAL CLASSROOM IS QUITE ENOUGH!

As it was said, these travels are not performed for an audience. There is no need to think that you would need another venue than your classroom. Even though the travels require the students to make a new place, the tables and chairs are enough for this purpose. The students can use their imagination and think that the chairs and tables magically become whatever they want them to be!

WHAT'S GOING ON IN THESE TRAVELS THEN?

The travels have been divided into three sections according to their relation to the students' world and also by their challenges that increase towards the end, where the students have to deal with moral and ethical issues. Compared to the travels in the beginning, the ones closer to the end require more personal contemplation and co-operation from the students. They have also been distanced to other eras or places in order to make the students feel more secure and concentrate on the situation at hand, instead of thinking that it is too close to their own life. The first section (CLOSE TO HOME) has travels that are close to the students' world and do not introduce any moral or ethical debates. The second section (FURTHER ON UP THE ROAD) lets the students study more closely different occupations, cultures and calls for some debate on moral and ethical issues. The third section (UNCHARTED TERRITORIES) brings more difficult scenarios for the students. It demands more concentration on feelings, moral and ethical issues and how problematic situations could be solved and how choices affect peoples' lives. In addition, these travels have not been planned as a whole course. They can be used in between courses whenever there is an opening for a theme that these travels provide, or if something different is required. However, if a class has not done any drama before, it is suitable to begin with one of the travels from the beginning.

WHY USE THESE TRAVELS?

In Finland, drama in education cannot be studied in the university level apart from the Open university. This material package therefore has its place. Since teachers have to educate themselves and use various teaching methods, using these travels not only develop the students but the teachers as well.

TRAVEL NOTES

1. TIR

TIR stands for teacher-in-role. It means that whatever TIR does in any given situation, it will be done by the teacher in that role.

2. Letting the students decide the teacher's role

If you wish, you can let the students make up what kind of a person are you going to play. They can choose the age, gender and speech style or other character traits, disabilities etc.

However, the teacher has to keep alert since some suggestions from the students might not work. TIR has to speak in English as well. For this reason, a limp can be suitable (to make an interesting character, walks with a limp) or speaking fast or slowly (related to age or as a personal trait) but being mute does not serve a purpose (the purpose is to talk). In these situations the teacher has to ask why an idea would not work and remind the students what the teacher has to be able to do in his/her role (which is mostly speaking, so the students have to be able to hear the teacher).

This is optional but can make it more interesting for the students, if they can choose what kind of person their teacher plays. If you feel uncomfortable with letting the students decide, you can make the role up yourself. Remember, it does not have to be any different than you are. If you wish, you can simply say who you are playing and that's that. Saying that you are in role is sufficient.

3. A token to show the role of the teacher

The teacher should have a small token that shows the role. It can be a hat or a scarf, a jacket or anything that is easy to put on and take of. Before each time TIR comes in, the teacher has to remind the students that when the token is on, you are in role, and when it is off, you are yourself. Most students have no difficulties in making the difference. A token can make more sure when you are playing with the students, and when you should be listened to or considered as the teacher. The students rarely call for tokens in a classroom drama and since these activities are planned to work in any classroom without any appurtenances, the students can do their roles without tokens.

5. Travel plans

The travel plans for the teacher are for the teacher alone. They clarify each travel in a nutshell and it is beneficial that the students are not aware of all the destinations beforehand. The travel plans for the students, however, should be made clear to them prior to embarking on the travel. Occasionally, the both travel plans work as one and those plans are for the teacher as well as the students. If there is no travel plan for the students, it is for the reason of not telling the students beforehand what it going to happen and using the element of surprise to lure them into the task.

6. Group/class size

The travels are all planned for a group of about 20 students. However, they can be done with more and less participants as well.

7. The travels are for all languages

Although the travel situations and their plans are expressed in English and the students are told to speak in English, the situations can be used in any language by merely changing the language of the travels. They are not language bounded.

9. Time jump

Whenever there is a time jump, it means that the situation jumps in time. This means that the teacher stops the situation and explains that they are going to jump in time to another situation.

10. Travel requirements

Most of the travels can be done without any extra material. However, some of the tasks require sheets of paper to write on or post-it notes. Please read each task beforehand, so you will know what you need for the tasks. These requirements are mentioned in the beginning of the task

DON'T FORGET THESE BEFORE YOU LEAVE

These points are essential to go through with the students before departing on any of the travels.

1. The drama situation occurs the way you make it happen. The teacher is merely the guide. You have to make it your own.
2. When you work in role, everyone has to accept that what is said and done, is by the characters and not the students.
3. Stay in role whenever it is called for, but remember that you are allowed to go out of role and ask questions if you feel the need for it, or if you feel too uncomfortable in the drama situation.
4. Nothing that happens in the drama situation is real but it has to be accepted as reality during the situation.
5. When the teacher works in role, he/she has to be accepted as the character and not the teacher.
6. You have to work with others since everyone pursues towards the same goal.
7. When you are in role, you can only speak English.

NOTES ON REFLECTION

Reflection is crucial after each activity. It is a part of the learning process in drama and there always has to be time for it. It is vital to let the students say what they have felt, so they can contemplate what just happened from their own point of view. Especially after the more demanding tasks, the students must be allowed to go through their feelings of the task and its contents. And when it is done with others, who were in the same situation as they were, they might find that it is alright to have the feelings they have if someone else shares them. In any case, all the feelings are everybody's own and should not be criticized. When reflecting in drama, there are no correct and incorrect answers. Listening is also beneficial for the teacher as well, in order to find out how students took the activity and what else is going on in their heads.

The reflection questions have been planned to work for each of the travels. Some of them, however, have some additional reflection points to remember in addition to these basic questions.

The time required for reflection is usually around five minutes but should be continued in the next lesson if the students have a lot to say. The students can also write what they have to say since not all students wish to reflect out loud. This can also be done at home and the teacher can merely gather the the notes during the next lesson or they can be gone through together.

Reflection questions

1. What did the situation feel like? Was it easy/difficult?

You can specify any thoughts, emotions etc.

2. If you would have been as yourself in the drama, would it have been more or less difficult to make all the choices you made?

3. How did it feel to work in role?

4. Did the role assist you in speaking English?

5. Did the situation assist you in speaking English?

6. If the teacher would have been as the teacher and not in role, would it have made a difference?

Did it assist you in speaking English when the teacher was in role?

7. Were the other students of any assistance for your language use?

8. Did you learn anything new of words, language use, group work?

9. Was the situation / were the situations realistic?

Could these situations happen or might they be different?

10. Any other thoughts?

CLOSE TO HOME

I

HIGHRISE EXPEDITION

Travel duration: 45 min

Travel plan for the teacher

Students form in groups the various establishments that can be found in a skyscraper that has more than apartments. They take turns in working in the establishments and the other students come in as tourists. TIR acts as the lift operator, who informs the tourists what floor and establishment they are on. It is crucial that the tourists circle around in addition to asking questions and make their own opinions of the place they see, that is to say, students are required to use their imagination since not everything is shown to them. After they hear what the place is, they are free to roam and find out what the place has to offer from the people working there.

Travel plan for the students

You are going to see what kind of different establishments a skyscraper has to offer. You will work in groups and make up your shop, firm or other place. In other words, the skyscraper has all the places that you can find in a city. Each group will form one establishment and other groups will have the opportunity to go and visit said establishments as tourists.

Travel requirements

Sheets of paper for the students to plan how to organize the classroom.

Travel goals

Planning an establishment, informal language use, shopping vocabulary, working in a real-life situation.

Travel directions

1. TRAVEL PLAN FOR THE STUDENTS.

2. **ESTABLISHMENTS.** Divide the class into four groups, approx. five students per group. The groups decide the venue and the floor it is on. The students will work as the employees of their establishment.

- If the students have difficulties deciding the venue, use appendix 1, different one for every group.
- The students also decide how they are going to organize the classroom to look like their establishment. They can draw a plan, if they wish to.



Items 1 and 2 approx. 10-15 minutes.

3. **VISITORS x 4.** Each group in turn present their establishment for the tourists.

- The group quickly organizes the classroom the way they have planned while the rest of the class (the tourists) wait outside. The teacher can assist in the organizing.
- The tourists can decide if they are old, young or from another country.
- The tourists then come in from the lift. TIR acts as the lift operator who informs the floor and the establishment for each group exiting the lift. The lift operator also comes along for the tour of each establishment and can ask questions as well.
- The group on the floor show the visitors around and tell them what they have in their establishment. They should interact, discuss and make the visitors feel comfortable. The visitors ask questions in accordance with their roles.

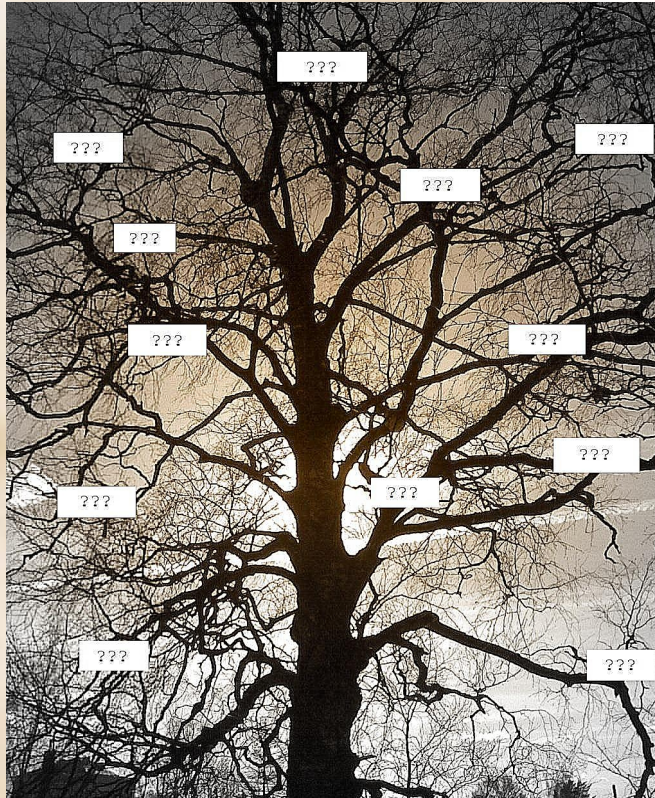


Item 3, all the groups, take the rest of the lesson, leaving time for reflection.

4. REFLECTION.

II

MEET THE RELATIVES



Travel duration: 45 min

Travel plan for the teacher

The students attend a family meeting. The students are a part of a large family who do not know each other well and have to engage into conversations with each other. They are all descendants of Joseph, the eldest in their family, for whom they need to organize a 100th birthday party. Although the family is not close, Joseph is in good shape for his age and has kept in touch with them all. In the twilight years of his life he wishes that his relatives would get to know each other.

Travel plan for the students

You will attend a family meeting. You are a part of a large family who do not know each other well. You have a mutual relative called Joseph, who is the eldest in your family and the only one who has kept in touch with all of you. You have to plan a 100th birthday party for Joseph and it is also his wish that the whole family would get to know each other.

Travel requirements

Sheets of paper for role backgrounds and a family tree.

Travel goals

Planning a party, informal language use, family vocabulary, working in a real-life situation.

Travel directions

1. TRAVEL PLAN FOR THE STUDENTS.

2. **CONCERNING JOSEPH.** The students make up Joseph. This is done with the teacher's assistance. The blackboard can be used to make everyone see what they are thinking of. The students have to invent Joseph from scratch, e.g. what was his occupation and hobbies, what has he done after retiring from work and how does he live (In a house? Alone? Pets? Wife?).



Items 1 and 2 approx. 10 minutes.

3. **WHO'S WHO.** The students make up who they are. They decide what is their relation to Joseph, their own age, family, name, occupation and hobbies. If they wish, they can write their background on paper.

- Certain students can attend the meeting with their own families, so some of the students can know each other well. Thus, the meeting could be a get-together of families but also individuals can be apart of it. It depends on the students' wishes.



Approx. 5 minutes.

4. **FAMILY TREE.** The students make their own family tree and see where everyone else belongs. It descends down from Joseph.

- This requires a blackboard or a piece of paper. The students can choose to be whatever distant relative of Joseph's.



5 minutes.

5. **MAKING THE LOCATION.** The students decide where the get-together is held and the furniture is located. The classroom is organized according to the students' wishes.



A few minutes.

6. **CHOOSING THE ORGANIZER.** One of the students has to be the first one arriving in the get-together. This person has invited everyone else. This role does not necessitate anything else, except a more realistic touch to the whole event since someone usually invites people and organizes the event to a certain extent.

7. **GET-TOGETHER.** The situation begins and the students arrive at various intervals. The teacher can choose when to send in different people. The students try to get to know each other since they are there for the same reason but have not met each other before. The family tree should be visible, making it easier for people to know who they are.

8. **MAKING PLANS.** If the conversation does not begin to move towards planning the birthday party for Joseph, item 7 should be stopped and the teacher tells the students that they should now begin to plan the actual event for Joseph.



Items 5, 6 and 7 should take the rest of the class, leaving time for reflection. If the group has not decided the whole birthday party yet, it does not matter since the main point was discussion. The planning can be continued if the students wish to plan the whole event.

9. **REFLECTION.**

III

A DAY IN THE LIFE OF A RESTAURANT

Travel duration: 45 min

Travel plan for the teacher and the students

The students are the employees and customers of a restaurant. During a normal day, the restaurant is visited by the owner and landlord of the premises. The owner comes to see what is going on in the property and does not wish to make any judgments but merely wants to find out who are there, how the employees are enjoying their work and how the customers are enjoying their meals.

Travel goals

Working together in a restaurant, semi-formal/informal language use, restaurant vocabulary.

Travel directions

- 1. TRAVEL PLAN FOR THE STUDENTS.**
- 2. ROLES.** Students choose their roles. Ask what kind of people could work in a restaurant and let the students choose themselves. There can be more than one person of each profession (for instance cook, usher, cleaner, waiter, cashier, anything else they think of that could be working in a restaurant). There should also be more than one customer in order to make the restaurant more life-like.
- 3. MAKING THE RESTAURANT.** The students decide where everything is, the counter, tables, kitchen, front door. The teacher assists by asking what usually is found in a restaurant. It can be located in any country and city. In addition to the venue, the students can plan a menu (could be done on the

blackboard or pieces of paper) and decide a name for the restaurant. The teacher finally goes through all the roles with the class so that everyone knows who everyone else is.



Items 1, 2 and 3 approx. 15-20 min.

4. **THE RESTAURANT.** The students begin to work and dine in the restaurant as their roles require. The teacher reminds that when the owner comes in, the restaurant should function normally. The owner should be considered as a regular customer, even though he/she might be more interested in hearing what everyone is doing and should be answered.



Let the restaurant work for a few minutes before coming in as the owner.

5. **THE OWNER.** The owner (TIR) comes in and asks who everyone is, what is their purpose, how are they enjoying themselves, have they been there long/dined there often and anything else that comes to mind. The owner leaves the restaurant after he/she sees fit, after having discussed with everyone and possibly had something to eat as well. The owner can ask silence and give feedback for the restaurant folk before leaving.



This takes as long as it needs to, leaving time for reflection.

- The teacher comes back in and asks the restaurant to be silent and the students to come out of their roles. If the owner has not given feedback, the teacher can give it at this point, saying that the owner was pleased and everyone was nice and it felt like a good place to work and eat.

6. **REFLECTION.**

IV

THE PRESIDENT'S VISIT

Travel duration: 45 min

Travel plan for the teacher and the students

The students establish a center for homeless children that they can call home and have all the basic needs they should have instead of merely being in an institution. The students will work in the roles of the employees and children. TIR acts as the president, who suddenly comes for a visit in the center and interviews the employees and the children staying there.

Travel requirements

Sheets of paper.

Travel goals

Working together for the benefit of children, formal language use, working in a real-life situation.

Travel directions

- 1. TRAVEL PLAN FOR THE STUDENTS.**
- 2. THE CENTER.** The students make the center for homeless children. The classroom is organised in the way the students wish it to be. The center should be like a normal house instead of being any kind of institution. The students can use their imagination as much as possible. The center can have rooms, kitchen, a swimming pool or anything that the students can think of in order to make it a pleasant place for children without a home.

3. **ROLES.** The students decide who they are and what they do in the center. Some of them will be the children staying there. Other roles can include doctors, psychologists, social workers and other occupations that are relevant to the situation. It should be decided whether the people staying there will make their food or do they have cooks. In addition, the amount of children there should not be more than $\frac{1}{4}$ of the group. The students can decide if each of the children has their own caretaker there and what all the other people are doing there. TIR acts as the president.
4. **PREPARATION.** The center prepares for the visit. The students and the teacher are as themselves. The teacher assists in the preparation. Most importantly, the students should know what every corner of the classroom stands for. If necessary, the different places can be written on paper in order to provide the president a full presentation of the center.
- The students should also be aware of how to address the president, what kind of language should be used (the teacher can give out examples of speaking formally and informally). They should know what they are doing there and be able to inform the president of what is going on. The children should be informed as well of how to address the president. Will the children do something for the president? This could be small gifts or some sort of performance.



Items 1-4 approx. 20 minutes.

5. **THE VISIT.** The students go into their roles and the president (TIR) arrives. The president asks who everyone is and what they do there. They also show the premises to the president. After the visit, the president should congratulate the people there and say to the children that they have a good home (because the students have probably done a good job).



Use the rest of the lesson for this, leaving time for reflection.

6. **REFLECTION.**

V

REUNION

Travel duration: 45 min

Travel plan for the teacher

The students are old acquaintances who have not met each other for a long time. They attend a reunion. After a while, old wounds are opened up between some of the people and the students have to deal with the situation.

Travel plan for the students

You are going to a reunion and meet people who you have not seen in years.

Travel requirements

Post-it notes for name tags and sheets of paper for role backgrounds.

Travel goals

Informal language use, dealing with a problematic situation.

Travel directions

- 1. TRAVEL PLAN FOR THE STUDENTS.**
- 2. THIS IS WHO WE ARE.** The students decide what reunion are they attending and how much time has passed since they last met.
 - The students need to think of their roles, what have they done since the last time they met? They can think of what dreams they had when they were last together and have they changed or not, do they have a family, where do they work or do they, did they date someone back then or

where they secretly in love with someone, did they hate someone, did someone bully them etc. They can write their background on paper if they wish to do so.

- In addition, everyone should have a name tag on their clothes so they will be recognised because it has been a long time since they last met.



10 minutes.

3. **WHERE ARE WE?** The teacher asks where would this sort of an engagement be held (their old school, if it is a school reunion). The students organize the classroom according to their wishes to look like the place for the reunion.



A few minutes.

4. **HOW ARE YOU?** The students arrive at the reunion. The teacher reminds that they remember each other and be happy to meet again. Besides that, anything can happen and be spoken about.

- The teacher tells the students prior to commencing the situation that since they have all developed their backgrounds, they should ask each other what have they been doing since they last met.



A few minutes.

5. **TIME JUMP: OLD WOUNDS.** The reunion has lasted for several hours and some people have opened up some old wounds. The teacher asks for four volunteers to be the sides of an argument. The four chosen students decide what the argument is about. Others will do and say as they would in this kind of a situation. (Time permitting, this can be done again with a different argument by other students.)

- People should move around a bit, as if time has passed and they have not probably spent their time talking with the same people in the same location. The people chosen to argue will begin their argument.
- If the situation gets too physical, the teacher should stop it. If the others simply continue to watch and do nothing, the situation should be stopped and the students asked what could they do.



Rest of the lesson, leaving time for reflection.

6. **REFLECTION.**

FURTHER ON UP THE ROAD

VI

HALF HUMAN, HALF MACHINE

Travel duration: 45 min

Originally a part of SPACE ME-project by NTNU – Trondheim, Norwegian University of science and technology, in which this was a part of a longer project. Used here as a shorter and modified version for language practise purposes and with the permission of Anna-Lena Østern, one of the project leaders.

Website for the original project:

<http://www.ntnu.no/plu/space-me>

Travel plan for the teacher

The students are a part of a research team who need to build a cyborg that functions without being too dependent on humans. They plan their roles and write them on a piece of paper. They are divided into different groups and are given a sheet to write and draw on. They work in role and discuss with each other, giving ideas according to their field of expertise. TIR acts as the boss, who gathered the experts together and assists in their work.

Travel requirements

Sheets of paper to draw and write on.

Travel goals

Planning together in the role of experts, informal language use, scientific vocabulary, problem solving.

Travel directions

1. **IT'S NOT WORKING.** The tables and chairs are moved to have an empty space in the middle of the room. The teacher sends the students outside the classroom and says before the students leave that they will see a written sentence attached to something when they come back and they should do what the note says.

- The students go outside the room and come back in one minute. The teacher has a note (appendix 2) attached to the chest and back that says "Please press the button" with a red dot below the text. TIR acts as the cyborg, who does not move unless the button is pushed. When the button is pushed, the cyborg moves awkwardly, grabs the one who pushed the button (if they do not flee) and says "Thank you".



A couple of minutes.

- The teacher comes out of the role and explains that the cyborg was a prototype that cannot function without human contact, meaning it is still too dependent on humans. It should be improved. We are going to send a cyborg to study Mars and it has to work on its own.



A couple of minutes.

2. **ROLES.** The group is divided into smaller groups, roughly the same size, with a maximum of five people in each group.

- The students become various experts. They are given a character sheet (appendix 3) with lines giving out their name, nationality, age and occupation.
- The teacher assist by telling the students that they can be experts of any field that they see relevant for building a cyborg, which is half man and half machine.
- The occupations can be from the field of technology, psychology, biology, engineering or any other field that is relevant in building a cyborg.
- The students decide their role on their own and then present themselves

to their own group by just stating what they have written in their character sheet.

- Then all the people in the groups will present themselves to the other groups in the same way as above.



5-10 minutes. Time for everyone to figure out who they are and then a minute or two to go them through.

3. LET'S GO TO WORK. The experts begin to work as a group and design a cyborg. They will discuss with each other and use their expertise to figure out what the cyborg requires and write and draw a model of it.

- The groups are given a sheet of paper to which they can draw and write what their cyborg looks like and what it has.
- TIR acts as the boss who circles between each group. If the experts ask any questions, the boss assists.



15-20 minutes.

4. PRESENTATIONS. Each of the groups present their cyborg model for the other groups. Each person should speak during the presentation so the groups have to decide who says what.



10 minutes.

5. REFLECTION.

VII

GOLD RUSH



Travel duration: 45 min

Travel plan for the teacher

The students have just arrived into California in the beginning of the Gold Rush in 1848. They are poor people from other parts of the United States who have travelled to California in hopes of a better life. The students are given roles as family members. Thus, the group comprises a few families who travelled together and have decided to live together.

They settle in a spot where they have to build their community from scratch. Then they strike gold and the community flourishes. After a while a person (TIR) arrives with the intention of buying their land. If they decide to sell, the repercussions will be discussed. They will also have the opportunity to go back and decide not to sell.

When they do not sell, their community is trashed one night and they are threatened. They need to discuss what are their options and if they fight back, will they be any better than the people threatening them?

Travel plan for the students

The time is 1848. You and your families are poor people who will arrive into California, in the beginning of the gold rush, from other parts of the United States. You find a place to settle in and you need to build your own community there with other families. You have all decided to come into California because you have heard that there is gold to be found there and your wish is to live a better life.

Travel requirements

Post-it notes, if the students want to write their names on them.

Travel goals

Working as a community, informal language use, problem solving, moral and ethical debate, dealing with different emotions.

Travel directions

1. TRAVEL PLAN FOR THE STUDENTS.

2. **ROLES.** The students are divided into four groups randomly and these four groups represent different families. The students decide who are the mothers, fathers, children or other relatives. They also choose their names, ages and the name of the family. (post-it notes can be given for the students to write their names on).

- TIR acts as a cousin of some of the families. The teacher asks who would have a cousin with them or the teacher merely chooses a family.
- The students think about what were their living conditions prior to coming to California. The teacher reminds them that they are all poor and came to California to have a better life. The students present themselves, their families and their background to the other groups.



Approx. 10 minutes.

3. **THE SETTLEMENT.** Students arrive at a location that has no settlement. It is merely open ground, trees and a river. They decide to settle there.

- TIR can guide them into making houses from wood, to start digging, panning, washing clothes, making food, hunt and guard the community if the students do not think of this themselves.
- The students make their community function with a purpose for everyone. The classroom is organized as the settlement and the students plan together what it looks like. Changing the classroom to the settlement should be done in role and everyone should plan together so they know where everything is. The initial planning can involve the place of the river but the students should build their houses and everything else according to their wishes. Of course the houses will be merely crude models made with tables and chairs but that will not work against the situation.
- TIR reminds at some point that he/she has been to the closest town and purchased the land from the state, making it officially theirs.



A few minutes.

4. **TIME JUMP: PAY DIRT!** They struck gold and people in the community become rich. How can they improve their living conditions? The community is improved, in role, according to the students' ideas.



A few minutes.

5. **TIME JUMP: THE BUYER.** A few years later. The teacher says that this time he/she is another person than the cousin. The buyer (TIR) arrives with the intention of buying their land because there is a lot of gold there. After saying this, the buyer leaves and TIR becomes the cousin again.

- They have already lived in the settlement for years. The students discuss the option of selling and decide who is against it and who is not. They would lose their homes that they have built. The cousin (TIR) reminds (if the students do not come up with the idea) that they might get more rich if they stay and since they have lived there for years, they have nowhere else to go. So if someone wants to buy it, there must be more gold there.



A few minutes.

6. **SOLD?** If they decide to sell, the drama ends with a notification that the buyer has found the largest gold deposit in recent years. The drama is discussed through. What if they had made another choice? Now they have some money but no certainty for more coming. They have money to live for a while but no homes and if they buy a home, then they have even less money to live.



A few minutes.

7. **AFTER/NO SELL.** This is done if the students wish to try again and when they decide not to sell as well. The buyer has been told that they are not selling and one night the camp wakes up and some of their houses are burning and other things have been broken. They find a note that says "You will leave, dead or alive." The cousin (TIR) finds the note.

- Discussion of what should they do now. The cousin (TIR) guides them into thinking different options and their possible outcomes if the students do not see them themselves. (if they fight and possibly kill, are they any better than them? If they pay for someone else to fight? If they leave? Is it possible to sell now but that would be against the initial plan...) Some of the choices can be carried out to figure out how would they feel then.



A few minutes.

8. **REFLECTION.** In addition to the basic reflection, the moral dilemmas are discussed and how do they feel. If they decided to fight back, it will be discussed through in a way that was it a good thing or have they now become bad people.

VIII

CITY PLANNERS

Travel duration: 45 min

Travel plan for the teacher

The students are a group of city planners, who have been gathered together to plan a city of the future. However, since the people come from different countries and hence have different backgrounds, the planning might not be as easy as it sounds. The head planner (TIR) gives the group the assignment and comes in later on to see how the planning goes.

Travel plan for the students

You will become city planners who are working together to plan a city of the future.

Travel goals

Working with different people, informal language use, dealing with cultural differences, problem solving.

Travel directions

- 1. TRAVEL PLAN FOR THE STUDENTS.**
- 2. CONTEMPORARY CITIES.** Discussion of what kind of cities exist nowadays. The discussion should also concentrate on what a future city would be like.
 - The students are divided into three groups and they discuss current and future cities in said groups. Then the points that the students have gathered are discussed with the whole group and the teacher.



A few minutes.

3. **PLANNERS.** The students remain in those three groups and each group is provided with little background information of their characters. First, the teacher explains the stereotypical differences between cultures, which work as the background information as well. Then the information is given to the students on paper, one per each group (appendix 4). The teacher should explain that not all people in these countries are as the stereotypes indicate but in this exercise they should be as close to the stereotype as possible.

- Group 1. China, Great Britain: They are past oriented and concentrate on traditional values. They wish to slow down any progress that would change things. They are in no hurry, people can wait all day for something and come back the next day. They do things together and concentrate on one thing at a time.
- Group 2. Latin America: They concentrate on the present and do things which have short-term benefits. They do not think about the past and the future is uncertain.
- Group 3. The United States of America: They are future oriented and optimistic. They shape their own future as individuals. They do not live with past norms. Time is money for them and they do more than one thing at a time.
- The students will think about the stereotypes for a while in their groups but will not go into role yet. The teacher can circulate and ask what kind of people they are going to play. They should be aware of their groups stereotypes and act accordingly.
- In addition, the students have to think of what is their own area of expertise that would be beneficial for city planning. All of them need not to be different, there can be experts from the same field. Prior to this, the teacher can discuss with the students what kind of people would be planning a city (engineers, construction workers, architects, people with business knowledge, social scientists, environmentalists, botany and landscape design experts).
- The groups start developing their own ideas for planning the city but

they are not discussed with the other groups.



Approx. 15 min.

4. **MEET THE BOSS.** TIR acts as the head planner who has invited all the people together.

- The teacher will first tell the students that they are going to meet their boss, who is the head planner of city development. The students are all employees, who have been gathered together due to their expertise. They are all a part of a project to build a city of the future.
- The teacher asks the students to go into their roles and comes in as the boss. The boss tells the following information (it can be done with one's own words, it does not need to be precisely as the text goes).
- *"Welcome all and congratulations on being a part of this project. As you all know, you are here because you all come highly recommended in the field of urban development. This project is about planning and eventually building a city of the future. We are in desperate need of a better city with better living conditions for everyone. We also need to make our city within environmental standards as well as within the standards of modern technology and landscaping, without neglecting to keep something old as well. I know you are all capable people and have planned cities in your home countries, so I trust that you will come up with some solutions. You all have ideas and try to work out with the whole group how these ideas can be put into practise. So please, let's start working and make a city that no one has ever seen before."*



A few minutes.

5. **WORKING.** The students start to act within their roles. What happens, happens. Actually, not much might happen when it comes to actually planning the city if the students are playing their part according to their stereotypes. The different groups probably will not work with each other.

- The boss (TIR) should start asking what the groups have in mind if they are not speaking to each other in order to find out how similar or different their views are.

- The boss (TIR) also wonders how could any of them have planned a city before if they cannot work with different people.



This should run for some time in order to see how the situation actually develops.

6. **OUT OF THE ROLES.** This is unnecessary if the students had started to work with one another already.

- The teacher asks the students to go out of their roles and asks how could the situation be improved when people with different ideas work together.
- They will use these ideas when they go back to work.

7. **BACK TO WORK.** The planners begin to work together according to the students' ideas. Since they are working out their differences, they should also be able to plan the actual city.



Items 7 and 8 should take the rest of the lesson, leaving time for reflection.

8. **REFLECTION.** Since the situation was corrected and the people from different cultures started to work together, the reflection should also concentrate on were the solutions realistic. Could so different people actually work together? Why/why not? This is in addition to the basic reflection, if it does not come up in that.

IX

A SMALL TOWN IN THE MIDDLE OF NOWHERE



Travel duration: 45 min

Travel plan for the teacher

Students are the people of a small town in the United States of America in the 1880s. They choose their roles according to the teacher's suggestions. All the people know each other in this small town, which is a tight community.

TIR acts as a stranger that comes into the town and sets the mood because something happens after the stranger appears. He/she is questioned by the townspeople and they ponder the fate of the stranger. In the end it will be revealed that the stranger did not do anything.

Travel plan for the students

You will become townspeople in the old west of the United States of America during the 1880s and live that life for a while.

Travel goals

Working as a community, informal language use, dealing with presumptions and the power of apologies, moral and ethical issues, problem solving.

Travel directions

1. TRAVEL PLAN FOR THE STUDENTS.

2. **MAKING THE TOWN AND ITS INHABITANTS.** The students organize the classroom into the town and decide their roles. The teacher makes sure that they know what kind of people they are and what do they do.

- What kind of people lived in towns during that era? There can be cowboys, hotel owners, shopkeepers, saloon owners, a piano player, blacksmiths, farmers, priest, the sheriff and the deputies, a judge, barbers (possibility for a bath as well), common people. TIR acts as the mayor of the town.



Approx. 10 minutes.

3. **THE TOWN.** The townspeople begin to live their lives.



A few minutes.

4. **THE STRANGER.** The teacher pauses the drama and tells the students that he/she will now be a stranger who comes into town. This is strange because the town is in the middle of nowhere and they rarely get visitors.

- TIR should find a hotel and a place to eat. TIR can also go to the shop or to the barber to a bath.



A few minutes after the stranger appears.

5. **THE THEFT.** The teacher pauses the drama after the stranger has settled in. The students hear that it is the next morning and their prize bull has been stolen. The bull is owned by the mayor and it has won prizes in the past years and thus given recognition for the town. The people should begin to investigate and the mayor has called in a town meeting.

- The mayor (TIR) thinks that the stranger stole the bull because he/she knows that it would win prizes. TIR should also guide the students into figuring out what to do with the stranger.



A few minutes or longer, it depends on the discussion.

6. **THIRD DEGREE.** The teacher pauses the drama and tells that they have picked up the stranger for questioning. The teacher reminds that it might be suitable to ask who the stranger is, what is the purpose of the visit, instead of merely asking whether or not he/she stole the bull. The stranger is seated in a chair in front of the students' characters.

- Assistance for the teacher: optional background points for the stranger.
 - *A loner, moving from one town to the next, searching for someone, a bounty hunter, all the possessions got stolen and tries to start again, looking for work in the town...* The answers can also be totally improvised and the answers to some questions will be because it cannot be anticipated what the students ask. Nevertheless, the stranger is adamant and says that he/she did not steal the bull.



A few minutes.

7. **PUT HIM IN JAIL.** The teacher pauses the drama and another town meeting is set. The people need to decide what to do with the stranger. If the students do not suggest it, the mayor should present the opportunity to put the stranger in jail since no one else stole the bull.



A few minutes.

8. **FALSE ALARM.** The stranger has been in jail for a couple of days and the people find out that the bull had escaped from its stall and was found a few kilometres from the town.

- The teacher tells the students to go back into their roles. The mayor (TIR) should ask how will they behave and treat the stranger now and they will all discuss the situation.



A few minutes.

9. **POSSIBLE APOLOGIES.** The townspeople do and say to the stranger (TIR) what they have decided.



A few minutes.

10. **REFLECTION.**

UNCHARTED TERRITORIES

X

STRANDED



Travel duration: 2 x 45 min. Can be done back to back or in two separate lessons.

Travel plan for the teacher

The students are in the roles of marine explorers and shipmates who have shipwrecked and survived on a deserted island. TIR acts as the captain of the ship. They wake up and start to figure out what to do in order to survive. The island is far from everything and cell phones do not work there. Nothing was left from the ship, so the people have to find out what the island has to offer for them and use their knowledge in order to make the best of the situation. Time goes on and the possible scenarios will be looked into, whether or not they were found and what kind of society did they build if they had to stay on the island.

Travel plan for the students

You will become marine explorers and shipmates on a ship that sinks and you all wake up on the shore of a deserted island.

Travel goals

Building a community together, informal language use, problem solving, contemplating different possibilities, dealing with different emotions.

Travel directions

1. TRAVEL PLAN FOR THE STUDENTS.

2. **ROLES.** The students are a group of marine explorers in the Pacific. TIR acts as the captain of the ship. The teacher asks what kind of specialists would there be and what kind of crew does a ship have. The students can choose whatever role they wish, for example, marine biologists, marine geologists, marine geophysicists, crew of the ship...



Items 1 and 2 approx. 5 minutes.

3. **WAKING UP.** The tables and chairs are moved to get an empty space for the beach. The situation begins with everyone waking up on the shore of the island. They have been in a storm and had to swim ashore. The teacher says that they are all very tired and some of them might be hurt. It is daytime and very hot. The students should go into different places in the classroom, being all over the shore. The teacher tells the students to go into their roles and think how would they feel in this situation.

- The captain (TIR) assists everyone in waking up and makes everyone take care of each other, especially those who have been hurt. TIR also knows that they are on a deserted island because their last location was close to a group of uninhabited islands that are far from any other islands or the mainland. There were at least 40 passengers aboard, so half of them have perished when the ship sank. Nothing from the ship is found on the beach. Cell phones do not work, if someone has their phone with them.

The captain knows that the storm made them go off course and is not sure if their distress signal reached anyone.

- Everyone wakes up and begins to act according to the instructions.



A few minutes.

4. **THE ISLAND.** After everyone has been found and the possible wounded taken care of, the teacher tells everyone to go out of their roles and they are told what the island looks like. They are on a long beach which has no shelter. A forest begins next to the beach. There are also mountains some kilometres away. No animals are in sight.



A couple of minutes.

5. **NOW WHAT.** Everyone goes back to their roles. The captain (TIR) acts as the boss if no one else assumes command and starts asking what should they do if the students do not begin to discuss the situation themselves.

- The captain (TIR) thinks that they should find out what kind of an island it is. The group should be divided into smaller groups and they should go into different directions. One group should check the forest, others should go right and left on the beach.



A few minutes.

6. **TIME JUMP: AFTER THE SEARCH.** The teacher tells everyone to go out of their roles and they have been surveying the island. A few hours has passed and the groups have found their way back to the beach. The teacher provides the different search groups notes of what they have found (appendix 5).

- 1. The forest. There were a lot of fruits in the trees but they might not be edible. There are lots of trees there, so they have firewood.
- 2. The beach, left. There is a fresh water source a couple of kilometres away. It is a small stream that probably comes from the mountains and ends up in the sea.
- 3. The beach, right. There are caves in the rocky terrain that begins a few kilometres away.



A couple of minutes.

7. **THE FINDINGS AND MOVING ON.** The teacher tells everyone to go back to their roles and the groups present their findings. Then they all discuss what should be done next. They do need some kind of shelter, water, food and they should start to think what could they do to ensure their survival and also what needs to be done to make possible searchers find them.



A few minutes.

8. **TIME JUMP: WEEK IN, WEEK OUT.** The group has been on the island for a few weeks. How are they living? Are they thinking of salvation and doing anything for it, for instance lit fires or written huge letters on the sand? Or have they accepted their fate of not being rescued? The students go into their roles and discuss the situation.



A few minutes.

9. **REFLECTION.** At this point discussion on how did the activity feel like.

- NOTE: The activity can be stopped at this point and continued in the next lesson. Otherwise it continues on.

10. **POSSIBILITIES.** Three different scenarios of possible futures will be looked into. They shall be done in the following order:

11. **ATTEMPT.** The people have been on the island for a couple of months and a rescue seems less and less likely. They decide to try to leave the island and find civilization.

- TIR assists the students in figuring out what to do.
- How can they escape? Should they build raft or more than one to fit them all? They should discuss that is it better for all of them to leave or just a few, who will send help if and when they find someone. Whatever they decide, an attempt to leave the island is done.

12. **REDEMPTION.** The people have been living on the island for a couple of months and will be saved. This can be done in a way that their escape attempt worked or merely as another possibility. The teacher comes out of role everytime the day changes and after they have been rescued, informs the students that he/she is in the role of an interviewer.

- One day they see a small airplane fly over and it seems to signal that they were seen.
- A couple of days pass. A moment of discussion on whether a rescue is coming or not and did the plane actually saw them.
- On the third day a ship arrives and they are saved.
- On the rescue ship they are interviewed by a media representative on their rescue and accident. They are also asked how did they live there. TIR acts as the interviewer and the students are in their roles.

13. FATE. The people are never found. A few years pass, what is life like now?

- The students figure out what kind of a society have they build there. (although there is a possibility that some people have died during the years, in this scenario they are still all living in order to have everyone doing something)
- The students organize the classroom according to their wishes, meaning what have they built there.
- They should also decide how they function as a society. Is there a leader? What laws have they written? Are some people living together, have relationships formed? Also anything else that the students might think is relevant.
- After the students have discussed the future and altered the classroom, they go into their roles and live like they would.



Items 11, 12 and 13 should all be done but leaving enough time for reflection in the end. Each item runs for 10-12min.

14. REFLECTION.

XI

IT HAPPENED ONE STORMY EVENING



Travel duration: 45 min

Travel plan for the teacher

The students are the guests and employees of a hotel in the late 1940s. They are forced to stay in the hotel due to a snow storm that has cut off all communications and roads. TIR acts as the hotel manager.

During one night, one employee has been murdered and since no one has been able to get in to the hotel due to the storm, the murderer has to be among the

people already there. The students gather together in order to find out who among them is the murderer. As they try to figure it out by discussing and getting to know each other, other people will be murdered.

The teacher decides the murderer beforehand and only the teacher and the murderer knows the murderer's identity. From time to time, time moves on and the teacher decides new victims among the students. The students have to decide what to do and possibly choose someone who could be the murderer. Even though this task does not provide everyone with as much time for discussion as it does to others, it will provide a setting that is interesting and fun to do!

Travel plan for the students

You will become the guests and employees of a hotel in the 1940s.

Travel goals

Informal language use, problem solving, dealing with different emotions and contemplating on moral and ethical issues.

Travel directions

- 1. TRAVEL PLAN FOR THE STUDENTS.**
- 2. BUILDING THE HOTEL'S MAIN LOUNGE.** The students organize the chairs and tables to look like a hotel lounge. They can also choose a name for the hotel. The teacher provides the information that the hotel is in a location that has snow. The students can choose the country and a more precise location if they wish to do so.



Items 1 and 2 take for a few minutes.

- 3. ROLES.** The students choose their roles. The guests can be people of any profession but some students should choose the roles of hotel employees as well. The students can travel alone or be couples, friends, business partners or families. Students can choose names for their roles as well. Everyone should know who are playing the employees and who the guests but the

guests are not introduced to each other yet.

- TIR acts as the hotel manager.



A few minutes.

4. **CATCH-22.** The teacher tells the students to go into their roles. All the people in the hotel have been summoned to the hotel lobby and comes in as the manager to explain the situation.

- The teacher can speak as freely as he/she wishes to but the following information should be given: *All communications have been cut off because of a storm and we are all stuck there. The roads are filled with snow and therefore no one can leave even though you were supposed to. The hotel allows the guests to stay free of charge for the duration of the storm. There is no electricity, so the hotel will be heated with wood and they have a lot of wood in storage for situations like this. There is also food for everyone that will last for days and the stoves use wood, so cooking will not be a problem. Fresh water is also available, so they will not starve. This happens usually a couple of times during the winter, so the hotel is prepared for this.*

5. **DISCUSSION OF THE SITUATION.** The guests can get to know each other and discuss how they feel about the situation. This should continue straight on after the manager has explained the situation. The teacher can ask questions from the guests and guides the employees to provide the guests' needs.



Items 4 and 5 approx. 5 minutes.

6. **TIME JUMP: THE FIRST VICTIM.** The teacher stops the drama. The next night has passed and the storm has not stopped. The people have been gathered to the main lounge again. The students go into their roles.

- The teacher gathers all the hotel employees away from the guests and tells them that the hotel receptionist was killed during the night. (The receptionist is none of the students.)
- The manager comes in with the rest of the employees and gives the following information: *One of the hotel employees was murdered last night. Since no one can get into the hotel, the murderer is either someone*

who no one knew was in the hotel or one of the people who are here. The victim was the receptionist and was probably poisoned since his tongue was black and there were red dots all over his skin.

- The manager does not believe that it could be someone they all see at the lounge at this time and urges everyone to go on a search mission.

7. TIME JUMP: AFTER THE SEARCH. The teacher explains that after a couple of hours everyone has come back to the lounge and no one has found anyone. The manager (TIR) has come to the conclusion that the murderer is among them as they speak.



Items 6 and 7 approx. a few minutes.

8. CHOSEN. The teacher stops the situation and tells the students that a murderer will be chosen, meaning that it will be one of the students. The teacher will choose and the chosen one should try their best not to reveal themselves to the others. Everyone needs to close their eyes and the teacher touches the murderer on the shoulder. The teacher should move around and walk next to everyone in order to provide more security for the one who is chosen. After the decision is made, everyone can open their eyes.



A couple of minutes.

9. WHO DONE IT? The teacher asks everyone to go into their roles.

- The manager (TIR) explains that they should try to figure out who the murderer is and asks everyone what should be done to the murderer (if they will execute him/her or lock up or something else and what would the repercussions be, from a moral and ethical point of view). No one can leave the lounge because no one can be trusted.
- Discussion of the situation and trying to figure out who everyone is, what have they done before etc.



A few minutes.

10. WHO DONE IT? CONTINUED (WITH VICTIMS) The teacher stops the situation and everyone closes their eyes. The teacher chooses a couple of victims, again by tapping them in the shoulder. They will die when they see fit, from

some sort of poisoning. They will stay as corpses to the point where they are taken somewhere else.

- The discussion continues and the victims die after a while. The manager suggests that maybe they should choose someone that might be the murderer in order to prevent more deaths (if the students have not decided that themselves).
- Discussion of the situation and a possible choosing of a murderer or even figuring out the right one.
- If the students do not decide anyone to be killed or locked up, or the one chosen is not the murderer, there will be other victims, chosen as before. Then there will be more discussion. This continues until the murderer is revealed, executed or locked up.
- It is possible that the murderer is revealed at the very beginning and if that happens, the situation can be done again with a new murderer in order to have more time for the actual discussion part of the task. This means that all the previous victims come back to life, of course.



The rest of the class, leaving time for reflection.

11. REFLECTION.

XII

SAVIOURS

Travel duration: 45 min

Travel plan for the teacher

The students are in the roles of soldiers and civilians during the Second World War. They can decide where they are according to the countries where people were gathered and taken. This would make the location either countries occupied by Germany, Russia or the United States, since Japanese people were interned there.

The civilians are hiding people who would otherwise be taken and the soldiers come to look for them. The students have to figure out what to do in order to save the lives of the people they have hidden. The situation evolves and the soldiers find out that the civilians are hiding people. The students have to deal with the situation. They fight and win the soldiers. Then the soldiers will become the people in hiding and have to decide with the civilians what to do with the captured soldiers and what are their options from now on.

Travel plan for the students

You will go back to the time of the Second World War. One half of you will be civilians who are trying to hide people who the soldiers are gathering and probably killing, or so you have heard. The other half of you will be the soldiers.

Travel goals

Informal language use, dealing with different emotions, contemplating on moral and ethical issues, problem solving.

Travel directions

1. TRAVEL PLAN FOR THE STUDENTS.

2. **THE LOCATION.** The teacher asks the students which countries during WWII were gathering people into various camps. The students decide the country. According to the location, the people who are hiding can be as follows:
Germany – jews.

Russia – non-communists.

The United States – Japanese.

The civilians know the people they are hiding and try to save their lives.

3. **ROLES.** The group is cut into half. One side is in the role of civilians and the other side as the soldiers. The civilians decide what kind of family they are and who is who. The students who are the soldiers should decide do they have a leader or are they merely soldiers.



Items 1, 2 and 3, a few minutes.

4. **HOME BUILDING.** The students make the civilians' home by organizing the tables and chairs. They can also have separate rooms. The only thing that they cannot decide, is the location of their home in the country. It will be a house in the countryside, far away from other people.



A few minutes.

5. **THE SEARCH.** The soldiers have a reason to believe that the civilians are hiding people and come to investigate. The situation begins with the soldiers arriving and the civilians were expecting them, since they saw them coming from afar. The soldiers should search the house and interview the civilians.

- The teacher tells the students to get into their roles and the search begins.
- The teacher has to remain sharp and pay attention to what is happening.

If the situation gets too intense, it should be stopped.



A few minutes.

6. **NONE FOUND.** The teacher stops the situation during the search, tells students to come out of their roles and tells that the soldiers did not find

anyone. They are leaving and apologize for the inconvenience.

- The teacher tells the students to go back into their roles.



A couple of minutes.

7. **AFTERMATH.** When the soldiers are leaving, the teacher says that they suddenly hear someone sneezing and it comes from under the floor. What will the soldiers do?

- After the soldiers initial reaction, the students come out of their roles to discuss what will happen. If the soldiers decide to take the people hiding, will the civilians stop them? If they decide to execute everyone, will the civilians try to stop them?



A few minutes.

8. **TIME JUMP: NOW WHAT?** If the civilians decide to fight back, the actual fighting is not done. Instead, there will be a time jump and all the civilians have survived. A couple of them were wounded, how (they are not critical). A couple of the soldiers survived and are tied in another room.

9. **THE ONES IN HIDING.** The soldiers shift to the role of the people who were hiding. They all discuss their situation in roles. What should they do?



The rest of the lesson, leaving time for reflection.

10. **REFLECTION.** In addition to basic reflection, the consequences of the civilians' choices and what options do they have now should be discussed.

XIII

JOURNEY TO THE CENTRE OF THE EARTH

Travel duration: 45 min

Travel plan for the teacher

The students are a couple of hundred years in the future. The society is pretty much similar to the contemporary one, except that technology has advanced and there are no more fossile fuels used. The students take part on a garden variety round trip to the Earth's centre. This is possible in the future and is merely an adventure travel that actually does not cost much and has been thought as a good way to meet people. The trip takes about 12 hours in total and has always been safe. The vessel used in the travel has only the captain and the passengers. The passengers are the students and TIR acts as the captain. The students get a role beforehand.

The trip begins like any other trip and the passengers go to the Earth's core. Then the ship breaks down and has to be cut in half. One half can go straight back to the surface and the other half has to stay and wait for rescue that might not come in time. The captain tells the people to discuss why they are important in their society and why they should be saved.

Travel plan for the students

You are a couple of hundred years in the future. The society is pretty much similar to the contemporary one, except that technology has advanced and there are no more fossile fuels used. You take part on a garden variety round trip to the Earth's centre. This is possible in the future and is merely an adventure travel that actually does not cost that much and has been thought as a good way to meet people. The trip takes about 12 hours in total and has always been safe. The vessel used in the travel has only the captain and the passengers. You are the passengers and TIR acts as the captain.

Travel goals

Informal language use, moral and ethical debate.

Travel directions

1. TRAVEL PLAN FOR THE STUDENTS.

2. **BUILDING THE SHIP.** The students build the interior of the vessel in the classroom by organizing the chairs and tables. The teacher reminds that the trip takes half a day, so the students need to think how food is served.

3. Providing the students with their roles (appendix 5).

- *A police officer, a person with three small children, a doctor, a retired person, an actor, a soldier, a vet, a scientist, a politician, an unemployed person, a taxi driver, a shopkeeper, a swimming instructor, a psychiatrist, a lumberjack, a teacher, an ex-convict, a stockbroker, a private detective, a cook, a priest, an engineer, a fortune teller, a fireman, a kindergarten teacher, a nobel peace price winner.*
- One role is given to each student. They should think about their roles for a while, for instance their names, family background and other information of their occupation.



Items 1, 2 and 3, approx. 10 min.

4. **ON THE JOURNEY.** The teacher says that the trip has begun and tells the students to go into their roles. They should get to know each other.

- TIR acts as the captain and circles around the ship, getting to know the passengers as well and making sure they have what they need.



A few minutes.

5. **TIME JUMP: IN THE CORE.** The ship arrives at the core and seeing the inside of the Earth means bright light. The captain tells the passengers to put their special goggles on. The captain comes and opens the window, which has a force field that secures them from the heat of the Earth's inner core. The Earth's bright centre cannot be watched for long.

- The trip continues back to the top. The captain can circle around and ask

for opinions of what they just saw.



A couple of minutes.

6. **TIME JUMP: BREAKDOWN.** The captain explains the situation.

- *The ship has experienced a malfunction and we do not have enough oxygene for everyone to reach the surface. The ship has to be cut in half and one half can go to the surface immediately and the rest of the passengers have to wait for rescue, which might not come in time. So there is a chance that one half of you will die. I cannot make this decision alone, so you have to debate in smallers groups of four or five and decide who can go and who should not. You need to give reasons why your survival is more crucial than others' by thinking who you are and why you are important in our society and if you think that someone else is more important than you.*



A few minutes.

7. **FATES.** The students debate in small groups who will stay and who will not.

They have to choose.

- If the debates are done quickly, they should divide the whole group and make sure they have made the right decisions.



Duration as long as is required, leaving time for reflection.

8. **REFLECTION.**

XIV

BLACK WHITE

Travel duration: 45 min

Travel plan for the teacher

The students are a part of a city council in a town in the southern parts of the United States during the 1960s. They have to decide whether African-Americans can attend a school with white people. The students also have the opportunity to see what happens when African-Americans attend the same school with white people. There will be two scenarios in the end, white people accepting the situation and not accepting it and the students are in the students' roles.

Travel requirements

Post-it notes for the students.

Travel goals

Semi-formal/informal language use, moral and ethical debate, dealing with racial issues, different emotions, comparing the past to the present.

Travel directions

1. **DISCRIMINATION EXERCISE.** The students form two or three circles, depending on how many are in the group. They hold on to each other as tight as they can, which means that they should bend their arms and put their hands through each others' inside of the elbow to be able to hold on as tight as possible. One student is out of the circle and tries to get in and the others try to keep the circle whole and not let the outsider in. Each student is given the opportunity to try to get in the circle, so the teacher has to be the

one who says when it is another's turn. Then the one who was trying to get in can go and be a part of the circle.



Use as much time as is required to allow everyone to be the outsider. Also requires time for reflecting the exercise. The students should be asked how did they feel doing it, from both sides, being an outsider and being in the ring. Approx. 10 min.

- 2. DISCUSSING PAST DISCRIMINATIONS.** The teacher and the students discuss the world's past and all different places and times of discrimination. If the students wish, they can discuss their own experiences of discrimination as well. If the United States in the 1960s comes up, then it is a perfect segway to move on. In any case, it should be made clear to the students that the situation back then was very difficult for African-Americans, not only in schools but also elsewhere.



A few minutes.

- 3. ARGUMENTS.** The students will be in a small town in the southern part of the United States during the 1960s. They can decide the state and town if they wish to do so. They are in the town hall and discuss whether to allow African-American students enroll to schools that have not yet allowed them.

- The group is divided into half: one half is against and one half is for. The groups can think of reasons for/against for a while. Then the teacher tells the students to go into the roles of the people who decide this and start to debate on the issue. The teacher also reminds that since it is a city council, they speak semi-formally, not informally.



A few minutes of debate.

- 4. CONSENSUS?** The teacher stops the debate after a few minutes and asks the students to come out of their roles. Then there will be discussion of how did it go, was there a side that was stronger and any other thoughts that the students might have.



A few minutes or less.

5. **LUNCHTIME.** No matter what the outcome of the prior debate was, the students are now in school and African-Americans have been allowed to attend. However, not all white students feel comfortable with the situation and they continue to discriminate the African-American students.

- The situation is set during lunch time in school. The classroom is organized into a cafeteria, with the service network from which the students can get their meals.
- Half of the students are randomly given a post-it note and they attach it to their clothes in a visible spot. The students with the notes are African-Americans. The whole group is one class who have to sit together in the classroom but do not have to do so in the cafeteria.
- The students form a line, get their food and sit in the tables to eat. Everyone will behave like a student would in that kind of a situation.
- The teacher should remind that the white students do not want to sit near the African-American ones, who on the other hand would like to sit where they please instead of letting the white students tell them where to sit. The students are reminded that the white students do not like the situation at all and they will let the African-American students hear that.



A few minutes.

6. **LUNCHTIME IN REVERSE.** The same situation as above but now the students who have the post-it notes are white students. This is done in order to make all the students feel the segregation.



A few minutes.

7. **REFLECTION.** The matter of segregation and the feelings of it should be reflected at this point. The basic reflection questions should not be used at this point. The students should merely discuss with each other and also with the whole group of their feelings as the white and African-American students.



A few minutes.

8. **LUNCHTIME REVOLUTIONIZED.** The same lunch situation but now the white students are as friendly as possible to the African-American students.



A few minutes.

9. **LUNCHTIME REVOLUTIONIZED IN REVERSE.** The above in reverse so all the student have an opportunity to experience a happy ending.



A few minutes.

10. **REFLECTION.** Segregation is a main issue to discuss but the happier situation should also be discussed. Was it realistic, could it have happened during the 1960s?

APPENDICES

1. HIGHRISE EXPEDITION. Possible establishments.

museum

pharmacy

coffee shop

hardware store

restaurant

garden center

travel agency

flower shop

art gallery

butcher shop

movie theatre

pet shop

theatre

flea market

clothes store

tea shop

book shop

lamp shop

record store

furniture shop

grocery store

law firm

bakery

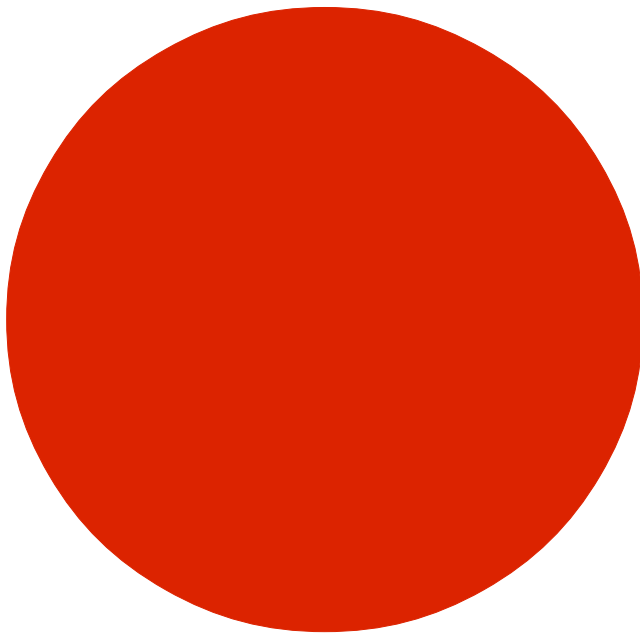
optician

liquor store

2. **V BUILDING CYBORGS. Note for the cyborg.**

PLEASE PRESS

THE BUTTON



3. V HALF HUMAN, HALF MACHINE. Character sheet.

NAME	
NATIONALITY	
AGE	
OCCUPATION	

NAME	
NATIONALITY	
AGE	
OCCUPATION	

4. **VIII CITY PLANNERS. Group information.**

- **GROUP 1. China, Great Britain.**

They are past oriented and concentrate on traditional values. They wish to slow down any progress that would change things. They are in no hurry, people can wait all day for something and come back the next day. They do things together and concentrate on one thing at a time.

- **GROUP 2. Latin America.**

They concentrate on the present and do things which have short-term benefits. They do not think about the past and the future is uncertain.

- **GROUP 3. The Unites States of America.**

They are future oriented and optimistic. They shape their own future as individuals. They do not live with past norms. Time is money for them and they do more than one thing at a time.

5. **X STRANDED.** Search notes.

- **The forest.** There were a lot of fruits in the trees but they might not be edible. There are lots of trees there, so they have firewood.
- **The beach, left.** There is a fresh water source a couple of kilometres away. It is a small stream that probably comes from the mountains and ends up in the sea.
- **The beach, right.** There are caves in the rocky terrain that begins a few kilometres away.

6. XIII JOURNEY TO THE CENTRE OF THE EARTH.

The students' roles.

- a police officer
- a person with three small children
- a doctor
- a retired person
- an actor
- a soldier
- a vet
- a scientist
- a politician
- an unemployed person
- a taxi driver
- a shopkeeper
- a swimming instructor
- a psychiatrist
- a lumberjack
- a teacher
- an ex-convict
- a stockbroker
- a private detective
- a cook
- a priest
- an engineer
- a fortune teller
- a fireman
- a kindergarten teacher
- a nobel peace price winner