MAKE IT WORK!
Developing upper secondary school students' intercultural competence through drama:
A material package

Master's thesis

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Tiivistelmä – Abstract

Kulttuurienvälisen kompetenssin tunnistetaan laajalti olevan merkittävä osa yksilön kykyä toimia ja viestiä tehokkaasti kulttuurisesti ja kielellisesti moninaisissa konteksteissa. Englannin kielen ollessa globaali lingua franca, on luonnollista että kulttuurienvälisen kompetenssin kehittäminen nähdään myös osana lukion englannin opetusta, jossa yhtenä opetuksen yleisenä tavoitteena on kehittää opiskelijoiden kielellistä ja kulttuurista toimijuutta myös globaaleissa yhteisöissä. Kulttuurienvälisen kompetenssin kehityksen pohjana toimivat yksilön kokemukset kulttuurienvälisistä kohtaamisista. Luokkahuoneympäristössä näitä kokemuksia voidaan mahdollistaa draaman työtapojen ja etenkin roolissa työskentelemisen avulla, ja draamaa suositellaankin usein kulttuurienvälisen kompetenssin kehittämisen työvälineeksi. Sopivaa ja helppokäyttöistä draamamateriaalia ei kuitenkaan aina ole opettajille helposti saatavilla, sillä oppikirjojen sisältämä draamamateriaali ei usein rohkaise kulttuuristen teemojen syvempään tutkimiseen roolissa.

Tämän tutkielman tarkoituksena on laatia opetusmateriaalipaketti kulttuurienvälisen kompetenssin kehittämiseen draaman avulla lukion englannin opetukseen, ja täten osaltaan parantaa teoriapohjaisen, helppokäyttöisen draamallisen opetusmateriaalin saatavuutta. Materiaalipaketti on suunniteltu pohjaten kulttuurienvälisen kompetenssin kehittämisen malleihin draamakasvatuksen teoreettisessa viitekehyksessä, jossa oppimisen nähdään tapahtuvan roolissa toimimisen, sekä tämän toiminnan reflektoinnin seurauksena. Materiaalissa hyödynnetään monipuolisesti draaman eri työtapoja, joiden avulla englannin opetukseen voidaan luoda monipuolisia mahdollisuuksia kulttuurienvälisten ilmiöiden tutkimiseen. Materiaalipaketti on suunniteltu lukion englannin A-oppimäärän ylimääräiseksi kurssiksi, mutta harjoitteet sopivat hyödynnettäviksi myös englannin pakollisilla ja syventävillä kursseilla. Materiaali rakentuu työelämään liittyvien teemojen ympärille, ja se on suunniteltu kielten opettajille, joilla ei ole aiempaa kokemusta draaman hyödyntämisestä kieltenopetuksessa.

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1 INTRODUCTION

It comes as no surprise that within the last few decades international mobility and migration have increased at a steady pace, and that recent years have seen a rapid growth in migration, reaching 258 million international migrants worldwide in 2017 (United Nations 2017: 9). This global trend of international migration is also clearly noticeable in Finland, with the number of immigrants nearly doubling in the last ten years (Tilastokeskus n.d.). These significant demographic changes, in addition to technological advancements and the changing media and communication landscape have remarkably affected our environment and the way we communicate. Multilingualism and multiculturalism are no longer exceptions to the rule, they are the rule. Intercultural encounters are no longer limited to traveling abroad, they are a part of our everyday lives.

The changing nature of our communication landscapes and cultural environments naturally poses demands and challenges for education, to which education systems and policy, educational institutes, curricula and education practitioners must answer. The objective of general education in Finland is to provide students with necessary skills and knowledge to become responsible, successful, compassionate and cooperative citizens (LOPS 2015: 12), which in today's society includes intercultural competence, the ability to function in intercultural environments. As Marini-Maio (2011: 295) notes, intercultural communication is a precondition for survival in today's multicultural societies.

School is an important part of a dynamic, changing and diverse society where the local and the global combine, and through language and cultural education and language awareness raising students must be provided with opportunities to inspect the world from the perspective of individuals belonging to other cultural, linguistic or social groups. One general objective of Finnish upper secondary education is to strengthen the students' agency in culturally diverse environments (LOPS 2015: 16). It is clear, then, that developing the students' intercultural competence is a prominent aspect of general education.

However, it seems that the development of students' intercultural competence is not given much emphasis in the everyday school practices in upper secondary education. This observation is supported by Zheng (2018), whose findings on Finnish upper secondary school

English teachers' practices suggest that intercultural communication is still neglected in language education in Finland. Possible reasons for this are a lack of time, focus on the matriculation exam and reliance on teaching material provided by textbooks (Zheng 2018: 36). Although curriculum changes and reforms in teacher education have taken place in recent years, an attitude towards using a textbook as a syllabus can still be seen in language teachers' practices. When these textbooks then do not offer enough or suitable material for incorporating intercultural competence development in teaching, intercultural communication is easily ignored and neglected.

The matter is further complicated by the fact that teaching intercultural competence is not a straightforward task, as there are no sets of rules that can be applied in intercultural encounters and interactions. This thesis tackles that problem by developing a teaching material package that utilizes a drama in education approach to facilitate the development of students' intercultural competence through exploration of intercultural issues in fictional spaces. The thesis thus draws on the ideas of Fels and McGivern (2002), Marini-Maio (2011), Cunico (2005), among others, who suggest that incorporating drama in language teaching is an effective and suitable way to develop students' intercultural competence comprehensively.

Recent educational reforms have further emphasized the use of drama in all teaching (LOPS 2015: 21). This is understandable, as the large body of literature from the past few decades have clearly underlined the advantages of drama-based teaching practices, also in second and foreign language teaching (Wagner 2002: 4). However, in the national core curriculum for general upper secondary education drama is not emphasized to the same extent as in basic education. Furthermore, a quick browse through some upper secondary school English textbooks reveal that drama-based activities are to this day relatively scarce, and often seem either quite structured or unconnected, separate activities that are included just for "fun". However, if suitable and appropriate material for drama-based teaching is not readily available for English teachers, it is reasonable to assume that the utilization of drama in English teaching might be limited.

This material package is designed for upper secondary school English teachers with the objective of developing the students' intercultural competence. The material is structured around the themes of work an professional life, and the activities and lesson plans in the present thesis follow a drama in education approach, where learning is seen happening

through the processes of aesthetic doubling and serious playfulness (Heikkinen 2005: 33). This means that learning occurs as students explore intercultural issues and encounters in role, and/or in fictional settings, and participate in activities that utilize the form of play and make-believe to introduce real and serious cultural topics.

The following chapters present the underlying theoretical framework of the present thesis. Chapter 2 discusses intercultural competence, offers definitions for the term and introduces some prominent models in the field of study. In addition, intercultural competence is discussed in relation to second and foreign language teaching generally and in the Finnish context. Finally, some previous research on teaching intercultural competence is presented, and some influential models of intercultural competence development are discussed in more detail.

In chapter 3 the history, theoretical framework and pedagogical considerations of the drama in education approach are discussed. The conception of learning, the teacher's role and the general genre field of drama in education are explored, and assessment in drama is discussed. In addition, the theoretical perspectives of intercultural competence and drama in education are combined, and practical considerations for the use of drama in teaching intercultural competence are presented.

Finally, the present material package is introduced in chapter 4, where a rationale for the material is offered. Furthermore, the process of designing the material, the target group, and practical considerations for utilizing the materials are described.

2 INTERCULTURAL COMPETENCE

It is generally accepted that language learning today concerns more than the acquisition of structural knowledge of a target language. As far as 40 years ago, Canale and Swain (1980: 27) recognized that successful communication in a language requires grammatical accuracy, considerations of context, topic and communicative function and compensatory strategies for repairing communication breakdowns, and that grammatical competence alone is not sufficient.

Although still widely used, Canale and Swain's theories of communicative competence do not explicitly elaborate on the variety of contextual and cultural factors which affect communication in a second or foreign language. More recent considerations of second language acquisition argue for a reimagined understanding of linguistic proficiency altogether. For example, The Douglas Fir Group (2016: 26-27) state that in the multilingual world, a more complex, dynamic and holistic view of linguistic competence should be adopted, where the speaker's proficiency is seen more in terms of deploying semiotic resources in a fluid, flexible, contextually and socially situated manner. In this view, language learning and using is not seen in terms of separate competences, but as repertoires of linguistic resources which individuals employ in different ways. Dimensions of emotion and affect, ideology, and identity also influence the ways in which individuals use these linguistic and semiotic resources available to them (The Douglas Fir Group 2016: 31-36).

The Common European Framework of Reference or CEFR, adopts a similar action-oriented approach, but uses different terminology. In the CEFR linguistic proficiency is described in terms of individuals drawing on the different competences at their disposal, under the constraints of the context, and participating in a variety of language activities through employing a variety of communicative language strategies (CEFR 2018: 29). The description of competences in the CEFR has been influenced by for example the aforementioned theories of communicative competence, but the updated description of communicative language competences includes different linguistic, sociolinguistic and pragmatic competences, which are intertwined and cannot be treated as isolated, separate skills or components (CEFR 2018: 130). In addition, all linguistic action in the multilingual and multicultural world of today is said to combine communicative language competences with general competences, such as intercultural competence (CEFR 2018: 29).

However, the term intercultural competence itself or cultural components of communication are not elaborated on in the CEFR. Throughout the last few decades, the need for elaboration of cultural factors influencing communication have given rise to a great deal of theories of intercultural communicative competence and intercultural competence, the former focusing more specifically on communicative aspects, while the latter can be seen to have a somewhat broader scope. This chapter provides an overview of theories and models of intercultural competence and reviews recent literature on intercultural competence and education, and the

teaching of intercultural competence. However, in order to provide definitions of intercultural competence and relate it appropriately to second or foreign language teaching, a discussion of terminology and definitions of culture and competence is also needed.

2.1 Definitions of culture

The notion of culture is extremely prominent, merely impossible to avoid in literature concerning second or foreign language learning. However, consensus about the definition of the term has not, to this day, been reached. Jahoda (2012) provides a critical overview of some definitions and conceptualizations of culture. Throughout time, culture has been defined for example in terms of "collective programming of the mind" distinguishing groups from one another (Hofstede 1984: 21, as cited in Jahoda 2012: 291), recurring patterns of behavior (Brislin 1990: 10, as cited in Jahoda 2012: 291), an external phenomenon or changing environment affecting individuals (Cole and Parker 2011: 135, as cited in Jahoda 2012: 293), networks of knowledge and routines in addition to symbols, artefacts, social constructions and generational transmission (Hong 2009: 4, as cited in Jahoda 2012: 294), and in terms of symbolic elements which people in a culture agree to be important to the culture (Wan and Chiu 2009: 87, as cited in Jahoda 2012: 296).

As Jahoda (2012: 289) notes, many of these definitions seem problematic by nature. For example, Hofstede's and Brislin's definitions clearly disregard the dynamic nature of culture, and assume culture as fixed, stable and unchanging. It also seems that Cole and Parker's definition ignores the subjective influence and agency of the individual, similarly to Wan and Chiu's definition. These definitions reflect the view of culture that has been prominent in language teaching, where culture is seen as something fixed that can be learned through acquisition of factual information and imitation of behaviors. Hong's definition by nature seems the most comprehensive, as it includes both internal and external processes. However, as Jahoda (2012: 294) notes, Hong's notion of "causal potential", that is, treating culture as a cause for human behavior, places the emphasis slightly outside the individual.

The vast differences of the aforementioned definitions illustrate the fact that, as Jahoda (2012: 300) mentions, culture is social construct that refers vaguely to extremely complex phenomena. The difficulty of defining culture stems from the heterogenic nature of cultural groups, the fluidity and inherent uniqueness of an individuals' cultural identity, and the fact

that cultures are in constant change (Huber and Reynolds 2014: 13-15). Perhaps attempts to achieve consensus on the definition of culture are therefore not in fact realistic, but the concept of culture could also be regarded fluid and changing according to the situation. Jahoda (2012: 300) even goes as far as to suggest that the term can be used in literature without attempts to define it. This suggestion, however, has been criticized for example by Mironenko and Sorokin (2018: 332) who argue that not providing a definition of culture in research literature could result in situations where unspecified perspectives in research produce distorted analyses of phenomena.

Therefore it can be argued that definitions are needed, and as literature on second language learning and teaching as well as intercultural communication often problematize these definitions, a brief rationale for the definition is necessary. For the purposes of this thesis, a definition of culture by Spitzberg and Chagnon (2009: 6) is applied: culture is thus seen as processes of enduring and evolving intergenerational attitudes, values, beliefs, rituals and behavioral and communicative practices and patterns into which individuals are born and socialized but which they also create, modify and maintain through their actions. This conceptualization of culture is adopted as it entails both the individual-internal and the external view of culture as a set of phenomena, and thus provides the most comprehensive conceptualization. This definition highlights the fact that all individuals, whether they were 'born into' the culture or socialized in other ways later on, participates in the processes of maintaining cultural structures through their behaviors, and processes of creating new cultural structures, and modifying and breaking down old ones.

2.2 Definitions of competence

Similarly to culture, the term competence is not a straightforward one. Although widely used and generally understood in everyday language, Weinert (1999: 4), argues that careless use of the term without definition can lead to ambiguity, as no consensus has been reached on the meaning and definition of the term. Weinert (1999: 7) lists some traditional conceptualizations of competence, one of which is Chomsky's influential competence-performance model, where competence is seen as a universal cognitive ability to acquire one's mother tongue. Modern definitions of competence in the discipline of linguistics, however, have moved quite drastically away from the competence-performance model.

In more recent literature, Spitzberg and Chagnon (2009: 6) note, competence has been equated with a variety of terms, including for example understanding, relationship development, satisfaction, effectiveness, appropriateness and adaptation. Moreover, as Spitzberg and Chagnon (ibid.) point out, competence is usually regarded as a set of particular skills or abilities, which is problematic in its neglect of contextual considerations. Competence, therefore, like culture, can be seen as inherently contextually defined, as an individual with the same sets of skills, knowledge, attitudes and abilities can be regarded as competent in one context, and incompetent in another.

Perhaps partly because of the ambiguity and vagueness of the term competence, many other alternatives have been suggested in recent SLA literature. The Douglas Fir Group (2016: 24), for example, refers to the individual's linguistic activity in terms of successful use of a range of semiotic resources and as repertoires, rather than using the term competence. Nevertheless, the term is still used extremely widely in the field of SLA, for example in the CEFR. As the CEFR is utilized as a guideline for assessment in language teaching in upper secondary education in Finland, and the term competence is used to describe learning objectives in the national core curriculum (LOPS 2015: 108), it is also utilized in the present thesis.

For clarity reasons, Huber and Reynolds' (2014: 16) definition of competence is used in this thesis. Competence is thus defined as sets of skills applied in varying context in combination with attitudes, understanding and knowledge applied through actions, which allow an individual to respond successfully in situations that pose challenges, tasks or difficulties. This definition takes into consideration the context-dependent nature of competence, and extends the term to refer to attitudes as well as knowledge and skills.

2.3 Definitions of intercultural competence

Following these definitions of culture and competence, intercultural competence in the context of this thesis can then also be defined. Similarly to the concepts of culture and competence, a variety of definitions and models of intercultural competence have been suggested beginning from the 1950s. Garrett-Rucks (2016: 44) states that early research on IC was largely motivated by practical matters, such as international business success, personnel selection strategies and Peace Corps worker and sojourner training. However, with the technological advancements and the development of the World Wide Web from the 1990s

onwards, the demands for intercultural competence have increased greatly (Garrett-Rucks 2016: 44), and today the need for intercultural competence concerns not only those working in international business or diplomacy, but also the ordinary citizen.

Intercultural competence is often used synonymously to a variety of other terms in research literature. According to Fantini (2007: 81), these terms include for example transcultural communication, intercultural sensitivity, multiculturalism, cross-cultural awareness, international competence, cultural competence and intercultural cooperation. The most prominent one, however, is intercultural communicative competence, or ICC, which is often used synonymously with intercultural competence (see e.g. Spitzberg and Chagnon 2009; Fantini 2007). For the purposes of this thesis, the somewhat synonymous nature of the terms intercultural competence and intercultural communicative competence is accepted and appreciated. However, the slightly broader term intercultural competence, or IC, will be used to emphasize not only the communicative aspects of intercultural encounters and activity, but also the internal and affective factors at play. As this material package draws also on the theoretical framework of drama in education, the affective factors of intercultural encounters are extremely relevant in the context of this thesis.

Several influential models have been formulated to describe the internal processes and components of intercultural competence. For example, Bennett (1993, as cited in Garrett-Rucks 2016: 47) and Berry et al. (1989) focus more on the internal processes or outcomes of an individual in intercultural encounters. In adaptational models, such as the still widely used Attitude Acculturation Model (Berry et al. 1989: 187), the process of adaptation and its outcome is in itself seen as a criterion for intercultural competence (Spitzberg and Chagnon 2009: 24). Berry et al. (1989: 186) observe the tension between the desire to maintain one's cultural identity and customs, and the desire to be in intercultural contact and seek positive relations with the larger society or 'target culture', and arrive at four possible strategies of acculturation. According to Berry et al. (ibid.), if the individual wishes to maintain one's cultural identity and seek positive relations with the other group or larger society, the process is defined as integration, but a lack of desirability of seeking positive relations with the other group would constitute separation from the larger society. On the other hand, if one does not wish to maintain his or her cultural identity and customs, but wishes intercultural contact, the process is defined as assimilation (ibid.). Finally, in the case of neither maintaining one's cultural identity nor wishing contact with the other group an individual becomes

marginalized, which often leads to acculturative stress, that is, feelings of anxiety and loss of identity (ibid).

Bennett (1993, as cited in Garrett-Rucks 2016: 47) takes a developmental approach in his influential intercultural competence model. As Garrett-Rucks (2016: 47) explains, the model identifies six chronological stages of increasing intercultural sensitivity, and thus takes into consideration the effect of time in the process of developing intercultural competence and the change from an ethnocentric perspective to an ethnorelative one. These stages are denial, defense, minimization, acceptance, adaptation and integration and there are specific cognitive, attitudinal and behavioral features associated with each stage (ibid.). In the denial stage an individual may deny the difference or existence of other cultures, in the defense stage one may use strategies such as negative stereotyping to denigrate other cultures, and in the minimization stage one may acknowledge surface-level cultural differences, but refuses to accept fundamental differences (ibid). The ethnorelative stages, then, move from accepting and respecting cultural differences to the ability to shift one's perspective to other worldviews through empathy, and further, to the incorporation of other worldviews to one's own (ibid.).

The present thesis, however, draws especially on the definitions and models by Deardorff (2006; 2008), Byram (1997; 2018) and Huber and Reynolds (2014), as they provide a comprehensive and detailed description of the components of intercultural competence. These components must be clearly identified in order to plan development measures and teaching.

Deardorff's (2006: 254) Pyramid Model of Intercultural Competence lists requisite attitudes, knowledge and skills of an interculturally competent individual, in addition to desired internal and external outcomes in intercultural encounters. According to Deardorff (ibid.), an interculturally competent individual must possess respectful, curious and open attitudes towards other cultures, cultural diversity and intercultural learning, as well as tolerance of uncertainty and ambiguity, which are often present in intercultural encounters. The knowledge and skills required include cultural self-awareness, deep cultural knowledge and understanding of culture and sociolinguistic awareness, as well as skills of effective listening, observing, analyzing, interpreting, evaluating and relating (ibid.). Possessing these skills and characteristics can then lead to desired internal outcomes within the individual, namely shifts in one's frame of reference towards adaptability, flexibility, empathy and an ethnorelative view of culture, that is, an individual's ability to view their own culture in relation to others.

The externally visible outcomes of possessing the aforementioned skills and characteristics include effective and appropriate behavior and communication in intercultural environments (ibid.). As Spitzberg and Chagnon (2009: 10) point out, compositional models such as this list the components of intercultural competence but do not in great detail elaborate on their internal relations.

The causal relations between the previously identified components of intercultural competence are then drafted in Deardorff's (2008: 36) process model (Figure 1), which depicts the development process of intercultural competence in a cyclical manner, anticipating that attitudinal changes lead to development of knowledge and skills, which then lead to the desired internal and external outcomes, and again to further attitudinal changes.

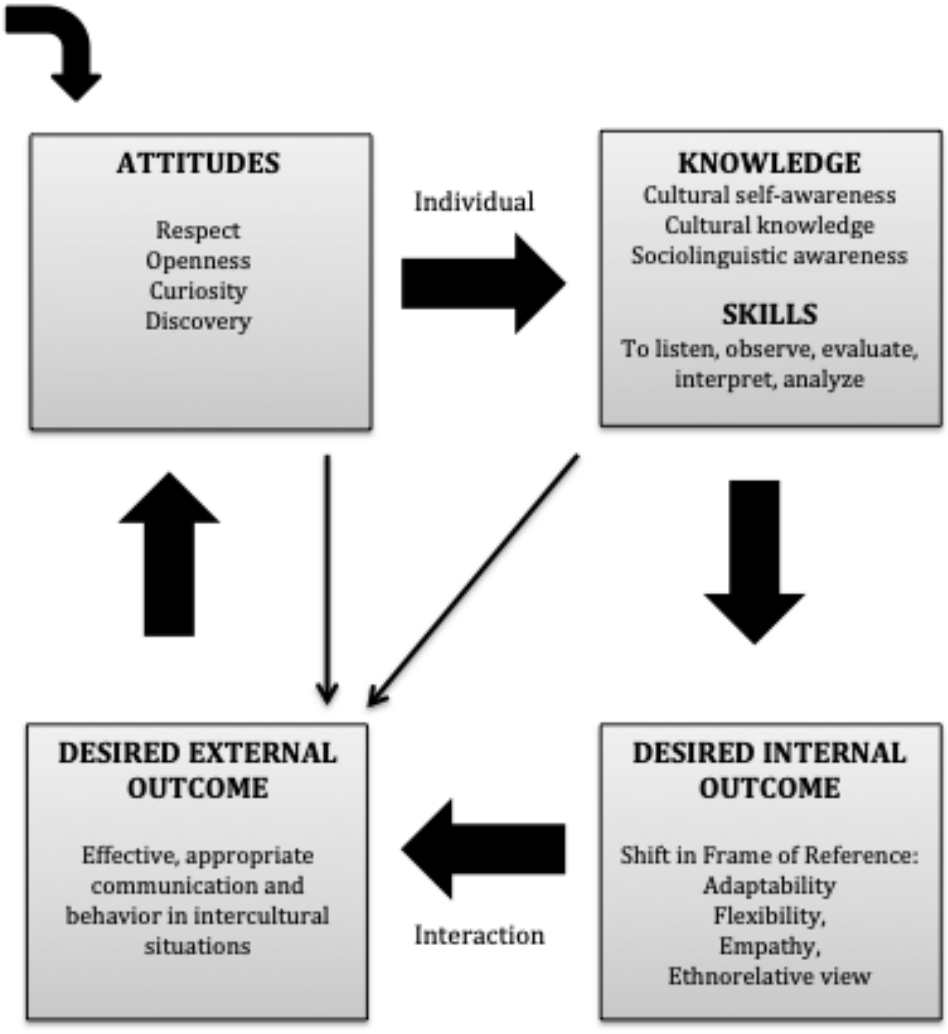

Figure 1. Deardorff's Process model of intercultural competence.
Slightly adapted from Deardorff (2008).

Somewhat similarly to Deardorff, Byram's (1997) model of intercultural competence depicts necessary components for intercultural competence, namely attitudes, knowledge, critical cultural awareness, skills of interaction and discovery and skills of interpreting and relating. Despite slight differences in emphasis, the similarities to Deardorff's (2006) pyramid model concerning the IC components are notable. Both of these models mention attitudes of openness, curiosity and respect, culture-specific knowledge, skills such as interpretation, relating, evaluating and analyzing, and cultural awareness. Byram (1997: 73), however, emphasizes knowledge of the general interaction process specifically. In the model, intercultural competence is seen as a phenomenon of foreign language education and use, with a specific interest in the communicative practices and knowledge of individuals (Boye and Byram 2018: 440). Byram (2018: 1) also notes that the model has a pedagogical emphasis, and has originally been designed as a guide for designing and implementing foreign language teaching.

Finally, Huber and Reynolds (2014) list similar components of intercultural competence, but offer a more specified account of the components. In addition to the components introduced by Deardorff (2006; 2008) and Byram (1997), Huber and Reynolds (2014, 19-20) specifically mention for example the individual's willingness to seek out opportunities to engage with people with differing cultural affiliations, willingness to purposefully question their own perception of 'normal', one's understanding of the socially constructed nature of knowledge, and discourse and mediating skills such as meaning negotiation and explaining. In addition, Huber and Reynolds (2014, 21) include some specific actions as components of intercultural competence. These actions include, for example, discussing differences in perspectives and views with people of different cultural affiliations, challenging attitudes and behaviors which contravene human rights or display prejudice or acts of discrimination, and challenging cultural stereotypes and prejudices. Similarly to Byram (2018), Huber and Reynolds (2014, 19) also state that their list is focused primarily on the components that lend themselves to development through education, which makes this model especially useful in the context of the present thesis.

As these models clearly and explicitly distinguish the components of intercultural competence, the aforementioned models by Deardorff (2006), Byram (1997) and Huber and Reynolds (2014) are used to identify specific learning objectives for teaching IC. The

identified components and the similarities and differences in emphasis between the models are presented in Table 1.

Table 1. Components of intercultural competence

	Attitudes/emotions	**Knowledge/cognition**	**Behaviors/skills**
Deardorff (2006)	- Openness and curiosity to cultural learning - Respect towards other cultures - Tolerance of uncertainty and ambiguity	- Culture-specific information - Cultural self-awareness - Sociolinguistic awareness - Knowledge of culture as a phenomenon	- Interpreting symbols - Evaluating from multiple perspectives and relating to own experience - Listening and observing - Critically analyzing
Byram (1997)	- Openness and curiosity to cultural learning - Readiness to question own presuppositions - Readiness to suspend disbelief towards other cultures - Willingness to engage with people of other cultural affiliations	- Culture-specific information - Understanding the diversity of cultural and social groups - Knowledge about the interaction process	- Interpreting symbols - Evaluating from multiple perspectives and relating to own experience - Applying knowledge of culture in real time
Huber and Reynolds (2014)	- Openness and curiosity to cultural learning - Respect towards other cultures - Readiness to question own presuppositions - Tolerance of uncertainty and ambiguity - Willingness to engage with people of other cultural affiliations	- Culture-specific information - Understanding the diversity of cultural and social groups - Cultural self-awareness - Sociolinguistic awareness - Knowledge of culture as a phenomenon	- Interpreting symbols - Evaluating from multiple perspectives and relating to own experience - Applying knowledge of culture in real time - Linguistic, sociolinguistic, pragmatic and discourse skills - Empathy - Discovering information about other cultural affiliations - Cognitive flexibility - Defending human rights and challenging discriminatory practices and attitudes

All of the models included in Table 1 assume that an individual's acquisition and development of the aforementioned components leads to internal processes that enable the appropriate and effective behavior and communication in intercultural encounters, that is, intercultural competence. Although most of the models presented above are arguably somewhat general in nature, they can be seen as useful in understanding the components and processes of intercultural competence. These models become increasingly useful in educational contexts, where a deep understanding of IC processes is needed for teaching and development of intercultural competence of second and foreign language learners.

For the purposes of this study the definition of intercultural competence is adapted from Huber and Reynolds (2014: 16), who describe IC as the attitudes, knowledge, understanding and skills applied through actions and reactions, which allow one to a) understand one's own cultural affiliations and critically interpret and evaluate symbols, events and practices of both one's own culture and other cultures, b) understand, respect and build positive and constructive relations with people who have different cultural affiliations, and c) allow one to respond, communicate and behave appropriately, effectively and respectfully in intercultural encounters. According to this definition, intercultural competence can be seen as operating on three levels, the attitudinal-affective level, the cognitive-knowledge level and the behavioral-skill level.

This definition is adopted, as it is sufficiently comprehensive and current, and explicitly mentions values such as understanding and evaluating cultural knowledge, building relations across cultures, and agency and behavior in intercultural or multicultural environments, which are also included in the core values and cross-curricular themes in the national core curriculum for general upper secondary education in Finland (LOPS 2015: 13, 38). Adopting a theoretical base and definition of intercultural competence that is in line with the values and objectives of the national core curriculum ensures that the teaching material designed for this thesis is appropriate for use in upper secondary education in Finland.

Next, a rationale for including intercultural competence in second and foreign language teaching and a brief description of the principles of teaching intercultural competence is provided below.

2.4 Intercultural competence and second/foreign language teaching

In the beginning of this chapter I stated that learning a second or foreign language today consists of more than structural knowledge of the target language. Declarative or procedural knowledge of a linguistic system alone does not guarantee successful use of the language, and thus the question remains: what, in fact, is the significance of learning linguistic structures, if one is not able to utilize them effectively and appropriately?

Imagine, for example, a situation, where two acquaintances with different cultural affiliations meet on the street and briefly catch up in English. The exchange ends by person A saying "it was nice catching up, we should have lunch sometime", to which person B agrees to. As no specific time was agreed upon, person B then proceeds to suggest possible times for the lunch vie text messages, to which person A answers vaguely, not willingly to set a time, and finally stops answering to the text messages altogether. Person B then feels insulted and ignored, and cannot understand why person A has ended communication with them. This example, although extremely stereotypical and slightly trivial, underlines the need for cultural and sociolinguistic competence in instances of intercultural communication. In this imagined situation, there is no lack in person B's ability to understand the structures person A produces, but the pragmatic meaning of their utterance "we should have lunch sometime" is lost in translation. Person B's attempts to set a time for a meeting, as the meeting was on a linguistic level agreed upon but no specifics were discussed, were misdirected, as person A intended the utterance to be a common nicety, as it usually functions in said way in the culture or cultures person A is affiliated with.

Trivial instances such as the one described above only depict the need for intercultural competence on a surface level. As Fantini (2016: xi) argues, language teaching professionals are at the core of advocating for intercultural competence, for the ability interact effectively and appropriately with peoples of different cultural, linguistic and ethnic backgrounds, and for developing and practicing empathy towards others no matter their cultural affiliations, ethnic background, religious beliefs or their external characteristics. Fantini (2016: xii) places the language teacher and the language classroom in the core of exploring our common humanity, a place where educators can draw on the cultural and linguistic diversity of today's classrooms while attempting to broaden the horizons of the monocultural-monolingual students. Later in this study, I argue that this need for practicing empathy and creating

meaningful encounters can be accomplished through the use of drama in the language classroom, as experiences in taking on a role and acting 'as someone else' and analyzing and reflecting on situations from another person's perspective help develop empathy.

Second and foreign language teaching is positioned in the center of teaching intercultural competence also in the national core curriculum for general upper secondary education in Finland. Central objectives of foreign language teaching are stated to be the development of students' ability and will to act constructively and responsibly in culturally and linguistically diverse contexts, to prepare students to actively take part in the international world as global citizens, and to develop the students' ability to distinguish and evaluate their own attitudes and values (LOPS 2015: 107). In addition, some features of intercultural competence, such as skills of listening and relating, meaning negotiation and strategic competence in varying cultural and international contexts are explicitly stated in descriptions of compulsory English courses (LOPS 2015: 110). Thus, it can be clearly seen that intercultural competence is considered an important aspect of second and foreign language teaching in the Finnish educational system.

The perspective that the Finnish national core curriculum for upper secondary education takes, can thus be seen as what Garrett-Rucks (2016: 5) describes as humanistic, whereas in the United States, for example, internationalization efforts in education and intercultural competence development are more economically motivated. From this humanistic perspective, which Garrett-Rucks (ibid.) describes as building cultural bridges and cherishing other cultures rather than preparing learners for a competitive international economic and entrepreneurial environment, it again seems that practices fostering empathy and understanding are prevalent in intercultural competence development in the Finnish context. This, however, does not entirely exclude educational efforts which aim at developing Finnish students' abilities to function effectively in global competition in economic and political environments, but merely emphasizes the fact that the need for intercultural competence is motivated in various ways.

Although, as Garrett-Rucks (2016: 11) states, there is a global professional consensus on the importance of cultural instruction and culturally inclined content in language teaching, the real-life practices of culturally inclined instruction and development of intercultural competence remain somewhat scattered. Recent research on incorporating processes of

intercultural competence into language teaching and explicit cultural instruction in language teaching is discussed below, in relation to some prominent models of intercultural competence described earlier in this chapter.

2.5 Intercultural competence and language teaching – the Finnish perspective

One major objective of general upper secondary education in Finland is to guide students to appreciate linguistic and cultural diversity and to develop students' willingness and ability to function appropriately and effectively in culturally and linguistically diverse environments (LOPS 2015: 16, 107). English being the global lingua franca and thus often present in intercultural encounters, English teaching is particularly concerned with issues of intercultural competence.

Although recent curriculum reforms in basic education, upper secondary education and higher education clearly indicate a shift towards intercultural competence development instead of treating culture as a monolithic entity and cultural learning as acquiring factual information, there still seems to be some challenges in integrating intercultural competence development in foreign language teaching comprehensively. As Huber and Reynolds (2014: 37) note, to achieve changes in attitudes, cultural understanding and skills related to intercultural competence, teaching should not rely on lecturing where learners assume the roles of receivers of knowledge. However, according to Maijala (2018: 134), teacher-centered practices are still often relied upon in culture teaching.

Maijala (2018) conducted a study on Finnish pre-service foreign language teachers' perceptions of teaching culture and experiences during teacher training in a Finnish university. The data was gathered through questionnaires and interviews in 2012-2015, with 65 questionnaire responses and 10 individual interviews. The findings of the study suggest that pre-service teachers have a tendency for teacher-centered approaches to teaching cultural issues, and that their perceptions and practices of teaching culture are affected by their own cultural competence, and, to some extent, the lack of integrated cultural instruction in teacher training (Maijala 2018: 140-141).

Almost a decade earlier, Larzén-Östermark (2009) conducted a survey for 100 language teacher students in seven Finnish universities to study the students' perceptions on the extent

to which their university education addressed cultural issues and how time spent abroad affects their perceptions of cultural issues related to language teaching. The findings indicated that respondents felt that cultural products and realia were the most emphasized in their education, while matters such as social conventions, modes of thought and similarities and differences in values, beliefs and norms were given significantly less emphasis (Larzén-Östermark 2009: 416).

A connection can thus be seen between Larzén-Östermark's (2009) and Maijala's (2018) studies: if teacher training still focuses more on cultural products and leaves the development of cultural and intercultural competence to the individual, pre-service teachers would understandably be less able to employ a range of methods for teaching cultural issues, and might rely on teacher-centered strategies and static, monolithic views of culture in which culture teaching is seen as conveying factual knowledge of a certain national culture. However, it must be noted that these two studies conducted almost a decade apart are not sufficient in giving a comprehensive picture of Finnish pre-service teachers' views or practices on teaching culture, and thus no definite conclusions can be made on the subject.

On the other hand, in-service teaching practitioners in Finland seem to face different challenges concerning culture and language teaching. Zheng (2018) conducted a case study on four Finnish upper secondary school English teachers' understanding of teaching intercultural competence and the practices they employ in the classroom in order to develop the students' intercultural competence. From the data collected through semi-structured interviews and classroom observations, Zheng (2018: 31-34) suggests that teachers operate under pressure of time and the matriculation exam, and thus decisions must be made regarding the contents of teaching. Contents and skills that are tested and measured in the matriculation exam are given more emphasis, and aspects of intercultural competence are not directly included in the exam. In addition, Zheng (2018: 31) notes that the lack of suitable material in textbooks can discourage the teachers from developing their practices concerning intercultural competence promotion. The findings thus strongly indicate that although teachers appreciate the value of intercultural competence, their practices and decisions are strongly affected by the matriculation exam and the organization and contents of textbooks.

However, it is important to point out that emphasis on issues such as grammar, vocabulary, and pronunciation does not mean that intercultural competence components are entirely

absent in teaching. Zheng (2018: 37) observed that teachers do, indeed, employ a variety of strategies for teaching intercultural competence, including role-playing, simulations of fictitious situations, translation exercises, comparisons between the students' own cultures and other cultures, and using materials the students have selected. Interestingly, many of these, especially role-playing and simulations of fictitious situations, can be directly seen as drama-based exercises.

In contrast to pre-service teachers, in-service teachers would, then, seem to have a more dynamic understanding of IC development strategies, perhaps developed through teaching experience. It is, however, necessary to point out that as Zheng's study is a small-scale case study, the findings cannot be generalized to reflect the entire educational field in Finland. No such extensive body of research on the topic exists in Finland, which would allow generalizations to be made.

2.6 Teaching intercultural competence

The development of an individual's intercultural competence occurs in all aspects of life, and entails informal and non-formal education, in addition to formal education. However, in formal education settings learning happens in a planned, structured manner, in which learning objectives are defined by components of intercultural competence, and are based on the underlying conceptions of cooperative and experiental learning (Huber and Reynolds 2014: 28, 37-38). The components of intercultural competence as listed by Deardorff (2006), Byram (1997) and Huber and Reynolds (2014) that were presented in Table 1 serve as general guidelines for setting learning objectives and defining learning areas in the present material package.

Johnson, Johnson and Holubec (1994: 3) define cooperative learning as the use of different learning groups where students have opportunities to facilitate their own and others' learning through joint action. As intercultural competence is largely a social phenomenon, it is natural that learning and development of intercultural competence happens cooperatively through social interaction and group work, where important skills such as listening, observing and relating can be practiced. Cooperation is also emphasized in the national core curriculum as a feature of school culture (LOPS 2015: 16).

Somewhat similarly to cooperative learning, experiental learning theories view learning as a process, where information is modified through experience (Kolb 1984: 26). Experiental learning is 'learning by doing', where learning is not seen as passive acquisition of information, but a transformative process through meaningful experience (Kolb 1984: 20). Experiental learning has long been emphasized in language teaching because of the motivational aspects of meaningful experiences, and, as Viita-Leskelä (2014: 2) notes, authenticity is an important aspect in creating these experiences. Viita-Leskelä goes on explaining that authentic teaching materials are important, but the materials that students themselves produce should also not be neglected, as both of these carry great cultural value. As is explained in the next chapter, student-made materials and students' own input is a vital element in drama activity as well, and further justifies the use of drama for teaching intercultural competence.

Following these conceptions of learning, Huber and Reynolds (2014: 28-30) suggest fairly simple guidelines for planning and implementing the teaching of intercultural competence in formal settings. The suggested principles for planning include either real or imagined experience of intercultural encounters, non-judgmental comparison of own and other culture, analysis of values, beliefs and behaviors of self and other, reflection and discussion, and taking action and actively engaging in intercultural dialogue (ibid.). Teaching should thus be planned in a way that opportunities for these processes can be provided for the students.

Some explicit activity suggestions for developing intercultural competence have also been made. These include for example activities where multiple perspectives of the same issue or event are presented through different narratives, role plays, simulations of situations and different drama activities, poetry and creative writing, ethnographic tasks of observation and participation in the outside world, use of authentic materials such as film and texts, making images and still images, and utilizing online environments and social media (Huber and Reynolds 2014: 37-46). It is worth emphasizing that many of these suggested activities actually entail elements of drama, or are, in fact, inherently drama activities, such as role-playing and making still images. To some extent, the list above reflects the common conception of drama in education as producing classroom plays. The versatility of drama will be elaborated on in the next chapter. However, the aforementioned guidelines for both planning and implementing teaching coincide with principles of drama in education to a great extent, and will thus be utilized in the planning of the present material package. The planning

process and the principles followed in this material package are explained in detail in chapter 4.

3 DRAMA IN EDUCATION

The use of drama for educational purposes is not a new phenomenon. As drama is often considered to be a fundamental feature of human life and existence, it is only natural that its potential is utilized for educational purposes in addition to entertainment, enjoyment and communicative purposes. Drama does not only belong on theater stages and movie screens, it is present in our everyday lives through rituals, cultural narratives and play. As Heikkinen (2005: 23) states, humans have an intrinsic need to create and immerse themselves into alternate, fictional spaces, and to make sense of the world through the stories that are created and told in those spaces. Thus, dramatic activity allows for perceptions of reality and the world outside of one's concrete surroundings. Storytelling is an important part of human existence, and those stories are often shared through language. Learning languages could therefore even be seen as processes of enabling individuals to tell stories on a grander scale, and in a wider variety of contexts. If language learning was indeed perceived in this manner, what better way to develop those storytelling abilities than through dramatic action that creates spaces for all kinds of stories?

From the education perspective, it is then important to define the concept of drama and dramatic action. As stated before, this thesis follows a drama in education approach (henceforth DIE), and thus defines drama in a relatively broad sense, namely all theatrical activity, acting, play and ritualistic action as cultural and artistic activity (Heikkinen 2005: 25-26). As Bolton (1986: 19) explains, dramatic activity is then regarded as processes of engagement with others outside of oneself, and activating, upholding, heightening that engagement through a 'as if' mental set, that is, creation and acceptance of fictional spaces. These definitions are especially important in the context of this thesis, as from a linguistic perspective drama is often considered mainly a literary genre. It is worth emphasizing that in the discipline of DIE the concept of drama goes beyond drama as a literary genre and theater as an art form, and includes all action that happens in collaboratively created fictional spaces.

For the sake of clarity it must be noted that the works of Heikkinen (2002; 2005; 2017) are cited in the present thesis to a great extent, as Heikkinen is currently the leading author in the field of drama in education in Finland. As the developments of DIE in Finland are greatly intertwined with curriculum reforms and developments, and the present material package is also designed within the context of the Finnish educational system, it comes to reason that the theoretical framework for the thesis is also situated in the Finnish context. Hannu Heikkinen has written the most comprehensive body of work about drama in education in the Finnish cultural, educational and social context, and thus provides much of the theoretical framework for the present thesis.

3.1 Genres of drama

Based on the aformentioned definition of drama, DIE can then be defined as all drama and theater that is practiced in educational institutions, namely school, and instruction of theatrical expression (Heikkinen 2005: 25). Heikkinen (2005: 74) emphasizes that DIE is a genre system, where dramatic activity happens across three main genres: participatory drama, representational drama and applied drama. These genres have been formulated based on the goal, structure, form and level of participation that instances of drama activity entail.

The goal of *participatory drama* is to investigate issues and phenomena through dramatic action (Heikkinen 2005: 75). This investigation happens through participation, and thus in this genre the level of participation is high, as it is vital for learning and successful collective action. The form and structure of participatory drama vary greatly, and are defined often in context (Heikkinen 2005: 75). There often is no audience, but participants work together to create fictional spaces and identities where different issues can be investigated. Thus, the goal of the activity is not to produce something for an audience to see, but to learn through immersion into the fictional context. For example, in a participatory drama about climate change and its social implications, a group could create characters that have different cultural or geographical affiliations, improvise in role in the classroom, and utilize other drama techniques both in role and out of role to investigate the issue from different perspectives, that is, how climate change affects these different characters that were created. As the entire group, and usually the teacher as well, take part in the drama, there is no audience or finished product: the value of the drama is merely in the process. Scripts are often not used, but the activity can be guided through the use of pre-texts, which can be texts, images, videos, music

or dramatic scenes, for instance. A prominent example of participatory drama is process drama, which is also one of the working methods used in this material package. Altogether, this material package focuses heavily on forms of participatory drama, as its emphasis is more on the communication and activity that occurs within fictional spaces than on the intricate nuances of theatrical expression or the technical aspects of theater.

Representational drama is closest to the traditional conception of theater. Here, products of theater, plays or shows are produced for an audience to see, and the process focuses on dramaturgical choices and structures, and investigation of stories in the preparatory stages of rehearsals. These processes of producing a play can be based on an existing literary product, that is, a script, or an idea (Heikkinen 2005: 78). Compared to participatory drama, the level of participation is evidently lower, as the audience of the performance does not participate in the processes of creation and learning. The structure and form of drama in this genre are often dictated by theatrical conventions and dramaturgical structures of literary products. This genre would then include for example traditional school plays and smaller performances that are prepared in the school context. For example, if a group wanted to discuss climate change through the use of representational drama, they could find an existing drama text that discusses environmental issues, and produce a play from it. Representational drama is not the central genre of dramatic activity for the purposes of this material, as dramaturgical and technical elements are not as relevant when the objective is the development of students' intercultural competence.

Applied drama is a combination of participatory and representational drama. Heikkinen (2005: 79) states that the structures and forms in applied drama vary greatly, and take characteristics from the two other genres. The audience–active participant relationship is more fluid and members of the audience can thus be active participants in the drama processes to some extent. Using the previous example of the social implications of climate change as the theme, applied drama in an educational setting could mean that a group of actors performs a short play on the subject, and after seeing the play the audience, that is, the students analyze the play and for example find the things they think could be done differently to resolve conflicts or problems. Then the actors can for example perform the play again following the changes the students have made. This is then followed by collective reflection. Heikkinen (2005: 79) emphasizes that in applied drama the traditional forms and structural conventions of theater are utilized for investigating different issues cooperatively, so the aims of applied

drama are often both in the product and the process. In participatory drama, on the contrary, these investigative processes often do not follow traditional theatrical conventions, but find their form and structure from the needs of the situation, group and context. Forms of applied drama are often used for educational purposes, and notable forms of applied drama include Forum Theater, Playback Theater and Theater in Education or TIE (Heikkinen 2005: 80). Some features of applied drama are also investigated in this material package.

In addition to these three generally accepted genre categories of DIE, a fourth one is emerging, namely *digital drama.* Heikkinen (2017: 95) mentions that digital DIE poses the greatest challenges for the discipline of DIE in decades, as digital developments introduce new possibilities for drama and DIE. Technological possibilities and digital learning environments are generally emphasized greatly in the field of education in Finland, and Heikkinen (2017: 95) states that drama teachers and practitioners must also delve into the world of gaming and digital environments. In its simplest form digital drama could mean the production of short films in the school context, but the possibilities of digital drama are, in fact, much wider. Sutton (2012: 605) uses to concept of 'networked theater', where processes of applied drama are combined with the networking possibilities of the Internet. According to Sutton (ibid.) global themes and cultural forms can be compared, contrasted and learned about through the ecologies of the Internet and DIE. This, then, opens up exciting opportunities for the development of intercultural competence through digital drama. Through virtual environments and online communities international and intercultural collaboration in drama becomes possible, and drama processes could be shared over distance. Additionally, Cameron, Carroll and Anderson (2009: 54) suggest using digital pre-texts, that is texts that spark the action for participatory or applied dramas, or digital media within the drama to expand the fictional world. As Cameron et al. (2009: 55) explain, digital media forms can expand the drama session both beyond the time limit of the lesson and beyond the space limit of the classroom.

The genre classification by Heikkinen (2005; 2017) described above is by no means the only one, but as it is the most frequently used in the Finnish DIE context and specific enough for the purposes of this thesis, it is utilized here. Some forms of dramatic action may not fit the classification unambiguously, but strict definition of drama genre is also not necessary in the case of each activity described in the material package.

It is also worth noting that the term DIE is not the only one used to describe drama in educational contexts. According to Heikkinen (2017: 25-33) the history of modern drama in education begins from the 1930s and is greatly influenced by the concept of 'learning by doing' introduced by John Dewey. The earliest educational drama methods, such as "The Play Way" by Caldwell Cook and "Creative Dramatics" by Winifred Ward were based on the idea of reforming traditional school teaching, engaging students through game play, acting, concrete doing and dramatizing. However, both of these methods were quite heavily focused on representational drama and creating performances for audiences. According to Heikkinen (2017: 35), a shift towards the modern view of DIE happened in the 1950s, as Peter Slade's conception of Child Drama began to perceive drama as a space of possibilities, where playfulness, aesthetic experiences and dramaturgical structure meet. Later, this conception of Child Drama turned into Educational Drama, and later into DIE (ibid: 37). Although the terms educational drama or pedagogical drama are still used to some extent, they differ from DIE in that they view drama more strongly as a method of teaching or learning, rather than identifying the intrinsic value of dramatic action (Heikkinen 2002: 16). In this thesis, the DIE approach was chosen as it better reflects the learning processes associated with the development of intercultural competence. As learning in these contexts does not mean the acquirement of a specific, easily defined skill or the memorization of pieces of knowledge, the processes that lead to learning can also then not be considered as mere media or tools through which the desired knowledge or skill is acquired.

With the definitions described above in mind, the next subchapters explain the processes of DIE where learning occurs, the role of the group and the teacher in DIE, the principles of assessment in DIE and, finally, how DIE and the development of intercultural competence coincide.

3.2 Learning in and through drama

Heikkinen (2005: 26) states that learning in drama happens through joint creation and investigation of meanings. While the specific methods and activities always vary and depend on the context, learning in drama cannot occur successfully if the aspects of group and exploration are removed. As Heikkinen (ibid.) also mentions, all activity and learning in drama occurs in the context of the experiental framework of all participants. This previous

experience and knowledge is shared within the group, and knowledge and information is then built cooperatively upon that common foundation. Therefore, the conception of learning in DIE can be seen as sociocultural, cooperative and experiental, that is, through social interaction individuals come into contact with new ways of thinking, problem-solving and behaving, and through that interaction can assume these new ways of thinking (Heikkinen 2002, 105).

This, in part, explains why drama is often considered useful in the processes of developing intercultural competence. As stated earlier, intercultural competence is considered to develop through cooperative action and meaningful experience, exactly the foundation on which DIE is built. Once again, these conceptions of learning also find support in the present national core curriculum, where the learning process is seen through interpreting, analyzing and assessing information in the light of one's previous knowledge and experience, and creating new information in cooperation with others in varying contexts (LOPS 2015: 14). The national core curriculum emphasizes methods that encourage investigation and close examination of issues, experimentation and problem solving as way to develop students' critical and creative thinking and learning-to-learn skills (ibid.).

3.2.1 Serious playfulness

Following these conceptions, learning in DIE is seen to happen through two specific processes: serious playfulness and aesthetic doubling. *Serious playfulness* is the underlying principle in all dramatic action in DIE. Bowell and Heap (2001: 4) describe this simply as the requirement of content: drama has to be about something in order for learning to occur. Similarly, Heikkinen (2005: 33) explains that although the form and structure of action in drama is playful, its goal is always serious. In other words, drama activities are not used just to kill time or have fun, but they always entail a serious learning or development objective. However, this learning objective might not be, and, as a matter of fact it often is not, content knowledge or countable facts, but for example social or emotional goals such as building rapport or practicing empathy. These different types of objectives do not, of course, exclude each other.

Heikkinen (2005: 33-42) explains nine aspects of learning through serious playfulness. Firstly, the seriousness of the playfulness exists within the play, in that everyone playing

takes the game seriously without attempts to negate it, not outside the game as something most adults would consider 'serious'. Secondly, all playfulness in drama is based on the group's desire to play with thoughts, emotions and issues, and, thus, the creation of fictional drama worlds cannot be dictated from above. This principle is emphasized in the material package, and it may even seem daunting for teachers who are not experienced with drama, as it means handing over control of the drama to the group. It is important to emphasize that the teacher cannot be fully in charge of the drama or even its learning objectives, as no learning can occur if the drama is dictated strictly from above and freedom of creation and expression is removed. Thirdly, serious playfulness requires something to be at stake while playing either concretely, symbolically or ideally. These can include for example producing a play, having the courage to throw oneself into playing or ability to move across the lines of one's real and fictional identities. Fourthly, drama is always a shared contract, where participants agree on what, how and when to play, and this contract must be respected. This principle can be explicitly found in the material package for example in the form of the drama contract that must be established with every group. Fifthly, playing requires rules, which are derived from the genre of drama in question. Sixthly, learning is always a shared action, and happens through conversation, investigation, listening, observation, and expression. Therefore the role of the group is highly important. Seventhly, playfulness, in addition to processes of aesthetic doubling, creates safe opportunities and environments for personal growth and learning about oneself in contexts and situations which are otherwise often not accessible. Eighthly, playfulness creates opportunities for interdisciplinary learning, and ninthly, playful drama does not only enable learning in drama, but also learning about drama.

3.2.2 Aesthetic doubling

The other fundamental principle of DIE is tightly intertwined with the idea of serious playfulness, and concerns the creation of fictional worlds. Bolton (1981: 51) describes learning in drama through children's imaginary games, which create possibilities for different types of learning experiences, namely learning skills and learning objective or factual knowledge, but most importantly, subjective emotional learning and development. This idea of imaginary games describes dramatic activity well as it includes both playfulness and fictional worlds. Heikkinen (2005: 43) refers to the subjective emotional processes that individuals go through while moving in and out of these fictional worlds as *aesthetic*

doubling, and states that learning through play is not enough in itself, but for the process to result in learning, one must analyze and reflect on what has been experienced and learned.

Aesthetic doubling refers to a process where an individual creates or accepts the creation of a fictional context. Heikkinen (2005: 46) describes aesthetic doubling as simply moving into a fictional space, time and/or role, while still maintaining awareness of self and reality. In other words, when agreed, participants in drama take on a role and accept the fact that the events that follow 1) occur somewhere other than where they actually are, 2) are carried out by someone else than who they actually are, and 3) take place at a time other than it actually is.

These processes enable learning in drama. According to Heikkinen (2005: 45), as participants double in role their awareness of self compared to their character remains. It is this awareness and comparison where reflection of one's own feelings, thoughts, actions and assumptions can be analyzed. When one takes on a role, or partakes in aesthetic doubling in role, they must make continuous choices between how they themselves and their character would act in different situations. Learning to act in role means learning to think from another's perspective, which caters for the development of empathy. Empathy, and the ability to see beyond one's own presumptions is a vital part of intercultural competence, as for example Deardorff (2006: 254) notes. In addition, taking on a role in drama provides the opportunity for an individual to express emotions they would not necessarily otherwise express. The medium of a fictitious character provides safety to distance oneself from unpleasant emotions, situations and feelings, and a way to manage them constructively. In a group, an individual may not, for example, feel comfortable sharing certain feelings or thoughts because of fear of embarrassment or shame, but through a character those thoughts or emotions can be shared without them being associated with the individual.

Taking on roles is not necessarily easy, but it is an important part of drama, as according to Heikkinen (2005: 47) through playing roles and seeing others in roles individuals also learn how to understand drama. Creating and taking on a role must thus be practiced. Heikkinen (2005: 47) notes that representational drama often poses the least challenges for role taking and role-maintenance, as in representational drama the role is taken once and maintained for the remainder of the drama. In participatory and applied drama, on the other hand, participants must constantly move between self and the character, which Heikkinen (ibid.) deems significantly more challenging. For example, as this material package focuses greatly

on participatory drama, practice in character development is crucial. It is then the teacher's responsibility to evaluate how much practice in character development and role taking each group needs, as all groups have inherently different needs and strengths.

In addition to doubling in role, doubling in space and time, or what Heikkinen (2002: 101) calls the aesthetic space, are important processes in DIE. Here, as Heikkinen (2005: 48) suggests, participants agree that for example a desk in the classroom transforms into a watchtower in the fictional space. Doubling in space is usually not as challenging as doubling in role, as most individuals have ample experience in imagining fictional contexts through play. The creation of these aesthetic spaces allows the participants to distance their personal lives from the lives of the characters, which may result in more active participation, as learners do not feel as if their own personal feelings, thoughts, and actions are under scrutiny. For example themes such as death, romance, loneliness or depression would often be incredibly difficult to address in a school context, but are then made much easier, if the learners address those themes for example through the thoughts and actions of English villagers in the 1500s during the Black Death. Although the themes are still equally serious, their personal significance to each learner decreases as the drama has been aesthetically distanced.

In comparison to doubling in space, however, doubling in time can be seen as a slightly more challenging process. As the aesthetic time can work quite differently from real time, understanding and constructing it requires drama literacy (Heikkinen 2005: 46). In real time, the drama may only last for 90 minutes, but in aesthetic time it may span over decades and tell entire life stories. Experience in experiencing and working in drama develops drama literacy, and usually upper secondary school students and individuals around that age possess quite developed drama literacy skills, through exposure to theater, films, and dramatic action.

All in all, the processes of aesthetic doubling in role, space and time allow for the investigation of situations that could otherwise never be explored in the confines of a classroom. Through role work students can create fictional worlds where intercultural encounters can be simulated, practiced, analyzed and recreated. Problematic actions or situations can be broken down to pieces and studied carefully, and different communicative and behavioral strategies can be experimented with without the fear of social consequences.

As stated above, moving in and between fictional spaces and reality allows for reflection, discussion, analysis and investigation. However, Heikkinen (2017: 67) states that learning in DIE is actually strongly rooted in the emotional experience rather than purely analytic reflection and comparison. As Heikkinen (ibid.) notes, this is the base idea in experiental learning, and a matter emphasized highly in the national core curriculum: learning becomes that much more effective and meaningful when personal feeling and emotion is involved. Mere discussion and analysis of instances do not entail the same level of emotional engagement, and therefore the participation of the individual in the drama activity can make the intercultural learning experience more comprehensive. Emotional processes and their reflection and analysis are important parts of developing intercultural competence.

In a sense, then, as Bolton (1986: 111) notes, it is the function of drama to delve into the highly emotional matters that are often regarded taboo in school, such as religious feeling, dreaming and affection, for instance. On the other hand, Bolton (1986: 109) states that some learners may actually actively avoid emotional engagement when holding onto ideas of learning through purely rational analysis. This may indeed pose challenges with the target group of this material package. Students currently enrolled in upper secondary education have mainly gone through the Finnish school system before the latest curricula reforms, and perhaps thus become used to a more traditional subject matter and textbook-centered culture of learning. Incorporating meaningful emotion into learning might not be something every student is used to, and thus may require some adjusting. Uncertainty or even slight objection towards emotional experience and expression are natural if students are not acquainted with dramatic activity. The teacher's role in navigating through these feelings and actions is more explicitly discussed in the next subchapter.

In conclusion, learning in drama happens through serious but playful group work in aesthetic spaces and the borderlines of reality and fiction. Experience, emotion, reflection, questioning, analysis and discussion are important elements of how to learn in drama. But another question remains: what can be learned in and through drama?

3.2.3 Learning areas in DIE

Heikkinen (2002: 89) emphasizes that one of the fundamentals of DIE is the agency of the group. Heikkinen states that in DIE the group is in fact in charge of where the drama goes and

how it develops. If situations arise where the group decides to develop the drama into something the teacher did not anticipate or that differs from the aims he or she has set, the teacher must accept these developments and be open to investigating the issues and meanings the group suggests. If, for example, the teacher has planned a drama lesson about climate change, and intended the focus to be social injustice linked to climate change, but when improvising in role, a situation arises which directs the students to focus on racism on an interpersonal level, the learning areas and contents of the lesson have changed. The drama can still revolve around the theme of climate change and in the fictional context the teacher and group together have built, but the main focus is changed to the issue of racism in everyday life and between individuals. Through this example, it becomes clear that specific learning objectives for drama are often mere suggestions, as the group has the opportunity to modify the drama into what they feel necessary and meaningful. Student agency and student-centered activity enable meaningful learning experiences in drama.

Although the group can, in theory, determine on which issues to focus and what can therefore be learned, some slightly more general and universal aims and learning areas do, in fact, exist in DIE. It is worth emphasizing again that the term ‘learning area’ is used in DIE instead of ‘learning objective’, as Bolton (1992: 115) argues that in artistic action specific constraints and desired end results cannot be dictated from above. Bolton (1992: 108) identifies four main categories of learning areas of drama, namely learning about content and form, personal growth, social development and theater knowledge.

Content and form are often the theme or subject matter of the drama activity. Bowell and Heap (2001: 15) use the term cross-curricular learning, which depicts the area of learning quite well, as in school contexts the contents or themes for dramas often arise from the curriculum or syllabus. In the previous example of the process drama, the intended content would be climate change and the related social injustice, and the eventual content interpersonal racism. As there is always a requirement for content in all drama activity, drama allows for the acquisition of cultural knowledge, which Deardorff (2008: 36) mentions as a central component of intercultural competence.

Although content and form are important, Bolton (1992: 111) warns against placing too much emphasis on content knowledge, as this often leads to training individual skills through simulations or superficial role-playing. This is a common phenomenon in language teaching,

where ‘drama exercises’ in textbooks are often superficial simulative situations or role-playing with ready-made dialogues. While these types of exercises certainly have their place in the syllabus, and should not be neglected, they do not quite follow the principles of DIE, and do not offer ample opportunities for development of self and social skills, for example. Considering intercultural competence development, content or cultural knowledge is important, but should not be overly prioritized over other components such as attitudes, skills and self-awareness.

Bolton (1992: 116) also includes the development of different mental skills in the learning area of content and form. These mental skills include an ‘as if’ mentality, hypothetical thinking, anticipation of consequences, logical decision-making, reflection of implications of actions, and ‘standing outside oneself’, that is, considering issues from another perspective. Heikkinen (2005: 39-40), on the other hand, considers the aforementioned mental skills personal growth rather than learning about content. In the case of developing intercultural competence through drama, this means developing components such as cultural self-awareness, sociolinguistic awareness, cognitive flexibility and skills of interpreting and relating (Huber and Reynolds 2014: 20).

The second identifiable learning area, personal growth, includes the affective dimensions of the learning process. As Bolton (1992: 118) notes, these learning areas of feeling, expression, building self-esteem, identity construction, maturing and appreciation of individuality are sometimes called ‘soft’ learning objectives, compared to the ‘hard’ areas of content and form. However, these affective dimensions should not in any case be neglected, as the affective dimension is what makes the learning process meaningful. Concerning intercultural competence, the affective dimension of learning is especially important, for, as stated earlier, the development of empathy is central to intercultural competence. In addition, this learning area in the context of developing intercultural competence through drama refers to the development of attitudes of openness, respect, curiosity and discovery, which Deardorff (2008: 37) lists as components of intercultural competence. In the example of the climate change process drama, the affective learning areas or aims for personal growth could be, for example, simply to arouse feeling of empathy, to encourage self-expression and especially expression of feeling through aesthetic doubling, or constructive behavior in a conflict situation. Thus, a very shy and reserved individual would develop in this learning area by expressing their feelings or opinions freely within the drama or in the discussions after, and

an extremely vocal and opinionated student with strict views on refugee politics would develop by expression of empathy and constructive behavior in conflict situations between characters of different backgrounds. These examples are, of course, artificial, and the affective learning areas are distinctive to each learner and each drama.

The aspect of personal growth also raises the question of therapeutic use of drama. Bolton (1992: 119) states that drama and therapy have strong links, as through both individuals aim at gaining a deeper understanding of self and other. Drama in any form or genre can thus be therapeutic, whether it is seeing a play that offers a sense of catharsis, participating in a participatory drama such as a process drama, or telling one's story in a performance of Playback Theater where a group of actors and musicians improvise and act out audience members' stories through different improvisation techniques. However, it needs to be emphasized here that most teachers are not qualified therapists or psychologists, and, thus, therapy in itself is not a part of DIE (Heikkinen 2002: 15; Bolton 1992: 119). Kempe (1996: 10) also points out that even when drama in education is used with learners with special needs, and might include elements of drama therapy, it should not be considered a therapeutic endeavor designed to help the learners with a specific need. It is thus the teacher's responsibility to balance the drama activity and the affective aspect of learning so that personal growth may occur, but traumatic personal experiences, for example, are not addressed in the context of a classroom.

The third overarching learning area in DIE is social development. As stated earlier, learning in drama is cooperative, group action, and thus social aspects are naturally present. Bolton (1992: 121) emphasizes that dramatic action requires several important social processes, such as the development of trust, negotiation and collaborative decision-making. It is clear that these social skills are vital for interpersonal relations in general, but drama often offers opportunities to practice these skills both in role and as oneself. In addition, successful acting and improvising require active listening and appropriate responses and reaction. These communication skills are important components of IC (Deardorff 2006: 254), and can be practiced through drama activity. If learners engage actively in the drama, social development can occur in practically all drama activity.

The last general learning area in DIE is theatrical expression, knowledge and technique. If the former three areas were regarded as 'learning in drama', theatrical knowledge would be

‘learning about drama’. Bolton (1992: 124) explains that this learning area can deal with so called theater elements, such as lighting, make-up, set and costume design and sound, but can then also be regarded as content knowledge. These elements are often more central in representational drama, that is, producing a play or performance of some kind, and as the aim of this material package is not necessarily to produce a dramatic product, these elements of theater craft are not explicitly present in the material. Furthermore, this area of learning can include techniques of working with text and performance, such as use of voice and movement, understanding text and subtext, spontaneous reaction and responding, and so forth (Bolton 1992: 125). Again, as acting as an art form is not the focal point of the material package, these elements are not placed much emphasis, but are still to some degree implicitly present in the activities.

In this material package, however, all four categories or learning areas are considered relevant to some degree, and for example exercises on constructing a role are included as warm up exercises, as aesthetic doubling in role is central in learning in drama. Basic principles of improvisation are also present in some exercises, but specific acting techniques are not explicitly introduced as they are in no way essential for developing intercultural competence.

Taking all of the aforementioned learning areas into consideration, it seems that learning in DIE is quite comprehensive, and thus applicable to most situations. It must be noted, however, that this does not mean that DIE is the only, or the best way of teaching or learning, and should not thus be treated as such. All learners are inherently different, with unique skillsets, styles of learning, interests and fields of experience, and drama cannot be stated as being suitable for every learner in every situation. In addition, the national core curriculum for upper secondary education obligates teaching practitioners to use varied methods of teaching (LOPS 2015: 14). Hence, it is the teacher’s responsibility to evaluate the needs of the group and individual learners when deciding on methods of teaching and use of material. The role of the teacher in DIE is further elaborated on in the next subchapter.

3.3 The role of the teacher

Although learning in DIE rests greatly upon the group and cooperative action within the group, the significance of the teacher must not be downplayed. The role of the drama teacher differs from the traditional teacher-centered notion of a teacher as an expert of one’s subject

passing on information. However, the teacher's role in DIE does, in fact, reflect the current national core curriculum, where all teachers are viewed as instructors for learning, planning and assessment skills, rather than mediators of information (LOPS 2015: 14). Thus, the notions of a language teacher and a drama teacher may today actually be closer to each other than Heikkinen (2005: 176) argues. Nevertheless, a defining difference between conceptions of a language teacher and a drama teacher is the aspect of artistic learning and growth in DIE.

Heikkinen (2005: 178-182) lists five main tasks of the drama teacher. Firstly, teachers are drama practicians, who plan and create fictional learning environments in which groups can then act. In order to plan these fictional worlds accordingly and appropriately, drama teachers must have theoretical and practical knowledge of drama, education and theater. This can be seen as one of the aspects that distinguish the drama teacher from the language teacher, as most language teachers cannot be expected to possess a working knowledge of drama and theater to the extent that is needed in order to plan drama work. This material package is designed for teachers who do not have extensive experience in working with drama, and thus enables suitable use of drama through materials that have already been planned accordingly and within the theoretical framework of DIE.

Secondly, Heikkinen (2005: 179) describes the drama teacher as an educational dramaturge-director, which, again differs from the notion of the language teacher. Again, the artistic expertise of the drama teacher comes into play, as the teacher as a dramaturge and director must understand the processes of drama and elements of role, space and time, and work with the group to construct meanings through these processes. Especially when working within the genre of representational drama, or in other words when producing a play for an audience to see, the ability of the teacher to transform the meanings of a text into meanings on stage is especially important. However, it must be stressed here that this material package does not include representational drama, and thus dramaturgical expertise is in no way a prerequisite for utilizing the material.

Thirdly, Heikkinen (2005: 180) notes that the drama teacher is a guide and an instructor for learning, whose role is to activate and motivate the learners and support them as they investigate different phenomena. In a sense, the teacher creates problems to solve, rather than providing solutions and answers. This aspect, in my opinion, is the fundamental similarity between Heikkinen's notion of a drama teacher and the currently dominant notion of a subject

teacher in the core curricula. The role of the teacher as a motivator, activator and supporter of learning is nothing exclusive to DIE. Language teachers work in similar ways to help and encourage learners to understand and use language in creative ways.

Fourthly, Heikkinen (2005: 181) states that the teacher is an organizer of learning, who plans the teaching, executes it and acts within the group, and assesses learning. Again, this aspect applies to all teachers, and is in no way exclusive to drama teachers. This role of the teacher is also the aspect which partly enables differentiation in drama. For example, the teacher can choose the roles for the students, if it benefits the group the most and creates equal learning opportunities for all learners. In addition, natural differentiation does occur in drama, as students are able to act according to their own level of proficiency. However, the processes of assessment of DIE might differ from assessment in language teaching traditionally. Assessment in DIE is discussed in the next subchapter.

Finally, Heikkinen (2005: 181) emphasizes that the teacher in drama is also a fellow learner guiding the group, breaking the traditional notion of the teacher guiding action from above or outside the group. Although in practice language teachers still often work from 'above', the national core curriculum does emphasize upper secondary schools as learning communities, of which teachers are members similarly to students, just with different roles (LOPS 2015: 16). As Bowell and Heap (2001: 108) also point out, attitudes that place the teacher within the learning process with the learners are nothing exclusive to drama teachers, but signs of all good teachers. The challenge in DIE, according to Heikkinen (2005: 182), is balancing between guiding the group from within and from outside, and thus constantly shifting one's role and status in relation to the students. Especially in the case of process drama, the agency must lie primarily on the group. However, if the teacher notices that the group's actions are superficial and do not promote learning in any identifiable learning area, their responsibility is to guide the group into a more productive direction.

Heikkinen (2005: 47) suggests that this happens most smoothly through teacher participation, by the teacher being in the drama with the group. The teacher-in-role method allows for the teacher to take for example a higher or lower-status role to carefully steer the drama into a new direction without taking agency away from the group. For example, if the intended learning areas for a process drama were the aforementioned climate change and social inequality, and the students in role are assigned to come up with three suggestions on how to

solve the refugee crisis created by climate change, but the students seem unable to come up with such suggestions, the teacher could step in role as a higher-status character such as the president, and tell the group that if they do not agree on a solution in the next three minutes there will be some kind of a terrible consequence. This puts a time pressure on the group action without having to break role and come out of the drama.

Bolton (1992: 39-43) explains that from inside the drama the teacher can function in several ways, for example by introducing new knowledge and therefore guiding the action, like in the previous example, by acting as an omniscient or limited third-person narrator, or by acting as a teacher through a role, for example by entering a drama in the role of a police officer who has the status and power to scold or punish for behavior that is destructive for the drama. Altogether, Bolton (1992: 31) goes as far as to say that the teacher-in-role method is the single most important tool a drama teacher can have. However, as Heikkinen (2005: 182) points out, it is also possible to guide the drama and the group action without participating, and the teacher-in-role technique is in no way the only or best method. Therefore, language teachers who perhaps do not feel comfortable being in role should not feel pressured to do so, as the teacher's motivation for drama and dramatic action is also extremely important. Although teacher-in-role activities are included and encouraged in the material package, they can be removed or replaced with another activity if the teacher so decides.

Another important aspect of the drama teacher's role is creating a safe space for learning. Heikkinen (2005: 183) lists processes which aid in the creation of a safe environment, namely the drama contract, embracing blunders and appreciation of incompleteness. The drama contract is a vital part of any drama process, and a way of ensuring that the learners' personal boundaries are respected and no one is forced to act against their will (Heikkinen 2005: 186). The teacher is responsible for drafting the drama contract with the group, and the contract should always include mentions of the voluntariness of all action and an explicit explanation of role protection, that is, the distinction between acting as self and acting in role. As Bowell and Heap (2001: 108) state, the drama contract is vital in helping all learners recognize the boundaries between the fictional world and reality and the role and the self. The notion of voluntariness is something that differs slightly from general school culture, as it is not explicitly emphasized similarly in language teaching. However, in DIE it is extremely important, as the themes and issues discussed may be sensitive in nature, and, thus, participation must be voluntary to ensure that the students' personal limits are, indeed,

respected. Furthermore, as Heikkinen (ibid.) lists, the drama contract should include the genres of drama, scheduling, working methods and ways of communicating within the group.

A safe learning environment is also created through a culture of accepting blunders, mistakes and failures (Heikkinen 2005: 191). In an environment, where both the students and the teacher are allowed to blunder, fail, and make mistakes and those blunders are seen as valuable opportunities for learning and creation, students are naturally encouraged to throw themselves into the drama, to experiment and create. Heikkinen (2005: 191) states that accepting and embracing blunders is, in fact, a prerequisite for the serious playfulness through which learning occurs in DIE. This principle can also be seen to directly apply in language teaching. Having permission to make mistakes openly is fundamental in language teaching. Similarly to drama, the learning environment in the language classroom must be safe so that students feel comfortable enough to experiment with the second of foreign language, and that spontaneous production of language is not hindered by the fear of making mistakes. Similarly, the principle of appreciating incompleteness applies both for drama and second or foreign language learning. According to Heikkinen (2005: 192) learners must constantly work with and within incomplete dramatic spaces, as the creation of anything complete, perfect or ready is usually not the objective. In language learning, on the other hand, students must constantly accept the incompleteness of their linguistic and/or cultural proficiency, and find way to function in varying situations with their ever developing linguistic repertoire.

Altogether, although the artistic aspect and creative side is greatly emphasized when discussing the role of the drama teacher compared to a language teacher, I argue that these roles are in fact not inherently vastly different in the light of the current core curriculum and conception of learning. Whether a teacher is qualified or identifies as a drama teacher or not, the profession still has similar requirements. Teaching must be based on students' needs and interests. Teachers must be creative, versatile and flexible in their methods, activities and strategies, and constantly evaluate the functionality and suitability of their own actions. Teachers must encourage open and effective communication, and finally, teachers must create a safe learning environment where students feel comfortable producing language and other creative products. I also argue that all qualified language teachers are capable of utilizing this material package appropriately from a proficiency point of view, and using this material does not require one to identify as an artist, even if for a drama teacher reflection on one's teacher-artist identity is important, according to Heikkinen (2005: 175). As Bowell and Heap (2001:

108) argue, one's lack of experience in acting or drama does not hinder one's ability to teach drama, although this is a common concern for teachers who have not previously experimented with DIE in their classrooms.

3.4 Assessment in DIE

Another aspect of teaching and learning that may raise questions when delving into the world of DIE is assessment. Naturally, as the methods of learning in DIE often differ greatly from traditional language teaching that relies on textbooks and written work, methods of assessment must be adapted accordingly. In general upper secondary education the assessment of a students' learning is a combination of formative and summative assessment, that is, the aims of the assessment processes are both to advance and guide the students' learning and to give the students information about their learning results (LOPS 2015: 228). In the case of DIE, however, the formative assessment, or assessment for learning, is emphasized to a great extent, and summative measures are often not possible, or at least not practical. In addition, it is again worth emphasizing that not all learning outcomes are predictable in drama, and teachers must recognize this when planning for assessment measures (Bowell and Heap 2001: 125).

Heikkinen (2005: 52) lists four main purposes for student assessment in DIE: expressing the student's individual accomplishments and development, aiding the teacher in recognizing the students' strengths and weaknesses in order to develop their teaching, helping the students identify their own strengths and areas of development and find ways for self-improvement, and to show what has been accomplished in the group and by individuals. Bowell and Heap (2001: 125) also point out that the students should be included in the assessment of their own progress, which is also explicitly stated in the national core curriculum for general upper secondary education (LOPS 2015: 228). As in all teaching, assessment should happen in relation to the learning objectives or learning areas of the drama lesson or syllabus. Bolton (1986: 2018) notes that general areas of assessment in drama are the process and product, the subject matter and the art form. Thus, assessment could be focused for example on development of the students' cooperation skills, their commitment to creating the joint art product, their level of understanding of the specific subject matter such as social implications

of climate change or argumentative skills, or their understanding of different types of dramaturgy.

According to Heikkinen (2005: 55), assessment in DIE is complicated by the fact that the educational value of DIE is rooted in the emotions and feelings of the participants, and is therefore not measurable or testable. For the most part, then, learning in DIE cannot or should not be reduced down to numbers or letters. However, in the context of combining second or foreign language teaching and DIE, some content knowledge could, of course, be measured and summative assessment measures utilized, but those practices are not encouraged for the purposes of this thesis, as IC development is not necessarily a situation where summative assessment would be useful.

Bowell and Heap (2001: 125) suggest some assessment methods useful in the DIE context. These include teacher observation, students' drama logs and learning diaries, audio and video recordings, student–teacher discussions and peer discussions, and writing and drawing in-role and as self. Therefore, as Heikkinen 2005: 49) notes, group discussions and possibilities for individual reflection are extremely important parts of drama activities, as they not only facilitate learning, but provide material for the teacher and learner themselves to assess learning. Nevertheless, assessment measures always depend on the learning objectives, genres of drama, and types of drama activities used, and no single assessment measure is thus applicable in all instances of DIE. Bowell and Heap (2001: 125) emphasize that the aforementioned methods they recommend are for assessment of process drama work and participatory drama, and as this material package includes mainly activities within the genres of participatory drama, they are generally applicable in the context of this thesis. Assessment processes of the material are explained in more detail in chapter 4.4.

3.5 Developing intercultural competence through drama

As previously stated in chapter 2.6, the development of intercultural competence happens preferably through cooperative and experiental learning techniques, with learning objectives derived from the components of intercultural competence. In this chapter, the features which make drama especially effective in developing students' intercultural competence in the classroom context, are presented.

As Wagner (2002: 6) states, drama has been shown to improve cognition, oral skills, reading and writing, all of which are important dimensions in language learning. However, the cognitive improvements and developments are especially central to teaching intercultural competence. As Wagner (2002: 6) points out, the role taking in drama, or what we have previously established as aesthetic doubling in role, helps individuals move from egocentric stages of development to more multi-perspective ways of thinking. Through the processes of aesthetic doubling the learner must act in a crossfire of the character's identity and their own identity, and motivate their actions from the perspective of the character. The ability to critically analyze issues, events, emotions and behaviors from multiple perspectives, and empathy towards others are important components of intercultural competence. As Marini-Maio (2011: 297) argues, these abilities are crucial in order to achieve understanding between people of different cultural affiliations. Aesthetic doubling in role, and the related cognitive and communicative processes provide opportunities for the development of the affective and attitudinal components of IC.

Feldhendler (2007: 51) argues for the use of Playback Theater and associated short techniques and role work in developing attitudes of openness and empathy. In Playback Theater members of the audience tell stories which are then enacted by the actors using a set of techniques. In educational settings, the techniques of Playback Theater can be utilized for example to explore intercultural encounters and the emotions and attitudes involved. Feldhender (2007: 53) states that through listening to others' stories and acting them out, participants develop skills of active and empathic listening, as well as flexibility, spontaneity and multiperspectivity.

Aesthetic doubling in space and time, on the other hand, provide opportunities for situating foreign language learning in and authentic context and environment, which is important for the practice of using context-specific language (Fels and McGivern 2002: 20). In other words, doubling in space and time creates fictional environments where learners can develop the behavioral and cognitive components of IC. Winston (2012: 3) similarly argues that dramatic activity and role work bring a dimension of authenticity to communication processes that happen in the classroom. This increased authenticity can aid in the development of strategic competence such as meaning negotiation, as well as investigating understanding culture-dependent language, such as idiomatic language.

Wagner (2002: 3) also brings up the aspect of language as an intrinsically physical activity, and sees the mere act of producing language in interaction as physical as well as cognitive. Wagner (2002: 4) argues that linguistic interaction necessitates creative improvisation, as after all, all communication among humans involves a degree of improvisation. This improvisation inherently includes physical activities and nonverbal communication, which are often neglected in the traditional view of language teaching. Existing teaching materials rarely encourage students to include the physical aspect of communication into exercises. Discussion activities are done sitting side by side at school desks, which naturally prohibits the exploration of culturally dependent features of nonverbal communication, such as eye contact, personal space, facial expressions or gestures. Likewise, Winston (2012: 12) notes that teachers often neglect explicitly nonverbal exercises, as the verbal output and lexical and grammatical competence is seen as more central for language teaching. Wagner (2002: 4) argues that improvisational drama activities are powerful in the language classroom as they combine the verbal and the nonverbal, and thus enable for the investigation and practice of comprehensive communication in a foreign language.

In addition to the physical dimension, intercultural encounters may, at times, involve a great deal of emotions, and multiculturalism and intercultural issues can be extremely sensitive in today's social, political and cultural climate. However, as Cunico (2005: 28) notes, drama enables the exploration and handling of those feelings in the classroom context in a safe manner through the distancing effect of the fictional world. Some of the themes discussed in the present material package could be considered too sensitive for the language classroom, and in other contexts some activities might even be considered politically incorrect, but through the use of drama these aspects of life can be brought into the classroom in a safe, non-offensive manner.

Winston (2012, 3) argues that the notion of role protection, which is central to DIE, can also be very useful in the language classroom, as working in role can enable the students to feel safe enough to experiment with language in new and creative ways. In drama, and within the fictional world the character rather than the student produces the language, and therefore more risks can be taken and the fear of failure, which still seems to be an issue in language learning, can be mitigated. Therefore, in addition to creating a greater variety of communication situations, the use of drama can also increase variety in the language produced.

However, as Fels and McGivern (2002: 20) state, drama is often not utilized to its full potential: drama exercises in the language classroom are usually limited to pre-scribed dialogues or readily described situations, and thus do not provide opportunities for the development of critical thinking. Furthermore, Fels and McGivern (ibid.) argue that these exercises promote the dominant culture and reinforce cultural behaviors. This could even mean that the drama-based exercises designed for the development of students' intercultural competence actually end up reinforcing stereotypes, prejudice and fixed categorizations. Naturally, this would be counterproductive, as intercultural competence does not mean the ability to passively imitate the cultural behavior of a native speaker, for example. These simulation exercises are common, but do not provide sufficient opportunities for active student engagement and agency, which are the foundation of DIE. In addition, it could be argued that the aspect of serious playfulness is not present in exercises where students read out a pre-scribed dialogue from a textbook. Nevertheless, it is important to note that cultural sensitivity issues may also occur in in-role drama activities: as Fels and McGivern (2002: 22) note, stereotyping is a danger when students 'pretend what they are not'. Therefore sensitivity from the teacher is needed both in planning teaching and material, and in the classroom while teaching, so that situations where harmful stereotypes could be enforced are minimized. When stereotypes emerge or are explicitly addressed in the classroom, their origins, accuracy and negative or positive implications should be analyzed and discussed together with the group. Learning to identify one's attitudes and assumptions that are based on stereotypes is an important feature of cultural self-awareness.

Instead of the aforementioned traditional simulation exercises, a variety of drama-based techniques have been proven useful for the development of different components of intercultural competence. Marini-Maio (2011), for example, suggests the use of representational drama, that is, constructing a play based on meaningful readings, discussions and participatory exercises. Fels and McGivern (2002) emphasize performative inquiry, which can be paralleled to participatory drama or process drama. Cunico (2005), on the other hand, combines dramatic texts and participatory drama. This ethnographic approach to drama in language teaching can be seen as belonging as a genre of applied drama, where a text is acted out, but also complemented with participatory exercises. Cunico (2005: 24) emphasizes the use of drama texts as they usually carry a great deal of information about social identity and are condensed in meaning compared to naturally occurring conversation. Furthermore,

Cunico (ibid.) explains that through the use of these texts situations and conflicts can be slowed down and re-played. Therefore, the participants become 'spect-actors' who act both as actors and spectators, a feature commonly used in genres of applied drama such as Forum Theater (Heikkinen 2005: 80).

Altogether it can be argued that all genres of drama are suitable for teaching intercultural competence, as long as the use of drama techniques is planned accordingly to reflect the components of intercultural competence one wishes to develop, and teaching is based on participation, cooperation and experimentation. In this material package, the emphasis is strongly on participatory drama, and the learning areas for drama activity are derived from the components of intercultural competence introduced in chapter 2.3. These include learning areas such as cultural self-awareness, cultural knowledge, attitudes of openness, respect and curiosity, withholding judgment, skills of active listening, interpreting, relating and observing, and developing adaptability. Each lesson is designed to introduce students to a phenomenon related to intercultural encounters, and to give students possibilities to solve communicative problems and self-reflect on their actions within the fictional situations. A more detailed introduction to the learning areas and included drama techniques can be found in chapter 4.3.

4 THE MATERIAL PACKAGE

Throughout the last few decades our personal and professional lives have constantly become increasingly multicultural and multilingual. Intercultural competence is an important dimension of second or foreign language learning, and especially with English being the lingua franca of the world, mere linguistic knowledge is not sufficient for fulfilling the communication needs of the individual in today's globalized world. Moreover, as explained in chapter 3, intercultural competence can be developed comprehensively and efficiently through the use of drama. In this chapter, the rationale and target group for the present material package is presented, and the design and structure of the material package, individual lessons, activities and techniques is elaborated further.

4.1 Aims and rationale

Navigating the complexities of modern society and political and cultural movements has created an unprecedented need for intercultural competence, and language teaching could, in part, answer that need. However, as Zheng (2018) points out, intercultural competence is often neglected in the language classroom because of contextual factors such as content and organization of the textbook and the pressure to prepare students for the matriculation exam.

Although intercultural competence is emphasized in the national core curriculum, and most textbooks have been updated since the introduction of the current national core curriculum, a quick browse through the most popular upper secondary school EFL textbook series reveals that intercultural competence is not given much emphasis. In addition, drama exercises aimed at developing students' intercultural competence are quite scarce and sporadic. Therefore, a need for such teaching materials arises. The purpose of this material package is to answer that need of suitable, easy-to-use and appropriate material for developing intercultural competence through drama. Designed as a separate entity within the framework of the national core curriculum, the present material package is not limited to the themes chosen by textbook publishers or the space which textbooks allow. Therefore, the material package can delve deeper into drama exercises, the fundamentals of DIE, and perhaps deeper into developing the affective, attitudinal, and behavioral aspects of intercultural competence.

The aim of this material package is to provide material that can be used in upper secondary school English teaching to develop the students' cultural self-awareness and knowledge, as well as skills and attitudes related to intercultural competence, by using the principles and techniques of drama in education. Through the development of this material it is my aim to encourage language teachers to incorporate drama into their teaching and to actively appreciating the importance on intercultural competence as a dimension of language learning.

4.2 The target group

Many drama exercises utilized in this material package rely heavily on spontaneous language production, discussions and even acting in role in a foreign language. In addition, some drama exercises require a relatively high level of expressiveness in the used language. For this reason, the material package is targeted at upper secondary school English teaching, as a

certain level of language proficiency is required for appropriate use of the material. General instructions for choosing the language for each exercise or technique are provided in the material package, but as each group is different, and levels of language proficiency vary greatly, teachers have the option to choose the language based on the needs of the group. Based on the fact that the target proficiency level for communication in English after upper secondary school is B2.1 in the Common European Framework of Reference for Languages (LOPS 2015: 108), a general guideline for the material package is that the students' level of proficiency in communicative skills is at least B1.1.

This material package is designed as an optional course for students studying the English advanced syllabus, but the themes and language are suitable for use in all compulsory and optional advanced English courses, that is, with students aged approximately 16-18 years old. However, the material could also be especially useful for example for courses ENA4, ENA6 and the optional oral communications course ENA8. As the material package includes material for 18 90-minute lessons, it can also be utilized as a course syllabus for ENA8. The syllabus can also be modified to suit a 75-minute lesson plan, if needed. For other courses, suitable individual exercises and themes can be chosen from the material based on current needs. In the context of the next national core curriculum for upper secondary education, this material package is suitable for use for example in modules ENA2, ENA4, ENA6 and ENA8, as these modules prominently include themes of intercultural competence (LOPS 2019: 181–184).

There are no prerequisites for using the material for the teacher nor the students. That is, teachers who have no previous experience in teaching language through drama can use the material solely based on the instructions given in the material package. Similarly, the students do not need to have prior experience in working with drama. However, as stated in the foreword in Appendix 1, if only individual exercises are used, the teacher must make sure students are sufficiently familiar with the methods and techniques.

4.3 The activities

The material package revolves thematically around work and professional life. This overarching theme was chosen for three reasons: firstly, work is one area of life where intercultural competence is greatly needed today, as working life becomes increasingly

intercultural even in mainly domestic organizations and workplaces. Secondly, working life competence and topics and contents related to work are greatly emphasized in the national core curriculum for general upper secondary education (LOPS 2015: 107). Choosing a theme that is emphasized in the national core curriculum can make it easier for teachers to incorporate the material into their teaching practices. Thirdly, choosing a general theme such as work enables the inclusion of a variety of themes and intercultural issues in the syllabus, while still maintaining cohesion in the general course structure.

The drama work in the course is structured so that role work is introduced to the students gradually. The first lessons emphasize aesthetic doubling in space and time more than doubling in role, because as Heikkinen (2005: 47) states, doubling in role, and especially constantly moving between oneself and the role can be quite challenging. Moreover, as the target group is upper secondary school students, they might not have as much recent experience in processes of aesthetic doubling in role, as for example young children who often take on roles while playing. In addition, time is allotted for ensuring the safety and familiarity of the group before students are asked to take on roles. As Bowell and Heap (2001: 108) note, before entering fictional worlds, a drama contract must be drafted, to ensure all participants know how to behave appropriately in and out of role. The themes within individual lessons also progress from more casual, every-day topics towards more challenging and deeper topics which may be more emotional to explore. Again, this is done to ensure a safe working environment before delving into serious or emotional topics. However, more casual and less personal themes were included in the end of the course to ensure that the group process does not have to be ended in too emotional a manner.

The following subchapters provide a more detailed description of the techniques and methods utilized for the development of different components of intercultural competence within the material package.

4.3.1 Warm ups and ice breakers

Warm up exercises and ice breakers are included in each individual lesson, and the first lesson consists mostly of ice breakers. The purpose of these exercises is to create a safe and accepting working environment where students feel comfortable expressing themselves freely in both drama exercises and reflection discussions. Heikkinen (2005: 85) states that drama

games are a central part of drama work as they can be used to increase concentration and engagement, to energize the group, to build an environment of trust and introduce themes and fictional environments.

An environment of trust is important, as according to Huber and Reynolds (2014: 38), the development of intercultural learning is a cooperative process which requires the students to feel safe and comfortable, and behave respectfully, attentively and empathetically in order to succeed. As students may not know each other before the start of the course, it is important that enough time is allotted for getting to know each other. Encouraging students to break out of their comfort zones may be quite challenging if the students do not know the people they are working with.

The warm up exercises included in each lesson are mostly different drama games, which also serve the purpose of familiarizing students with drama techniques used later on for example in process dramas and improvisatory work, so that focus can then be directed more towards the content of the process drama than acquiring techniques. In addition, the drama games themselves can aid in skill development or facilitate or deepen learning on the topics at hand.

4.3.2 Activities focusing on attitudes

Deardorff (2008: 37) and Byram (1997: 33) both see attitudes as a fundamental place to start the development process of an individual's intercultural competence. Huber and Reynolds (2014: 39) argue that activities raising awareness of different perspectives can develop students' attitudes of openness, respect and withholding judgment. As all activities that include aesthetic doubling in role can be argued to raise awareness of different perspectives, most lesson plans include activities developing students' attitudes towards openness and respect.

Specifically attitudinal development is considered in exercises and lessons which utilize the techniques of Playback Theater, Theater in Education and improvisation. Playback Theater, for instance, is used in lesson 17, where students share and enact personal stories as a way to develop attitudes of openness a curiosity towards the other person's perspective. Playback Theater can be especially useful in developing empathy (Feldhendler 2007: 53), as the

techniques require actors to identify and physically express the emotions of others. Identification can also help build respectful attitudes towards others.

In lesson 12, on the other hand, the Theater in Education approach is utilized for the development of empathy and openness. In the exercise *Scenes from intercultural relationships* students perform short scenes, and the audience together with the actors then either assume the roles or have a simulated intercultural encounter through the use of different drama techniques. Deardorff (2008: 45), for example, emphasizes the importance of meaningful intercultural encounters in the development of intercultural competence and attitudes of openness and curiosity. Through the use of Theater in Education or process drama these encounters can be simulated in a meaningful way in a classroom setting.

Process drama work takes the idea of identifying oneself with another's story perhaps even further, as the characters' stories in process dramas are investigated on a larger scale and in more detail. Process dramas are included in lessons 10 and 13-15. These process dramas situate the students both inside and outside the story of the protagonist, thus facilitating learning about seeing things from multiple perspectives and experiencing empathy. As Huber and Reynolds (2014: 40) argue, through exploring and constructing narratives, learners can decenter from their own values and beliefs, and learn to question their perception of normal. Both process dramas included in the material package, *Anna's expat journey* and *Not the one they're looking for,* include investigation of readily written narratives and student-constructed narratives. Particularly the inclusion of activities where students construct narratives and thus develop the story forward can increase learner agency, and makes learning student-centered rather than teacher-centered, which is important in developing intercultural competence (Huber and Reynolds 2014: 37).

Perhaps most prominently, however, attitudinal development is encouraged through the use of improvisation and subsequent reflection. As Heikkinen (2017: 82) notes, improvisation develops the individual's ability to throw themselves into unscripted, unplanned situations and react accordingly. Improvisation situations are inherently ambiguous and uncertain, and are thus well suited for developing students' tolerance of uncertainty and ambiguity, which Huber and Reynolds (2014: 19) and Deardorff (2008: 37) mention as important attitudinal components of intercultural competence. Specific methods for developing uncertainty tolerance in the material package include for example improvisatory drama games, such as

exercise *Word associations* in lesson 4, *What are you doing?* in lesson 5, and *Keep talking* in lesson 6. Including drama games that introduce basic principles of improvisation and familiarize students with producing language and movement without planning is important so that longer improvisations can succeed. These longer improvisation exercises, such as *The meeting* in lesson 8 are the ones where students can investigate issues of intercultural encounters more comprehensively and in real-time interaction, and it is therefore important that students already possess the necessary basic skills of improvisation.

Both the longer exercises where everyone is in role, and shorter improvised scenes such as exercise *Scenes from the workplace* in lesson 6 can provide students with experiences of discrimination, exclusion, inequality, miscommunication and otherness. As Huber and Reynolds (2014: 41) point out, through these exercises students can find out what it feels like to be stared at or looked on strangely, or to feel like you do not belong. Personal experiences of those feelings can develop students' understanding and appreciation of difference, and attitudes of empathy. In some cases, these exercises do not even have to be verbal, as is the case with the exercise *No seat for you* in lesson 14. The exercise in question is a drama game where verbal communication is not central, and it is still very effective in introducing feelings of exclusion. It must, however, be pointed out that reflection, analysis and joint discussion are pivotal in transforming these emotions into meaningful learning experiences.

4.3.3 Activities focusing on raising self-awareness and cultural knowledge

Deardorff (2008: 37) argues that cultural self-awareness could be the essence of cross-cultural knowledge, as experiences of others are measured through comparisons with one's own cultural conditioning. To understand how others view the world, one must first understand how oneself views the world. According to Deardorff (ibid.) the development of cultural self-awareness happens by moving beyond one's own culture in examining the world and cultural issues.

In the present material package, the development is encouraged through drama exercises where students must reflect on their own cultural stances and affiliations, and through exercises where students assume roles which require behaviors, thought processes or attitudes that are presumably different from their own. *Status collisions* in lesson 7 functions as an example of an exercise where students must assume roles and act in very different ways than

they themselves might in a specific situation. The exercise in question is a simulation of an intercultural encounter, and thus an example of how moving beyond one's own culture can happen in the confines of a classroom setting. In fact, all role work can be seen as developing students' self-awareness. As Heikkinen (2005: 39) notes, aesthetic doubling in role necessitates the process of comparing the actions, thoughts and emotions of self and the role, and through this comparison, individuals become more self-aware. However, as Heikkinen (2005: 43) points out, learning in drama does not occur through the experiences alone: they must also be analyzed, evaluated and reflected.

Reflection is an important aspect of all exercises which are aimed at developing students' cultural self-awareness. In the present material package, joint reflection discussions are included in every lesson as the final activity. In addition, opportunities for cooperative reflection are often included immediately after exercises which include improvisation in role, and where students are instructed to take on a role of a person of another cultural affiliation. As Deardorff (2008: 45) notes, reflection is a pivotal part of the intercultural learning process, and reflections on one's own cultural identity and interactions with individuals of other cultural affiliations can also help develop other components of IC, for instance skills of evaluating and relating. Cooperative reflection has the advantage of students having to verbalize their thoughts to others, which might help them analyze the experienced.

One crucial aspect of cultural self-awareness is the awareness of the stereotypes and prejudice one holds, or others hold (Huber and Reynolds 2014: 19). In the present material package, this is taken into consideration by including several exercises where students have the opportunity to find out covert stereotypical assumptions, and reflect on the stereotypical assumptions and prejudice they know they or others hold. Examples of these exercises include *Drawing stereotypes* in lesson 3, *Mapping stereotypes* in lesson 4, and *Who's in charge?* in lesson 7. Lessons that deal explicitly with stereotypes are included especially in lessons 3 and 4, to provide opportunities for discussing them early on in the course. As Huber and Reynolds (2014: 41) note, when drama is used for the development of intercultural competence, it is important to ensure that role work does not reinforce stereotypes or lead to over-generalizations of groups of people. Explicit examination of stereotypes in the beginning can help students in their role work later in the course, and help avoid relying solely on stereotypical depictions while working in role as a character of a different cultural affiliation.

Apart from self-awareness, the development of the students' cultural knowledge and culture-specific information is taken into consideration in the material through exercises which require students to do research on cultural topics. In many exercises, this research is then used as background information for role building, and the cultural knowledge is thereby put into practice. Research is included in exercises such as *Pitches* in lesson 5, and *Research* and *Panel discussion: flirting and dating around the world* in lesson 11. In these exercises, students familiarize themselves with the cultural values and practices related to their role, and then exercise their knowledge in practice in short performance or improvisation exercises.

4.3.4 Activities focusing on skill development

Both Deardorff (2008: 43) and Byram (1997: 34) state that skills of observation and interpretation are central in intercultural competence. In the present material package these skills are developed through role work and exercises where students act as audience-participants. In these exercises, often a small group of students present an issue using short techniques or improvisation, and the others watch and observe, and make interpretations based on the performance. These interpretations are shared and discussed together. Examples of observation-interpretation exercises in the material include *Drama contract* and *Still images* in lesson 2, *A look to the future* in lessons 10 and 15, and the Playback Theater techniques *Fluid sculptures, Transforming sculptures* and *Chorus* in lesson 17. Observations of communicative behavior are emphasized in exercises such as *The meeting* in lesson 8 and *Status collisions* in lesson 7.

Moreover, these exercises include joint reflection and discussions, which aim at developing the students' skills of relating others' experiences to their own, and critically analyzing what they have observed. The teacher plays an important role in this process, as he or she is the facilitator in these discussions and should encourage students to critical analysis of the experienced. As Huber and Reynolds (2014: 21) note, intercultural competence also entails ability to express opposition towards discriminatory or prejudiced practices, and the ability to challenge stereotypes. Critical analysis of the observed, and the ability to challenge stereotypes is emphasized for example in lessons 3 and 4, which deal explicitly with stereotypes. However, development of the skills of observing, interpreting, relating and analyzing is present in most exercises throughout the material package, one example being the exercise *Religion in the workplace – presenting situations* in lesson 9.

As listening skills can be seen as crucial for mutual understanding, they are also emphasized in the present material package. Active and nonjudgmental listening skills are explicitly addressed in lesson 16, with exercises such as *Back to back conversations* and *Unpopular opinions*, where students must employ a range of listening strategies. At the same time, these exercises can be seen to develop students' meaning negotiation and communication breakdown management skills, as they involve instructions such as finding alternative ways of explaining issues, and practicing speaking clearly in English when nonverbal aspects of communication cannot be relied upon. In addition, listening skills are developed through a variety of drama games, such as *One-word-at-a-time stories* in lessons 5 and 16, Playback Theater exercises, such as *Chorus* and *Silent movies* in lesson 17, process drama techniques, such as *Empty chair* in lesson 13 and improvisation exercises, such as *Keep talking* in lesson 6. All of these techniques require students to pay close attention to what is being said, and make decisions about subsequent behavior based on their individual and collaborative interpretations of what they heard.

Finally, the material package includes exercises aimed at developing some more general communication skills that are needed in adapting one's behavior appropriately in differing cultural environments, which Huber and Reynolds (2014: 20) mention as one skill component of intercultural competence. These exercises develop students' skills in nonverbal communication, and their knowledge of the cultural dimensions of body language, physicality and nonverbal communication. Examples of these activities include *My personal space* and *Mirroring movement* in lesson 6.

4.4 Assessment

The assessment measures suggested for the material package are students' self-assessment and learning diaries. Self-assessment forms and instructions for the learning diary are included in the end of the material package in Appendix 1. These assessment methods were chosen as they are suitable for both assessing drama work and development of intercultural competence. Deardorff (2008: 45) argues that self-reflection in the form of journals, blogs or reflection papers has proven useful in increasing the students' mindfulness of their learning process and thus enhanced the development of their intercultural competence. This process can then form the base for assessment. Similarly, Heikkinen (2005: 52, 55) argues that the

assessment process in drama should be based on student reflection on their own processes of aesthetic doubling, as directly assessing the affective and cognitive processes of the students is impossible.

Learning diaries enable reflection over a longer period of time, and also allow students to record their thoughts and emotions and their development. This extends the reflection process beyond the discussions that occur in the classroom, which is beneficial, as learning in drama does not always occur immediately after the experiences. Learning diaries also provide the teacher with an account of the student's learning, which can be used both for assessment, but also to develop the contents of the course and their teaching practices. The self-assessment sheet, on the other hand, is designed to aid the students in setting goals and monitoring their own learning in a structured way. In addition, setting personal goals in the beginning of the course can aid in conveying the principle of serious playfulness to students: although drama work entails a great deal of games and playing, there are clear learning areas and objectives to be met through the drama work.

These assessment measures are in line with the national core curriculum, where self-assessment is also encouraged in foreign languages (LOPS 2015: 108). As the material package is designed for an optional course for the advanced syllabus of English, numerical grade evaluation is not required (LOPS 2015: 229), and a pass-fail assessment is thus encouraged. However, if the material is utilized as a course syllabus for the optional specialization course ENA8, some modifications in the assessment measures and the lesson plan in lesson 18 may be needed, for example by including the mandatory oral communication skills test in the last lesson, and planning assessment measures taking the test into consideration.

5 CONCLUSION

During the last few decades, intercultural competence has become increasingly important, and as Huber and Reynolds (2014: 7) argue, it is a fundamental prerequisite for making diverse societies work effectively. Language teaching, and especially English teaching is in the heart

of developing individuals' intercultural competence within formal education, as English holds a position as the world's lingua franca, and is thus often the medium of communication in intercultural environments. Developing intercultural competence in education is, however, not always an easy task, as it cannot be taught similarly to structural knowledge of a language, for example. One suggested method for development of IC is the use of drama. The purpose of this thesis was to create a material package for developing intercultural competence through drama, and thus provide English teachers with theoretically grounded material to utilize in their day-to-day teaching practices.

The material is planned so that English teachers with no prior experience in working with drama can utilize the material effectively, and thus provide their students with opportunities for developing their IC beyond the confines of the classroom setting. Increasing the availability of drama-based materials also advocates for including more drama work into upper secondary English teaching, where the learning objectives are often derived from the demands of the matriculation exam even at the expense of developing skills and abilities of versatile self-expression comprehensively. This material package allows teachers and students to move from semi-structured discussion tasks that are often included in textbook materials, towards language use in context through the creation of fictional worlds. Designed within a strong theoretical framework of intercultural communication research and drama in education, this material provides opportunities to delve deeper into topics related to culture, as intercultural themes are discussed more extensively than textbook materials often allow. Through the use of this material, students can develop their cultural self-awareness and knowledge, their attitudes of respect, openness and curiosity, and their skills of listening, interpreting, relating and analyzing while also becoming more proficient in different modes of self-expression through the use of different drama techniques.

The use of this material also introduces the physical dimension of language learning through the variety of drama activities included, a dimension easily neglected in upper secondary school English. In addition, as the themes included in the material span across several aspects of life, the material could easily be modified to fit interdisciplinary learning modules in upper secondary education, or for use in non-formal learning environments with adults. Although designed to function as a full course, the material package can also be used as a 'drama toolbox', where individual lessons or drama activities and exercises can be easily found to fit

existing syllabi or lesson plans. This way, drama and intercultural competence development can also be incorporated into lessons when there are no resources for organizing full courses.

It must, however, be noted that this material has not yet been tested in practice, so there is no data on students' perceptions of the material or experience on how realistic the planned time allotment is. Hence, further research on teacher and student perceptions of the utilization of this material and the effectiveness of the material in developing students' intercultural competence is suggested. Furthermore, as each student has their individual needs and preferences for learning, drama should not be taken as a "one size fits all" solution for teaching English or intercultural competence. To ensure comprehensive development of students' competences, a variety of contents, methods and techniques should be employed in language teaching.

The advantages of drama and, by extension the advantages of this material package, however, lie in its learner-centered approach, which allows students to become active agents in their own learning and influence their own participation and behavior. Utilizing drama in the language classroom can acquaint students to the use of English in varying, complex, intercultural situations in today's multicultural and multilingual world, and aid them in their development towards an interculturally competent individual in a diverse society.

6 BIBLIOGRAPHY

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APPENDIX 1: THE MATERIAL PACKAGE

MAKE IT WORK!

A material package for developing upper secondary school students' intercultural competence through drama

Dear reader,

Welcome! I'm delighted that you are interested in developing your students' intercultural competence, and moreover, incorporating drama into language teaching!

This material package includes 18 90-minute lesson plans that you can use to explore intercultural issues together with your group. It is designed as a complete optional course for upper secondary school, but the exercises can also be used individually, to spice up course work or to delve deeper into a cultural or communicative theme. Thematically, the material package revolves around work and the intercultural issues of working life, so you might find these exercises particularly well suited for courses ENA4, ENA6 and ENA8. The package is designed for your convenience, and includes instructions for all drama activities, so if you have no prior experience with working with drama, no problem! These exercises can help you, as well as your students, to break out of your comfort zones, but in a safe and exciting way.

Before you get started, here are a couple of tips for utilizing this material:

First of all, **don't skip the warm ups.** Especially if your students are not very familiar with drama work, the warm up and ice breaker exercises are extremely important in creating an atmosphere of serious playfulness, where the form of the exercises are from games and make-believe, but the content and objectives are real and serious. The warm up exercises may seem like all fun and games, but in drama work, they serve an important purpose. Particularly in the beginning of the course where you are planning to incorporate drama, make sure your students know each other, before attempting any of the more challenging exercises or role work. Remember that in order for drama work to be successful, the learning environment must be safe and encourage experimenting and expression. If you use drama more than occasionally as individual exercises, the drama contract is your friend! **Devise a drama contract with your group to build a safe learning environment.**

Regarding role work, **working in role is the point!** Taking on a role and creating fictional settings allows us to safely explore intercultural issues the regular classroom environment does not enable. I also strongly encourage you, the teacher, to try role work, as it will encourage your students to do so as well. **Teacher-in-role exercises** are used in many of the lessons to increase engagement and create fictional settings. In drama work, the teacher plays a crucial part in encouraging students to participate, express themselves freely and throw themselves into the fictional world. Remember that **no acting skills are required**, and you yourself can decide how much effort and expression you put into your characters. When working in role, role markers are encouraged, both for you and the students. The role marker can be a piece of clothing or an accessory, something easy to put on and remove, with which all participants can signal whether they are in role or not.

This material package is structured in a way that introduces role work gradually. Although the activities feature fictional settings, no role work is required until lesson 4. If you choose to use individual exercises rather than the whole package, make sure your students are familiar with working in role, as free improvisations in role can be quite challenging without any previous experience.

Discussions are a crucial part of developing intercultural competence. Each lesson ends with a class discussion to reflect on experiences during the activities. These shouldn't be neglected. In fact, more reflection periods and group discussions can be added in between activities, if it seems necessary or useful. Encourage your students to share their (positive and negative!) feelings about the exercises. **However, reflecting on your own feelings and thoughts can sometimes be difficult in a foreign language. If you feel that discussions are hindered because of linguistic proficiency, they can also be held in Finnish.** Good questions for initiating discussion include:

- What happened in the exercise? What did we experience?
- Why do you think we did this exercise?
- How did the exercise make you feel?
- Is what we just experienced realistic? Are there situations like that in 'the real world'?
- Have you experienced anything similar or know of anyone who has?

Otherwise, **the aim is that all exercises could be done in English.** As the teacher, you can encourage your students to **use body language and other strategies to communicate** when they cannot find the right words, and as we are not focusing primarily on grammar or syntactic competence, it is **okay to mix languages**, as it is a prime example of using language in multilingual and multicultural contexts.

This material package also includes process dramas, where different themes are explored through shorter episodes that form a cohesive story. These process dramas are a prime example of something that you as a teacher might even find a bit challenging: handing over the control to your students. To enable learning in drama, **the teacher must sometimes let go of the reigns, and let the students make the drama theirs**. Thus, although there are clear scripts for the process dramas, at some stages you might need to improvise a bit, based on where your students decide to take the story.

Finally, you might be wondering how to assess the students' drama work. Naturally, assessment might differ somewhat from your other courses, and for that reason I have included some alternatives for assessment in the end of the material package. Just keep in mind that the students' self-reflection and self-assessment plays a big role in drama work! The self-assessment sheet can be found on p. 100, and instructions for the learning diary on p. 102.

So, what you need to get started on this journey to intercultural exploration with your group is **an open mind, an adventurous attitude and some open floor space!** Other materials and preparations needed are listed in each individual lesson plan.

Without further ado, I wish you and your students a wonderful time on your journey towards intercultural competence!

Roosa Karhunen

THE COURSE SYLLABUS

Page	Lesson	Themes	Learning areas	Activity types
p. 8	**1** Getting started	Getting started	Working in a group Building a safe learning environment Drama work	Drama games
p. 12	**2** Job applications 101	My professional profile	Cultural self-awareness Drama work	Drama games Still images Teacher-in-role Reflection
p. 18	**3** Making first impressions	Stereotypes Prejudice	Self-awareness Attitudes of openness and curiosity	Teacher-in-role Drama games Drawing Discussions
p. 22	**4** Stereotypes	Stereotypes Prejudice Ethnocentricity	Cultural self-awareness Redefining stereotypes Attitudes of openness, withholding judgment Cultural knowledge	Creating fictional environments Drama games Collective drawing/writing Hot-seating

p. 26	**5** Hire me!	Interview etiquette	Cultural knowledge Developing adaptability	Improvisation exercises Collaborative role work
p. 30	**6** First day at work	Greetings Small talk Body language Gestures	Skills of listening, observing, relating Cultural knowledge Sociolinguistic awareness	Drama games Short improvisation
p. 36	**7** Who's in charge?	Status Hierarchy Age	Cultural knowledge Cultural self-awareness Skills of analyzing and relating	Drama games Short improvisation
p. 43	**8** Meetings	Time orientation Differences in communication culture Conflict resolution	Cultural self-awareness Skills of observing, analyzing, relating, listening Cultural knowledge Tolerance of ambiguity and uncertainty	Drama games Free long improvisation Teacher-in-role
p. 49	**9** Religion in the workplace	Religious diversity	Attitudes of curiosity, respect, openness Self-awareness Cultural knowledge	Discussion Short group performances using short techniques

p. 53	**10** Anna's expat journey	Working abroad Culture shock Working culture around the world Language barriers	Skills of listening, evaluating, analyzing and relating Empathy and respect Cultural knowledge	Process drama
p. 61	**11** An office crush	Intercultural relationships: Flirting and dating	Cultural self-awareness Cultural knowledge Tolerance of ambiguity and uncertainty Skills of interpreting and relating	Drama games Discussions Group improvisation in role
p. 66	**12** Making relationships work	Intercultural relationships Family life	Developing empathy Skills of interpreting, analyzing and relating Cultural self-awareness	Drama games Preparing short scenes Theater-In-Education
p. 70	**13** Not the one they're looking for (1)	Immigration and employment Discrimination in employment	Skills of relating, changing perspectives Empathy Awareness of immigration issues	Process drama

p. 74	**14** Not the one they're looking for (2)	Immigration and employment Discrimination in employment	Skills of relating, changing perspectives Empathy Awareness of immigration issues	Process drama
p. 82	**15** Not the one they're looking for (3)	Immigration and employment Discrimination in employment	Skills of relating, changing perspectives Empathy Awareness of immigration issues	Process drama
p. 86	**16** Active listening	Active listening	Active listening skills Attitudes of openness and curiosity, withholding judgment	Drama games In-role discussions
p. 91	**17** Our stories	Sharing own intercultural stories	Active listening Self-reflection Attitudes of openness	Playback Theater
p. 98	**18** Wrapping up and assessment	Reflection and assessment	Self-awareness	Drama games Short performances

LESSON 1 – GETTING STARTED

Learning areas:

- ✓ Getting to know each other, starting to build a safe environment for drama activities
- ✓ Familiarizing students with the structure of a drama class and with drama exercises
- ✓ Introducing the course syllabus

Materials:

- Paper and pens
- Printed assessment sheets (p. 100)

Notes:

- These exercises can also be used as warm-ups for short-term drama work, or as icebreakers when beginning any new course with a new group. The purpose of warm up and icebreaker exercises is to release any tension, warm up the body and the mind, and to get to know the group. Warm up exercises are important in drama work, and each drama lesson should start with warm-ups. In addition, most of these exercises introduce some topics of the course.

THE LESSON PLAN

MOVING IN SPACE (10 minutes)

The students move around the room freely, paying attention to how their body and mind feel at the moment. Doing little stretches or arm circles is encouraged. You can play background music for this exercise.

After a while the students are instructed to start looking around, noticing the others in the room. Then, without letting the person know, they start shadowing another student, trying to get a close as possible to them without them noticing.

Again, students move around freely. They now choose two other students, and try to situate themselves so that the three form an equilateral triangle.

EYE CONTACT (5 minutes)

Students circle up. Everyone starts on their left, looking at each person in the circle, letting their gaze go around the circle. If two people's eyes meet, they change places in the circle.

If this exercise is used as a warm up or ice breaker for lessons later in the course, you can add doing a silly face or a silly movement before switching places.

If needed, there can be a short discussion about the difficulty or ease of making eye contact, as it is a culturally dependent feature of nonverbal communication.

CHILDHOOD DREAM JOBS (5 minutes)

In a circle, each person says their name and their childhood dream job in English, e.g. "My name is Roosa, and my childhood dream job was a ballerina". Then, everyone responds "Hi Roosa, the ballerina".

A slightly more challenging variation is to then come up with any job or profession that starts with the same letter as your first name.

This exercise is also an introductory exercise to the themes of the course, which can be mentioned.

NAME CLAP (10 minutes)

Students form two separate circles, and in each circle one person says someone's name and claps their hands at their direction. The person whose name was said must pass on

the signal, by clapping their hands and saying someone else's name. If one claps at a person and says the incorrect name or is too slow, they must switch circles.

LINE UP! (15 minutes)

Call out different characteristics, and the students line up in the correct order, for example from shortest to tallest, without saying anything, only communicating nonverbally.

CHARACTERISTICS		
Height	Shoe size	Hair color
Eye color	Birthday	
Distance from home to school.		

HELLO, I AM… (20 minutes)

Students move around to music freely. As the music stops, the students pair up and introduce themselves to the other person by saying their name and one fact about themselves. However, they should tell a different fact to each person they meet. After about five to ten rounds, students write down all the facts they have shared about themselves. This is then repeated until everyone has met each other and each student has a list of things with which they have characterized themselves.

Save the lists, as they are needed in lessons 2 and 3!

COURSE INTRODUCTION AND GOAL SETTING (25 minutes)

Students stand in a circle with their backs towards the center and their eyes closed. Read statements regarding intercultural competence and intercultural encounters. If the students agree with the statement, they turn around quietly and open their eyes and wave at others who also turned around. It is important to make sure no one peeks, as it is central in creating a safe environment for expressing opinions.

EXAMPLE STATEMENTS

- I like meeting people from other cultures.
- Speaking with people from other cultures can sometimes be scary.
- It is important to behave appropriately when visiting a foreign country or another culture.
- I am multicultural.
- I think I am privileged.
- I can communicate effectively with people of other cultures.
- I think my culture is better than others.
- If I ask a question, I really want to hear the answer.
- I would like to live abroad one day.
- I would like to work in a multicultural workplace.

N.B. You can also include statements regarding students' expectations for the course!

After that, introduce the course syllabus and topics and discuss the means of assessment with the group. If the self-assessment sheet is used for assessment, the students fill out part 1 of the assessment sheet (p. 100).

MARKING THE MOMENT (optional for all lessons)

If there's time, this exercise can be added to the end of each lesson. Ask students to think of the moment during the class they found most memorable (most fun, scariest, most interesting etc.). Students go to the place where they were in that moment, and each student shares their moment with the group.

LESSON 2 – JOB APPLICATIONS 101

Learning areas:

- ✓ Developing self-awareness of students' cultural affiliations, attitudes, values and behaviors
- ✓ Familiarizing students with different drama exercises and the teacher-in-role – technique, introduce the structure of a process drama
- ✓ Continuing getting to know each other, building a safe environment

Materials:

- Role marker for teacher-in-role activities
- Larger papers and pens for drawing profiles

THE LESSON PLAN

DRAMA CONTRACT (15 minutes)

The drama contract is recommended if this material is used as a full course or the drama work is more frequent. In the case of utilizing individual activities here and there, the drama contract may not be necessary.

Together with the group, devise a set of rules for the drama course, i.e. a drama contract. These rules should preferably arise from the students. An example question to ask the students is "How should we act in drama class so that we can build a positive and safe working environment?"

In small groups, students think of three rules they think are needed for the group. Then, all groups make still images of those three rules. All groups show their still images to others, who then guess what rule the group suggests. You can aid with questions such as "what do you see in this still image?" It is important to also

emphasize that there are no right or wrong answers, as all interpretations are valid interpretations of the image.

Then, write down the suggested rules, and discuss the final form of the rules together.

Note: the drama contract should always include rules stating

- **The principle of voluntariness of drama activities**
- **Role protection,** i.e. a reminder that when one is in role, their actions or words are not their own, but their character's.

This can also be done in Finnish, if it seems easier, as it is important that all students understand the rules and can participate equally.

TEACHER-IN-ROLE: WELCOME (5 minutes)

Go in role as a career coach. Note that no acting skills are required, and the role can simply be marked with a role marker, for example a piece of clothing or an accessory worn when in role, and removed when coming out of role. The teacher-in-role technique is strongly recommended here, as it familiarizes the students with working in role, and encourages role work without being too demanding in the beginning.

In role, introduce the fictional setting in role, for example:

> *"Welcome to job applications 101, my name is Felicia Trymore and I am your career coach! Today, we are seeking answers to the most common questions in all job interviews: 'Who are you?' When you are applying for a job, the request 'tell me about yourself' is one you will answer over and over again, in applications, on social media, in interviews. But what should you say, and what should be kept unsaid? What is fun personal trivia that makes you stand out, and what makes an employer run the other way? Today we start compiling your professional profiles! Before we get started, let's get to know each other a bit more."*

NAMES AND CHILDHOOD DREAM JOBS (15 minutes)

You can stay in role for this exercise.

Students circle up, and go around saying everyone's names out loud. Then, start throwing a ball to someone in the circle, and say his or her name. The person who catches the ball picks someone else, and throws the ball on saying the recipient's name. Continue until everyone has had the ball. The last one throws the ball back to you. The whole round is then repeated in the same order so everyone remembers who to throw the ball to.

Then, the same thing is done, but instead of saying a name, the thrower says his or her childhood dream job. The same job cannot be used twice. Someone else starts the round this time, and the route of the ball should be different. Repeat the round so everyone remembers the order.

Finally, leave out the ball, and try to have the two things (names and jobs) go around at the same time.

STILL IMAGES (5 minutes)

Students move around the space freely to music. As the music stops, instruct the students to make a still image or repetitive movement on their own, based on the teacher's instructions.

"MAKE A STILL IMAGE OF…"

- How you felt when you got to class
- What you like to do in your free time
- How you feel in a country where you can't understand the language
- How you feel when someone doesn't understand what you're saying
- How you feel about your home country/town

TEACHER-IN-ROLE: PROFILES (20 minutes)

Go into role again as the career coach, and explain that the students will now start compiling their professional profiles based on how they have introduced themselves to the group. Hand out the lists from lesson 1, and instruct everyone to draw an outline of themselves onto the paper, and to fill in the information from the list into the drawing.

After everyone has filled out their drawing, ask the students whether or not they have listed any of their strengths or weaknesses in their drawing. As most students probably haven't, there is a possibility for a short discussion about why, and if it is culturally appropriate in Finland to emphasize your strengths or weaknesses.

In role, then ask the students to think of their five strengths and five weaknesses. Remember to emphasize being truthful, as one should be while applying for a job. At least two of the strengths should be somehow related to the students as employees.

HELLO, I AM… (10 minutes)

The exercise from lesson 1 is repeated, but the facts are now the strengths and weaknesses just listed.

After sharing their strengths and weaknesses and hearing others', the students complete their drawings with the aforementioned facts, and others they might have thought of during the introductions.

If not already been discussed, discuss why emphasizing your strengths is so difficult. For this discussion you should be **out of role.**

(INTER)CULTURAL ME (10 min)

The next exercise can be introduced e.g. by stating that one important strength in today's working life is international experience and intercultural competence, i.e. the ability to behave and communicate effectively with people of different cultural and linguistic origin.

Read out statements similarly to the exercise in lesson 1, but this time the students should answer by moving along a line in the class, with one end being "YES" and the opposite end "NO".

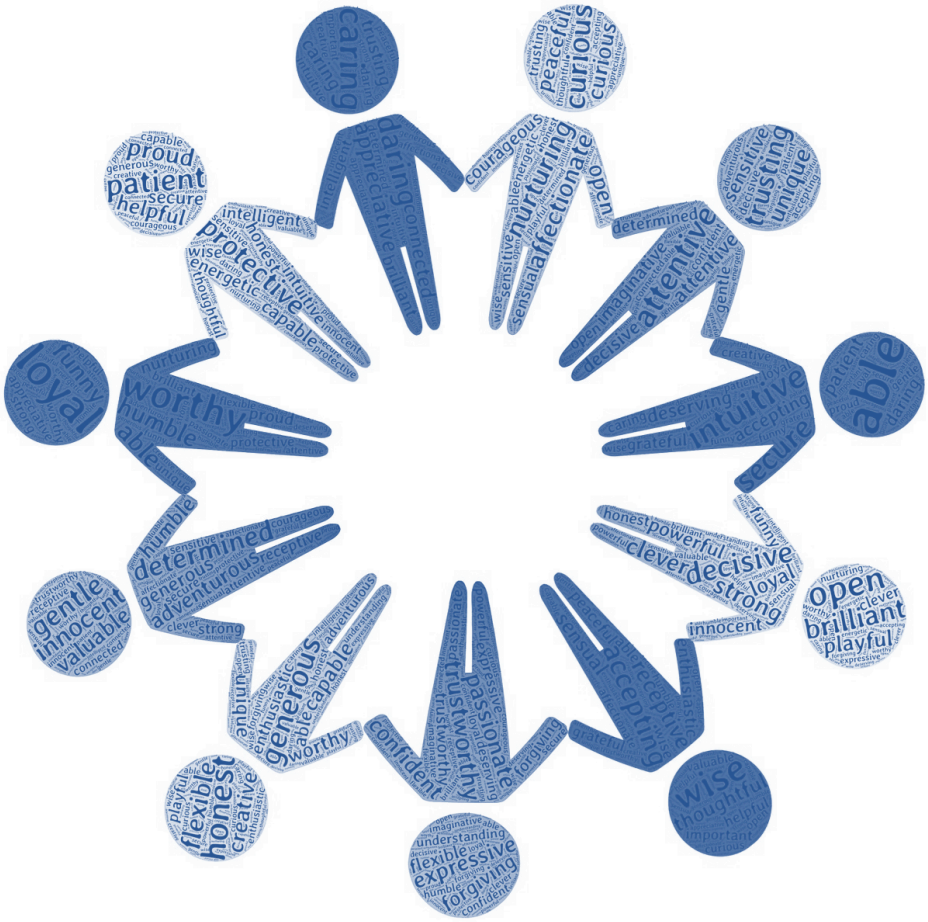
Statements should discuss students' cultural affiliations and international experience. The statements can be used to spark conversation about features of Finnish culture and possibly the homogeneity or heterogeneity of the group.

EXAMPLE STATEMENTS

- I have a friend/relative who has a different first language than me.
- I have a friend/relative who is of different ethnicity.
- I have lived in Finland my whole life.
- I think all people should be equal.
- I want to make my own life; I don't want my family to decide for me.
- I don't like it if strangers touch me.
- Being late is rude.
- Dinner should be eaten around 17 o'clock.
- I love sauna.

DISCUSSIONS (10 minutes)

End the class by discussing the topics raised by the statement exercise, and everything done in class. What was interesting or memorable? Was something uncomfortable? Remember, these end discussions might be more fruitful and entail deeper reflection if done in the students' first language. If there's time, mark the moment (p. 11)



LESSON 3 – MAKING FIRST IMPRESSIONS

Learning areas:
- ✓ Raising self-awareness of the stereotypes students hold
- ✓ Exploring and building attitudes of openness and withholding judgment and prejudice

Materials:
- Role marker for teacher-in-role activities
- Paper and pens
- Student profiles compiled in lesson 2

Notes:
- This lesson is thematically connected to lesson 2 – the same fictional setting and teacher-in-role character are utilized.

THE LESSON PLAN

TEACHER-IN-ROLE: FIRST IMPRESSIONS (10 minutes)

Take on the role of the career coach from the previous lesson.

> *"Welcome back to job applications 101! Today, we are preparing for your job interviews by discussing a crucial aspect of any interview or meeting: first impressions. As we all know, we constantly make judgments about people based on first impressions, and giving a good first impression can therefore make or break your job interview! Also, when we are working with people, it is important to be aware of how we judge them based on superficial features, so we can manage our behavior and reactions. Let's get started!"*

The students move around the space. In role, give instructions on how to move and how to react to the other people they encounter. This exercise starts to incorporate the idea of role work for the students.

MOVE AROUND LIKE A PERSON WHO…

- Gives a good first impression
- Gives a bad first impression
- Gives an annoying first impression
- Gives a shy first impression
- Gives a professional first impression

Come out of role. Together with the students, discuss what elements were related to these first impressions. At this point, you can also introduce the idea that these are culturally dependent features.

RAPID-FIRE SCULPTURES (10 minutes)

The students walk around again. Yell out a number, and the students form groups with that designated number of people. Then, yell out a topic, and immediately start counting back from five. The groups form a still sculpture depicting the topic, but everyone must freeze at 'zero'. Then, the students look at other groups' sculptures to see their different or similar interpretations.

As sculptures and still images have already been introduced as techniques, the students should now also be encouraged to depict the topic 'as one', i.e. if the topic is a car, the students bodies should form one car, rather than the sculpture being four people driving cars.

TOPIC IDEAS:

- A train
- A giraffe
- Brazil
- Grandmother's place
- Teenager
- Police

Stereotypical depictions of the topics are expected, and can be pointed out. For example, if depictions of 'police' all have guns pointed at criminals, a discussion about police gun use in Finland versus other countries could follow.

WHAT DO THEY THINK ABOUT ME? (25 minutes)

During this exercise, you can be either in role or out of role.

Students all get a piece of paper and they write their name on it. In a circle, the papers then go around, and everyone writes one assumption about the person in question on each paper. They can be first impressions they had on the first day, or assumptions they still hold. Instruct students to be truthful, **but it must be emphasized that the assumptions must not be anything offensive or mean.**

After everyone has written on everyone's paper, each student takes their own list of assumptions, and compares it to the profile they have compiled of themselves: are there discrepancies or are the assumptions accurate and in-keeping with how each student has decided to introduce themselves? Then, in pairs or small groups, students discuss the accuracy of the assumptions made about them. A joint discussion can be very useful after this activity.

DRAWING STEREOTYPES (25 minutes)

List professions or other characterizations of people, and students draw their interpretation, i.e. they draw their answer to the question "what does X look like?" Students should be instructed to follow their first instinct, even if they acknowledge that their first idea is stereotypical or politically incorrect. The drawings can also be complemented with words, if some students feel that they are unable to express themselves adequately through drawing.

WHAT DOES…

- A doctor
- A criminal
- A boss
- A terrorist
- A teenager
- A rapper
- A Jewish person
- A Japanese person
- A president

… LOOK LIKE?

After finishing all drawings, go through them together or in small groups and discuss the drawings. Are they stereotypical? Are the stereotypes they depict harmful or offensive? Also discuss whether or not the students were aware of the stereotypical nature of their drawings while they were drawing, and what feelings the activity brought up.

INTRODUCING COUNTER-EXAMPLES OF STEREOTYPES (10 minutes)

Students now choose one of the people drawn in the previous exercise and think of or look up a real-life counter-example of a stereotypical portrayal. For example, if everyone had drawn a white male president, a student could look up women of color heads of state and government.

After everyone has picked an example, circle up. Each student then takes on the role of the person they have chosen, and introduces themselves to the group.

DISCUSSIONS (10 minutes)

End the lesson by discussing what feelings were brought up and what thoughts the students have about stereotypes. If there's time, mark the moment.

LESSON 4 – STEREOTYPES

Learning areas:

- ✓ Raising awareness of the stereotypes students hold
- ✓ Exploring and building attitudes of openness and withholding judgment and prejudice
- ✓ Practicing redefining stereotypical notions
- ✓ Acquiring cultural knowledge

Materials:

- A large outline of a world map or a large piece of paper (preferably A1 or larger)
- Pens

Notes:

- The teacher-in-role character can be utilized in introducing the topic of the lesson to immerse students in a fictional setting. However, on this lesson the focus shifts more on student role work, so teacher-in-role is not necessary.

THE LESSON PLAN

INTRODUCING THE TOPIC (5 minutes)

This lesson expands on the work that was done on the previous lesson, but the focus shifts more on stereotyping based on nationality, ethnicity or language. Before starting, emphasize that as today's workplaces are increasingly multicultural, it is important that people entering working life are aware of the effect stereotyping might have on their behavior, and also, be aware that they colleagues and employers might stereotype them.

CREATING MILIEUS (10 minutes)

Similarly to the first impressions exercise in lesson 3, students walk around the room to directions. Yell out a fictional milieu or physical setting, and students move around greeting others and even having short conversations accordingly.

SETTING IDEAS:

- An Italian marketplace
- A Japanese workplace hallway
- An Indian train
- A Finnish bus stop
- A Canadian grocery store

Encourage students to fully take on a role in the fictional world, so the character is seen and heard in speech and body language and their reaction towards other characters. Allow some time for this process.

WORD ASSOCIATIONS (10 minutes)

Students play a word association game in pairs or small groups. One student starts with a word, and the next one says a word that first comes to mind from that word. Encourage students to try and not let all of the previous words affect their associations, i.e. instruct not to plan ahead. The next word should always be derived from the one that came immediately before.

After a while, the start introducing prompt words for starting the association. These words can include e.g. nationalities, countries and groups of people.

Here the instructions can be modified to associate words from the starter word only, if you wish to focus more specifically on stereotypical views. In this case, it can be made into a game where each student in the group says a word that comes to mind from the

starter word, and if a student repeats a word that has already been said, they must run a quick lap around the room before returning to the game in the next round.

STARTER WORDS:		
Finland	Sweden	China
Africa	English	USA
Colombia	France	Islam
Buddhism	Russia	Christianity

7 FACTS (10 minutes)

Students now use the same starter words that were used in the previous rounds, but play a game of 7 facts. One student says the starter word, the next says one true fact about the country/language/religion, the next one says another, and so on, until the group has collectively named 7 facts about the topic. If a student can't think of a fact, he or she must again run a lap around the room. After naming 7 facts the group starts again with a new starter word.

Act as a fact checker if disagreements arise or false facts are stated.

MAPPING STEREOTYPES (25 minutes)

A large outline of a world map is needed for this exercise. Alternatively, it can be drawn together with the group. Students then go write stereotypes they know about the countries, nationalities and ethnicities on the map. Encourage students to write both negative and positive stereotypes.

Go through the stereotypes together. Are there any surprising ones, or has everyone heard all of the listed stereotypes? Which countries or parts of world gathered the most stereotypical knowledge? Why?

Students are then divided into small groups. Each group gets a character based on the mapping, e.g. one group can represent Americans, another Arabs and so on. The groups must then research the stereotypes listed and find out whether there is any information on the accuracy of the stereotypes and also research people's experiences with dealing with the stereotypes. Students should also prepare to answer the question: "How would you like to define yourself without these stereotypes?"

HOT-SEATING (20 minutes)

Each group now takes turns going into 'the hot seat'. A chair is placed in the middle of the room. One group member sits on the chair and the other stand behind them. All group members can answer the questions regardless of where they are situated. The rest of the students are the audience.

The other students then ask questions, and the group in the hot seat answer in role, as the character.

AIDING QUESTIONS FOR THE TEACHER:

- What kind of stereotyping or prejudice do you often encounter?
- How do these stereotypes make you feel?
- If you could redefine yourself in a less stereotypical way, how would you define yourself?

DISCUSSIONS (10 minutes)

Discuss what it felt like being in the hot seat, what thoughts and feelings were brought up during class and if stereotyping is always a bad thing. If there's time, mark the moment.

LESSON 5 – HIRE ME!

Learning areas:
- ✓ Exploring differences in interview cultures
- ✓ Exploring issues of politeness and signaling expertise
- ✓ Practicing adapting communication style according to the cultural context
- ✓ Introducing improvisation techniques and working in role

Materials:
- Job descriptions on paper

Notes:
- Warm up exercises should be given ample time, to make the pitching exercise less stressful.
- As always, when working in role, students should be reminded of the role protection clause in the drama contract.

THE LESSON PLAN

WHAT ARE YOU DOING? (5 minutes)

Students circle up in groups of five or six. One student steps in the middle of the circle and starts miming an activity, e.g. playing football. Another student then steps forward and asks the one miming 'What are you doing'. The one miming replies with a completely different activity that what he or she is miming, e.g. shoveling. The one who asked the question now remains in the center of the circle as the first student steps back into the circle, and starts miming the said activity, i.e. shoveling, and so on.

ONE-WORD-AT-A-TIME STORIES (10 minutes)

Instruct students to tell a story one word at a time, adding one word to the story one by one going around in the circle. First, the stories can be about anything, if this exercise is new to the group. The first stories should start with the words "Once upon a time…"

After one or two stories, the give the groups the topic of introducing a person in a job interview. These stories start with the words “Hello, I am…”

EXAGGERATIONS (10 minutes)

Combine two groups to form groups of 10-12. In a circle, one student says a neutral statement or an opinion out loud. The person on their left must then “one up” that statement, by exaggerating it slightly. The next one then exaggerates it a bit more, and the fourth student then takes it to the most extreme. The next one in the circle then comes up with the next neutral statement. For example:

1. *I like candy.*
2. *I like candy so much that I eat it every day.*
3. *I like candy so much that I eat it for breakfast, lunch, and dinner every day.*
4. *I like candy so much that I’ve built my house entirely out of candy.*

The students should also be reminded to exaggerate with their expression as well as their words.

PITCHES (50 minutes)

Students form small groups. Give each group a setting where a fictional job interview takes place. The groups then come up with a character who is applying for the position, research interview etiquette in the country, and based on their research devise a 5-minute pitch where the character attempts to persuade the recruiter of the company to hire them. Emphasize that the pitch, used means of persuasion, and styles of communication must be adjusted according to the fictional context. The students can be instructed to exaggerate on the features so that they become apparent to the audience.

JOB DESCRIPTIONS:

- Junior customer relationships representative at Google in the United States
- Junior customer relationships manager at First Abu Dhabi Bank in the United Arab Emirates
- Junior customer relationships manager at Toyota in Japan
- Customer service advisor at Nordea in Finland

RESOURCES FOR STUDENTS:

- The United States
  - Stump and Associates. (2020). What to expect in an American job interview. https://usvisagroup.com/expect-american-job-interview/.
- The United Arab Emirates
  - ESP International. (2020). Essential interview preparation for the Middle East market. https://www.espinternational.ae/docs/interview-techniques.pdf.
- Japan
  - TransferWise. (2020). Japanese job interview? Here are some tips. https://transferwise.com/gb/blog/japanese-job-interview-tips.
- Finland
  - Going Global. (2020). Finland: Interview Advice. http://blog.goinglobal.com/finland-interview-advice/.

WHAT TO CONSIDER WHEN DESIGNING YOUR PITCH:

- How do you greet the interviewer? (Handshake, bowing?)
- What is your body language like? How do you stand/sit/move?
- What is your facial expression?
- Do praise yourself, boast and exaggerate your competence or are you more modest?
- What do you have with you when you come to the interview?
- How do you address the interviewer? (First name, Mr./Mrs.?)
- What is important to tell about yourself to get the job?
- What is the level of formality and how do you express it?

Each group then presents their pitch. Each pitch starts with the group entering, greeting the interviewer and introducing themselves in an appropriate manner. Take the place of the interviewer, so that if the group notably breaks interview etiquette, you can react accordingly.

DISCUSSIONS (15 minutes)

The previous exercise and the entire lesson is then discussed and reflected upon. Possible topics for discussion include the differences and similarities in the pitches, and whether or not it was difficult to behave in the appropriate manner in the fictional context. You can also make observations about different cultural aspects of the pitches that were not explicitly addressed in the pitch or the discussion. If there's time, mark the moment.

LESSON 6 – FIRST DAY AT WORK

Learning areas:

- ✓ Familiarizing students with small talk
- ✓ Increasing awareness on culturally dependent aspects of nonverbal communication, such as personal space and gestures
- ✓ Developing students' adaptability and skills of observing and relating

Materials:

- Printed out secret tasks for the exercise *Scenes from the workplace: secret tasks*, if the exercise is done in pairs simultaneously

THE LESSON PLAN

INTRODUCING THE TOPIC (5 minutes)

Introduce the topic of the lesson for example by explaining that the first day of starting in a new job can be quite overwhelming, as there is so much to learn and take in. It can, however be even more daunting if you are starting a job in a cultural environment where the communication culture is different to what you're used to. The goal of the lesson, therefore, is to explore things that we as Finns are not always as familiar or comfortable with, such as small talk and physical proximity.

GREETINGS (10 minutes)

Students walk around the space. Yell out a context, similarly to lesson 4. The students then greet the first person they encounter according to the said context. Then, switch to giving directions on how to greet, and the students must guess where the greeting is used.

SETTINGS:

- Finland
- France
- The Middle East
- Thailand

OTHER DIRECTIONS:

- Greet by sticking your tongue out (Tibet)
- Greet by clapping your hands (Zimbabwe)
- Greet by slapping the other person on the back (Greece)
- Greet by shaking hands with both hands, then bring your hands to your heart (Malaysia)

Students' feelings and opinions and experiences about different greeting styles can then be discussed: for example, if air kissing others makes them uncomfortable as it is not commonly used in Finland.

MY PERSONAL SPACE (15 minutes)

Students pair up and stand facing their pairs with a distance of 10 meters between them. One of them then starts to approach the other slowly, while keeping eye contact. The other one stays in place. The approaching one moves closer until the one who is standing still lifts up their hand to signal the other to stop. The student who is standing still should stop the other as soon as they start to feel the slightest bit uncomfortable with the proximity. Once pairs have stopped, you can ask the students to stay in their places and look around, to see how different or similar the distances between the students are.

The exercise is then repeated with the roles reversed, and then again with switching pairs.

This exercise can be quite challenging, and requires some trust and familiarity within the group. If you feel that this exercise cannot be safely executed in the group, it should not be attempted, as students should not feel that their personal space is being violated.

This exercise should also be discussed immediately after, so students can share their thoughts and feelings. This can also lead to a more general discussion about personal space around the world.

MIRRORING MOVEMENT (5 minutes)

In pairs, students stand facing each other. One student then starts to lead their movement, and his or her pair must mirror their movements exactly. The roles are then changed.

KEEP TALKING (15 minutes)

Students work in the same pairs, and decide who is A and who is B. Introduce a fictional setting, where student A has just started working in the same place student B has worked at for a while. They are then given a topic of conversation, and they must keep the conversation going while also continuing mirroring each other's movement. Each conversation should be kept going for at least two minutes, after which give the pairs a new topic, and the leader for the movement changes. Note that this is an improvisation exercise; encourage students to use their creativity in their questions and answers.

Students should also be reminded to keep the conversations equal, so that both students speak as much, and encourage students to ask follow-up questions based on their partner's answers.

TOPICS:

- Student A has just recently moved here and asks for tips in the area, Student B shares their favorite places and things to do
- Try to find as many things as possible you and your partner have in common
- Student A asks Student B why they like working at the company
- Your job descriptions and responsibilities at the workplace
- Discuss the weather
- Your hobbies
- Local sports

This activity should also be followed up with a discussion about Finnish small talk culture compared to other cultures, and the significance small talk holds around the world.

SCENES FROM THE WORKPLACE: SECRET TASKS (30 minutes)

Two volunteer students at a time come 'on stage' and the other students give them a place of work, their relationship (e.g. boss and employee), and a topic of conversation.

The teacher then gives each student a secret task, and nationalities. The students start improvising the scene and at some point they must perform their secret task.

SECRET TASKS:

- Student A is Finnish, and uses the 'OK' hand gesture excessively
  Student B is Greek, where the sign is an enormous insult

- Student A is Italian, and constantly tries to seek physical contact
  Student B is Japanese, and tries to avoid all physical contact and maintain a notable personal space

- Student A is Indian, and expresses attentiveness and interest by tilting their head from side to side
  Student B is Finnish and sees overt gesturing as being made fun of

- Student A is Chinese and expresses agreement by staying silent
  Student B is American and constantly seeks verbal confirmation for everything

- Student A is a Swedish woman who introduces themselves by shaking hands
  Student B is an Arab man, a Muslim, who refuses to shake a woman's hand

- Student A is British and is asking if Student B can cover his/her shift this weekend
  Student B is Bulgarian, where nodding means no and shaking your head means yes. He/she doesn't speak good English so mostly communicates by saying no and nodding, or saying yes and shaking head

If improvising in front of the rest of the group seems too difficult for the group, this activity can also be done in pairs. In this case, students decide on the characters,

setting and topic of conversation together, and the secret tasks can then be printed out and given to the students on paper.

DISCUSSION (15 minutes)

Discuss the thoughts and feelings the lesson brought up, students' experiences with small talk, differences in body language and how to adapt to different communication styles.

Although situations in the previous exercise were somewhat exaggerated, the topic of who should conform in situations similar to the secret tasks exercise could also be raised.

You can also explain that one way to ensure to appropriateness of your body language is to observe and mirror your partner's body language, like they did in the movement mirroring exercise.

If there's time, mark the moment.

LESSON 7 – WHO'S IN CHARGE?

Learning areas:
- ✓ Developing cultural understanding in issues of respect, status, age and hierarchy
- ✓ Developing cultural self-awareness of attitudes, values and biases
- ✓ Developing skills of relating others' cultural practices to own

Materials:
- A deck of playing cards
- A printed worksheet for the exercise *Who's in charge?* for each student

THE LESSON PLAN

HIGH STATUS, LOW STATUS (10 minutes)

Students walk around the space. Give the students verbal instructions about expressing high status or power and low status or power.

INSTRUCTIONS:

- Walk around like yourself
- Walk around like you are president
- Walk around like you are a child amongst adults
- Walk around like you are a beggar
- Walk around like you used to be a beggar but aren't anymore
- Walk around like you are the Evil Queen

KINGS AND QUEENS (15 minutes)

Make sure to cover any mirrors or other reflective surfaces for this exercise. Each student takes a playing card from the deck, and without looking at the card, places it on their forehead so that others can see it. Ace is one, meaning the lowest possible status, while King is the highest status.

Students then start to walk around the space, reacting to others the way the way they would to a person of that status. Through these reactions each student tries to situate him or herself on the status spectrum, finding out how high their status is based on how other react to them. Once the student starts to find out their status, they should start acting and reacting to others accordingly.

After a while, instruct students to start to get in a row in order of status, with the ones of the lowest status on the other side of the room, and the ones of the highest status on the other side, and everyone else in between.

Once the row is complete, go through the order starting from the low ends. Each student looks at their card and says it out loud, and if they must move places in the row, they do so.

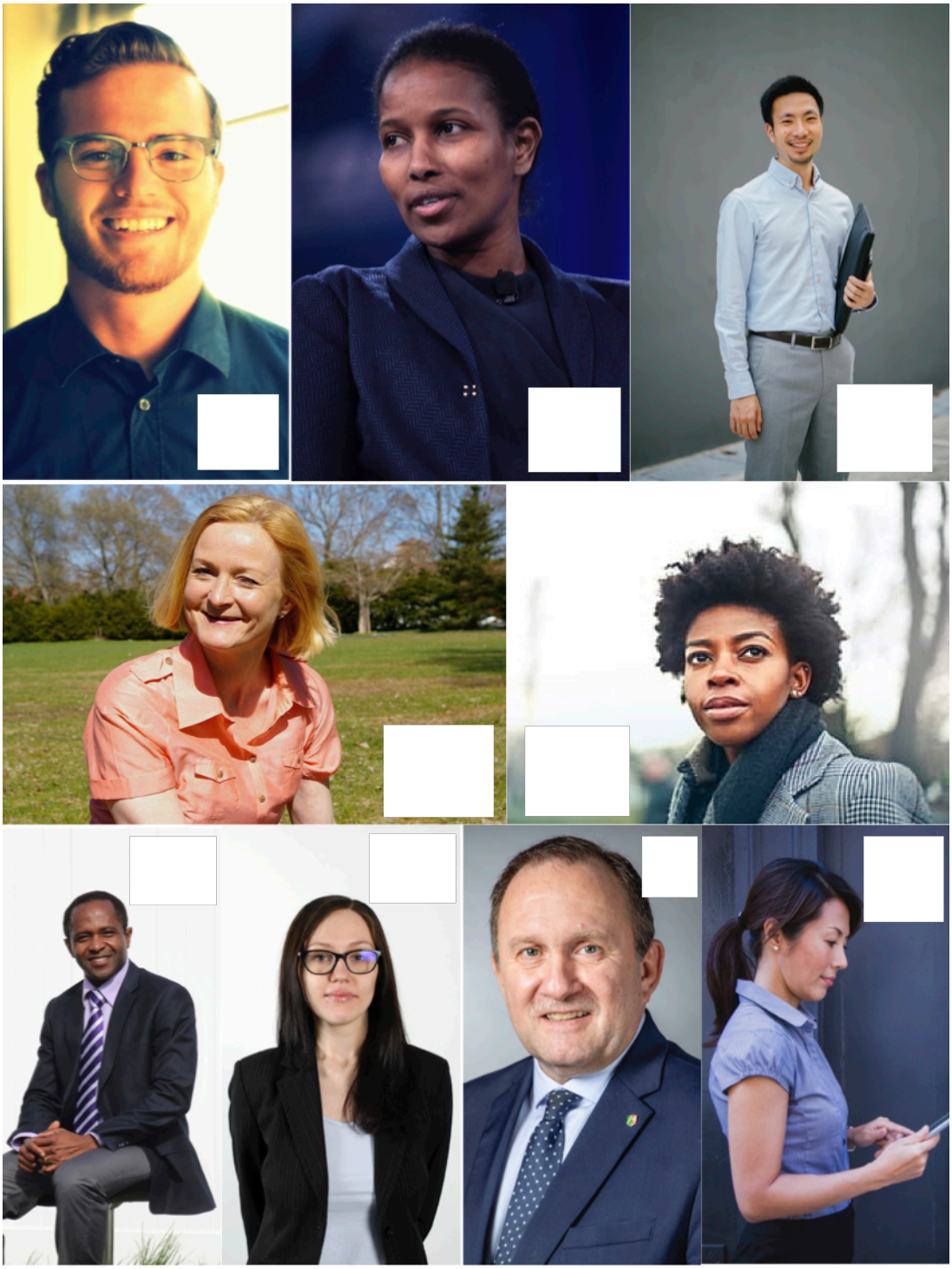
A short discussion about status and expressing status can follow.

WHO'S IN CHARGE? (20 minutes)

Together with the group, create a fictional workplace where there are many different kinds of jobs and positions of different levels. Decide on a name, number of employees, what the workplace does and where it is situated. List the possible positions the workplace could have. Then, hand out the worksheets (p. 38) to students.

WORKSHEET: WHO'S IN CHARGE?

Number the boxes 1-9 based on who you think has the most power in the workplace and who has the least (1= most power and high status, 9 = least power and low status). What do you think is each individual's position in the workplace? Prepare to give justifications for your answers.



When each student has filled out their worksheet individually, students pair up and compare their answers and the positions they have given each person, and discuss any differences and similarities. Did they make choices based on age, gender, ethnicity, clothing, or the positioning or style of the picture?

Finally, circle up, and go through each student's choices for number 1 and number 9, and what positions in the workplace they assigned them. Ask everyone to justify their choices shortly. You can then initiate a more general discussion about our own perceptions of power distance and status, and whether or not all cultures or groups share those perceptions.

DISCUSSION QUESTIONS:

- Is age or experience more important in Finland? Where does power come from in Finnish working culture?
- Do you think Finnish working culture emphasizes hierarchy and power differences? Why? Why not?
- Do people in Finland call their bosses by their first name? Is that appropriate everywhere?

SPEED-INTRODUCTIONS (10 minutes)

To warm up for improvisation, students stand in two circles. The inner circle has their backs towards the center, and the outer circle stands facing the inner circle. Students start introducing themselves by saying a name and occupation to the person they are facing, for example "Hi my name is Evelyn Richardson and I work as a cashier in Cost-U-Less" "Hi Evelyn, I am Robert Harrison, and I am a plumber". Encourage students to be as specific as they can.

Then the outer circle moves one person to the left, and the same thing is repeated, but for each new person the students must come up with a new name and occupation.

After a full round, the same exercise is repeated, but now students must define each other's names and occupations, and attempt to make the conversation as natural as possible. For example: "Hi, are you Sheila Williams, the carpenter?" "Yes I am! And you are Annette Spencer, the lawyer who asked for an offer for the floor renewal at your law firm?" Students should go through at least 4 introductions.

STATUS COLLISIONS (25 minutes)

Students pair up. Explain the roles and the situation, and the students improvise the encounter. Between each situation the students are instructed to switch roles, so that both students play an employer and an employee.

SITUATION A

- An employee comes to the boss for help with a work assignment. He/she is a new employee and from a culture where it is perfectly normal to address a boss by their first name and walk into their office asking for guidance.

- The boss is from a culture where superiors are expected to be shown great amounts of respect and greeted with a respectful bow, for instance. First name basis is strictly reserved for close personal relationships.

SITUATION B

- The boss gives an employee a work assignment, and assumes the employee to take initiative and make decisions independently.
- The employee is from a culture where even minor decisions must be approved by the boss, and seeks permission and confirmation for everything.

SITUATION C

- A senior colleague who comes from a culture where being older means higher status. The two peers are having a conversation about a project they are working on together, but this senior colleague assumes he/she is in charge and thus gives directions and orders to their colleague.
- A junior colleague who does not want to receive orders and directions concerning the project from their senior peer.

SITUATION D

- The employer is from a culture where hierarchy is valued and the power of a superior should not be questioned. The employer orders the employee to perform an assignment.
- The employee comes from a culture where bosses are viewed more as mentors, and assignments are mutually agreed upon and can be negotiated. The employee thinks the received order is up for debate and starts questioning it.

DISCUSSION (10 minutes)

Discuss what occurred in the scenes and how the situations unfolded. Did the characters find a way to communicate effectively, or did the differences cause major issues? Also discuss the themes of the lesson, and the thoughts and feelings the exercises brought up. Focus especially on respect, status, age and hierarchy and how Finns view these issues vs. how they might be viewed in other cultures. In addition, ask students to discuss e.g. based on the previous exercise, how to overcome these cultural differences in the workplace. If there's time, mark the moment.

LESSON 8 – MEETINGS

Learning areas:
- ✓ Developing skills of observing, interpreting, relating and analyzing
- ✓ Developing cultural and sociolinguistic awareness
- ✓ Developing tolerance of ambiguity and uncertainty

Materials:
- Tape or name tags for everyone
- Role descriptions on paper for each student

Notes:
- This lesson includes free improvisation in role. If the lesson is used individually, make sure the students are familiar with improvisation and drama work before utilizing free improvisation activities.

- Remind students of role protection and role markers, as the improvisation can include interpersonal conflict in role.

THE LESSON PLAN

3 THINGS ABOUT… (10 minutes)

Students circle up. One person starts, points at someone else in the circle and says "three things about X", and the one they are pointing at must immediately say three things about the subject. For example, "Three things about ice cream!" "It's cold, it's sweet, I like it". The person who answered then points at someone else and asks them to tell three things about something else. The pace should be kept quick, so that students are saying whatever comes to mind first and don't have time to obsess over their answers.

DEFINING SPACE (15 minutes)

The fictional setting of the meeting is created collaboratively. Discuss the name of the organization, what they do, where they are located and other specifics. In addition, come up with the issue or problem why they are holding a company-wide meeting. The details can be written down on a whiteboard or flip chart for a reminder.

Then, use the furniture and materials available in the space to create the conference room in which the meeting is held.

CREATING CHARACTERS (15 minutes)

Hand out a printed role description for each student, which acts as the base for creating characters. In larger groups, the same descriptions can be handed to two students. Students can also be encouraged to create their character from scratch, if they want. In that case, instruct students to create their character around distinctive cultural differences that could come up in a work-meeting situation, and possibly affect the meeting in some way.

The characteristics on the next page rely on differences in time orientation and focus, uncertainty avoidance, hierarchy and power distance and communication styles.

After each student has received a characteristic or they have come up with one themselves, instruct students to develop their character further, so that they can act in role once the meeting starts.

BASIC INFORMATION:

- Full name
- Age
- Position in the workplace
- Family
- Hobbies and interests
- Cultural background (in relation to the given characteristic)

CHARACTERISTICS:

- Wants to minimize all meaningless chitchat, thinks that niceties and small talk are a huge waste of time. Rushes people on, wants to stick to the schedule.

- Wants everything to be planned properly, scheduled and written down clearly and concisely. Cannot stand rough estimates or approximations. Asks for clear deadlines, instructions and task distribution.

- Interrupts constantly to let everyone know what he or she thinks of the issue or suggestion.

- Keeps changing the subject and deviating from the agenda. Values small talk and maintaining positive relationships above everything else. Finds chitchat as important as the matter at hand.

- Constantly reminds everyone to stick to the agenda when anyone says anything that's not directly related to the matter at hand.

- Answers every idea with "that's not really how we've done things before", does not like change, wants to do things like they've always been done. Doubts creative ideas.

- Thinks outside the box, suggests crazy and creative ideas which might not be realistic. Wants to develop, change, and move forward.

- Does not tell anything directly, "beats around the bush", tells their opinion very indirectly, is overly polite and diplomatic to the point no one can understand what their opinion is. Finds respect and hierarchy very important, does not question superiors.

- Keeps doubting and questioning the boss and everyone.

- Is late, unorganized, unprepared but doesn't think it's a big deal.

Then, instruct students to put on their name tag that act as role markers for this exercise, get into character, and move around the space for a while, and try walking, sitting, standing and gesturing like their character would. At this stage, they can also react to others in a way their character would, but without using words yet.

THE MEETING (30 minutes)

Go in role as the boss of the company. In role, your responsibility is to create as much tension as possible in the meeting.

NOTES FOR THE TEACHER-IN-ROLE:

- As the boss, encourage chitchat in meetings, take your time starting the meeting, and thus enable different reactions based on communication culture.
- Don't give direct orders, and don't really answer questions directly. Give a lot of responsibility to the employees.
- Use tentative language, don't give strict deadlines.
- The boss shouldn't make the final decision, but leave it up to the employees to reach a decision.
- **Make sure to ask at least one question from each student during the meeting!**

BASIC STRUCTURE FOR THE MEETING:

- Chitchat
- Open the meeting, introduce the agenda, i.e. why the meeting is being held
- Ask for ideas for problem solving
- Discuss ideas
- Ask employees to reach a decision or plan of action

The basic structure of the meeting is described above. However, this exercise is **free improvisation in role**, which means no definite plans can be made, and the power to develop the story should remain with the students. You should thus listen carefully to how the situation unfolds, and create opportunities for tension and conflict within the fictional setting, so that themes of cultural differences in communication culture and time orientation, for example, can be investigated.

Once the meeting is closed, students are instructed to physically shake off their role and remove their role marker.

DISCUSSION (20 minutes)

The purpose of this discussion is to direct the students' attention to the intercultural issues that arose from the improvisation. These can be for example about respecting superiors, uncertainty avoidance and avoiding change, appropriateness of interrupting, conception of time and valuing punctuality. Reflection of students' own attitudes and values should be encouraged, and the improvisation experience related to their own experiences in the real world.

EXAMPLE QUESTIONS FOR DISCUSSION:

- What (cultural) differences did you notice between the characters?
- What caused conflict?
- What characteristics did you find annoying/weird /funny/respectable/professional? Why?
- Did you think this was a good and effective meeting? What could have been done better?
- Was the outcome favorable?
- Did you feel heard in role?

In addition, discuss what feelings and thoughts free improvisation brought up, and whether or not the students found it difficult. If there's time, mark the moment.

LESSON 9 – RELIGION IN THE WORKPLACE

Learning areas:
- ✓ Developing cultural self-awareness regarding religious affiliations and practices
- ✓ Developing attitudes of openness and curiosity
- ✓ Increasing cultural knowledge on topics of religious diversity.

Notes:
- As the topics of this lesson can be quite personal, make sure the group has a safe working environment if these exercises are utilized individually.

THE LESSON PLAN

1,2,3 (5 minutes)

Students pair up, and count to three in turns, in the following manner: student A says "one", student B says "two", student A says "three", student says B: "one", and so on.

Once this seems easy, the numbers are replaced with an action one at a time. First, number one can be replaced by a jumping jack, then number three replaced by a squat, and finally number two replaced by a clap.

COME! (10 minutes)

Circle up. One person from the circle starts approaching someone else slowly. The one who is approached, tries to get eye contact with someone else in the circle, and silently ask for help. The one being approached can be helped by saying "come". As someone calls them to come, they start approaching the person who said "come", and now that

person must look for help. He or she can again be rescued by reaching eye contact and saying “come”. Note that this exercise can be quite challenging and requires some trust.

DISCUSSIONS (20 minutes)

Students pair up again, and discuss the following questions with their partner.

QUESTIONS:

- Do you belong to a religion? Were you brought up in a religious environment?
- Is your religion the major religion in the country?
- Name all holidays that you and your family celebrate in some way. Which are religious? Which are secular?
- How do you think your religion different from other major religions?
- What similarities can you find in major religions?
- Do you think other religions and life stances are equally important to yours? Why? Why not?
- Have you faced discrimination based on your religious affiliation?
- Do people discriminate others in the name of your religion? Who? Why?
- Does your religion have a specific stance on marriage, family, and the roles of men and women? How are they different from other religions?

RELIGION IN THE WORKPLACE – PRESENTING SITUATIONS (45 minutes)

Students are divided into small groups. Instruct the groups to come up with as many different situations, where religious diversity could affect the workplace in some ways, for example, cause misunderstandings, conflict and tension, or facilitate learning and harmonious relationships.

Each group compiles a list of situations. Emphasize that the situations should be as specific as possible. Once each group has compiled a list, they should choose two of the situations to present to the others through a drama technique of their choosing.

IDEAS FOR TECHNIQUES:

- Short scenes
- Pantomime
- Sculptures or still images
- Poems
- Audio drama (audience listens to story and soundscapes with their eyes closed)
- Rap
- Song
- Dance

Encourage the groups to choose the most complex and interesting situations, and also make sure no two groups have a similar situation. In addition, encourage the students to challenge themselves when picking the drama techniques and rehearsing their presentations of the situations.

Instruct the students that they have about 20 minutes for discussion and planning.

Then start going through the groups' presentations. Discuss each situation individually immediately after seeing it. As each group should have prepared two situations, two rounds are recommended, so one group does not have to wait as long, as waiting for one's turn to perform can hinder concentration in others' performances.

DISCUSSION: OPINION SPECTRUM (10 minutes)

As the previous activity entailed a great deal of discussion, the reflection discussion can be done physically. The opposite walls of the classroom are explained to be 'YES' and 'NO'. Read out statements (add visual aids if needed), and students move in the classroom on the spectrum from YES to NO based on their opinion on the matter. Ask for justification on why they are standing where they are.

STATEMENT IDEAS:

- Everyone should have the right to practice his or her own religion freely.
- Religious headdress and other clothing should be permitted in schools, workplaces and other public institutions.
- Non-Muslim people shouldn't have to use religious or 'appropriate' clothing in Muslim sites or countries, but should be allowed to wear what they want.
- Prayer should be allowed in the workplace.
- Work or school-related events should not be held in religious environments such as churches.
- People of other religions should get free days on their religious holidays.

After, have a brief general discussion about the thoughts and feelings brought up by the activities done during the lesson. If there's time, mark the moment.

LESSON 10 – ANNA'S EXPAT JOURNEY

Learning areas:

- ✓ Developing skills of listening, evaluating, analyzing and relating
- ✓ Developing empathy and attitude of respect
- ✓ Developing cultural knowledge and understand the phenomenon of culture shock

Materials:

- Speakers or other means of playing music
- A large sheet of paper and markers
- Sets of printed vocabulary cards (p. 57)

Notes:

- The setting of this process drama is designed to be Barbados. It can, however, be changed by modifying the story accordingly. By changing the setting different cultural differences in working culture or themes of language barrier can be examined in more detail.

THE LESSON PLAN

THE EMAIL (5 minutes)

Dear Anna,

It has recently come to our attention that the company is planning to deploy some personnel to our overseas locations concerning our 2021-2022 collaborative projects. Your name came up in the discussions, and this is a preliminary inquiry on whether or not you would be interested in an expatriate work opportunity beginning from January 2021.

Please let me know ASAP if you are interested in said opportunity, so we can continue discussions about the possible locations and durations of the international assignment.

Kind regards,

Laura Anderson
Human Resources Manager

COLLABORATIVE DRAWING (10 minutes)

Tell students that on this lesson they get to follow along and influence Anna's journey, but before getting more information, the group must get to know Anna a little better. Then instruct students to collaboratively draw a picture of Anna on the sheet of paper, and write her characteristics next to the drawing.

ANNA'S DECISION (10 minutes)

Read Anna's thoughts to the students.

> *"I got this email yesterday, which said that my company is offering me an international assignment next year! And now I'm freaking out 'cause I don't know what to do. I just moved into this apartment that I love, I recently just started dating someone I really like, and everything's going so well for me right now. But on the other hand, I've always wanted to live abroad and this would be the perfect opportunity! What do I do???"*

Now, students are divided to small groups, and each group must come up with a pros and cons –list for Anna, to help her make her decision. The lists are then read out loud.

Then ask the students what choice should Anna make based on the lists groups have compiled.

Note: If the students decide that Anna should not go, use an "off-stage pressure" to ensure the story moves forward, for example tell the students that Anna received information the company has ordered her to relocate. If this technique is used, add in an additional '*hidden thoughts*' –exercise where the drawing is placed in front of the students and students can voice Anna's thoughts and feelings regarding the forced relocation.

EXPERT ADVICE (10 minutes)

Read the next part of the story out loud.

> *"I just found out where they're sending me! BARBADOS! I'm so excited. I've always wanted to live somewhere tropical! I bet that place is a paradise. I've already done some research about the best beaches and must-see sights. And apparently you can swim with turtles there! I have to look that up!"*

Then, ask the students if they think Anna is focusing on the important things in her research. Anna's drawing is placed in the center or somewhere students can see it.

Students then act as international mobility experts. They give Anna advice on what she should focus on in her research and preparations. What should Anna learn about her new home country? What could she do to ensure she can work successfully in a new environment?

ANNA'S ARRIVAL (5 minutes)

Continue reading the story.

> *"Arriving to Barbados was like a dream. Seeing the crystal clear waters and white sand beaches from the plane window seemed unreal. I spent the first week going around the island, exploring beaches and trying local seafood. It truly seemed like a paradise.*

My apartment isn't too bad. Definitely not what I'm used to, but it's clean enough and has air-conditioning. Not as run-down as some houses here are. The only thing is, there are lizards EVERYWHERE. I don't like lizards.

Also, there's one thing. I can't understand anything anyone says. I start work tomorrow, and I don't know how I'm going to survive. I already met the manager, and the meeting was a disaster because of the language. They supposedly they speak English, but I don't think that language is English. I've never heard half of the words they use, and the rest they pronounce so incorrectly that I'm lucky if I understand one word from every sentence."

WORD EXPLANATIONS (10 minutes)

Explain students that as they know, different varieties of English often have differences in vocabularies. One strategy to overcome this linguistic barrier is to explain words and terms using other words and also body language.

In small groups, students pick a vocabulary card from the set, and explain them to the others, who guess. The full printable vocabulary list can be found on the next page.

ACCOUNTING	**SALARY**	**MANAGER**
HUMAN RESOURCES	**INTERN**	**INSURANCE**
BENEFITS	**WORKING HOURS**	**MEETING**
HOLIDAY	**COMMUTE**	**OVERTIME**
DEADLINE	**SCHEDULE**	**INCOME TAX**
ORGANIZATION	**SICK LEAVE**	**RECEPTION**

ANNA'S FRUSTRATION (5 minutes)

Read the next part of the story.

I've been at work for a bit over a month now. I want to go home.

Nothing here works. Everyone says they'll do something as soon as possible but they don't do it. "I'll get to it soon" means they might start thinking about it a week later. Deadlines are suggestions and no one follows them. People don't even show up to work on time, and meetings might start an hour later that what was agreed upon. Sometimes people don't show up for work at all.

People here just seem lazy. I don't know how anything gets done here, when no one seems to be in a hurry to get anywhere. "Island time" they call it. I call it inefficiency and unprofessionalism.

I still can't understand anything my colleagues say, and they don't seem to care that we're not on the same page.

But none of this bothers them. I've asked about it many times, aren't they annoyed when things don't get done on time, and they just laugh at me and say no. Everyone just seems so happy all the time. I hate it.

Also, there's no personal space. In buses you might have to sit on a stranger's sweaty lap. The bus drivers fight over customers and might grab you and pull you towards their minibus. In bars everyone touches you. I hate that too.

I don't really go out anymore except for work, 'cause I just don't want to deal with people. I can't understand them anyway, and no one here seems to get me. Maybe I'm just not cut out for living in a place like this.

CALL A FRIEND (10 minutes)

Explain students that Anna is struggling and needs support from a friend back home.

Divide the group in half. One half of the group is Anna, and the other half is Anna's friend. Have a telephone conversation in collaborative role, where Anna asks for advice and support from the friend, and the friend provides that in some way.

Any one of the students can say lines. Encourage all students to say something during the phone call.

After the phone call instruct students to come out of role, and discuss the phone call and whether or not it was helpful for Anna.

ADJUSTING (5 minutes)

Read the last part of the story out loud.

Last night I got lost. I got on the wrong bus and found myself in a sketchy part of town. I was getting a bit scared, 'cause I had heard that you shouldn't walk there alone after dark. Then I saw a guy approach me. I thought about running away but I didn't really know which way to go.

Then, from afar, I heard the guy ask "Miss, can I help you? Are you lost? I really don't recommend wondering here alone this late"

I was super-hesitant to let him help me, but when I finally agreed, he turned out to be the nicest guy ever. He offered to walk be back to town where I could get a cab, and even though he was supposed to be at work in fifteen minutes, he made sure to escort me all the way there so I got in a cab safely. This guy, who I had never met before, just volunteered to be late from work to help a stranger.

I couldn't stop thinking about it when I got home. He wasn't late from work because he was lazy or unprofessional. He was late from work because he was a good person.

Maybe this place isn't as bad as I thought.

A LOOK TO THE FUTURE (10 minutes)

In small groups, students make one sculpture about how Anna's life is in a month from now, and another one depicting Anna's life five years from now. Each group presents their sculptures and the audience discusses what they see in them and how they think Anna is doing based on the sculptures.

DISCUSSION (10 minutes)

Together with the group, discuss the feeling and thoughts the process drama brought up. Ask students if they have experienced culture shock in some form, and whether or not they think Anna handled it well. Was Anna's intercultural competence sufficient? Was the story realistic? Finally, mark the moment.

LESSON 11 – AN OFFICE CRUSH

Learning areas:

- ✓ Developing cultural self-awareness of attitudes and values related to relationships and love
- ✓ Developing cultural knowledge
- ✓ Developing attitudes of tolerating ambiguity and uncertainty
- ✓ Developing skills of interpreting and relating

Materials:

- Chairs for the panelists and the moderator

THE LESSON PLAN

CREATING THE FICTIONAL ENVIRONMENT (5 minutes)

Introduce the theme of the lesson. For example:

> *"So, you have worked at your new job for a couple of months, and have developed an office crush. It's okay, it happens, but you don't have any idea what to do about it! First of all, you're not the best at flirting, but also, your crush comes from another culture and you're not quite sure how to make a romantic move appropriately. So, let's start practicing, and find out the best nonverbal and verbal ways of wooing your boo"*

CHARADES (10 minutes)

In small groups, students take turns picking a word somehow related to dating, love or relationships. They then mime the word to the rest of the group, who guess the word.

PICK-UP LINES FOR YOUR OFFICE CRUSH (15 minutes)

Students come up with the most creative pick-up line they can think of, or find one online. Encourage students to find or think of one they haven't already heard somewhere.

Students then stand in a row, and on at a time step forward to face the others, and deliver their line with as much attitude as possible. Out of the group, four finalists with the best pick-up line and delivery is voted.

The four finalists then perform their pick-up lines again, with even more presentation if possible, and the winner is voted based on these performances.

RESEARCH (30 minutes)

Explain that the group will soon have a panel discussion where five dating experts around the world share their views on flirting and dating, and give their best dating advice. The students will all together play these experts. **The countries or areas suggested are: Brazil or Latin America, Japan, India, The Middle East, and Finland or Scandinavia.** However, these can be modified based on student interest, if needed.

Divide students into five groups. Each group is given a country of area, and they must research and study dating and flirting culture in that context. Instruct each student to find an article or a resource, so that each group member reads a different resource and makes notes.

Then, the students share their own notes from each article, combining everyone's notes, and discuss them (e.g. do they find the information reliable). Based on their sources, the group also comes up with a piece of dating advice. In addition, students should come up with an identity to their representative (name, country of origin, profession).

POSSIBLE RESOURCES FOR STUDENTS:

Search words

- "Dating culture in X", "Flirting culture in X"

Brazil, India, Japan, The Middle East

- Stefanescu, A. (2019). Dating manners vary across different cultures. The School of Manners, June 19, 2019. https://www.theschoolofmanners.com/blog/datingmannersacrossdifferentcultures.

Brazil

- Miyamoto-Borg, H. (2019). Culture shapes how we behave in the dating process. Psychology Today, April 14, 2019. https://www.psychologytoday.com/us/blog/couples-and-culture/201904/culture-shapes-how-we-behave-in-the-dating-process.

The Middle East, Latin America

- Lane, K. (2019). How people flirt in different parts of the world. The List, 3 September, 2019. https://www.thelist.com/164687/how-people-flirt-in-different-parts-of-the-world/.

The Middle East, Japan, Latin America, India, Scandinavia

- Hendricks, S. (2018). Here's what dating is like in 20 countries around the world. Business Insider, 29 May, 2018. https://static2.businessinsider.com/what-dating-is-like-in-different-countries-2018-5/#a-vibrant-expat-culture-in-singapore-means-that-there-are-always-new-people-to-meet-18.

India

- Lovetoknow. (n.d.) Indian dating traditions and websites. https://dating.lovetoknow.com/Indian_Traditions.

Japan

- FluentU. (2020). Is it hot in here, or is it just this post about Japanese pick-up lines? https://www.fluentu.com/blog/japanese/japanese-pick-up-lines/.

Finland

- Her Finland (2019). Finland dating guide: The ABC of Finnish dating. https://herfinland.com/finland-dating-guide/.

PANEL DISCUSSION: FLIRTING AND DATING AROUND THE WORLD (20 minutes)

Set up five chairs in a row on stage, and one on the side for the moderator. Explain that all group members are in role, but one student of the group at a time can come on stage to answer the questions. The other group members' job is to support their representative's answers and opinions, react loudly, and provide answers when the one on stage needs help. Emphasize that the audience should also participate in the conversation, yell stuff, but to the point that everyone can still hear what the panelists and moderator are saying. At any point, the student on stage can leave the chair and join the audience. Another group member must immediately replace them. It should be emphasized that stereotypical character portrayals should be avoided, and students thus should focus more on what the character says than how it is said.

Once each group has a volunteer panelist on the chair, go in role and introduce the topic and the panelists.

QUESTIONS FOR TEACHER-IN-ROLE:

- What does flirting look like where you're from?
- Do men and women have different roles when it comes to flirting and dating?
- Let's talk about dating! On a first date, upon just meeting someone, is strong physical contact, like hugging or kissing, common?
- Where do first dates usually take place?
- Are casual dating and "hook-ups" common, or is dating always for something more serious?
- What do you think about PDAs (public displays of affection)?
- Do you think flirting in the workplace is appropriate?
- What downsides could there be to dating a coworker?
- What's your best piece of dating advice?

DISCUSSIONS (10 minutes)

Instruct students to shake off their role and circle up. Then discuss the exercises and the thoughts and feelings they brought up. Encourage reflecting on how they would find these different styles of flirting or cultures of dating, and what challenges or possibilities they might pose.

In addition, the reliability of the sources used should be discussed, and the fact that not all people with the same cultural affiliation share the same ideals of flirting and dating, so the advice should not be taken too literally.

It can also be noted that most articles related to dating can be quite heteronormative. If not addressed in the panel discussion, this aspect could be brought up for discussion here. If there's time, mark the moment.

LESSON 12 – MAKING RELATIONSHIPS WORK

Learning areas:

- ✓ Developing empathy
- ✓ Developing skills of interpreting, analyzing and relating
- ✓ Developing cultural self-awareness

Notes:

- Some of the themes included in the *Scenes from an intercultural relationship* – exercise can be quite heavy and serious. If needed, allot more time to discuss those themes. Do not include themes you think would not be suitable for your group, but if the students bring up topics for discussion and express interest in exploring them, allow it.

THE LESSON PLAN

ROMEO AND JULIET (10 minutes)

Students stand in a circle with their eyes closed. Walk around the circle, and touch two students on the shoulder. Then instruct that the students who felt a touch should open their eyes to see who their partner is. They are Romeo and Juliet, and everyone else plays the people of Verona. The goal of Romeo and Juliet is to hug when the clock strikes 12 in the story. The others attempt to find out who Romeo and Juliet are, so that they can keep them apart and prevent them from hugging. Instruct students to follow the instructions in the story and keep moving, and start the story.

"It was a peaceful morning in Verona, and all the town-folk opened their eyes to a warm morning sun and the sound of birds singing. Like every morning, every single person in Verona stretched their sleepy limbs, rubbed the sleep from their eyes, and started making their way to the piazza. They walked around, greeting their neighbors and friends.

But soon, they all started hearing rumors that Romeo and Juliet were planning a secret meeting at noon. 'Oh no! This cannot happen! We must stop them, a familial rivalry will throw our town into war!' And so everyone got suspicious. They started looking around for Romeo and Juliet. The young lovers were in disguise, so no one could recognize them, but surely the town people could catch them before they could get to each other.

11:45, where could they be? 11:50, time's running out! 11:55, we must find them! TWELWE!"

REHEARSING SCENES (15 minutes)

Divide students into five groups, and give each group a challenging issue in an intercultural relationship. Based on the issue, students must plan and rehearse a scene that presents the issue in some way. The scene should be no more than 5 minutes long. All group members participate in planning and writing the scene, but if their scene requires only two actors, the other group members can act as directors.

TOPICS FOR SCENES:

- **Religious differences and the holidays**. For example, one of you is Christian and celebrates Christmas, one of you is Jewish and celebrates Hanukkah, or think of a situation on your own.
- **Raising and disciplining a child**. One of you thinks forms of physical punishment are necessary and perfectly normal forms of disciplining a child. One of you thinks it is violence.
- **Different views on gender roles**. The people in the relationship have different views on, for example, who should do the chores, if women stay at home to take care of the children etc.
- **Disapproving families.** A couple is from different cultural backgrounds, and their families don't accept their relationship.
- **Public displays of affection.** One person is from a culture where handholding, hugging, kissing, and all kinds of displays of intimacy are normal even in public or in a work setting. The other one is from a culture where displays of intimacy are severely taboo.

Emphasize that there is only 20 minutes for planning and rehearsing, so groups should get to rehearsals as soon as possible.

SCENES FROM INTERCULTURAL RELATIONSHIPS (50 minutes)

Following a Theater-In-Education approach loosely, one group at a time performs their scene, after which the themes and issues arising from the scene are explored through the use of a chosen drama technique. Go through all scenes in this manner.

After watching each scene, ask the audience what they saw in the scene and what the theme or issue was. Then, choose an appropriate drama technique to further explore

the theme. The same techniques can be used more than once, if appropriate, but variety is encouraged!

DRAMA TECHNIQUES TO CHOOSE FROM:

- **Hot-seating.** One or more actors in role sit in chairs facing the audience. The audience asks the characters questions about their thoughts and feelings regarding the events in the scene or the relationship in general.

- **Two groups – two people.** Two chairs are placed facing each other. The actors of the couple sit in the chairs, and four volunteers stand behind each actor's chair. The characters then have a conversation trying to resolve their differences or discuss their thoughts, but each line must come from the group standing behind the actor. The volunteers whisper what the character should say in their ear, and the actor then delivers the line to the other actor.

- **Hidden thoughts.** The actors play the scene again. This time, the teacher or anyone from the audience can yell stop at a critical moment, and the actors freeze. The audience members can then run up on the stage, touch one of the actors and say out loud what the character is thinking in that moment.

- **Forum Theater.** The actors play the scene again. This time, the teacher or anyone from the audience can yell stop at a critical moment, and the actors freeze. The one who yelled stop now gives them directions how they think the characters should have acted or could do things differently. Alternatively, the person stopping the scene can replace one of the actors and come try the alternative way of acting.

- **Tunnel of advice.** All audience members think of a piece of advice to give the characters. They then line up in two rows facing each other, leaving a relatively narrow tunnel to walk through. The characters then slowly walk through the tunnel. The students say their piece of advice to the characters when they pass them. After the characters have walked through, each student can also walk through the tunnel to hear everyone else's advice.

DISCUSSION (10 minutes)

Discuss the themes of the lesson, the thoughts and feelings they brought up, and how it felt to rehearse and perform scenes for others. If there's time, mark the moment.

LESSON 13 – NOT THE ONE THEY'RE LOOKING FOR, PART 1

Learning areas:

- ✓ Developing skills of relating and seeing things from another's perspective
- ✓ Building empathy
- ✓ Examining issues of immigration and discrimination in employment
- ✓ Increase students' sense of agency through story creation

Materials:

- Large sheets of papers (e.g. A1), copy paper, pens
- Speakers or other means for playing music

Notes:

- This process drama spans three 90-minute lessons, with a total time of 270 minutes, but it can also be cut down to 180 minutes by leaving out the third part, and including the exercise "*a look to the future*" (p. 85) and the ending discussion in the second part of the process drama.

- The topics in this process drama are quite serious and heavy, and thus ample time for discussion and reflection should be ensured for every lesson.

- The story is loosely based on Hakim Bello's story: https://www.theguardian.com/commentisfree/2015/apr/20/lampedusa-refugee-fleeing-libya-boats-italy.

THE STORY BEGINS (5 minutes)

Instruct students to get comfortable and close their eyes, and listen to the music and the story. Music is played to set the mood for the process drama.

MUSIC SUGGESTIONS:

Film Credits – Ólafur Arnalds

Cold – Jorge Méndez

Students listen to the music for a while. Then, start reading the first part of the story, the hook.

> *"The door closes behind me. The words 'sorry, I don't think you're the person were looking for' ring in my ears, as I start walking home to tell my kids 'No, I didn't get the job. Why? There was someone even more amazing, hard to believe, right?'*
>
> *But that wasn't it. It wasn't anything I did. It was the way I look. The way I speak. The way I dress. I'm not like them. I'm not from here, why would they be looking for me?*

BUILDING THE PROTAGONIST: STILL IMAGES (10 minutes)

Divide students into small groups, where they discuss their interpretations of the text they just heard, and what and whom the story is about. Each group designs a still image about their view of the protagonist. The still images are then shown to other groups, and the audience can give their interpretations of the still image.

ROLE-ON-THE-WALL (10 minutes)

Each group then draws an outline of a person on a large sheet of paper, similarly to lessons 1 and 2, and start filling the drawing with the main character's characteristics. First, instruct students to fill in everything they know based on the story. After that, they create the character together.

CHARACTERISTICS THAT MUST BE DECIDED:

- Name
- Age
- Gender
- Where they are from
- Where do they live now
- First language
- Family
- Education and profession

Each group then presents their character to the others. After all characters have been introduced, students vote on whose story they want to examine more closely. Voting can be done by spreading all of the profiles on the floor, and the students getting in a line behind the character they vote for.

EMPTY CHAIR (15 minutes)

The chosen character is now complemented and built further. A chair is placed in the middle of the room, and the students sit facing the chair. Students imagine the character sitting on the empty chair, and ask him or her questions to get to now the character and their story some more. The group also answers the questions themselves. This way all students have a chance to have an input on the character and story of the process drama.

Write down the information gained, and the newly found information is then discussed with the group, agreed upon and added into the profile paper.

SOUNDSCAPES (5 minutes)

Tell the class that they now travel back in time to the moment the character and their family first arrived in their new home country.

Students sit in a circle, close their eyes and imagine the situation of arrival. The students then make a soundscape together, by making sounds they image the character would have heard in the situation. This can include speech and all kinds of different sounds.

If the soundscape does not seem to evolve or have much feeling, instruct students to say the character's thoughts out loud on top of the soundscape.

DIARY ENTRY (30 minutes)

The students are divided into small groups again, preferably different groups than before. Each group now writes a diary entry together for the day of arrival, where the character explains all thoughts and feelings related to their relocation.

These diary entries are then read out loud. The reading can also be done as narration, where the writers read their diary entry and the other students express the feelings and thoughts through movement. The same music from the beginning of class can be used for this activity.

DISCUSSIONS AND MARKING THE MOMENT (15 minutes)

Discuss the feelings and thoughts brought up by the start of this process drama, and the students feelings on continuing to explore the protagonist's story for the next two lessons. Mark the moment.

LESSON 14 – NOT THE ONE THEY'RE LOOKING FOR, PART 2

Learning areas:

- ✓ Developing skills of relating and seeing things from another's perspective
- ✓ Building empathy
- ✓ Examining issues of immigration and discrimination in employment
- ✓ Increase students' sense of agency through story creation

Materials:

- Speakers or other means for playing music
- Role-on-the-wall profile from the previous lesson
- Chairs for all students
- A role marker for the teacher-in-role activity
- Role cards for the privilege race -exercise

Notes:

- This process drama spans three 90-minute lessons, with a total time of 270 minutes, but it can also be cut down to 180 minutes by leaving out the third part, and including the exercise "*a look to the future*" (p. 85) and the ending discussion in the second part of the process drama.

- The topics in this process drama are quite serious and heavy, and thus ample time for discussion and reflection should be ensured for every lesson.

- The story is loosely based on Hakim Bello's story: https://www.theguardian.com/commentisfree/2015/apr/20/lampedusa-refugee-fleeing-libya-boats-italy.

THE LESSON PLAN

NO SEAT FOR YOU (10 minutes)

This chair game leads the students back to the topic and also works as a warm up exercise. Each person places a chair somewhere in the room and sits on it. The teacher's seat is left empty. Start the game as the walker. The walker represents the story's protagonist.

The walker goes into the furthest corner of the room, as far as possible from their empty chair. The walker's goal is to sit on an empty chair, while the others' goal is to prevent the walker from sitting, by filling the empty chair the walker is trying to reach. The others can run from chair to chair, but the walker must always walk towards the empty chair, wherever it is. Once you reach the chair, a volunteer student becomes the walker.

THE STORY CONTINUES (5 minutes)

Continue reading the story and fill in the blanks in the story based on the work in the previous lesson and how the character was built. The students should be reminded that we left of at a point in time in our exploration, where the protagonist and their family has recently arrived to their new home country.

"We had been in _____ for a couple of months, and the feelings of _____ and _____ finally started to ease a little. I had made friends, and so had the kids. Maybe we could make it here. Maybe we could survive. Maybe we could even be happy here. Or at least happier than back home.

I was lucky enough to get a job sowing tents. Not many of us had that opportunity. I was over the moon. It wasn't much, but enough to keep us warm and our bellies full.

But then, the relief organization lost its funding, and so we all lost our jobs.

It has now been months. I've applied for jobs elsewhere, I've told them I'm desperate and will take anything, but there's always a problem. I don't have the right documents. It's always something. A driver's license, a qualification of some kind.

They won't even call back. All I get are emails. 'Sorry, I don't think you're the person we're looking for' ".

THE DANCE PAST (15 minutes)

The students are then divided into two groups. One group takes on the role of the protagonist, and the other group represents the employers. Each group then comes up with 5 movements that describe the feelings and thoughts their characters might experience during all of those interviews.

The groups then put those five movements together taking a step forward in between each move.

Each group shows their series of movements to the other group. The groups then go to the opposite ends of the rooms and as the music starts they start approaching each other with their series of movements. The groups then pass each other and continue dancing until the other end of the room.

MUSIC SUGGESTIONS:
Film Credits – Ólafur Arnalds
Cold – Jorge Méndez

THE STORY CONTINUES (2 minutes)

"I finally got an interview. So there I sat, in a waiting room with 30 others, competing for one job. They called my name and… well. I saw how the interviewer looked at me and the only thing I could think about was how to tell my kids I didn't get the job."

TEACHER-IN-ROLE: THE INTERVIEWER (5 minutes)

Explain that the students soon get to meet the employer the protagonist is talking about, and as the interviewer enters, the students collective play the role of the protagonist. First, it must be decided what the position is for which the protagonist is interviewing. Then ask the students to describe the interviewer.

As the students describe the interviewer, assume the traits that are said and build the character physically based on student instructions. More detailed questions can also be asked to get more information about the character.

EXAMPLE QUESTIONS:

- How does he/she move and sit?
- How does he/she speak?
- How does he/she feel about the interviewee?
- Does he/she have any mannerisms?

THE INTERVIEW (25 minutes)

Take on the role of the interviewer and start interviewing the students, who are collectively in role as the protagonist. The students improvise the answers and answer based on what we already know about the character.

Start creating tension in the drama by slowly starting to show clear bias and asking inappropriate questions during the interview.

EXAMPLE QUESTIONS TO CHOOSE FROM:

- Do you have kids?
- Are you planning on having more kids?
- What is your religion?
- Are you politically active?
- Are you a citizen of this country?
- Where are you from, originally?
- How old are you?
- How is your health?
- What's your first language?

Bring the interview to an end when it feels right. Then come out of role to initiate a discussion about the interview. It is strongly recommended to discuss this activity immediately after.

TOPICS THAT SHOULD BE ADDRESSED:

- Were the questions relevant?
- Were the questions appropriate?
- How was each question biased?
  (Go through all problematic questions)
- Why did the interviewer ask these types of questions?

THE PRIVILEGE RACE (15 minutes)

The students, individually or in pairs, then all take on a role as one of the job applicants who interviewed for the position.

ROLE DESCRIPTIONS:

- Male, 26, White, international student, university degree, speaks the country's official language and English fluently.
- Female, 30, Arab, immigrant with citizenship, speaks official language and English, university degree.
- Male, 58, White, native citizen, secondary education, speaks only the official language.
- Male, 18, Black, asylum seeker, speaks broken English, only basic education.
- Female, 24, Hispanic, second-generation immigrant, only basic education.
- Female, 28, White Scandinavian, native citizen, university degree, upper-class family
- Male, 39, Asian, immigrant, only primary education, from a poor rural area.
- Female, 16, Romani, in school, working class family, raised by a single parent.
- Male, 19, White, transgender, upper secondary education and some work experience, from a middle class family.
- Female, 52, White, native citizen, university degree, long unemployment.
- The protagonist of the story

Instruct students to think of some more details about the role they received, and that as they hear the statements they can improvise even if the information was not stated in the role description. **This activity is quite challenging and can bring up a great deal of thoughts and feelings. It is important to remind the students about role protection, i.e. to separate the character from the individual.**

Students get in role and line up in a straight line on the other side of the classroom. Go into role again as the interviewer, and explain that he or she will now read statements out loud, and if the statement applies to you, you take a step forward. The ones who get the farthest will be considered for the job.

STATEMENTS:

- I speak the official language of this country fluently.
- I speak English fluently.
- I have tertiary education.
- My education was or is free.
- As a child or teenager, I did not have to work to provide for my family.
- My religious holidays are the dominant ones in this country.
- I have never faced prejudice or discrimination based on my gender.
- The culture of my ancestors is taught in school here.
- I am a citizen of this country.
- I have never been discriminated against or faced prejudice based on my ethnicity or the color of my skin.
- I am a white male.

After the last statement, the students introduce who they are in role. As the interviewer, you can then hire someone based on who has advanced the farthest. For the purposes of the story, the protagonist does not get the job.

DISCUSSION (15 minutes)

Instruct the students to physically shake of their character. Discuss the activities done during class and the thoughts and feelings the topic and exercises have brought up. Discussions can first be held in smaller groups and then together, to encourage participation and personal reflection. If there's time, mark the moment.

TOPICS FOR DISCUSSION:

- Was the privilege race exercise realistic? Would all those character apply for that position? Do you think discrimination in hiring processes exists in the real world? What about in Finland?
- Do you think you are privileged?
- Have you ever encountered discrimination based on something you cannot change (e.g. gender, ethnicity, age, language)?
- Do stereotypes play a role in working life?
- Do you hold stereotypes about groups of people? Are they harmful or positive stereotypes?

LESSON 15 – NOT THE ONE THEY'RE LOOKING FOR, PART 3

Learning areas:

- ✓ Developing skills of relating and seeing things from another's perspective
- ✓ Building empathy
- ✓ Examining issues of immigration and discrimination in employment
- ✓ Increase students' sense of agency through story creation

Materials:

- Speakers or other means for playing music
- Pens and paper

Notes:

- If this process drama is cut down to two 90-minutes lessons, the exercise "*A look to the future*" should be added as the last exercise before discussion in Part 2.
- The topics in this process drama are quite serious and heavy, and thus ample time for discussion and reflection should be ensured for every lesson.
- The story is loosely based on Hakim Bello's story: https://www.theguardian.com/commentisfree/2015/apr/20/lampedusa-refugee-fleeing-libya-boats-italy.

THE LESSON PLAN

COME! (10 minutes)

This exercise is familiar from lesson 9.

Circle up. One person from the circle starts approaching someone else slowly. The one who is approached, tries to get eye contact with someone else in the circle, and silently ask for help. The one being approached can be helped by saying "come". As someone calls them to come, they start approaching the person who said "come", and now that

person must look for help. He or she can again be rescued by reaching eye contact and saying "come". Note that this exercise can be quite challenging and requires some trust.

TEXT MESSAGES (10 minutes)

Remind the students where the group is in the story: the protagonist did not get the job they were applying for. Read the first part of the story again (with the following modifications). Use the same music in the background than in part 1 of the process drama.

"The door closes behind me. The words 'sorry, I don't think you're the person were looking for but we'll let you know' ring in my ears, as I start walking home to tell my kids 'No, I didn't get the job. Why? There was someone even more amazing, hard to believe, right?'

But that wasn't it. It wasn't anything I did. It was the way I look. The way I speak. The way I dress. I'm not like them. I'm not from here, why would they be looking for me?

My phone beeps.

'Mommy/Daddy it's my birthday next week and I really really want this toy. I know it's expensive but if you have the money please please please can I get it for my birthday pretty please?'

And a link. 50 euros. Where on earth am I going to get 50 euros?"

BUDGETS (35 minutes)

If the setting of the process drama is not Finland, Finnish resources and numbers can still be use for this activity, for clarity reasons.

Students work in small groups, and budget a whole month for the family, to see if there is a way for the protagonist to get the present for their child. The students must look up the amounts of unemployment benefits or reception allowance that the family is entitled to, find out the cost of rent of a two-room apartment, and calculate food expenses and other necessary expenses.

RESOURCES FOR BUDGET PROPOSALS:

- Finnish Immigration Service. (2020). Reception Allowance. https://migri.fi/en/reception-allowance.
- Kela. (2020). Financial assistance for unemployed immigrants. https://www.kela.fi/web/en/financial-assistance-for-unemployed-immigrants?inheritRedirect=true.
- Numbeo. (2020). Cost of living in Finland. https://www.numbeo.com/cost-of-living/country_result.jsp?country=Finland.

The students then present their budget proposals to other groups and discuss what the financial situation of the family is and whether or not the present can be bought.

TUNNEL OF DECISION (15 minutes)

The budget proposals should indicate that the financial situation of the family is not sustainable. Explain that the protagonist doesn't know what to do: they really want to give the child a gift for their birthday, but they can't even bring food to the table with the benefits and allowance they receive.

Instruct students to think of a piece of advice or reassuring words for our protagonist. Students then form to rows that face each other, leaving a 'tunnel' in the middle. Each person gets to slowly walk through the tunnel, and as someone passes, the students in the rows share their advice or words of encouragements with the walkers.

When everyone has heard all suggestions, it can be decided together what the protagonist should do. Together or in small groups, a reply for the child's text message is then written and read out loud.

A LOOK TO THE FUTURE (5 minutes)

In small groups, students then form a still image or sculpture about the protagonist's life in five years. The still images are show to others and discussed.

DISCUSSIONS AND REFLECTION (15 minutes)

Discuss the activities done during class and the thoughts and feelings the topic and exercises have brought up and what they learned, if anything, from this process drama. Discussions can first be done in smaller groups and then together, to encourage participation and personal reflection. Mark the moment.

LESSON 16 – ACTIVE LISTENING

Learning areas:

- ✓ Developing skills of active listening, interpreting and analyzing
- ✓ Developing sociolinguistic awareness and strategies of meaning negotiation
- ✓ Developing attitudes of openness and withholding judgment

Notes:

- Students can also be assigned to find the active listening strategies themselves, to include more reading.
- If the material is utilized as a whole course, remember to give the students the homework assignment for the next lesson.

THE LESSON PLAN

REACTION GAME: WORKPLACE MESSAGES (10 minutes)

Circle up. Students come up with 4-6 sounds one could hear at a workplace. When someone comes up with a sound, the teacher asks the students to incorporate a movement to the sound, for example doing the sound of a stapler while mimicking a stapling movement, a boss yelling "you're fired!" or anything and everything the students come up with. Go through all of the messages, sounds and movements, together.

Start sending these messages to the students standing next to you. You can start by sending two to three different messages in different directions, and increase the number of messages that are circling once the students catch up to the game. You should emphasize that the game requires concentration and listening, as messages can come from both sides and even at the same time.

ONE-WORD-AT-A-TIME STORIES (15 minutes)

In small groups, the students circle up and start improvising a story by adding one word at a time. However, differently to the exercise in Lesson 5, each student must repeat the story from the beginning before adding in a new word.

BACK-TO-BACK CONVERSATIONS (25 minutes)

Students pair up, and they each decide on a fictional job for themselves, without telling their partner. Each student makes a list of the duties and work assignments their job entails, but tries to explain the assignments in a somewhat cryptic way, so that their partner cannot immediately guess their profession. Encourage students to look up synonyms and find creative phrasings for their list.

Students then stand back to back, facing the opposite ways. Student A goes first, and explains what their work entails on a day-to-day basis. The other student listens, and cannot ask any specifying questions. After Student A is done, the students can turn and face each other, and student B must paraphrase what Student B just told them, i.e. explain the job descriptions in their own words. Then, Student B must guess what their job title is or where Student A works.

The roles are then reversed and the exercise done again. Throughout the exercise encourage the students to speak clearly to increase understanding when nonverbal communication channels cannot be relied upon.

UNPOPULAR OPINIONS (30 minutes)

Students switch pairs, and each student picks a culturally controversial topic of conversation or an unpopular opinion, and compile a list of justifications for their stance. Explain that the purpose of this exercise is to practice listening to another's perspective openly, without being judgmental, and to maintain harmonious relationships even if you don't agree with what they're saying, which can be the case in some intercultural encounters.

Students are in role, and are assumed to hold opposite views on each topic. Role markers can be used to increase role protection.

TOPIC/OPINION IDEAS:

- Native citizens should be favored over immigrants in the job market.
- Muslims or people of other religious affiliation should not be allowed to wear their traditional headdress or clothing in the workplace.
- University education shouldn't be free
- The lavatories in the workplace should/should not be unisex

Before starting the exercise, go through the non-judgmental listening strategies together with the entire group. Discuss whether or not they are applicable everywhere and in all cultural contexts. Which strategies could be problematic? Which do the students think are universal?

TIPS FOR ACTIVE, NON-JUDGMENTAL LISTENING STRATEGIES:

- Smile, make eye contact
- Open, forward posture
- Don't look at your phone or watch
- Paraphrase, i.e. repeat the main points in your own words
- If you don't understand, ask! Don't assume!
- Ask **why** the person feels the way they do
- Ask for specifics
- Don't interrupt!
- Avoid labeling things 'good' or 'bad', find more neutral word choices

Partly adapted from:

Barnard, D. (2017). Active Listening Skills, Examples and Exercises. *VirtualSpeech*, September 20, 2017. https://virtualspeech.com/blog/active-listening-skills-examples-and-exercises.

Student A then speaks about their topic for 3 minutes. After that, the listener can ask specifying questions and the students can have a conversation about the topic. Student B must react appropriately, without judging Student A, but does not have to agree with what they are saying.

The roles are then reversed and the exercise repeated. After the exercise, discuss whether or not conversations like this are appropriate or if they should be avoided altogether, and when one should follow the principles of nonjudgmental listening and when be more openly critical.

DISCUSSIONS (10 minutes)

Circle up, and discuss the exercises, the thoughts and feelings they brought up, and whether or not the students found active listening or the exercises easy or difficult. Encourage the students to discuss why listening is so important in intercultural encounters. If there's time, mark the moment.

HOMEWORK ASSIGNMENT

In preparation for the next lesson (lesson 17) students think of a story of an intercultural encounter in their own life and write down the main points or events in the story. Emphasize that the stories don't have to be anything extraordinary, but an encounter they remember and are willing to share with the group. Instruct students to focus especially on the feelings involved in the intercultural encounters.

If the students cannot think of anything, they can find an interesting story online, but the stories should primarily be personal.

LESSON 17 – OUR STORIES

Learning areas:

- ✓ Developing skills of relating and seeing things from another's perspective
- ✓ Building empathy
- ✓ Practicing active listening

Materials and preparation:

- As homework for this lesson, each students should think of a personal story of an intercultural encounter (or alternatively find a story online), with a focus of how they felt in the intercultural encounters.

THE LESSON PLAN

SAMURAI (10 minutes)

Students stand in a circle, holding an imaginary sword. One student sends a message by pointing at someone with their sword and saying 'HA'. The one who was pointed at then raises up their sword over their head and says 'HA', and the two students next to the one with his or her arms up slash the middle one in the stomach with their imaginary swords and say 'HA'. Then the middle one with their arms up sends the message on by pointing someone in the circle and saying 'HA'.

ONE MOVES, EVERYONE MOVES (5 minutes)

This exercise is done completely silently. Students walk around freely. At any point in time, anyone can stop, which means that everyone must stop. Then, anyone can start moving again, which means everyone must start moving. The goal is that everyone stops and starts walking at the same time.

Then, add in another element, by instructing students that they now have three options: walking fast, walking slowly and stopping. Anyone can lead the movement and change, but the group should always be doing the same thing.

STILL IMAGES (5 minutes)

Similarly to the exercise in lesson 2, students move around in the space and form still images based on verbal instructions.

"MAKE A STILL IMAGE OF…"

- How you are feeling right now
- How you feel about the world
- How you feel about drama
- How you are in intercultural situations
- How you feel about your studies
- How do you feel about this group
- How you feel about the story you brought to this lesson

Alternatively, the instructions from lesson 2 can be used.

FLUID SCULPTURES (10 minutes)

Ask one student in the group a question about the student's feeling towards something. The same questions from the previous exercise or lesson 2 can be used, or it can be something even more mundane.

Then, instruct all other students to think of a repetitive movement that describes the feeling that was just explained. In addition, students incorporate a sound to the movements, either a word, or a nonverbal sound. The students should not, however, be given too much time to think, in order to avoid excessive self-criticism.

On your mark, all students start doing their movement and sound at the same time. The student who answered the question can watch how others interpret his or her feelings. After a short while, say thank you, and everyone stops at the same time. The next student is then asked a different question.

After trying fluid sculptures a few different times, the teacher explains the students that this technique is called a fluid sculpture, and in entails one emotion, which is expressed through one continuous movement and sound.

TRANSFORMING SCULPTURES (10 minutes)

Now explains that if a story includes a change in the feelings, e.g. "When I woke up I was tired but now I'm excited" there is a change in the movement and sound halfway through. That is, after hearing the story students start with the first feeling they heard, and create a movement/sound combination based on it. After doing it for a short time, the student should sense the group and attempt to change into the next feeling simultaneously, again doing a movement + sound combination based on it.

Practice based on the example first, and then start asking questions from individual students again. Each time, give the permission to start by saying "let's watch" and end the sculptures with a "thank you".

QUESTIONS FOR TRANSFORMING SCULPTURES:

- How did you feel this morning compared to now?
- How did you feel about school when you were in the first grade vs. now?
- How did you feel about drama in the beginning of the course vs. now?
- How did you feel about the group in the beginning of the course vs. now?
- How did you feel about studying English when you first started vs. now?

If the student's answer only includes one feeling, and there was no change, the answer is not disregarded, but you can direct the students' attention to the fact that there was only one feeling or emotion, which is then expressed through a fluid sculpture, rather than a transforming sculpture.

After going through a few transforming sculptures, name the technique as 'transforming sculptures' and revise that it entails two different emotions which are expressed through consecutive set of movement and sound.

CHORUS (5 minutes)

Divide students into groups of four or five, and instructed to stand in a row so that there is a slight physical contact. Then read out the following story:

"I'm from New Jersey, and Halloween is my absolute favorite holiday. Since I was a little kid, I've woken up on Halloween morning more excited than on Christmas morning, there's just no holiday like it.

I've also always been super proud of my costumes, I go ALL OUT.

Last Halloween, I was studying abroad in Austria, and Halloween rolled around. My friend was having a Halloween party, so naturally, I dressed up, and made my way to the bus stop to get to my friends house.

Well. I quickly learned two things. First of all, Austrians don't dress up for Halloween. And second of all, there are a lot of awkward apologies involved in accidentally scaring people in the bus by being dressed up as a 6' 3'' werewolf covered in fake blood."

Partly adapted from:

ThoughtCatalog. (2014). 30 People Reveal Their Embarrassing Moments Because of a Cultural Misunderstanding. *Thought Catalog,* April 28, 2014. https://thoughtcatalog.com/hok-leahcim/2014/04/30-people-reveal-their-embarrassing-moments-because-of-a-cultural-misunderstanding/.

Instruct the students to think of the main points in the story and the main feelings or emotions. These feelings and events are expressed by moving together as one entity, even if one person is leading the movement, each person is following along. Sounds can also be incorporated. All groups start at the same time, but can end whenever they feel their chorus has expressed the essence of the story.

Students may find this technique vague or difficult, and you should acknowledge these feelings and encourage them for free expression and experimentation.

INTERPRETING STORIES (20 minutes)

Explain that the techniques they just learned will now be used to interpret each other's stories. The principles of fluid sculptures, transforming sculptures and chorus can be repeated, and even written down.

Four or five volunteer students are then asked to go on stage. From the students in the audience, ask for a volunteer to tell the story they have prepared for the class. After listening to the story carefully, decide on the most suitable technique for use, and instructs the students to enact the story using the technique.

Students start their sculptures one by one, so each performer takes a step forward when they begin their movement, and avoid doing the same thing someone else is already doing. In transforming sculptures, instruct the students to attempt to find a joint time when to switch from the first movement to the second one.

Each performance starts with your "let's watch", and ends with a "thank you". Each group of performers can enact two stories.

SILENT MOVIES (10 minutes)

After going through some stories with the short techniques, enact one or two stories using a longer narrative technique.

Four volunteer students are invited on stage as the actors. Ask a volunteer student to tell their story for the class. The storyteller tells his or her story, and the actors listen carefully for the main events and the feelings involved.

While listening to the story, assign roles from the story to each actor. Note that actors can also play inanimate objects or general phenomena that are central to the story.

After the actors have received their roles and the story has been told, you can ask for further clarification, if needed, e.g. ”You said you they were being rude. How did you respond?”

Then the actors take starting positions, and start improvising the story silently, and possible even with an exaggerated physical expression, like in silent films. Through improvisation, the students enact what they heard as important and central to the story.

After the performance and a round of applause, you can ask the storyteller whether or not the actors’ depiction was similar or different to the real-life events.

DISCUSSIONS (15 minutes)

Discuss how it felt to tell stories, see their own stories enacted, and act out other people’s stories. The contents of the stories can also be discussed, and the thoughts and feelings the stories and the lesson brought up. Mark the moment.

LESSON 18 – WRAPPING UP AND ASSESSMENT

Learning areas:
- ✓ Reflecting on own participation in drama and commitment in the collaborative learning process
- ✓ Assessing own learning during the course
- ✓ Giving feedback on the course

Materials:
- The students' self-assessment forms (both parts)
- The course syllabus to show the students

Notes:
- The content and structure of this lesson should be modified to fit the forms of assessment used for the course.

KNOT (15 minutes)

Everyone stands in a circle holding hands. Then, everyone starts moving, switching places without letting go of the hands they're holding, going over and under others, so that the hands form a tight know. Once sufficiently tangled, instruct the group to start unscrambling the knot together, without letting go of others' hands.

MEMORIES (45 minutes)

Show students the course syllabus. In small groups, students should then go through each lesson and look back on what was done on each lesson, and what they remember from them.

After going through each lesson, each student thinks of one thing that was most memorable for them during the entire course and shares their thought with the group.

Each group then prepares a montage performance, which somehow depicts all group members' memorable moments. The style and techniques used are completely up to the students themselves. Encourage them to use a variety of techniques, and incorporate music etc.

Each group then performs their montage and the audience interprets what the moments depicted were. The group can then share what moments actually inspired the performance.

SELF-ASSESSMENT (10 minutes)

Hand out the self-assessment forms to each student. Students then refer back to the goals they set in the beginning of the course, and fill out part 2 of the assessment form.

Encourage students to be honest and thorough.

FEEDBACK (10 minutes)

Gather feedback on the course!

THANK YOUS AND GOODBYES (10 minutes)

Together with the entire group, sit in a circle keeping your eyes closed. One by one, each person can say what they want to the group, thank everyone or say how they feel about the course and the group. Encourage students to share all kinds of feelings.

After the round, everyone opens their eyes, stands up and gives a round of applause for each member of the group.

Name: _____ Date: _____

PART 1 – SETTING GOALS

Which skills or attitudes would you like to focus on developing during the course? Choose 3, and number the boxes in order of importance.

- ☐ Understanding my own culture and how it affects me
- ☐ Be more aware of the stereotypes and prejudice I hold
- ☐ Oral communication skills
- ☐ Active listening skills
- ☐ Ability to deal with feelings of discomfort and uncertainty
- ☐ Knowledge of other cultures
- ☐ Teamwork skills
- ☐ Open and respectful attitude towards other cultures
- ☐ Understanding and appreciating the cultural diversity in my home country

How are you planning to achieve these goals? Give concrete examples.

_____

_____

_____

_____

Name: _____ Date: _____

PART 2 – SELF-ASSESSMENT

Did you learn something new? What?

_____

What could have you done differently during the course?

_____

How well did you achieve the goals you set in the beginning of the course? Give justifications for your answers. (1 = not at all, 5 = extremely well)

GOAL 1: 1 2 3 4 5

_____

GOAL 2: 1 2 3 4 5

_____

GOAL 3: 1 2 3 4 5

_____

THE LEARNING DIARY

To keep track of your own learning, start a learning diary where you write down your thoughts, feelings, questions and ideas **after every class**.

- Try to keep your diary in English, but you can also write in Finnish if it seems easier to describe your feelings that way.
- Write at least three thoughts down after every class.
- Be honest! This learning diary is for **you.**
- Remember to write soon after class, it's very easy to forget how different exercises felt in the moment or what realizations you had while working in role! Here are some questions to get you started:

  - What did you learn today?
  - Did you notice anything specific about the group?
  - What was most memorable? Was anything particularly fun/interesting/emotional/embarrassing/horrible?
  - Did any questions come up about the themes of the lesson or exercises that were done? Was there something that you didn't quite understand?
  - How did the class make you feel?

- Once the course is finished, return a **summary** of your learning diary to the teacher. The deadline for the summary is _____.