

Drama as a method of teaching EFL vocabulary

A material package for lower secondary school teachers

Master's Thesis

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| Tiivistelmä – Abstract <p>Perusopetuksen opetussuunnitelman perusteiden (2014) mukaan vieraan kielen opetuksessa ”leikin, laulun, pelillisyyden ja draaman avulla oppilaat saavat mahdollisuuden kokeilla kasvavaa kielitaitoaan ja käsitellä myös asenteita”. Monille vieraiden kielten opettajille draama on kuitenkin kohtuullisen vieras työkalu eikä sen sovellusmahdollisuuksia tunneta. Tämä materiaalipaketti onkin suunnattu yläkoulun englannin opettajille resurssipankiksi englannin sanaston opettamiseen draamakasvatuksen keinoja hyödyntäen. Kohderyhmäksi valikoituivat yläkouluikäiset nuoret, koska heillä on käytännön kielitaitoa jo sen verran, että he pystyvät toimimaan draamassa ja kommunikoimaan spontaanisti.</p> <p>Teoriaosiossa paneudun draamakasvatuksen peruseriaatteisiin ja lähtökohtiin sekä vieraan kielen sanaston oppimiseen ja opettamiseen. Materiaalipaketissa konkretisoituu, kuinka draaman keinoja voi hyödyntää englannin sanaston opettamisessa. Materiaalipaketin työkaluja ovat muuten muassa liike ja miimit, roolileikki, improvisaatio, draamapelit sekä draama keinona kiinnittää huomiota tiettyihin kohtiin opiskeltavassa asiassa. Tehtävien aiheet ovat saaneet inspiraatiota opetussuunnitelman laaja-alaisen osaamisen tavoitteista ja niissä on hyödynnetty oppiainerajoja ylittäviä todellisen maailman ilmiöitä ja teemoja kokonaisuuksina.</p> <p>Materiaalipaketin tehtävät on jaoteltu kolmeen luokkaan – helpot, keskivaikeat, vaativat – sen mukaan kuinka haastavia ne ovat toteuttaa opettajan näkökulmasta. Helpot tehtävät ovat tyypillisesti lyhyitä improvisaatio- ja miimiharjoituksia, mutta tehtävien haasteellisuuden kasvaessa ne muuttuvat jopa useampia oppitunteja käsittäviksi kokonaisuuksiksi, joissa on draaman ja sanaston lisäksi runsaasti muutakin oppimispotentiaalia, ja opettajan rooli kokonaisuuden hallitsemisessa ja ohjaamisessa muuttuu oleelliseksi.</p> | |
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1 INTRODUCTION

Drama has an interactive and visual nature that engages all kinds of learners – tactile, kinaesthetic, auditory and visual. As an alternative pedagogy method, drama has communicative and fun properties that help learners acquire new knowledge by scaffolding previous learning through nonthreatening experiences. (Jingyun Ong 2011: 24). In addition, besides drama skills and literacy, drama and movement have proven to assist with developing decoding skills, fluency, vocabulary, syntactic knowledge, discourse knowledge and metacognitive skills (Rieg and Paquette 2009: 148).

Drama as a means of education can be and has been described with several terms, such as *Drama Education*, *Drama in Education* or *Drama as Education* (Heikkinen, 2004: 8). Heikkinen (2004: 22) acknowledges especially the descriptiveness of the British term *Drama in Education* since the preposition ‘in’ in it implies it being inside the field of education. On the other hand, Heikkinen (2005: 25) reports that John Somers (1997) has defined *Drama Education* as an umbrella term for drama activities that occur in educational settings. In addition, Østern (2000: 13) reports that in England where drama lessons are part of the curriculum, the concept of *Drama in Education* is slowly getting out of use and is replaced with *Drama Education*. Another suggested option for drama in this context is *Curriculum drama*.

I have taken the stance that in the present thesis I use the term *Drama Education* for the subject matter that stands on its own as an individual school subject and *Drama in Education* (DIE hereafter) for the drama activities that are integrated into the curriculum as a whole. This division is made clear since they are two totally different ways of utilizing drama in the field of education. The first one is an art subject that aims to improve one’s self-expression and broaden one’s worldview, whereas the second one is a medium of teaching some other subject. The general term *drama* covers these both. However, these two approaches are largely overlapping and include the same principles. I decided to approach the topic of foreign language teaching from the point of view of DIE since drama is a functional and kinaesthetic means of teaching foreign languages and currently there is no comparable teaching material package for foreign language teachers in Finland even though its demand is evident.

Heikkinen (2005: 21) points out that the Finnish National Core Curriculum for Basic Education has never acknowledged *Drama Education* as an independent subject mandatory for all pupils but it has been up to local schools and municipalities whether

they are willing to organize drama teaching or not. I would also like to mention that individual teachers have been able to utilize drama in their teaching but it has been up to their individual choices whether they are willing or capable to do it or not. However, the Finnish National Core Curriculum for Basic Education 2014 that has been effective in Finnish schools as of August 2016 emphasises DIE in an entirely new way. Even though *Drama Education* as an independent subject is still not part of the Core Curriculum the word 'drama' has been mentioned 79 times in the document and it covers all subjects and grade levels. Therefore, all teachers in Finnish schools should implement elements of DIE in their teaching. (Opetushallitus, 2014).

The new curriculum is phenomenon-based and emphasises multidisciplinary learning modules that include different subjects which creates multiple ways and occasions to implement elements of drama in teaching. When it comes to foreign language learning, the curriculum states that with the help of games, music and drama pupils can experiment with their developing language skills and also handle attitudes (Opetushallitus, 2014). The challenge with the new curriculum is that not all teachers are that familiar with these methods, especially with drama. Drama education is not taught at actual universities at all but one can study it as a university minor at some open universities or summer universities. Also, it is not taught comprehensively in teacher training. Usually these courses cost money and only those who are genuinely interested in drama participate. Therefore, the majority of teachers lack both the knowledge and skills to teach with the means of drama.

The present material package aims to fill this gap between curriculum expectations and teachers' abilities. It is designed to provide English as a foreign language (EFL) teachers some exercises for vocabulary teaching for lower secondary school pupils aged 13-16, i.e. grades 7-9 of the Finnish comprehensive school. At this point pupils have already learned English as a foreign language for several years and hence their vocabulary is wide enough and overall language skills good enough to actually use English in class quite spontaneously and freely. In addition, lower secondary school teachers have quite free hands in executing their teaching and the timetable is not as pushed as, for example, in upper secondary school, and thus drama fits quite well into this picture.

The focus especially on vocabulary was chosen since it enables low-threshold activities for both students and the teacher and in addition, it still provides room for practicing oral skills, communication skills and cooperation skills that are essential elements of learning

a foreign language. Still, the nature of drama and the benefits of using it in teaching allow everyone to perform at their own level and no one should be pushed out of their comfort zone by force. As a consequence, the exercises in the present material package should be quite neutral and low-anxiety in nature.

The exercises are partly designed on the basis of the wide-ranging national learning goals stated in the curriculum. These are 1. Thinking and learning to learn 2. Cultural competence, interaction and self-expression 3. Taking care of oneself and managing daily life 4. Multi-literacy 5. ICT (information and communication technology) competence 6. Working life competence and entrepreneurship and 7. Participation, involvement and sustainable future (Opetushallitus 2014: 20–24). These are also at least partly embedded in the nature of learning through drama. Indeed, the drama exercises of the present material package fit quite nicely in this picture since typically they are not just of one way of working but actually quite multimodal including pair and group work, negotiation, texts, pictures, drawing, playing, miming, expressing oneself both verbally and physically, and even utilizing information and communication technology.

Arguably *Drama Education* cannot acquire self-respect as a subject without qualified and experienced teachers and this is something worth striving for. However, all the teachers can utilize elements of drama, i.e. DIE, in their lessons no matter the subject. After all, drama is a functional teaching method that creates alternation in lessons. The drama exercises in the package are divided into three categories based on how demanding they are from the teacher's perspective: easy, intermediate and advanced. They are designed in a way that there would be something for everyone. Some exercises have also potential at collaborating with other subject teachers and creating larger learning entities just like the curriculum states.

The theoretical framework of the present thesis comprises of two chapters. Section 2 takes a deeper look at drama in education defining it and positioning it in the field of education, while also rationalizing its use in EFL teaching. Also some general principles of drama education, such as genre-thinking and learning through drama, are discussed. Lastly, the role of the teacher in drama is introduced.

Section 3 focuses on vocabulary learning and teaching especially paying attention to EFL learning in DIE. Learning styles and their impact on learning in drama are discussed, as well as the link between motoric and language skills. Not every issue in vocabulary

learning and teaching is reported but the aspect of learning through drama is the guideline according to the section is constructed.

Lastly, section 4 introduces the material package in depth naming the most common drama conventions used in the exercises and discussing assessment of learning through drama. In addition, I will present the target group of the material package and give arguments for choosing this specific group. Lastly, I will give an overview of the material package and exercises in it.

Finally, section 5 is for discussion about the implications presented in the thesis and ideas for future research on the topic of learning and teaching foreign language vocabulary through drama.

2 DRAMA IN EDUCATION

The present thesis considers the effects of utilizing drama methodologies in foreign language teaching from the point of view of constructivist and sociocultural approaches to learning since learning in drama is about reviewing and creating meanings together. In this section I will focus on defining drama as a method of teaching, explain its underlying principles and approaches, how learning through drama happens and what is the role of the teacher in this process. The idea of the present material package is behind all the explained issues but the theory text and reflection of the package are only linked together in section 4 – Framework for the material package.

2.1 Defining the field and positioning it in the field of education

This sub-section presents the starting points of drama education and about using drama in education. Research in educational drama has been built on the same contemporary constructivist theories of learning (e.g. Lev Vygotsky, Jerome Bruner, Howard Gardner) that underlie the modern understanding of language learning (Wagner 1998: 15). Wagner (1998: 16) states that according to the principles of constructivist learning, knowledge is not passively poured into learners' heads but instead constructed individually by each learner by actively engaging in experiencing the world. This is exactly the thinking behind drama education and DIE but it should be noted that the modern understanding of learning is more about collaborative work and learning together with other people so the point of view has shifted slightly from the early days of constructivist learning theories. Wagner (1998: 17) concludes that drama works effectively because the participants are engaged in it both with their bodies and minds constructing meanings arising from the drama.

The second philosophy that can be seen underlying drama in educational contexts is the sociocultural theory. Schoen (2011: 12) states that sociocultural philosophy is concerned with how individual, social and contextual issues impact human activity, especially learning and behaviour. The central notion is that humans are both social and reflexive beings, and that complexity in the social world alters human thought and behaviour. Accordingly, for the sociocultural understanding the situated context in which the phenomenon occurs is of main importance. Also Sullivan (2000: 115) notes that the social context is fundamental in sociocultural theory – in the context of learning, motives for learning in a particular setting are intertwined with socially and institutionally defined

beliefs, as well as, mental activity is mediated by tools and signs, the foremost tool being language. When reflecting these notions with drama, it is clear that drama is social action that happens in context. The participants in drama have to interact with each other and learning happens in reflection with what others are doing and saying. Therefore, the sociocultural approach to learning is relevant in learning through drama. All in all, I would like to categorise drama as a socio-constructivist approach of learning since it has features of both the before-mentioned theories.

To begin with basics, Kao and O'Neill (1998: 2–3) state that drama in education originates from children's play and its justification lies in the principles of child-centred Progressive Education. The opportunities that drama could offer in education were first acknowledged in the United States in the 1920s and 1930s, and similar developments were seen in Britain during the 1940s and 1950s. Drama in education has always emphasised spontaneity, creativity, self-expression and personal growth instead of the acquisition of theatre skills and knowledge but nowadays it is especially considered an essentially cognitive, social and aesthetic process concerned with the negotiation of meaning. Indeed, McGregor (1976: 1) claims that by doing drama pupils gain a deeper understanding of people and situations because drama provides with a physical, visual and immediate experience which is often different from that of reading, writing or discussing the same things.

Secondly, besides having acknowledged the negotiation of meaning in drama, O'Neill and Lambert (1990: 13) have also considered its social dimension, communicative dimension and physical dimension. In addition, they have noted the individual dimension and the group dimension in drama, and the interaction between these two. After all, drama is built up from the contribution of individuals and these contributions have to be monitored, understood, accepted and responded by the rest of the group. Maley and Duff (1994: 151) complement this by stating that every learner brings a different life and background into the class, and this should be seen as a resource when working together with others.

Maley and Duff (1994: 151) also highlight that drama draws on learners' imagination and memory as well as people's natural capacity to bring life to parts of one's past experience. Therefore, one's personality is used as a resource when creating materials in drama. Also Dougill (1987: 6) notes that drama activities provide a means of involving a learner's whole personality into the drama process, not just the thought-processing part.

Since the learners are invested in the drama with their whole personalities, it is important to make clear the boundaries between the fiction and the real world. This is made by negotiating a drama contract (Owens and Barber 2001: 5-7). It is simply a contract how the group would like to work together and how they would like their working relationship to develop. The contract can be either verbal or written, and it lasts the time the group and the teacher are all going to be working together.

In addition to working with one's personality and negotiating a drama contract, there are a couple of other important issues that should be taken into consideration when working with drama – accepting other's ideas and having a 'yes' mind-set. Koponen (2004: 39–42) has discussed these. She talks about *offers* and *accepting them*. According to her, accepting an offer in its simplest form means listening to the other person and saying 'yes' to their idea. Instead of speech, one can also use movement or action as a reaction to the offer. Koponen highlights that accepting offers moves the drama story forward but also strengthens the sense of success and self-confidence of the participants which accordingly contributes to the overall positive interaction with others.

All in all, the composition of drama is quite challenging to define. Heikkinen (2005: 32) claims that drama is about telling stories verbally, bodily, auditorily, visually and spatially and therefore learning in drama happens holistically. In practice, drama education consists of studying theatre and a variety of different kinds of themes. Way of working is collective and utilizes the means of drama and improvisation. In short, drama education consists of drama, theatre and education. It is practised in different kind of learning surroundings and it includes the genres of participatory drama, representational drama and applied drama (Heikkinen 2004: 19). These will be discussed more thoroughly in the sub-section 2.5.1. In addition, Bolton (1979: 119) goes even further in his view of the composition of drama and claims that in many ways drama *is* language. He illustrates his point with a simile: drama is a cobweb and language its strands – they do not exist without the other.

Similar to Heikkinen's genres is Bolton's (1979: 2–11) classification of the main kinds of drama experiences – exercises, dramatic playing and theatre. This is the typical division of how drama is applied in schools and colleges. Bolton argues that the three forms of dramatic activity have their limitations and their strengths, and they should be promoted accordingly. Exercises are short-term tasks that have specific goals and rules. Usually they are conducted in small groups, pairs or individually. Dramatic playing, on the other

hand, is fixed by place, situation, anticipation, story-line and character-study. Therefore, it is more complex in form and its principal qualities are fluidity, flexibility and spontaneity. Lastly, theatre makes a performance that has an audience, and ‘the end-product’ is the goal of all the work. The exercises in the present material package are clearly focused on exercises and dramatic playing since they serve the purposes of EFL learning better than theatre.

Bolton (1986: 53) has also considered different kind of drama activities according to a continuum that has two polarities: moving in a direction of experiencing and moving in a direction of performing, i.e. giving someone else an experience. Bolton calls these polarities orientations. In addition, there is a third form of orientation – exercise – that’s purpose is practising. Therefore, this classification implies relationship between intention and quality of experience: the orientation towards experiencing is concerned with the quality of spontaneity, while the orientation towards performing emphasises the quality of demonstrating and the orientation towards exercise is interested in the quality of practising. The exercises in the present material package are mainly concerned with the orientation towards exercise but other two orientations are also visible to some extent.

McGregor, Tate and Robinson (1977: 23) have considered the main components of drama and have come to the conclusion that there are four main components revolving around it: social interaction, content, forms of expression, and use of the media – the ‘language’ of drama. First of all, drama is essentially social action. As learners participate they are encouraged to interact both on real and symbolic levels. Secondly, drama manipulates problems, questions, and issues of understanding. Hence the content of drama is united in that it is seen at the level of human behaviour and interpersonal response. Thirdly, as participants explore problems of meaning and understanding through drama they are experimenting with different ways of representing those problems through the roles and situations they devise. Lastly, the way in which content is explored and the forms of representation that are discovered and used are influenced by the participant developing skills in the media of drama. In summary, we can see different levels in drama and they work simultaneously and overlap each other. Drama is multi-faceted and it works through a number of media. Therefore, drama has also a significant amount of learning potential embedded into its nature and hence the teacher needs to consider what to achieve with drama with particular groups.

Heikkinen (2005: 26) has also pondered how drama education positions in the field of education. He states that drama education is both cultural and artistic action. The cultural side brings communality, participation and interaction to it, while the artistic side is interested in exploring phenomena in life. What these both have in common is that they work in fiction, have a special selected subject matter, and aesthetic and social rules that direct action and interaction among participants. Thus, the cultural learning perspective and artistic creation process are combined creating different kinds of drama worlds, fictional realities and spaces of opportunities. However, it should be noted that DIE, i.e. utilizing elements of drama in teaching, may not be as elaborate and artistic as actual drama education. When regarding DIE, the main objective is to teach something else with the means of drama and hence, especially the artistic dimension of drama might not be as evident.

2.2 Rationale for using drama in foreign language teaching

Now that I have given some basic information of drama in educational settings and how it is typically presented in literature, I want to draw the focus to the language learning aspect of DIE. Research in drama in education has investigated the cognitive, emotional, social and aesthetic potentials of drama but researchers have rarely focused on the connections between drama pedagogies and foreign language learning. However, drama has a significant potential to naturally integrate all language skills – the listening, reading, speaking and writing skills according to the traditional classification – as well as, to expose learners to authentic language and challenge them to interact naturally in the language (Ntelioglou 2011:183).

Kao and O'Neill (1998: 2–4) note that drama offers opportunities for active involvement in learning and it puts emphasis on the immediacy and informality of improvised activities. Therefore, it is also useful in developing and exercising social and linguistic skills. Drama introduces language as an essential and authentic method of communication and hence, the language that arises is fluent, purposeful, and generative. The context plays a major role and it requires the learners to stay alert, to listen and to demonstrate their understandings in immediate and imaginative responses. All in all, drama enables learners to develop their capacity to engage in increasingly complex and creative communicative situations. Hence, Žero (2014: 11) claims that the link between imaginative play and language is particularly strong.

In addition, O'Neill and Lambert (1990: 16) report that when drama is used in the teaching of other subjects, there will be a two-way process taking place. First of all, these subjects will provide drama with serious and worthwhile content, and usually also a powerful context for the fiction. Secondly, using drama strategies enlivens and illuminates the presentation on concrete topics provided by the subject matter. Also, pupils are affected by the power of drama since they are likely to find significance in the activity which strengthens the commitment and belief of pupils, and also increases their willingness to work seriously and constructively.

O'Neill and Lambert (1990: 17–18) also state that one of the most positive contributions which drama makes in teaching other subjects with the help of it, is that it provides a facilitating atmosphere for many kinds of language use. Usually language is the cornerstone of drama and at the same time also the means through which it is realized. Indeed, drama can provide an intense motivation to use speech, and accordingly this speech is embedded in context and situation where it has a significant organisational function. When pupils are demanded to deliberate, negotiate, implement decisions and assess consequences they use their whole language repertoires and resources which also develops their language skills. In addition, Dougill (1987: 7) states that with the help of drama activities learners become more confident in their use of the target language since the drama situation allows them to experience the language in operation. Also Žero (2014: 11) supports this notion by stating that communicational and conversational skills develop as learners come up with scenarios, assign roles, slip in and out of these roles, and by doing so direct the action. This imaginary play provides the learner an understanding of the power of language.

Indeed, Žero (2014: 12) sees a range of benefits of using role-play and drama in an EFL classroom. Her study focused especially on preschool children but the same principles can be applied to learners of any age. She categorised the benefits into two categories: first of all, learning by doing provides a memorable learning experience that profits both the individual and the group, and secondly, using drama improves communication competence and fluency. I will introduce the benefits of learning by doing and linking drama in vocabulary teaching more thoroughly in the section 3.4 – Learning by doing. The categories suggested by Žero are presented visually more thoroughly in FIGURE 1.

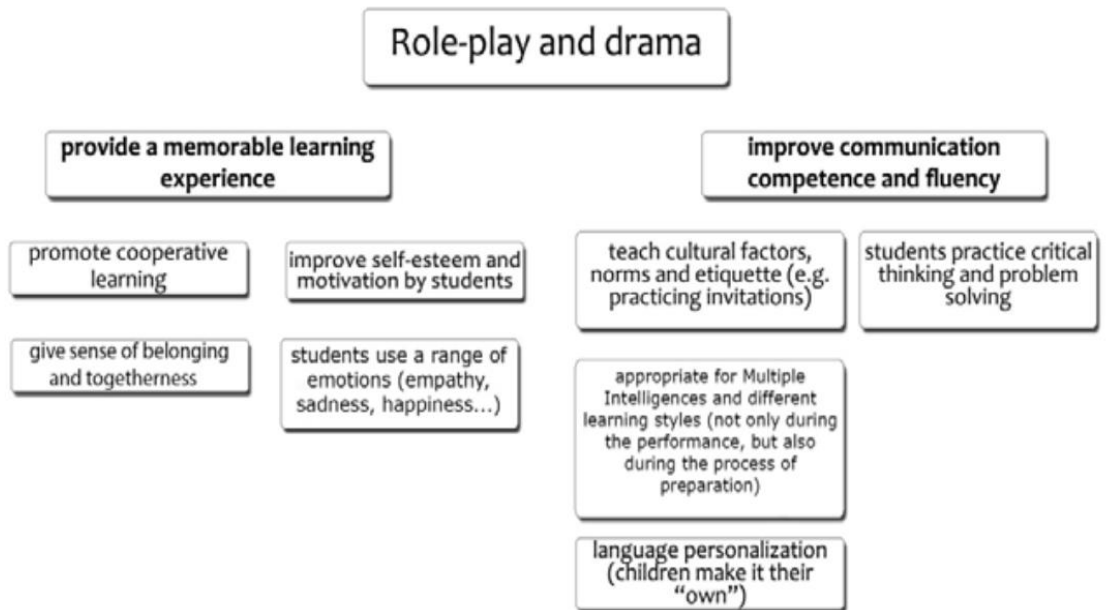


FIGURE 1: Benefits of using role-play and drama in the EFL (preschool) classroom (Žero 2014: 12)

According to this model, the benefits of using role-play and drama are divided into two categories concerning the learning experience and improvement in using the target language. Žero (2014: 12) claims that drama provides a memorable learning experience because it promotes cooperative learning, gives sense of belonging and togetherness, improves self-esteem and motivation by learners as well as pushes learners to use a range of emotions. Therefore, I conclude that drama is a holistic experience that has both individual and collectivist aspects. Moreover, drama improves communication competence and fluency because it creates a context for language learning and use. To be more specific, through drama one can teach cultural factors, norms and etiquettes, and hence it also promotes critical thinking and problem-solving. In addition, drama is appropriate for multiple intelligences and learning styles, and learners make their own language in drama so it is personalised language that is meaningful for communication to arise.

Dougill (1987: 7) also takes into consideration that DIE can be a helpful tool when teaching mixed-ability groups. Drama provides opportunities to practise free language production but it also allows the weaker students to compensate their lack of language skills by using paralinguistic communication (i.e. body language and general ability to act). In addition, I would like to note that collaborative activities like drama promote also social skills and communicative skills that support individual growth. Bolton (1992: 34)

has claimed that drama is primarily about social events so I see it as a useful tool in improving classroom atmosphere and relationships in the classroom. Hence, drama allows everyone to participate according to their own skills and abilities, and at the same time social interaction in the classroom develops to benefit the whole group.

Transformation of space, time and identities are unique features of drama and Neelands (1984: 6) has stated that these features make it possible for learners to try out and experiment with new ideas, concepts, values, roles and language in action. When this notion is compared with the Finnish National Core Curriculum that states that in foreign language teaching with the help of games, music and drama pupils can experiment with their developing language skills and also handle attitudes (Opetushallitus, 2014) it becomes evident that drama is quite a suitable tool to respond to this learning goal.

Therefore, drama can answer to the new teaching challenges set up by the new National Core Curriculum for Basic Education. For instance, Maley and Duff (1994: 159) have stated that when considering foreign language teaching in schools, drama forces teachers to take *life* as the starting-point of teaching, not the language itself. In addition, drama does not respect subject barriers but may involve music, history, painting, mathematics, skiing, photography, cooking or pretty much anything possible. Accordingly, it is a useful tool in putting the new curriculum into practice because it enables creating phenomenon-based, multidisciplinary learning modules that include different subjects, just like the curriculum demands.

2.3 Genre-thinking in drama

Genre-thinking is the basis for the current drama teaching around the world. Therefore, it is explained quite thoroughly in this sub-section. The genres that are presented here are used to categorize the activities in the material package and they are also reflected in section 4 – Framework for the material package.

Østern (2000: 13) has defined genres as predetermined normative rules that are followed in different cultural settings. In other words, a genre is a set of conventional features of a text. They guide the writing and reading processes of different texts in different situations. Thus, the genre defines how a text is written but it also helps readers to interpret it and find coherence and meanings in it. Genres are interpreted according to the expected style of writing and features that are typical of that specific genre. Heikkinen (2005: 60)

supports Østern's definition and continues that genre-thinking creates an interpretation frame that helps learners to find meanings and interpretations in drama. The world of drama can be understood as the kind of a learning environment where learning and creation of meanings take place in interaction with other learners by doing mutual tasks.

Heikkinen (2005: 67–68) has stated that genre pedagogy is based on the sociocultural understanding of language and learning. Learning is not just growing and socializing into different texts and genres but it is about more holistic growth. Just improving one's cognitive knowledgebase and skills is not enough. Genres enable learning by doing, experiencing, looking, analysing and exploring. The purpose of learning dramaturgical and dramatic literacy is to encourage, support and promote learner's own expression. After all, learning with the means of drama is also about growing as a person.

Heikkinen (2005: 72–73) has also commented that the ways to categorize the genres of drama education are multiple. Different researchers divide them from three to fifteen different suggestions. For instance, Østern (2000: 20–24) has decided to depict the whole range of possibilities that drama education offers by using fifteen categories:

1. Process drama

Process drama is an exploratory sequence of drama education that is based on a pretext and aims to review an issue or a phenomenon. Together the teacher and learners create a fictional world where the learning happens usually by reflecting the events in the drama.

2. Theatre in Education (TIE)

What is essential in TIE is to explore and make visible some problem, idea or understanding. For example, themes such as drug addiction, violence, friendship or refugees could be explored with the help of TIE. First of all, a group of actors/teachers make a play that is then shown in an educational setting to a group. The group participates in the play as it goes on and together they explore and evaluate its scenes.

3. Improvisation theatre

Improvisational theatre creates fictional scenes together with the audience. Typically, the audience decides on the characters, setting, theme and form. The starting point of the theatre is to accept all suggestions that come from the audience so the group has to work closely together. Usually it is play-like and fun genre but it commonly works also on serious societal problems.

4. Playback Theatre

Also playback theatre is based on improvisation. It has a director, narrator and actors that work together with the audience to create a play on the stage. The director collects stories from the audience which are then collected by the narrator. The director interviews the narrator and at the same time the actors play (playback) the main events of the story.

5. Role play

Role play is based on a story and a role. It is used, for example, when one is preparing for situations that might come across in one's future job. For instance, nurse students can practise talking to dying people by having a role play of the situation.

6. Storyline

Storyline is a genre where drama is integrated in teaching. There is a story and its theme (=storyline) that are used to create a fictional world where learners can work on their own reality. The teaching is sequenced with the help of key questions and this is how learners should be able to expand their understanding of the world. The learners should feel that their argumentative and creative thinking is valuable.

7. Storytelling

In storytelling participants create stories on their own or in small groups. Then these stories can be shared with the rest of the group.

8. Drama play

Drama plays imitate children's role plays but teacher participates in the play and it has an educational purpose. It can be built like process drama.

9. Forum theatre

Forum theatre is known to be 'the theatre of the oppressed' and it was invented by Augusto Boal. It is based on a small play created by a group of actors. There is a clear conflict or an oppressed person in the play and it ends unhappily. Then there is a 'joker' who discusses the scene with the audience and asks for help. Together with the audience the scene is analysed and then collected together in a more successful way. The people in the audience can either give suggestions for actors or participate in the play and act themselves.

10. Community theatre or drama

Community theatre or drama is a drama approach where a drama text is produced together with some group or community, for example with prisoner, unemployed people or victims of violence. The theme of the text is the situation of the group and the story emerges from their own experiences. Eventually the script can be turned into a play on a stage.

11. From idea to performance

In this genre the participants create a performance of a selected theme based on their own meaningful materials. The way of working is based on improvisation and the teacher needs to have a wide range of methods to make the participants produce the basis-material. Typically, non-dramatic text, pictures, music or memories are dramatized into a dramatic form.

12. Preparing a theatre performance based on a text

A group prepares a performance based on an existing text and the teacher works as the director or dramaturgy.

13. Performance

Performance plays with fiction. It is worked as a collage and a composition is created in the final phase. The lines between roles and selves, and fiction and real world are blurred, and hence, the rules of metafictional dramaturgy are being broken.

14. Digital drama pedagogy

This genre is a hybrid of digital media and real world. The participants utilize digital media and use it to produce something or participate in the drama work.

15. Writing a drama text.

Learning in drama happens not only by performing but also by reading drama text and producing them. Writing drama texts demands the writer an ability to see the visual picture of what has been written. Also the reader should be able to interpret the picturized version of the text. In other words, one reads it with doubling.

According to Østern (2000: 24), this wider categorisation is a way to develop the subject matter, the professional language related to the topic and profession, and the professional identity of drama teachers. It should be also noted how this categorization illustrates the

varied and versatile ways drama can be applied and all the possible ways to employ it. However, I find this categorisation more of a list of methods of drama education rather than considering genres. Therefore, next I will introduce Heikkinen's categorisation of genres of drama which is simpler and broader than Østern's, and hence I find this one more applicable in the context of genres.

Heikkinen (2005: 73–82) has ended up creating a narrower practical-theoretical division which he calls the genre fields of drama education. He has generated three main genres: participatory drama (*osallistava draama*), representational drama (*esittävä draama*) and applied drama (*soveltava draama*). However, these main genres include a range of sub-genres. What is essential in Heikkinen's genre fields is that drama is understood as a space for cultural encounters and artistic learning that can also be understood as a learning environment. This division is quite clear and understandable which is why it is considered 'the standard' at least in Finland.

The goal of participatory drama is to explore some theme, issue or phenomenon with the help of and through dramatic fiction. In every genre of participatory drama a fictional world is been created and it enables working with the help of drama. In other words, the action wherein exploring happens flexibly by going into fiction, acting in there and exiting the fiction, is in the centre of participatory drama. Drama plays, storytelling and process drama are good examples of participatory drama. Participation is essential in this kind of drama work but it is the atmosphere of serious playfulness that creates energy and directs action. The role of the teacher is to create framework for the drama in which the group works together and creates worlds of drama. Still, even though the teacher is in the leading role, participatory drama and its structures always live and evolve with the group. Participatory drama can have an audience but it is not considered an outsider but as a part of the group and the roles change in the middle of drama even in the audience. (Heikkinen 2005:75–77).

Representational drama is made to be watched. It does not exist without an audience. Even though the group owns the work, an essential feature of the genre is that the performance is shared with an audience. The drama process starts by choosing and exploring a pretext which is then dramatized or accommodated on stage, and in the final phase the performance is interpreted to others. There are two paths in which a performance can be born: from text to performance or from idea to performance. The first mentioned is based on an already existing pretext that is then fitted on stage according to

its interpretation by this specific group. The second mentioned is based on an original idea of the group or some of its members. The genres of representational drama create expectations for a creative process that ends up on stage and is to be watched by an audience. The dramaturgy of the performance determines if the story is seen as dramatic, epic or some other way to perceive the world. Representational drama is based on the assumption that the audience comes to play with the drama and takes the happenings on stage for real when watching the performance. (Heikkinen 2005: 77–79).

Applied drama pieces together different genre types. Structurally its genres are playing with both dramaturgy and form. Therefore, its defining features are genre loans and breaking the boundaries of traditional genres. The starting point of applied drama is to create active viewer-participants who take part in working in the world of drama and also in its reflection. Thus, the audience is in both viewer and participant positions. In applied drama it is essential to acknowledge that drama is more than just a form a theatre. The forms and ways of theatre are utilized in applied drama but they are especially used to explore issues and phenomena. Heikkinen has stated that the main genres of applied drama are forum theatre and theatre workshop. The subgenres, like community drama, playback theatre and digital drama, are not as widely used and established in the field of drama education. (Heikkinen 2005: 79–82).

2.4 A continuum of drama approaches

Now that we are familiar with the genres that exist in drama education let us put them into the context of EFL teaching and DIE. Kao and O’Neill (1998) have generated a continuum model to categorize the genres used in foreign language teaching according to how open communication is in these genres. Also this model will be reflected on the activities in the material package in the section 4 – Framework for the material package.

When considering foreign language teaching, the before-mentioned genres can be arranged on a continuum from controlled language exercises through semi-controlled approaches to open communication activities. Kao and O’Neill (1998: 6) have depicted this continuum by showing the relative position of various drama approaches that are used in a number of foreign language classrooms (FIGURE 2). These activities are organized on the continuum according to the teaching and learning perspectives they offer.

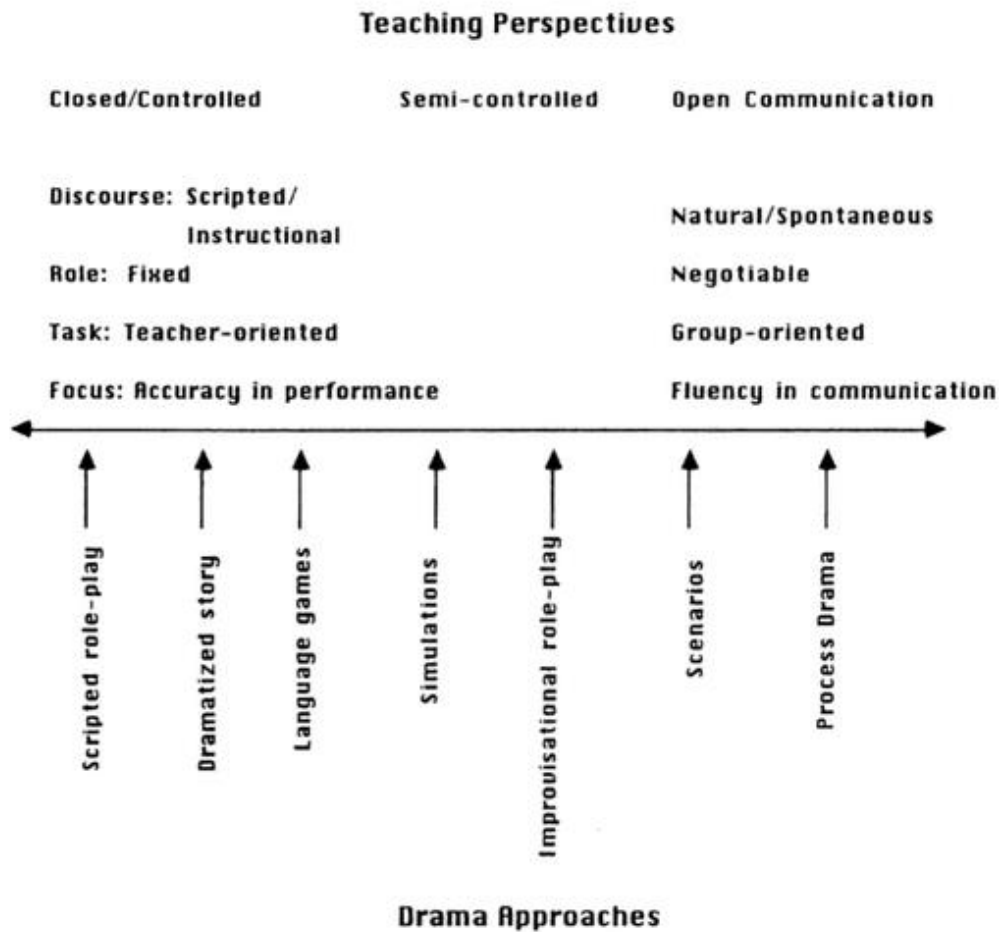


FIGURE 2: A continuum of different drama approaches for L2 teaching and learning (Kao and O'Neill 1998: 6)

2.4.1 Closed and controlled drama approaches

Kao and O'Neill (1998: 5-7) claim that language teachers typically prefer the most controlled and closed drama activities, such as language games and simple scripted or rehearsed role-plays. They describe language games as exercise-based competitions which often require participants to use or rehearse some pre-determined structure or sentence pattern to complete language tasks. Scripted or rehearsed role playing is depicted as a kind of informal performance without an audience, costumes or props and it allows learners to internalize desired linguistic patterns after repeated practice. Special attention is paid to the accuracy of the use of that pattern. The problem with these kind of exercises is that they do not have any resemblance to authentic language interaction. This problem is especially relevant in short dramatic performances that do not demand learners any struggle for communication that occurs in the real world.

Simulations and simple role-plays are not as restricted as the previous approaches but they can be equally prescriptive and limiting. These kind of activities provide participants with opportunities to act in pre-determined roles with particular attitudes and values in simple social situations. Typically, these situations are selected in order to practise specific items of vocabulary, particular structures or reinforce previous learning. Exercises in this category are likely to focus on accuracy, the transmission of information and getting familiar with simple social situations. However, since they are quite structured activities, the kind of verbal interaction that takes place in real world is not likely to occur. In addition, in real life something unexpected might happen in the situation but simulations and role-plays rarely include this aspect. (Kao and O'Neill 1998: 7-9).

Closed and controlled drama approaches usually require learners to use a variety of different functions of language, such as informing, describing, re-telling, persuading and questioning. These kind of activities are quite simple to make more challenging and more authentic by giving learners fictional roles. Therefore, the teacher has the possibility to enlarge the context and build on its interactive potential in order to generate a more dynamic encounter both linguistically and socially. Kao and O'Neill illustrate this by giving an example where one pupil has adopted the role of an old lady who has lost her purse. The other pupil plays a police officer and the old lady tries to explain her situation to this person. This situation can be made more interesting by giving the characters personal traits and habits or behaviours. According to Kao and O'Neill this kind of move towards fictional roles and situations correlates with increased fluency and confidence in using the target language. (Kao and O'Neill 1998: 7-9).

Kao and O'Neill (1998: 9) conclude that these kind of closed and controlled drama approaches can be useful for learners at the beginner level but the pre-determined features of the activities restrict learners from progressing in their language learning to higher levels in using the target language. I totally agree with Kao and O'Neill but I would not undermine the possible uses closed and controlled drama approaches can have especially when considering teaching vocabulary. Usually learning new vocabulary demands repetition and a memorable context which these kind of exercises can provide in an understandable and concise manner. They are restricted enough to focus on the target vocabulary and do not leave too much room to wander off the point. I consider them especially useful when practising new vocabulary while other approaches can be used when deepening the vocabulary knowledge.

2.4.2 Semi-controlled drama approaches

Kao and O'Neill (1998: 9–10) state that more innovative drama approaches include improvised role-plays and scenarios. These approaches offer learners situation where they can interact with each other with greater authenticity since the social and linguistic environment encourages towards authentic communication. The scenario is similar to process drama in its structure and it emphasises tension and authenticity. It is a thematically cohesive and purposeful event that contains genuine challenges that learners are supposed to overcome by creating their own dialogues and making decisions. The method requires learners to comprehend the cultural and social attitudes on which these situations are based.

The learning is focused on developing communicative competence. Scenarios are always composed of people communicating for a common goal. Participants are in particular relations to each other and learning happens in group participation in sense-making. Therefore, personal and social involvement is central to the success of the method. Goals that are to be achieved should be motivating, linguistically challenging and both culturally and personally meaningful so that learners care more about the situation and the information it contains. (Kao and O'Neill 1998: 10).

Kao and O'Neill (1998:10) propose an example by Di Pietro (1982):

You are an American student attending to a university in Italy. You receive two invitations for the evening. One is from a professor who has asked you to dinner and wishes to discuss a research project you are eager to undertake. This professor is not an easy person to become familiar with and such an invitation is truly exceptional. The other invitation is from a student organization which offers considerable discounts for living expenses in their modern apartments. You do not have much money and you need to find less expensive quarters. This invitation will be the only one that the student organization will give out for the year. If you don't go, you may not be put on the favored list for an apartment.

However, there is some disagreement on the dramatic value of closed and semi-controlled approaches. For example, Bolton (1992: 112) has claimed that scenarios like this example, may have educational value but they are not dramatic art because of their restrictive nature and poor ownership of roles. This makes them more of dramatized discussions.

Still, I would like to argue that semi-controlled drama approaches provide learners with meaningful contexts for learning and are useful in the context of EFL teaching. They are motivating in nature but since they are not as complex as open communication approaches, they are especially purposeful for targeted language teaching, like for example focus on vocabulary. Semi-controlled approaches leave room for creativity and self-expression so learners are likely to benefit from them on a variety of levels. With this kind of exercises it is easier to control what is to be learned since the context creates such a strong starting-point whereas process drama can evolve quite freely from the pretext, as I will discuss next.

2.4.3 Open communication approaches

Kao and O'Neill (1998:12–13) consider process drama as the most open in communication among their approaches on the continuum. They claim that process drama is concerned with the development of a wider context for exploration and that the aims of the process are to develop learners' insight and to help them understand themselves and the world we live in. Process drama is more complex in its nature than scenario; it is immediate and flexible in format. The target language is used in meaningful, authentic situations where the focus is on problem posing and resolution. Also the role of the teacher is active – the teacher is a co-creator of the dramatic world.

The main objectives of process drama on an EFL lesson are to increase the fluency and confidence of the learners' speech, to create authentic communication contexts, and to generate new classroom relationships (Kao and O'Neill 1998: 15). I would also like to point out that the drama conventions presented in the previous approaches can be included and applied in process drama which makes it a kind of layered approach that assembles together all the possibilities that drama has to offer.

Owens and Barber (2001: 5) have suggested that the drama structure created for a process drama can and should be used again with different groups in different contexts. In other words, process drama lives with its participants and the same drama can provide different kind of learning experiences for different learners in different situations. It is also possible to combine and apply different drama conventions according to the needs of the specific

group but it demands some knowledge and experience in using drama as a teaching medium.

Even though open communication approaches have some clear benefits and advantages, I find them quite complex and free for vocabulary teaching. Process drama is the most open of drama approaches and it has a significant amount of different learning areas embedded into it so the vocabulary teaching aspect is easily left un-emphasised. It can be as a part of the drama but it is likely that learners experience the story and its exploration more interesting and memorable aspects of the drama. Of course, this does not mean that one could not combine vocabulary teaching and process drama but I just want to point out that it demands quite strict planning and a clear vision how the vocabulary serves the purposes of the drama.

2.5 Learning through drama

There are several ways and models to approach learning through drama and in this subsection I will present a few of them. However, it should be kept in mind that these models are used to describe learning in drama education and even though they do apply to DIE as well, at least to some extent, in the context of vocabulary learning these might not be as significant learning factors as kinaesthetic, tactile and motoric ways to learn, as explained in section 3 – Teaching foreign language vocabulary.

Let us begin again with the basics. As drama is such a holistic approach of learning (Heikkinen 2005: 32), it has a significant amount of learning potential embedded in its nature. For example, Bolton (1986: 37) identifies that over a longer period of time of utilizing dramatic work in a classroom, development in children may appear in many guises, such as, in their thinking, their talking, their acting, their property-making, their respect for each other's view-point, their sense of artistic discipline, their desire for further factual knowledge, their writing, their painting etc. In this section I will have a closer look at what kind of models of learning through drama professionals in the field of drama education have suggested. Namely, these are Bolton's model (1979), Sava's model (1993) and Heikkinen's model (2005). In addition, the section begins with some general acknowledgements about the topic.

In addition to his learning model, Heikkinen (2005: 12) reports about the principle of enactive learning developed by Allan Owens (2005). According to this principle, drama

creates a fictional space and structure for investigating some phenomenon or matter which accordingly enables dramatic learning. In this kind of dramatic investigation a person acts and explores holistically the fiction, roles, and bodily metaphors through one's own personality. Typically, drama brings up clichés and stereotypes that are opened up and analysed utilizing bodily movements. Fundamentally, enactive learning is about alternating the elements of drama, experiencing things together as a group and about the processing. Hence, dramatic investigation is a unique process and it arises from the needs of the group.

Furthermore, Owens and Barber (2001: 8–9) have classified the possible learning outcomes of drama into three groups – 1. Drama and theatre specific skills and knowledge 2. Social skills and 3. Possible learning areas (i.e. issues demonstrated in the curriculum). Hence, learning happens both in and through drama since the two strands are inextricably intertwined. As the classification demonstrates, drama is a quite a multidimensional art form and it has a significant amount of learning potential embedded in its nature. I think that these areas are best seen in more complex forms of drama, such as process drama or forum theatre, but their value should not be understated in simpler drama activities either.

Moreover, also Byron (1986: 156) has thought about what kinds of learning are possible in drama. According to him, there are five areas of learning that represent range of learning possible through drama even though there is considerable overlap and blurring at the edges. These areas are content, cognitive abilities development and language abilities development, form – using the medium (i.e. the drama itself), social learning through group processes and lastly, autonomy and responsibility for own work. I like this understanding quite a lot since it takes into consideration all the basic features that drama possesses and turns them into learning goals.

In addition, McGregor et al (1977: 25) suggest that involvement in drama results in greater understanding of people and their situations, mastering the use of the process of representing, ordering and expressing feelings and ideas, controlling and using dramatic media, and working with others on both symbolic and real levels. All these kinds of learning occur in drama to some extent but some may be stressed more than others. McGregor et al (1977: 39) continue that the main kinds of learning in drama include three dimensions: 1. The ability to apply information given by the teacher and sustain this with reference to the particular aspects of meaning being explored 2. Greater facility in expressing understanding through acting-out in such a way that abstract notions can be

represented and explored through action 3. Improved ability to make experience gained through acting-out conscious and to understand the implications of the experience in both general and personal terms.

What can be drawn on these theories of learning through drama is that drama seems to have quite many contrasting aspects – personal vs general, individual vs group, abstract vs concrete, conscious vs unconscious, discussing vs doing, incompleteness vs end product, etc. that are significant factors in the learning process. I find the power of drama in that it lives with its participants and no drama is ever the same. In other words, it is a process and every participant brings something to it. As a result, one learns something from others but also about the world in general, drama itself and about the learning areas. In addition, it can be adapted pretty much for every topic or content as only the teacher's imagination creates limits for working with drama.

Next, I will introduce and evaluate the models of learning through drama mentioned at the beginning of the section. All these models include relevant issues and notions about drama and artistic learning but I am not sure they cover the whole truth about drama education. I would like to emphasise that these are just models because in practice it is almost impossible to measure or investigate what happens in the minds of learners when they are involved in drama activities. After all, drama is a complicated art form and method of education, so there are probably several processes going on and learning might be quite implicit. Therefore, I suggest that there would be a reflection session after every drama session to create the learners' possibilities to discuss what they experienced and might have learnt while doing the drama.

2.5.1 Bolton's model (1979)

Bolton (1979: 44–47) has suggested quite a similar model to Heikkinen's model for stages in learning in a drama experience. His model has four stages towards change in understanding and the flow between these stages is both a forward and backward movement. The model begins with artificial drama. This is a preparatory stage not conducive to learning since there happens no change in understanding and there is no congruence between feeling and objectivity. The second stage is reinforcement and it is concerned with unconscious reproduction of what is familiar already. In the third stage a conscious identifying of what is known (i.e. 'making the implicit explicit') takes place

and therefore this stage is called clarification. The fourth and the final stage is about a shift of perspective, also known as modification stage where change in understanding happens.

Even though this model is decades old, it still has captured something very essential of the nature of drama and learning through drama, and is therefore still valid even today. I especially like that it acknowledges the conscious dimension of the learning process, and also how it gradually moves towards change in understanding which is the core of all learning. I would regard this model as highly functional and representational.

2.5.2 Sava's model (1993)

Another model that can be applied to learning through drama is the model of artistic learning process by Sava. According to Sava (1993: 27–28), sensory information provides building blocks for developing cognitive-emotional internal models and idea structures. Learning is based on adequate amount of sensory information that gradually enables internalizing experience knowledge on throughputs and processes, basic elements and basic concepts of the art form in question. Thus, the learner is building artistic, symbolic and conceptual meaning systems through one's own artistic actions with the help of conscious guidance. Key material in artistic thinking are different kind of musical, visual, spatial conceptions and ideas of bodily movements. These can only be formed under circumstances where the learner is able to link one's sensory experiences to one's personal intuitive emotions and visions emerging from one's previous experiences and emotions. The process in question is developing artistic concept awareness. When the learner is developing a holistic artistic knowledge by utilizing one's sensory experiences, artistic symbol and concepts awareness, and instruments and materials for expressing oneself, it is also possible to use the terms artistic cognition and artistic thinking. In other words, artistic learning is about the learner's active combining of sensory, experimental, imaginary and conceptual knowledge, and also experimentation and selection which all together affect the learner in a way that one can perform artistic-aesthetic personal interpretation and express oneself with the means of that specific art form.

Sava (1993: 38–40) has also developed a process model for the phases of artistic learning (FIGURE 3). The model represents how sensory and emotional experiences transform into consciousness and understanding. In the centre of the model there are artistic mental

and material instruments that are being developed as a part of the holistic learning situation. Material instruments are concrete instruments of different art forms whereas mental instruments are those psychological and mental function that the learner uses to process art and artistic activities. The learner develops and utilizes these instruments throughout the artistic learning process.

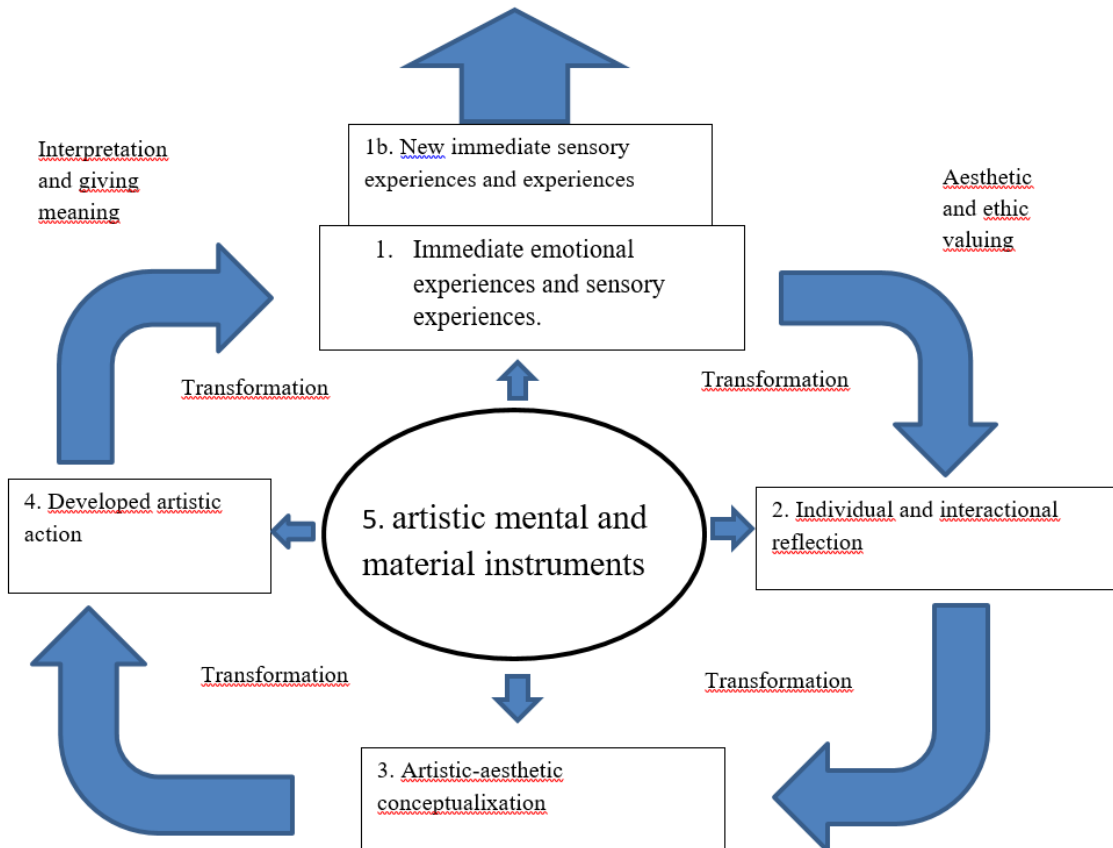


FIGURE 3: The artistic learning process (adapted from Sava 1993: 38)

In the model the actual cycle starts with immediate emotional experiences and sensory experiences. They are the starting point for all artistic-aesthetic experiencing and functioning, and the learner should be given adequately time to process and analyse these experiences in one's own pace. Thus, in the first phase the learner becomes conscious of one's artistic-aesthetic experiences. Then in the second phase, these experiences, their interpretations and artistic choices are shared, compared and evaluated with the rest of the group. The teacher guides this work by asking the right questions and helps learners to position their experiences in larger cultural contexts of art. Hence in the third phase, gradually learners gain the ability to generalize their own experiences and gained information about interaction into artistic-aesthetic concepts. However, only in the fourth

phase learners really obtain the concepts of art and symbolistic world by creating it actively on their own. Thus learners' internal, personal sensory and emotional experiences and mental images should transform into deep humane understanding that consequently affects the observation of new sensory and mental experiences, and so the cycle starts again. As a whole the artistic learning process creates more conscious and developed artistic receiving, interpreting and producing activity. (Sava 1993: 38–40).

I would like to mention that Sava's model is probably best applicable in process drama or forum theatre where the drama is constantly in the focus of doing. However, in the context of the present thesis and material package it should be kept in mind that the focus is more on the language learning and teaching aspect, and hence the artistic learning might be left in the background. I still wanted to include it into this sub-section since drama is always about art and art education. Even though it would be utilized to teach issues presented in the curriculum, and not just for the sake of itself.

2.5.3 Heikkinen' model (2005)

Heikkinen (2005: 68–71) has designed a model of learning through drama based on his genre-fields. In this model learning happens in three different phases that are linked together and thus form an experimental circle or a hermeneutic cycle. These phases are building the knowledgebase (modelling), negotiation and independent work. The first phase is dedicated to gathering learners' experiences and general observations on a specific genre, discuss evoked thoughts and analyse them. In addition, there should be discussion on the genre's function, analysing its structure and how it can be seen in that genre. After all, the purpose of drama is to deal with form and its function. In the second i.e. negotiation phase the purpose is to expand learners' understanding of 'the model' that was created in the first phase. In practice, this means that the model is tested, its ways are modified and it is observed how these changes affected the genre. In the independent work phase which is the last one, the learners are allowed to create their own worlds of drama according to a chosen genre. As a whole the process is about acquiring knowledge, negotiation and individual work.

The role of the teacher in creating drama is to be actively involved in throughout the three-phase process. The starting point is that the teacher and learners interpret texts together. The teacher should guide the analysis and spotlight those issues that frame texts and are

essential in interpreting. Therefore, the teacher supports and guides the learning process but does not lead towards ‘the right interpretation’ or ‘the truth’. (Heikkinen 2005: 70–71).

Of course, this is just a simplified vision of what might be going on in the learner’s head, and the phases might overlap and not be very clear or visible. Typically, learners might not be even conscious of their learning process. Still, Heikkinen has succeeded in depicting quite a concrete model of what happens in learning through drama. In addition, what I like about this model is that it takes into consideration the role of the teacher in learning which will be discussed more thoroughly next.

2.6 The role of the teacher

Pedagogical drama needs always a leader. Without a leader, there is no pedagogical structure and learning potential in drama and it becomes mere playing. In drama, teachers and learners are engaged in collective enquiry and exploration, and hence learning is likely to occur through co-operation, interaction and participation (Morgan and Saxton 1992: v). Nevertheless, McGregor et al (1977: 5) emphasise that drama teachers work with their personalities and they vary in the kind of activities they use. They can, for example, adopt roles themselves, work alongside the learners, set activities and observe them from outside, emphasise discussion and their value, keep such discussion to minimum and let the experience speak for itself, encourage working with the whole class/in small groups/in pairs/individually, and utilize the continuum of closely directed exercises vs. freedom to work without restrictions.

On the other hand, Holden (1981: 13) suggests that the teacher has a positive and active role to play in drama classroom. First of all, the teacher has to present the scenario or idea clearly and organize any preliminary work in order to ensure that every learner understands what they are supposed to do. Secondly, the teacher should support learners in their work by moving from group to group, joining in preparatory discussion when necessary, and helping when asked. Thirdly, when the learners are working on their drama exercises, the teacher should leave them alone and observe their work without unnecessary interruptions. Fourthly, the teacher typically leads the discussion which normally takes place after each drama activity.

However, when teacher participates in the drama it creates more learning dimensions to it and also engages learners. Morgan and Saxton (1992: 38) even claim that in a role drama, the most effective teaching technique is that of teacher in role (also known as TIR). Bolton (1992: 31) also claims that even teachers of other subjects occasionally find this technique useful which supports its use also in EFL teaching. When taking part in the drama the teacher can monitor the experience of the learners, control class discipline and learning, as well as release the power to the learners when they are ready. In addition, Byron (1986: 7–8) has stated that TIR is an efficient tool for imparting information and placing learners in a clear and specific relationship to a problem, issue or set of materials. Bolton (1992: 32) calls this *the ownership of knowledge*. In other words, learners are placed as experts which gives a genuinely different feel to the learning task, generates pupil energy and responsibility for learning.

Morgan and Saxton (1992: 39–40) continue that typically the teacher has one of the following stances: manipulator (instructive stance), facilitator (promoting or helping forward stance) or enabler (empowering stance). All these stances are appropriate in a drama classroom and all three can be used effectively in or out of the role, and they include implications of status which indicates the teacher's position on the ladder of power in relation to the learners.

All in all, a drama teacher needs to have a wide range of personal skills and interactive techniques at their command, as well as a sound understanding of the nature of drama and theatre. In addition, they need the ability to structure lessons that convey and shape shared learning experiences. In order to achieve this goal they need considerable powers of observation, perception and organization, and they must be process-oriented and able to ask learners' questions, and also to answer questions that the learners might have. (Morgan and Saxton 1992: v). Nevertheless, even though the before mentioned principles apply also to teaching DIE, I argue that one does not need such a deep understanding of drama and a range of drama specific knowledge and skills to teach other subjects or content of the curriculum with the means of drama. Arguably, training and experience in drama cannot make harm but I find it the most important notion that the teacher acknowledges that drama and theatre are not the same thing, and the principles of drama allow self-expression and experiencing through physical movement in the learning process while there is no intended acquisition of knowledge in theatre. In summary, one must be free to develop their own style of drama teaching, based on a clear understanding of what drama has to offer (McGregor et al 1977: 6).

2.7 Summary

In summary, this section has given a broad picture of what drama has to offer in the field of education. The section started by introducing drama education and DIE, and by giving a rationale for using them in language teaching. Then the focus was drawn to genre-thinking in drama education. I also introduced the continuum from closed and controlled drama approaches via semi-controlled approaches to open communication approaches used in foreign language teaching. In addition, I evaluated how learning through drama happens, presented some models depicting this event and discussed what is the role of the teacher in this process.

The focus of the present thesis is on vocabulary learning and teaching but this section has been more universal presenting general principles of drama education and DIE. Therefore, the next section is dedicated to exploring the vocabulary aspect in the context of drama in education. I want to emphasise that the theory text of this section and the reflection of the material package are only linked together in section 4 – Framework for the material package.

3 TEACHING FOREIGN LANGUAGE VOCABULARY

“Learning a foreign language is basically a matter of learning the vocabulary of that language” (Wallace 1982: 9). Of course, there is a lot more to learn in any language but arguably vocabulary is one of the key building blocks that enables communication to arise. Therefore, its significance should not be downplayed. The present section will take a closer look at learning and teaching EFL vocabulary bearing in mind the corner stone of the material package – drama in education. Special attention will be paid to issues relevant to learning through drama, those being kinaesthetic learning style, learning by doing and drama as a method of teaching vocabulary.

3.1 Learning vocabulary in the context of DIE

Schmitt (2010: 19) states that vocabulary acquisition is incremental both in terms of acquiring an adequate vocabulary size, and in terms of mastering individual lexical items. Luckily, foreign language learners do not need to achieve native-like vocabulary size in order to use English well but a more reasonable goal for them is to acquire the amount of lexis necessary to enable the various forms of communication in English (Schmitt 2010: 7). In this sub-section I will have a closer look at what is it to know a word and to learn a word when drama is the learning medium.

An essential notion about learning a foreign language is the difference between *productive* and *receptive* vocabulary. In other words, learners can recognize many more words than they are able to use correctly. Thus, their receptive vocabulary is wider than productive vocabulary (Wallace 1982: 23) which also concerns all language users. In the context of the present thesis and material package, I see drama as an applicable method to expand both of these language repertoires. When learners acquire new vocabulary through drama they get to practise it right away both in meaning and in use – and also to produce meanings. Nation (2001: 24) distinguishes receptive skills as listening and reading, and productive skills as speaking and writing, and in drama all these skills may arise simultaneously and hence both receptive and productive vocabulary are activated. In my opinion, such versatile input can definitely enhance learning any language.

Wallace (1982: 60) has also stated that vocabulary is often taught in context but not *stored* or *memorized* in context. However, this standpoint has shifted dramatically during the past decades. Nation and Webb (2011: 175) have observed that a significant proportion of the language we meet and produce is made up of multiword units, and that knowledge

of these multiword units makes comprehending and producing language easier. A simple example of multiword units could be, for instance, routine formulas like *good morning* and *Happy Birthday* that always occur together. Hence, the meaningful memorising context is found in these multiword units. The knowledge of multiword units result in native-like fluency and native-like accuracy (Nation and Webb 2011: 175) because it is efficient to store vocabulary in “chunks” in the mind. In addition, probably the best way to develop one’s vocabulary in a foreign language is to encounter it in situations and contexts that are as authentic as possible (Wallace 1982: 64). Thus, I argue that drama creates a memorable context for learning new vocabulary (in both single and multiword units) which boosts learning and memorization, and hence DIE should be an integral part of every foreign language classroom.

However, this is not enough for mastering new vocabulary. Schmitt (2008: 333) claims that besides needing a large number of lexical items, a learner must also know a great deal about each item in order to use it well. This is usually referred to as the quality or depth of vocabulary knowledge. Thus, it is not enough to consider a word learned if only the spoken or written form and meaning are known. These are usually the first and most essential lexical aspects which must be acquired and they allow word recognition but in order to use the word productively a learner must gain more knowledge about this specific lexical item (Schmitt 2008: 333). Thornbury (2004: 15) claims that knowing the meaning of a word is about knowing its dictionary meaning or meanings, knowing the words commonly associated with it (i.e. its collocations), its connotations, its register and cultural accretions. A simple concrete example of this could be, for instance, the word *dog*. Knowing the word *dog* means to know that it is a canine animal with four legs and a wagging tail. In addition, the word *dog* commonly occurs together with the word *cat*, like in *it is raining cats and dogs*. This is probably because they both are household pets and have similar role in people’s lives. On the Internet dogs can also be called *doggos* or *puppers*. Thornbury (2004: 18) calls this kind of categorisation and labelling of words a process of network building. It means constituting a complex web of words that are interconnected. All in all, knowing a word is the sum total of different kind of connections – semantic, syntactic, phonological, orthographic, morphological, cognitive, cultural and autobiographical (Thornbury 2004: 17).

Nevertheless, the final aim of vocabulary learning is, in addition to the memory of individual words, the automatic retrieval and production of vocabulary, and the learning

outcome depends on repetition and practice (Nation and Gu Yongqi 2007: 84). However, Thornbury (2004: 24) has pointed out that simply repeating a lexical item seems to have little long-term effect unless some attempt is made to organise the material at the same time. Especially significant learning factor is the repetition of encounters with a word. The estimates suggest that at least in reading words stand a good chance of being remembered if they have been met at least seven times over spaced intervals (Thornbury: 24).

Hence, drama exercises are not enough to deepen the vocabulary knowledge or create adequate amount of exposures to it but more explicit vocabulary teaching is also needed. Nation (2001: 27) suggests that knowing a word involves three aspects: form (spoken, written, word parts), meaning (form and meaning, concept and referents, associations) and use (grammatical functions, collocations, constraints of use). Therefore, the teacher should keep these issues in mind when planning teaching. After all, drama is just one method to teach vocabulary among others and even though it certainly does have some advantages it does not cover the whole phenomenon of vocabulary learning.

Moreover, Schmitt (2008: 334) suggests that different teaching approaches may be appropriate at the different stages of vocabulary learning. An explicit approach, such as drama, that focuses directly on establishing the form-meaning link can be most effective at the beginning stage, but when enhancing contextual knowledge, for example, the exposure approach may be more effective. Hence, I suggest that drama is quite an appropriate method to introduce new vocabulary to learners at the beginning stage of learning but other methods should be taken into consideration once learners are beginning to get familiar with the new words and remember them. After all, it seems that basically anything that leads to more exposure, attention, manipulation or time spent on lexical items adds to their learning (Schmitt 2008: 339).

3.2 Teaching vocabulary in the context of DIE

As we have already looked into what is a word and how it is learned, let us now turn to the aspect of teaching vocabulary when drama is the learning medium. In this sub-section I will have a look at the factors affecting vocabulary teaching and how the process takes place in the learner's mind. The aspect of learning through DIE is taken into consideration throughout the text.

Let us start by the general principles of vocabulary teaching and learning. Vocabulary knowledge extends beyond single words (Boers 2013: 209) and there are several factors affecting vocabulary and reading comprehension proficiency and its development. To name a few, these include socioeconomic factors, background knowledge and target language proficiency of the learner (Lubliner and Smetana 2005: 9). Hence, vocabulary teaching should respond to these starting points. Lubliner and Smetana (2005: 12–14) have suggested a *comprehensive vocabulary development* model (FIGURE 4) to demonstrate how instructional methods are used to meet instructional goals for three important dimensions of knowledge. These dimensions of knowledge are declarative word knowledge (i.e. knowledge *what* are the words to learn), conditional knowledge (i.e. knowing *when* to use strategies to regulate word learning) and procedural knowledge (i.e. knowing *how* to use vocabulary acquisition strategies intentionally during reading).

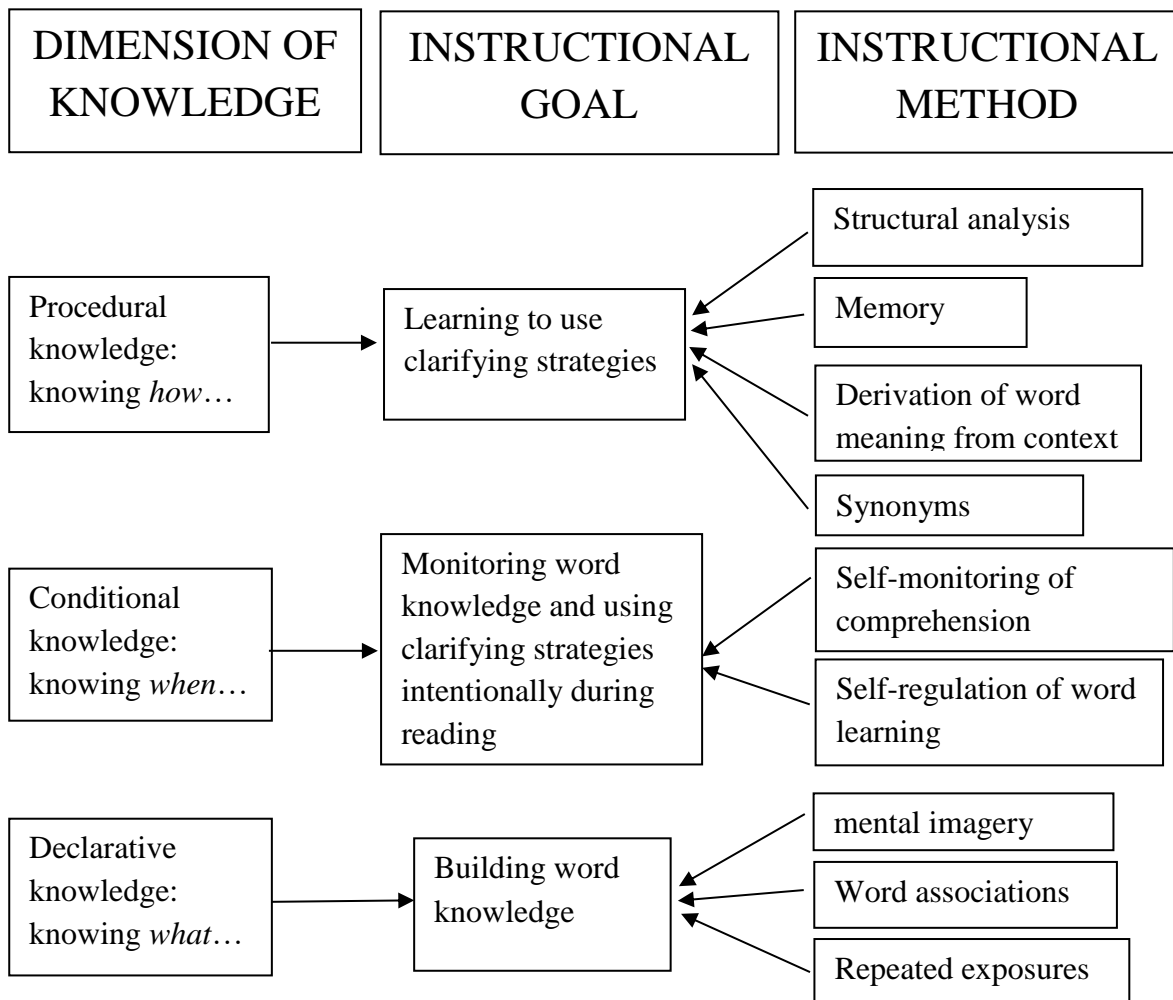


FIGURE 4: Comprehensive vocabulary development (Adapted from Lubliner and Smetana 2005: 13)

In this model the instructional goal is affected by dimensions of knowledge and instructional methods. It is a bottom-up model that becomes more complex as it proceeds from the basics. Building words knowledge involves some familiar foreign language teaching strategies, while monitoring word knowledge and using clarifying strategies revolves around self-monitoring and self-regulation, and learning to use clarifying strategies involves quite cognitional language learning strategies.

I find reflections of Nation's (2001: 27) three aspects of knowing a word (form, meaning and use) in Lubliner and Smetana's model. First of all, one needs to know *what* the word represents, and only then know *how* and *when* to use it speech or text. According to my perceptions drama offers possibilities especially for repeated exposures, word associations and mental imagery that are essential for building basic word knowledge (i.e. declarative word knowledge) (Lubliner and Smetana 2005: 13) which supports the notion I made in the previous sub-section that drama is most suitable in the initial stages of introducing new vocabulary.

In addition, Rimbey, McKeown, Beck and Sandora (2016: 69) have stated that effective vocabulary instruction has three main properties: 1. It provides learners with more than one or two repeated exposures to words, 2. It provides learners with both definitional and contextual information of the words, and 3. It engages learners actively with words in deep and meaningful ways. In addition, interactive teaching is positively associated with gains in comprehension, and there is a positive effect on word knowledge and comprehension when teachers support learners in revising and refining their representations of word meanings, in expanding connections, as well as refining usages and relating the word to other words (Rimbey et al 2016: 70).

I argue that drama can include all of these properties. Typically, the drama exercises found in the material package are targeted for vocabulary teaching and hence they include a significant amount of repetition and varied exposures to words, there is a clear and memorable context in the learning situation, and they engage learners in the situation. There is also interaction both between the learners, and between the learners and the teacher.

How then a link between a word and its meaning is created? Nation (2001: 63) claims that there are three psychological processes that may lead to a word being remembered. Namely, these are noticing, retrieval and creative (generative) use. The teacher should

bear these in mind when planning one's teaching since they can be seen as three steps with the later steps including the earlier steps that lead to vocabulary learning.

Giving attention to a vocabulary item that is being taught is called noticing (Nation 2001: 63). Noticing occurs when learners notice the word and become aware of it as a useful language item, as well as when learners look up a word in a dictionary, deliberately study a word, guess from context, or have a word explained to them (Nation 2001: 63). Noticing involves decontextualisation which means that learners give attention to a language item as a part of the language rather than as a part of a message (Nation 2001: 64). On the other hand, Schmitt (2010: 20–21) brings into focus that vocabulary learning is incremental and some types of word knowledge are established before others. Therefore, incremental development of vocabulary knowledge of any lexical item could be seen as a continuum from zero to partial to precise knowledge. This means that the learner moves from knowing nothing into knowing some letters or the phonological correct form of the word to fully correct spelling and mastery of the word. In short, it can be stated that noticing is a process that demands usually some cognitive effort.

There exist two kinds of decontextualisation: negotiation and defining. The first mentioned means negotiating the meaning of a specific vocabulary item with other learners or/and with the teacher, and the second one means explicit definition of that vocabulary item or its translation in the learner's first language (Nation 2001: 63–66). Nation (2001: 66) claims that teachers can have a direct influence on noticing in speaking and writing tasks by giving thought to where wanted vocabulary items are placed in the written input. Also some form of pre-teaching or 'consciousness-raising' of wanted items can be done before the activity. Therefore, Nation (2001: 66) suggests that teachers can use a range of attention drawing techniques in order to encourage noticing.

In the second phase, i.e. retrieval, the newly learned words are actively retrieved from memory during the task and the memory of that word is strengthened, and hence the word is eventually being learned with repetition (Nation 2001: 67). This not a simple process by no means. Schmitt (2010: 24) points out that that words can be confusing and easy to mix. Especially if there are many other words that have similar forms (e.g. *pool*, *polo*, *pollen*, *pole*, *pall*, *pill*), it makes confusion more likely. Therefore, in order for the repetition to be successful, the learner must have some memory with the previous meeting with the word (Nation 2001: 68). Thus, the length of time such a memory lasts is a critical

factor for learning, and it is not an easy task to estimate how much repetition individual learners might need with vocabulary in order to learn it (Nation 2001: 68). Therefore, the teacher needs to be observant with their learners and regulate the amount of repetition according to the learners' needs.

The third major process that may lead to vocabulary learning is generation, also known as creative use. This means that previously met words are subsequently met or used in ways that are different from the previous meeting with the word (Nation 2001: 68). Though, Nation (2001: 69) reminds that the processes are somewhat overlapping. For example, negotiation improves learning not only through decontextualisation but possibly also because of the opportunity for generative use, and also negotiation of the meaning will usually involve generative use of that word during the negotiation. Also, Schmitt (2010: 24) reports that the more attention given to a lexical item and the more manipulation involved with the item, the greater are the chances that it will be remembered.

I argue that that all these processes – noticing, retrieval and creative (generative) use – can be embedded in teaching foreign language vocabulary with the means of drama. Firstly, new vocabulary can be introduced in the drama, or it may arise from it or from the communicative needs of the participants. This vocabulary can then be discussed, explored and negotiated with others. Secondly, since the vocabulary is needed in drama it has to be retrieved for the purposes of the drama work. Sometimes even several times and the repetition strengthens the form-meaning link in the learner's mind. Finally, drama itself is a creative method itself so it creates a number of occasions for generative use of the vocabulary.

3.3 Drama as a method of teaching vocabulary

Now that we have gone through the general benefits DIE has as well as the general trends in vocabulary learning and teaching, let us study especially the vocabulary learning and teaching through drama aspect which is the focus of the whole material package. What should be made clear first of all, is that there exists quite little information about this specific field of DIE. For example, Ntelioglou (2011: 184) has come to the conclusion that the majority of research on drama and EFL learning has been theoretical and there

are few empirical studies in this field. In addition, most of the few existing classroom studies tend to concentrate on the benefits of using drama to improve speaking skills, not on vocabulary learning.

Nonetheless, Dougill (1987: 39–40) has concluded that drama activities are used in teaching foreign language vocabulary because they can help provide visual and physical reinforcement that increases involvement and also help to attach the vocabulary items in the mind. Also Foil and Alber (2003: 22) state that drama is a useful way in teaching vocabulary since it makes learners actively practise vocabulary definitions through physical movement. To be more specific, Foil and Alber (2002: 132) also argue that benefits of using drama as a method of teaching vocabulary is based on multisensory instruction that capitalizes on the tactile/kinaesthetic modality to enhance learning. This will be more thoroughly discussed in section 3.5 – Learning styles. Indeed, learning through movement is the oldest teaching method in the human history (Werner and Burton 1979:v).

On the other hand, Holden (1981: 14) thinks that in drama the learners draw on their own particular store of language, experience and imagination. Therefore, each interpretation will be slightly different because it will reflect the personalities of the individuals in the group. Hence, I think that there also lies the value of drama in vocabulary learning through drama – it encourages the learners to build up their own personal vocabulary of the language they are learning.

Furthermore, Foil and Alber (2002: 231) report that educators have recommended incorporating drama into language lessons for its possibilities in teaching vocabulary kinaesthetically. This is not a new trend but has continued for decades. However, as already stated there is fairly little scientific research on the topic so the recommendations are not profoundly rationalized. There is only a small body of research or academic journal articles that have demonstrated that using drama activities is effective for increasing learners' proficiency with vocabulary, (see e.g. Ranger 1995; Dodson 2000; Greenfader 2013; Lendway 2016; Ludke 2016).

However, as vocabulary is learnt through drama as part of the whole drama process and all the learning areas, I argue that when considering vocabulary learning in drama it is important to make learners aware if certain drama exercises are aimed for certain purposes, like teaching vocabulary. Otherwise, the learners might not pay adequately attention to this aspect of drama as they are so concentrated on the artistic or individual

levels. Therefore, I suggest that when an exercise has a specific language learning goal, the teacher should state this clearly before introducing the exercise.

3.4 Learning by doing – a link between motoric and language skills

A key pedagogical feature in drama for foreign language learners lies in its multimodal character. In other words, drama does not depend on spoken or written language alone but uses also objects, gestures, sounds and images in order to communicate meaning. Therefore, the learners have the opportunity to draw and create meanings from the physical context and the visual and aural signals in which language is embedded (Palechorou and Winston 2012: 49). Also Werner and Burton (1979: v) highlight that one of the principal advantages of action oriented learning which drama can be understood as a part of, is that they are multisensory in nature.

In addition, Werner and Burton (1979: v) state that this approach is an effective means of stimulating and motivating especially child learners since when children are physically active they are doing as well as observing with their whole bodies. The sensory input is received from their tactual and kinaesthetic senses, as well as from the visual and auditory senses. Therefore, action oriented learning is especially beneficial for those who experience learning difficulties. Indeed, Werner and Burton (1979: 9) have reported that various perceptual-motor problems such as body image, balance, laterality, directionality, spatial awareness, form perception, visual perception, and figure-ground perception complicates language development of dyslectic, dysgraphic or slow learning disabled children, and experience in movement in action oriented learning is designed to aid such children.

Werner and Burton (1979: 1–2) have also listed reasons why physical activity is an effective learning medium for children. Though, I do not see any reason why these reasons would not apply to adult learners as well. First of all, learners more readily attend the action oriented learning task. In other words, when learners are physically active, they tend to be totally involved in the learning experience and they are more likely to focus on what they are doing. Secondly, they are dealing with reality. The learning experience is direct and immediate – learners are not just learning about the content, they are experiencing it. Thirdly, Action oriented learning is a process approach in which development of the affective domain is the primary concern. This is so because children must closely attend to the stimulus message and actively respond to it. The movement

response is both natural and pleasurable, and therefore it acts as a positive reinforcement and promotes development of positive attitudes towards the learning process and the particular content being learned. Fourthly, action oriented learning helps compensate for some of the sensory deficiencies inherent in sedentary activities in which cognitive operations are employed. As already emphasised, action oriented learning is a multisensory experience because when learners are physically active, they receive sensory input from their tactual and kinaesthetic senses. Fifthly, action oriented learning is results oriented so learning culminates in an observable goal, and children experience immediate gratification. Finally, action oriented learning provides an incentive for self-directed learning because the learning process is exciting and satisfying, and has thus tendency to promote participation in learning activities that are self-initiated.

Werner and Burton (1979: 2) claim that these six points evidence how combining mental and physical activities can enhance the learner's interaction with the subject matter. I personally agree with them and consider motoric ways of learning quite stimulating and exciting alternatives for traditional classroom work. However, action oriented activities such as drama are not supposed to replace the traditional methods but to bring something extra into teaching.

When it comes to learning a language and combining action oriented learning, Werner and Burton (1979:8) suggest that effectively receiving visual, auditory, tactile, olfactory and gustatory cues help a child to interpret incoming messages to the brain. They (1979: 51) continue that in addition to interpretation, movement can help individuals also to articulate their experiences, thoughts and ideas, perceptions, feelings and emotions creatively. Accordingly, body postures, gestures, imitation, dance, dramatic play and pantomime can result in animation, spontaneity, coordination and creativity.

Also Winston (2012: 4) emphasises that one of the key advantages that drama pedagogy can bring into the language classroom is its recognition of the centrality of the body in the learning process. Particularly significant for foreign language learning is that drama foregrounds the communicative potential of bodies through their uses of non-verbal or paralinguistic signs. Gestures, facial expressions and body language communicate meaning, and they are ways in which learners can make human sense of communicative acts, and also ways they can readily deploy themselves in order to support their use of words. In addition, a number of gestures and facial expressions are culturally specific so

they serve both to embody the relationship with the target language and to connect with the people who use the language.

In summary, it can be stated that learning by doing creates a link between one's motoric and language skills which enhances learning in context. Benefits can be seen on cognitive, social and behavioural levels. In addition, especially drama is concerned with intrapersonal development of the learner which makes it an effective tool of education. It should be also emphasised that motoric ways of learning are in particular useful for learners with learning difficulties.

3.5 Learning styles

Learning new vocabulary, and the pace and effectiveness of this process is dependent on one's learning style and how it is taken into account in teaching. For example, Kamińska (2014: 1–3) has discussed the nature of learning styles. She has stated that learning styles explicate how people prefer to use their learning abilities. In other words, learning styles are relatively stable cognitive, affective and psychological traits or patterns that guide learners to perceive, interact with, and respond to the learning environment. They are typically not used consciously to intake or comprehend new information, and they retain despite the teaching methods and classroom atmosphere. Hence, based on these arguments I think that teachers should accommodate their teaching to meet the needs of individual learners.

Nevertheless, it is quite unclear how innate and biologically pre-programmed learning styles are since they can develop and change over time and accommodate to situations and tasks. Therefore, it is clear that environmental reinforcements and socialisation play a role in their shaping. Accordingly, years of conventional classroom roles and norms have a significant impact on the shaping of a child's learning styles which can be grouped to natural, habitual and preferred based on their characteristic features in learning situations. Based on these styles learners choose learning strategies in a variety of learning situations. These strategies, as well as the learning styles behind them, are affected by individual learner differences, situational and social factors, and expected learning outcomes. (Kamińska 2014: 2–6). In addition, Schmeck (1988: 9) argues that two types of influences affect behaviour in learning situations: firstly, characteristics of the person and secondly, characteristics of the specific situation. Hence, it can be concluded that

individual's personal learning style is constituted of complex social, affective and cognitive features.

Claxton and Murrell (1987: 7) approach this ensemble from the point of view of layers. They have adapted a model from Curry (1983) in which the different levels of a person's characteristics are seen as an analogue of an onion which represents their learning style. At the core of the onion is style in the sense of basic characteristics of personality. The second layer is formed by how a person tends to take in and process information. This layer is called information processing. The third layer is concerned with how a learner tends to interact and behave in the classroom, so it is called social interaction. The fourth and the final layer is constituted by learning environments and instructional preferences which is also its name. The traits at the core are the most stable and as the levels proceed outward, the traits are less stable and more susceptible to change. Of course, these traits are not discrete and traits of each level influence the next. This is also why it is so difficult to develop valid and reliable measures to assess learners' learning styles.

Indeed, learning styles can be grouped in a variety of ways. For example, Schmeck (1988: 8) reports such styles classifications as *field independent vs. field dependent*, *global vs. articulated*, *impulsive vs. reflective*, *global vs. analytic*, *holistic vs. serialist*, *right-brained vs. left-brained* and *holistic vs. atomistic*. Clearly, there is no agreement on the issue among researchers and the way learning styles are seen depends on how learning process itself is approached. It can be even questioned whether there exists any learning styles or not. However, for the purposes of the present thesis I have decided to concentrate on the traditional visual-auditory-kinaesthetic/tactile classification and especially focus on the kinaesthetic/tactile part since it is the most evident in DIE.

Chang (2012: 7) claims that drama can stimulate the visual, the kinaesthetic and auditory aspects of learning and therefore allow more pupils to feel confident as learners. Accordingly, engaging in multiple ways of learning enables learners to fix the learning experience more firmly in their minds. Chang even gives some concrete examples how drama can serve many kinds of learners. For example, visual and spatial learners will benefit from drama activities such as creating still images or sculpting partners. Also kinaesthetic learners who like to touch, move around and manipulate objects will enjoy these activities but miming and acting out will respond to their needs even better. Traditional drama conventions such as voice in the head, conscience alley, hot seating and sound collage have an auditory appeal for those who prefer auditory methods of

learning. In many cases, drama can employ all these channels during one lesson so therefore it serves all kind of learners effectively.

Dunn and Dunn (1978: 317) claim that typically our school system prefers visual and auditory learners, and because so little of what happens instructionally in most classes responds to the kinaesthetic and tactile senses, these learners are left without attention. Even though this observation is already decades old, I still consider it valid in the classrooms of 2010's. Dunn and Dunn continue that these learners tend to acquire and retain information or skills when they are involved either with handling manipulative materials or by practicing in concrete real-life activities. Therefore, I claim that drama is a purpose-built tool for teaching tactile/kinaesthetic learners.

Apparently, many young learners who appear to be essentially tactual or kinaesthetic learners learn to combine their tactual inclinations with visual learning as they grow older. Some of them even adapt to auditory input. Hence, there seems to be some parallels between age and perceptual strengths among learners. However, many teenagers continue to be unable to learn well by either listening in class or by reading. (Dunn and Dunn 1978: 318). Therefore, I see drama as a helpful tool especially for lower secondary school pupils, not just for small children.

When it comes to vocabulary learning, learning styles determine whether the learner prefers using visual, auditory or tactile/kinaesthetic channels to process the language input. The two first mentioned are typically quite prevalent in the classroom but drama offers a passage to make especially use of learners' motoric skills to enhance language learning. I would also like to note that all learners can still benefit from drama since visual and auditory elements are quite substantive features of drama and they are especially applicable in incorporating new vocabulary to the drama.

As the last point of this sub-section, I would like to point out that no matter the preferred learning style, some learners might not understand the learning that is taking place in drama and might therefore resist drama activities. This phenomenon also highlights the importance of the reflection phase that should follow each drama lesson. Also Stinson (2012: 80) argues that playfulness and role-playing that drama is based on are not familiar or natural for every learner and therefore the reflection allows for the teacher and pupils to identify what kind of learning took place in drama. In addition, reflection helps to recognize that play and learning are not mutually exclusive practices.

3.6 Summary

In this section I took a closer look at vocabulary learning and teaching in the context of DIE. I discussed what it is to know a word and how teaching of new vocabulary should be approached. Based on the background literature, I concluded that drama is an alternative way to teach new vocabulary to learners at the initial stage of introducing the vocabulary but more explicit teaching is also needed in order to deepen the vocabulary knowledge.

I also evaluated how learning by doing affects vocabulary learning and what is the function of learning styles in this equation. It can be stated that drama in vocabulary teaching could benefit especially tactile/kinaesthetic learners whose learning style is not always taken into account in traditional teaching, as well as pupils with learning difficulties since drama responds to their needs of holistic learning. However, it should be noted that drama is a multimodal teaching method, so auditory and visual features are easily embedded in drama so that it profits every kind of learners.

Now I will move on to introducing the framework for the present material package. In the following section, I will link the theoretical knowledge of drama in education and teaching foreign language vocabulary together, and turn my understanding into a concrete and practical application that demonstrates my expertise in this specific field of DIE.

4 FRAMEWORK FOR THE MATERIAL PACKAGE

This section explains the framework of this material package. I start by discussing the ways drama can be used as a tool to teach foreign language content and link the theory to my own work. In addition, I will explain the aims of the material package, as well as, give a rationale for its target group. Towards the end, I will discuss the tasks in the package in detail.

4.1 Drama as a tool in EFL teaching

There exists a variety of approaches to drama teaching and much of the work drama teachers do consists of mixture of approaches and activities. For example, McGregor (1976: 10) has classified seven areas of difference: 1. Movement and mime (some type of expressive use of the body) 2. Teacher directed drama (acting out a story according to the teacher's direction while narrating the story) 3. Teacher directed drama using role play (teacher taking part in the acting and also directing the sequence of events) 4. Child-centred group improvisations (creating an improvised scene in small groups) 5. The use of games (children work within rules rather than create them) 6. The use of drama as a service (illustrating points by the means of drama) 7. Study of drama as training for the theatre (drama as specific art form related to traditional theatre).

I have utilized areas 1, 3, 4, 5 and 6 in the present material package. Areas 2 and 7 are left out because they do not serve the purposes of foreign language teaching especially targeted on introducing new vocabulary. Typically, movement and mime, games and group improvisations are used in the easy exercises and the role of the teacher grows as the exercises get more demanding. Hence, these areas can be applied to DIE as well as to traditional drama education.

Next, I will introduce some traditional drama conventions and concepts that are prevalent in the material package. Mime is one of the key tools used in the exercises so I want to enter into it slightly deeper. Fleming (1997: 89) defines it as a deliberate sequence of actions which are intended to convey meaning without language. Morgan and Saxton (1992: 111) support this by stating that mime is used as a means of developing in pupils the ability to 'sign' with confidence. They continue that the constraint that mime places on language allows a shyer class to explore ideas which they can then talk about, but on the other hand, it forces a very verbal class into other ways of expressing thought and emotion. I have decided to utilize mime to an extent in the exercises since it allows

learners to take into account their bodily kinaesthetic and tactile learning preferences which are not typically that present in foreign language teaching. After all, even though drama is largely spontaneous oral communication, the power of gesture without words can stimulate language (Morgan and Saxton 1992: 111).

Another relevant key tool in the material package is improvisation which McGregor et al (1977:12) define as any activity which involves an element of spontaneity and open-endedness. Improvisation does not describe what is being done but a way of doing it – it is a mode of activity. Hence alongside drama also music, conversation and movement can be improvised. In the material package improvisation is used to free the learners' imagination. When something has to be done with spontaneity there is no time to stress about questions like how, what and why but one has to react one way or another. Hence there are also no right or wrong answers in improvisation but every participant is as right as the others as long as they are participating.

Moreover, McGregor et al (1977: 55) have discussed the role of games and exercises in drama. They claim that games offer an immediate way of working together and can quickly release tension in the group which is why they are usually an essential part of a drama teacher's tool kit. Ideally games can provide a parallel and natural introduction to the actual drama. Learners need to recognise them, agree on the rules, engage in the process of negotiating, as well as structure and organise both ideas and themselves when playing games, and thus games also support the drama work. I would like to add that games tend to be fun and relaxing which is why learners find them enjoyable and motivating. That is also why I have decided to utilize games in the exercises in the material package.

McGregor et al (1977: 14) also highlight the importance of the concept of symbols in drama. They claim that symbol is an elusive concept. Everything may function as symbols as far as they are used to represent or evoke ideas. Thus a symbol is any item – a sound, a mark, an object, an event – whereby we are enabled to make an abstraction. Hence in drama the teacher might wear a hat, as an example, and thus indicate that they are in role at the moment. The hat works as a role mark – a symbol. When the teacher is not wearing the hat, they are themselves. This is how symbols are used in drama to convey information.

Some of the exercises also utilize roles on learners. Winston (2012: 3) states that roles can serve as a liberating function of a mask that enables learners to feel safe enough to

take risks with language that they would otherwise feel too self-conscious to attempt. Hence, drama encourages learners to experiment safely with alternative identities and thus come to see and imagine themselves differently. As learners feel emotionally energized in the service of the target language, they are more likely to try to use the language and dig deep into their linguistic resources. Therefore, I argue that with roles learners engage in the learning situation and they not only learn about the topic of the drama and its content and language but also about themselves as persons living in the world.

4.1.1 Factors influencing the kind of drama taught

McGregor (1976: 82–87) suggests some factors that influence what happens in any drama lesson. Even though these factors are designed to depict lessons in drama education, I consider them valid for DIE as well, and thus present them next. The factors are 1. The general aim of the lesson 2. The amount of direction in the lesson 3. The treatment of the subject matter 4. The size of the group participating 5. The main kind of dramatic activities in the lesson 6. How the lesson is conducted (i.e. whether the lesson is geared towards an end product or whether it ends in discussion).

Furthermore, McGregor et al (1977: 53) have stated that before it is possible to decide on aims and intentions for a drama lesson, the teacher must consider the general development of the class and their state of readiness for drama. The variables one should keep in mind include age, ability, group dynamics, individual and group strengths and weaknesses, attitudes to drama and the teacher, as well as their understanding of drama and experience of working with drama.

These factors are also visible in the exercises in the material package. They are not designed for any particular group of learners but work as a resource bank the teacher can adapt for a variety of groups. The exercises are designed to a group of about 20 pupils with the target of vocabulary learning in the focus. Hence, typically the vocabulary to be learned is clearly stated. The main kind of activities in the lesson include a variety of mimes, improvisations, games and role plays, as well as drawing and using ICT. Some exercises demand more teacher participation than others but the teacher has a role at least in introducing the new vocabulary in almost every exercise. The exercises do not aim for any end product that would be presented to audience but they are purely designed for teaching purposes.

4.1.2 Assessment

Byron (1986: 153) has claimed that *trying to evaluate a drama is a bit like trying to evaluate a party*. This is because the drama lesson is a fluid and complex occasion, with a multiplicity of social interactions, and there is little if any end product to examine afterwards as a basis for reflection and evaluation. McGregor et al (1977:95) even claim that not all teachers are convinced that drama can or should be assessed. That is because the activity centres round expression of feelings and spontaneity and in addition, there are so many factors involved in the whole process that it is impossible to assess them all.

On the other hand, Owens and Barber (2001: 92–93) have stated that we assess and evaluate learning in drama because we want to allow the possibility of improvement on individual levels of skills, knowledge and understanding. They suggest that in order to consider practical mechanisms which allow assessment, evaluation, monitoring, recording and reporting, drama should be assessed based on its aims and possible learning outcomes. These are also listed in the exercises of the present material package. Bolton (1992: 110) has suggested that the aims in drama teaching can be categorised into four categories – 1. Learning about content/form 2. Personal growth 3. Social development and 4. Theatre knowledge, techniques and crafts. Accordingly, it is up to the teacher and the drama which of these dimensions are emphasised in assessment. Owens and Barber (2001: 97) continue that the assessment should be diagnostic, summative and formative in order to give a holistic picture of the learner's progress.

Clearly one needs education and training to be competent to evaluate learning in drama. However, since the focus of the material package is not on drama skills but vocabulary acquisition, there is no need for the teacher to assess performance in drama in the exercises presented in the material package. Therefore, the teacher needs to focus on how to monitor the vocabulary learning aspect. I have not included this aspect in the material package explicitly but since repetition and retrieval are substantive features of vocabulary learning I present some ideas here. First of all, after the drama lesson where the new vocabulary is presented there should be a follow-up lesson to bring the newly learned words back into mind. It does not matter what is the medium of retrieval – it can be oral, written, dramatic, a play or a game, or done by utilizing ICT. It can be for example, a vocabulary test, a Kahoot! game, a pictionary, word alias, another drama exercise, fill in sentences, etc. As long as the learners meet the vocabulary in some form more than once, it enhances learning it.

4.2 Aims of the material package

The present material package is targeted especially to expand learners' vocabulary. However, DIE is a multidimensional approach so other learning potentials, such as drama and theatre specific skills and knowledge (i.e. various forms of role taking, dramatic play and improvisation (Fleming 1997: 1)), and social skills (Owens and Barber 2001: 8–9), are also visible. I would also like to emphasise that typically the exercises presented in the package focus more on oral production than written practice of the language. In addition, The Finnish National Core Curriculum for Basic Education is phenomenon-based and emphasises multidisciplinary learning modules that include different subjects (Opetushallitus, 2014) and this is also taken into account when planning the exercises. In order to execute the curriculum in practice in these exercises, they overlap with other subjects such as, arts, history, geography and biology. When these kind of links exist, it is clearly stated in the introduction of that exercise.

The exercises in the material package encourage learners to come up with the vocabulary they already know and build on that. In some exercises there is a suggested vocabulary that can be limited or expanded if needed. Some of these suggested vocabularies are quite wide already but there are many words learners are already familiar with, so the actual amount of new vocabulary should not be enormously high. On the other hand, there are exercises that encourage learners to discover their own vocabulary in the frames of the drama.

The learning goal for all of the activities is generally to recognize the word form and link it to its meaning i.e. create a form-meaning link. Of course, there are also other learning goals, like for example pronunciation or spelling, visible but the main purpose of the exercises is to create a link in a learner's mind between a vocabulary item and its meaning. In other words, in DIE vocabulary is learned both productively and receptively but the main learning goals lie on the receptive side.

4.3 Target Group

The present material package is meant to be used as a resource bank throughout the Finnish lower secondary school, i.e. grades seven to nine. At this point, the learners are aged 13-16 and have already learned English as a foreign language for several years.

Therefore, their vocabulary is wide enough and overall language skills good enough to actually use English in class quite spontaneously and freely.

Still, the exercises in the package are designed to facilitate learners at varied levels, and thus everyone can perform at their own capacity. Those who find English easy and want to challenge themselves can participate more and be more active, while those who need more time to embrace new language items can progress at their own pace.

4.4 Tasks in the package

The drama exercises in the package are divided into three categories based on how demanding they are from the teacher's perspective: easy, intermediate and advanced. The easy ones are considerably straightforward for both the teacher and pupils. The topics are simple and working methods very basic. One does not need any experience of drama to do them. For an inexperienced teacher they are a recommendable way to increase student activity in a classroom since they are quite heavily based on pupils improvising, miming and playing games. The role of the teacher is typically to follow from the side and observe pupils. Once one is comfortable with using easy exercises and the pupils have become familiar with the means of drama it is possible to try the more challenging ones. Typically, the exercises in the package, especially the easy ones, focus more on oral production of language than written practice.

The intermediate exercises are the next level. They demand slightly more from the participants. Pupils are required to collaborate, negotiate, argument and use the target language more. Also the teacher has a more active role guiding the situations and asking questions along the way. While the easy exercises were typically quite short, ranging from a few minutes to a whole lesson, the intermediate and advanced exercises are more prone to be larger sets that last more than one lesson.

The advanced exercises demand some experience of drama and its methods from the teacher. Even though the tasks might be quite understandable for the students, they require the teacher to guide the whole group and to be in the leading role. Typically, the advanced exercises have also more to learn than just the vocabulary. They are more abstract in nature and have several layers embedded with learning potential. Therefore, one might want to begin with the easier exercises and once one is familiar with the group and

internalized the nature of DIE, then move on and challenge oneself with the advanced exercises.

When considering vocabulary learning, the exercises are usually structured according to Nation's (2001: 63) notion of noticing, retrieval and creative use. In the beginning of many of the exercises, there is an introduction to the vocabulary to be learned. This is the possibility for the learners to negotiate and define the words that are in the centre of learning. Once the learners are somewhat familiar with the vocabulary, the retrieval and creative use processes overlap in the exercises. In other words, learners have the possibility to retrieve the words from their memory and simultaneously use them creatively in the drama. To support learning, the word list is usually left on the board so that learners can always rely on that visual aid. All in all, I find DIE quite a suitable method to execute this process model in action. In addition, the learning outcomes can be significant since according to Nation (2001: 70) when learners have to produce the words in ways which are not just repetition of the written exercise material results in superior learning.

In order to categorise the exercises according to genres in drama education, both Heikkinen's (2005: 73–82) three main genres: participatory drama (*osallistava draama*), representational drama (*esittävä draama*) and applied drama (*soveltava draama*), and Østern's (2000: 20–24) fifteen categories are used side by side. I found both the models quite suitable in the context of the present material package since Heikkinen's genres are quite broad and appropriate for the more complicated exercises, whereas Østern's division is more descriptive for the simpler exercises.

When reflecting the exercises with the continuum of drama approaches by Kao and O'Neill (1998: 6), the easy exercises tend to be quite closed and controlled. They can be useful for learners to get acquainted with drama as a working method but the pre-determined features of the activities restrict learners from progressing in their language learning to higher levels in using the target language. On the other hand, the intermediate exercises have features of semi-controlled approaches and the advanced exercises are quite open in their communication. However, there is also some overlapping between these approaches and exercises but the overall trend is that as the exercise become more complicated, also communication and self-expression become more open in nature.

The exercises are partly designed on the basis of the wide-ranging national learning goals stated in the National Core Curriculum for Basic Education. These are 1. Thinking and

learning to learn 2. Cultural competence, interaction and self-expression 3. Taking care of oneself and managing daily life 4. Multi-literacy 5. ICT (information and communication technology) competence 6. Working life competence and entrepreneurship and 7. Participation, involvement and sustainable future (Opetushallitus, 2014: 20–24). In order to achieve the stated learning goals, a variety of working methods are used. These include pair and group work, negotiation, texts, pictures, drawing, playing, miming, expressing oneself both verbally and physically, and even utilizing communication and information technology in drama.

In practice, the themes and topics covered in the exercises are designed so that physical movement is natural to incorporate to them. Therefore, topics like hobbies, household chores, cooking verbs, ways of moving and ways of dying are quite concrete examples of exercises where movement is a substantive feature of the target vocabulary. However, some themes are more abstract in nature. For example, expressing weather phenomena, London attractions or environmental-related vocabulary with bodily movements demands some imagination from the learners. Other themes covered in the exercises include clothes, adjectives, fruits and vegetables, roles and hierarchies in society, animals, items for survival on a deserted island, cultural stereotypes, emotions and professions. All in all, these themes and topics are supposed to introduce learners with vocabulary items that they are likely to need in real life situations.

The material package comprises of 20 exercises that range from 5-minute short improvisations to larger entities that last up to 3 lessons. All in all, there are about 27x45 minute lessons spiced up with drama work. The exercises in the package are arranged roughly in the order of how demanding they are from the teacher's point of view. In the easiest exercises the teacher has to just observe the class but as the exercises get more advanced the role of the teacher increases and one has to guide the learners through drama, ask the right questions and chair discussions.

The material package is designed especially for teachers that need support in implementing elements of drama in their teaching so the emphasis of the package is on the easy exercises. There are 11 of them while the rest nine are intermediate and advanced. The easy exercises provide some simple ways how to improve functionality in the classroom but the more challenging exercises really enter into drama and the possibilities it has to offer both artistically and subject-wise.

5 DISCUSSION

Introducing drama into the foreign language classroom is not an especially new idea. There exist several theory-based resource books for teachers on role-play and dramatic exercises but actual up-to-date empirical research and theoretical discussion on the subject is not as easy to find. Especially the focus of the present thesis – teaching and learning vocabulary with the means of drama – is remarkably dilute. Even though drama education has developed significantly during the past decades, the literature on it is still quite limited, and hence the academic publications cited in the thesis are mostly decades old.

It might be that learning through drama is such a vague phenomenon that it is difficult to assess or measure and hence also to research, and therefore it has not been considered as a potential research topic to study. In addition, in many countries drama and drama skills are not part of the curriculum, not to mention that drama would be consistently taught as an independent subject. In other words, drama is not considered as important or interesting as other subjects in school, and thus it has not raised interest in the academic field either.

However, as the present thesis has demonstrated, there is a significant amount of potential in using drama in language teaching. This potential does not lie only in vocabulary teaching but in every aspect of learning and teaching a foreign language. Drama in education can take into consideration every learning style but it is especially concerned with the tactile/kinaesthetic style which is way too often neglected in formal teaching. Therefore, drama is quite a holistic teaching method that is suitable for many kind of learners and learning situations.

On the other hand, I would also like to note that even though drama can spice up vocabulary teaching, it gives only quite a concrete and narrow image of vocabulary. According to Moir and Nation (2008: 167–169), there are several factors affecting vocabulary learning, these being aspects of words knowledge, revision, learning and memorizing, self-evaluation and monitoring, and general language awareness. In addition, Moir and Nation (2008: 170) claim that learners also need to know vocabulary learning strategies, understand what they involve, and to become comfortable with using them. These strategies could include guessing from context, using word cards, using word parts and using mnemonic techniques, such as using key word technique and dictionaries (Moir and Nation 2008: 171).

Hence, I suggest that DIE is a fun and concrete way to introduce new vocabulary to learners but also many more strategies have to be exploited in teaching in order to memorize the new vocabulary and to deepen the understanding of those words. After all, remembering the newly learned words is arguably one of the greatest challenges in learning new vocabulary and drama can offer stimulating and distinctive memory traces in the brain which accordingly helps to memorize those words.

Therefore, I suggest that researchers start to take DIE seriously as a method of teaching and to investigate how learning foreign language vocabulary through drama actually happens and what are the factors affecting this process. At the moment there is so little research on the topic that it is impossible to declare that DIE is 100% effective in teaching new vocabulary. We can only hypothesise just like I have done in the present thesis by suggesting civilized guesses and making deductions based on the previous theoretical literature. For the future research I give permission to use the exercises presented in the present material package since they are especially targeted for vocabulary teaching.

What can be a challenge in research is how to assess and measure foreign language vocabulary learning through drama. I would like to remind that it should be kept in mind that the learner's previous experience with working with drama can also affect significantly the learning results, among the obvious factors, such as the age of learners, their previous vocabulary knowledge, group dynamics, and their personal learning preferences and styles. I suggest that the research should be both quantitative focusing on the learning results, and also qualitative focusing on the participants' individual experiences with learning through drama.

Lastly, I would like to note that drama may not be the perfect method of teaching for every topic or every group of pupils in every situation. Drama can also be used to handle difficult and abstract themes but in the context of vocabulary teaching I find it most useful when presenting concrete topics. Also the pupil group matters. Not everyone enjoys drama or finds it beneficial for their learning but if the general atmosphere of the classroom towards drama is negative or non-participating, it does not serve its purpose as a method of teaching. After all, drama is always a product of its participants.

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MATERIAL PACKAGE



DRAMA AS A METHOD OF
TEACHING EFL VOCABULARY IN
LOWER SECONDARY SCHOOL

Marja Eskelinen

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INTRODUCTION

The purpose of this material package is to present teachers with a view of the place of drama in foreign language teaching.

I hope that the activities in the package will increase student motivation and provide stimulating language practise for the learners. The exercises do not require particular dramatic gifts neither on the part of the teacher nor the learners. The focus of the exercises is on vocabulary learning, even though other dimensions of language learning are implicitly included as well as drama skills, social skills and other learning areas introduced in the curriculum. Therefore, these exercises are quite appropriate in executing the current National Core Curriculum for Basic Education.

The exercises are designed to offer the learners the possibility to extend language practise to make full use of their imagination and to encourage them to associate the language they are learning with real processes and objects. In other words, kinaesthetic learning style is especially emphasised since drama is made with bodily movements.

The exercises are divided into three categories according to how demanding they are for the teacher to execute. Easy exercises are simple and straightforward, and do not demand a lot of drama experience from the teacher. In the intermediate exercises the teacher is more active and they need to be on top of the situation. Advanced exercises are already quite demanding and the teacher has a crucial role in guiding and supporting learning in context.

Every exercise has a name but it does not necessarily convey what the vocabulary presented in the actual exercise is. Therefore, the vocabulary themes of the exercises are presented in the table of contents in parenthesis after each name. Thus, one can have a clear overview of the vocabulary presented in the package with one look. The exercises are designed to be used throughout Finnish lower secondary school, i.e. through grades 7-9, as a resource bank whenever needed with specific vocabulary. There is a suggested time and place for some of the exercises but the teacher can really use them when appropriate and necessary.

For some exercises there is also a suggested vocabulary for learning but in others the learners can come up with their own vocabulary they would like to learn. In other words, the exercises encourage learners to take an active role in planning, monitoring and evaluating their own vocabulary development. This is how learners are encouraged to

take responsibility of their own learning, as the Finnish National Core Curriculum for Basic Education demands.

The new curriculum is phenomenon-based and emphasises multidisciplinary learning modules that include different subjects which is also taken into consideration when designing the exercises in the material package. In some exercises there are clear links to other subjects, such as history, arts, music, biology and geography, and they are addressed explicitly under each exercise. In addition, the demands of using communication and information technology (ICT) in teaching stated in the curriculum are taken into consideration when planning the exercises.

For every exercise there is an introduction, specifically stated aims and outcomes of the exercise, estimated time for the exercise, resources required, list of some pros and cons of the exercise, and a detailed description of how the exercise proceeds. This overview makes it easier for the teacher to perceive what the exercises is about and how to make the best out of it.

Some of the exercises are traditional exercises used in drama education but I have adapted them suitable for a foreign language classroom. Others are products of my own imagination. None of the exercises are tested in an EFL class so there is no evidence that pupils would embrace them or learn from them but at least in theory they are designed to provide alternative strategies to practise EFL vocabulary. However, of course, the exercises can be translated to any language possible so all foreign language teachers can adapt them in their teaching.

The material package comprises of 20 exercises that range from 5-minute short improvisations to larger entities that last up to 3 lessons. All in all, there are about 27x45 minute lessons spiced up with drama work. The exercises are arranged roughly in the order of how demanding they are from the teacher's point of view. In the easiest exercises the teacher has to just observe the class but as the exercises get more advanced the role of the teacher increases and one has to guide the learners through drama, ask the right questions and chair discussions. The emphasis of the package is on the easy exercises because it is designed especially for teachers who need support in implementing elements of drama in their teaching.

Sincerely,

Marja Eskinen

EASY EXERCISES

1. What am I wearing? (clothes)
2. Fruit salad and blood potato (fruits and vegetables)
3. Gift giving (adjectives)
4. Yes! (ways of moving)
5. Hobbies (hobbies)
6. Household chores (household chores)
7. Cooking (cooking verbs)
8. Weather (weather phenomena)
9. Social stratification (roles and hierarchies in society)
10. Animal hybrids (animals)
11. London attractions (landmarks in London)

1. WHAT AM I WEARING?

This is a simple *improvisation* exercise to practise **clothes**. Clothes vocabulary is introduced first time already on third grade but it is widened and reviewed throughout the comprehensive school. Especially on seventh grade new words are brought to this lexicon. However, since a lot of the vocabulary in this exercise is already familiar to learners, it is designed to be a simple pair work without teacher controlling the progression of the task.

Aims and outcomes:

- ✓ Accepting others' ideas
- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning clothes vocabulary in English

Time estimation:

- ✓ About 5–10 minutes

Resources required:

- ✓ Pictures of clothes and their English names

Pros and cons:

+

Kinaesthetic aspect

Creativeness

Multimodality

Pair work – no performing to the whole group

-

No written practice

Restricted language use

Suggested vocabulary:

| | |
|----------------|-------------|
| a baseball cap | a tie |
| a belt | a top |
| a blouse | a tracksuit |
| a bra | a t-shirt |
| a cardigan | boots |
| a coat | gloves |
| a dress | jeans |
| a hoodie | mittens |
| a jacket | shoes |
| a jumper | shorts |
| a scarf | socks |
| a shirt | tights |
| a ski hat | trainers |
| a skirt | trousers |
| a sweat shirt | underpants |

How to proceed?

Go through the clothes vocabulary with the class. Pay attention to the correct pronunciation of words. You can use the words from the suggested vocabulary (with pictures if you want to) or use the ones found in the textbook. Divide the class into pairs. Each pair takes their place in the classroom. Their job is to ask “*What am I wearing?*” and mime putting on a piece of clothing. Their pair is supposed to interpret what this garment is and say its name out loud. Then they change turns.

The exercise is really simple and light so it is easy to implement on a lesson. The exercise has two dimensions: learners get to revise old vocabulary and also learn some new words at the same time. In order to keep it pleasant and not too repetitive, it should not take much longer than five minutes.

2. GIFT GIVING

This is a simple *improvisation* exercise to practise **adjectives**. There is an evident Christmas theme in the exercise so it is suggested to be held just before Christmas holidays. It is executed in two parts: first there is an add-an-adjective story (APPENDIX 1) as a warm-up exercise which is then followed by the improvisation task in pairs. Of course, the story can be changed to something else and leave the Christmas theme out of the exercise so that it can be applied to other situations and contexts.

Aims and outcomes:

- ✓ Accepting others' ideas
- ✓ Spontaneous reactions
- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning adjectives

Time estimation:

- ✓ About 20–25 minutes

Resources required:

- ✓ The add-an-adjective story (APPENDIX 1)
- ✓ Tablets or smartphones
- ✓ Teacher's computer and a data projector
- ✓ Padlet

Pros and cons:

+

Kinaesthetic aspect

Creativeness

Multimodality

Pair work – no performing to the whole group

-

No written practice

Restricted language use

How to proceed?

1. Warm-up

In order to remind the learners what adjectives are and how they are situated in a text, do the warm-up exercise (APPENDIX 1) with the class. Do not reveal too much about the story beforehand. Just ask pupils to tell you some random adjectives that come to their mind and tell them that you need them to finish a story. Once all the empty gaps are filled in, read the story out loud to your class. At its best, it can be a hilarious experience. After this, project the story to the whiteboard so that the learners can also see the text visually.

2. Orientation

Once the learners are reminded what adjectives are, it is time to map what they already know and also to broaden their adjective vocabularies. This is done by using Padlet (www.Padlet.com). It is an application for smartphones and tablets for collaborative work. Before the lesson, the teacher should have created a Padlet platform with the title “Adjectives” and then share it on the whiteboard/smartboard with the pupils on the lesson so that they can use it to list adjectives they know. There can be sub-titles like “colours”, “shapes”, “sizes”, “looks” and “other” in order to give learners some guidelines and guidance. If there are some words the teacher wishes the pupils to learn, they can add them themselves. The beauty of this kind of collaborative work is that, everyone can take part according to their own skills and knowledge, and pupils can share their expertise and also learn from others. Once there are as many adjectives as possible, go them through with the whole class and ask the learners to pronounce them after you. Provide Finnish translations for unfamiliar words. Leave the page open in the background for the next phase of the exercise.

3. Improvisation

In this improvisation task learners are asked to give mimed gifts to their partner in turns. First the pupil A decides approximately what kind of a gift it is – big, small, heavy, light, sharp-edged, hard, soft, hot, etc. and then mimes the gift to the pupil B according to the imagined properties of the gift. Pupil B accepts this gift, defines it with an adjective and a noun (e.g. a beautiful flower) and thanks pupil A for the gift. Then they change roles and repeat the exercise. These instructions should be made clear and perhaps be written down on another board so that everyone has the possibility to remind themselves of the order of events in the improvisation.

This exercise encourages using imagination and accepting others' ideas. The vocabulary list is left on the board so that learners can use it as an aid to remember how an object could be characterized. This is of great help especially for the weaker learners. The teacher can decide how to pair up the pupils. Working with a good friend can inspire to imaginative scenes and enhance learning but pairs with different level English skills can promote learning especially for the weaker learner. What can be challenging for some learners is that there is no supportive vocabulary list for nouns but in order not to burden learners too much, these are not in the focus of this exercise.

All in all, with all the phases included the exercise should take approximately about 20–25 minutes. The warm-up should be quite straightforward so not too much time should be spend on it. On the other hand, listing the adjectives and expanding vocabulary should not be hastened. Instruct this phase properly and give the learners enough time to come up with the vocabulary knowledge they have. Also be scrupulous with going through the gathered vocabulary. Make sure pupils know the Finnish equivalent for every word and spend time on difficult words. Pay attention to the pronunciation of the words. Then again, the last phase with improvisation should not take more than a few minutes. In three to five minutes pupils are already able to give several gifts, and the exercise becomes too repetitive and boring if it takes too long. In other words, the teacher needs to observe the class carefully and be aware what is going on. After the exercise, the class should reflect how they experienced the gift giving and whether they think they have learned any new vocabulary. The reflection helps the teacher to make changes or adaptations to the exercise for the next time but it is also useful for pupils to think what they have done, why and how successful they were in doing the exercise.

3. FRUIT SALAD AND BLOOD POTATO

This is a fun *drama play* to practise **fruits and vegetables** in English. Each student is given a role of a fruit or vegetable, and together they form a giant fruit salad. However, there is one bad ingredient in the mix – a blood potato. This exercise is more like pure play and therefore it is also suitable in creating positive classroom atmosphere and to help pupils to bond with each other. Hence, it could be used, for example, at the beginning of the seventh grade when pupils are just getting to know each other.

Aims and outcomes:

- ✓ Greeting others with handshakes
- ✓ Losing control by moving in space with eyes closed
- ✓ Taking a simple role
- ✓ Miming dying dramatically
- ✓ Learning fruits and vegetables in English

Time estimation:

- ✓ About 15–20 minutes in total

Resources required:

- ✓ Big open space
- ✓ Pictures of fruits and vegetables (APPENDICES 2 & 3)
- ✓ Picture of the Blood Potato (APPENDIX 4)
- ✓ Fruit and vegetable names on small pieces of paper
- ✓ Teacher's computer and a data projector

Pros and cons:

| | |
|-----------------------------------|-------------------------|
| + | - |
| Kinaesthetic aspect | No written practice |
| Fun and exciting | Restricted language use |
| Repetition | |
| Multimodality | |
| Whole class participates together | |

How to proceed?

The exercise begins by introducing the fruit and vegetable vocabulary to the class. Visual aids are always helpful so the teacher can use pictures of fruits (APPENDIX 2) and vegetables (APPENDIX 3) provided in this package or create own material. However, it is easier for learners to create a link between the word and its meaning when there are pictures to support learning. Some of the vocabulary in this field is already familiar to pupils so the teacher should pay special attention to those words that are new. Project the pictures to the whiteboard/smartboard and then go them through together with the learners. Think together about the Finnish translations and write them down, and also pronounce the words and make learners too practise the pronunciation. Leave the pictures on the board as visual reminders.

Once pupils are familiar with the presented vocabulary, it is time to start playing. Tell them that we are going to create a giant fruit salad by using these ingredients in it. Tell also that there is one bad ingredient in the mix – the blood potato. Show them the picture of the blood potato (APPENDIX 4). The blood potato destroys the whole salad and its purpose is to hunt down other ingredients.

Give each pupil a piece of paper with a name of a fruit or a vegetable or the blood potato in it. Every pupil should have a different ingredient so that the fruit salad would be as juicy as possible. Emphasise that pupils are not allowed to tell or show others their fruit salad name at this point.

When everyone has internalised their roles pupils close their eyes. They (a.k.a. the fruit salad) are left to wander around the class with their eyes closed, and every time they meet another pupil they shake hands and whisper their fruit salad name to the other person's ear. Once a pupil meets the blood potato, they mime dying dramatically after hearing this name. Eventually the blood potato will destroy the whole fruit salad.

Usually pupils get excited doing this exercise and find it quite fun with the terrifying blood potato and dramatic deaths. It is alright to repeat the exercise a few times and change the roles in every round. By this way learners also get a significant amount of repetition of the words which enhances learning. However, at some point the exercise loses its charm and becomes boring, so do not play it much longer than 10 minutes. With the vocabulary orientation in the beginning the whole exercise should take about 15–20 minutes.

4. YES!

This is a simple *drama play* exercise to practise **different ways of moving**. It is based on the principles of accepting others' ideas and working together as a group. Everyone can participate according to their own language capacity but the kinaesthetic input is evident for everybody. The vocabulary in this exercise might be quite specialized and unfamiliar to learners so there is a follow-up task besides drama task so that learners get enough exposure to the new words.

Aims and outcomes:

- ✓ Accepting others' ideas
- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning different ways of moving in English

Time estimation:

- ✓ About 25–40 minutes

Resources required:

- ✓ Big open space
- ✓ A whiteboard or a smartboard

Pros and cons:

+

Kinaesthetic aspect

Creativeness

Multimodality

Whole class participates together

-

Restricted language use

Suggested vocabulary:

| | |
|-------------|----------------|
| bounce | run |
| canter | skip |
| crawl | spin |
| cycle | stagger |
| dance | stride |
| drive a car | stroll |
| fly | stumble |
| hop | swim |
| jog | tiptoe |
| jump | trot |
| leap | walk |
| limp | walk backwards |
| lumber | wander |
| march | wobble |
| roll | |

How to proceed?

1. Orientation

First of all, ask learners to think about ways of moving either in Finnish or in English. List these on the board as pupils tell them. Remember to provide translations and also write those down. Learners will not probably know all the words listed in the suggested vocabulary so you can mime, for example strolling or striding, and ask what this might be (either in Finnish or in English). You can also add words to the suggested vocabulary or leave some of them out. Once you have gathered enough vocabulary, ask pupils to stand up and practise miming these ways of moving after your example. You can use about 10–15 minutes for this first phase of the exercise. Leave the vocabulary on the board so that learners can rely on it in the next phase of the exercise.

2. Yes!

In the second phase of the exercise move away desks and chairs to the sides of the classroom since pupils need a big open space to move around. Ask everyone to participate and take an active role. Participate also yourself so that you can encourage the pupils, show example and keep the activity going on if needed. Everyone starts wandering around the classroom in a neutral manner. Then make a proposition “Let’s hop/spin/crawl/...” and others shout out ”YES!” and start moving according to this movement was practised in the first phase of the exercise. After a moment of this movement, one pupil should propose some other movement and others agree to it by shouting out “YES!”. Then it is the turn for the next pupil and movement, and so on. You can keep on going rotating the movements for about five minutes and use the same movements for more than one time.

All the movement propositions are correct and equally good so one cannot make mistakes which should lower the threshold to participate. However, if someone does not like to make movement propositions one can still make the movements alongside others. If one cannot remember what some word meant, they can look how others are doing it and copy their manner of moving. All in all, this is a highly collective activity with little possibility to feel threatened or embarrassed in front of classmates. Usually it is even quite fun to do.

3. Follow-up

In order to create more repetition and processing of these words, divide the class into small groups of 4–5 pupils and ask them to play the Hangman game and use these words of movement in sentences. In other words, one person in the group comes up with a sentence, for example ‘A horse was cantering in the field’ and marks the alphabet of the sentence by underscores like this _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ on a piece of paper. Then the rest of the group members suggest alphabets for the sentence. If the alphabet is in the sentence, the player writes it down above the underscore and if not, they start drawing the Gallows. The intention is that the rest of the group guess the sentence before a drawn stick figure is hanged.

With this task the learners get both written and oral practice of these words and they also get to revise the alphabet in order to succeed in the task. Make sure that everyone in the group gets to come up with a sentence and the roles in the group rotate. You can spend some 10–15 minutes on this task. If some groups are faster than others, they play the game a few more times.

5. HOBBIES

This is a simple *improvisation* exercise to practise **hobbies** in English. Hobbies vocabulary is part of the key vocabulary taught in school and typically hobbies include physical movement so drama is quite an appropriate and suitable method to practise this vocabulary. This exercise has a competitive aspect which makes it fun, interesting and motivating. In addition, the follow-up task enables oral processing of the vocabulary.

Aims and outcomes:

- ✓ Accepting others' ideas
- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning different hobbies in English

Time estimation:

- ✓ About 30–45 minutes

Resources required:

- ✓ Big open space
- ✓ A whiteboard or a smartboard

Pros and cons:

+

Kinaesthetic aspect

Creativeness

Multimodality

Competitive aspect

-

No written practice

Performing to the whole class

Suggested vocabulary:

| | |
|------------------------|---|
| ballet | parachuting |
| canoeing | photography |
| chess | reading a book |
| cross-country skiing | ride a bike/cycling |
| dancing | rock-climbing |
| disc golf | running |
| downhill skiing/slalom | scuba diving |
| drawing | skydiving |
| figure skating | snowboarding |
| fishing | surfing |
| geocaching | swimming |
| gymnastics | synchronized skating |
| hang gliding | to play ice hockey/ basketball/football/rugby/baseball |
| hiking | to play the drums/violin/piano/... |
| horseback riding | vlogging |
| jogging | water polo |
| listen to music | water-skiing |

How to proceed?

1. Orientation

Beginning the exercise by mapping how much and what kind of hobbies vocabulary pupils already know. Ask them to tell names of hobbies either in Finnish or in English and list them on the board. Provide also translations and explanations if some hobbies are unclear for some of the pupils. Let the vocabulary arise from learners but you can use parts of the suggested vocabulary to complement the list. After the list is completed, go

through it with your learners and make them pronounce the words. You can use some 10–20 minutes for this phase. Leave the list of hobbies on the board for the rest of the exercise.

2. Competition

Divide the class into four groups and make them stand in four queues facing the board. Start the competition by doing the first mime yourself. Choose one hobby from the list and mime it to the pupils. The first pupils from every queue are competing who gets it right the fastest. They are supposed to just shout out the right answer. The winner of this round then becomes the one who mimes next and the others join the end of their queues to give space to other players. At this point, the teacher can draw from the game to count points and work as a referee. The person who has mimed is supposed to go back to their original team after their turn has finished so that the teams stay the same throughout the competition.

You can decide a time limit (about ten minutes should be enough) for the competition or decide how many times queues go through. Keep in mind that this competition becomes repetitive soon so it should not be played for too long.

The competitive nature of the exercise sure excites some of the pupils and makes them try their best but at the same time this might be somewhat stressful situation for shy learners. Miming in front of the whole class and competing against others can just be quite a lot demanded from some. Therefore, it might be that the same (most eager) competitors are miming more than once and the ones who find the situation uncomfortable do not even get the chance. Towards the end of the game I would ask the pupils if there is someone who hasn't been miming yet and would like to try it. Just to make sure that everyone gets the chance to mime if they want to.

3. Follow-up

This topic is probably quite close to learners' lives so it is worth giving them the possibility to express their own thoughts and discuss them for a moment. Divide the class into pairs and ask the pairs to discuss three topics: 1. What are your hobbies now? 2. What were your hobbies before? and 3. What might be your future hobbies and interests? After the discussion, the pairs are supposed to share a brief summary of each other's thoughts on hobbies to the whole class. Reserve some 10–15 minutes for this discussion in total. With this task learners get to use the newly learned words right away in communication which should enhance the learning process.

6. HOUSEHOLD CHORES

This is a simple *drama play* exercise to practise **household chores** in English. Typically household chores include quite recognizable physical activity which makes this theme perfect to practise through drama. This exercise encourages group work and working together for a common goal. All the household chores introduced in the exercise are collocations and the teacher is supposed to make learners aware of how these language items occur in use. Therefore, this exercise also raises learners' linguistic awareness. In addition, it has a close relationship with the wide-ranging national learning goal number three of the National Core Curriculum for Basic Education – taking care of oneself and managing daily life.

Aims and outcomes:

- ✓ Accepting others' ideas
- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning different household chores in English

Time estimation:

- ✓ About 45 minutes

Resources required:

- ✓ Big open space
- ✓ A whiteboard or a smartboard

Pros and cons:

| | |
|---------------------|-------------------------------|
| + | - |
| Kinaesthetic aspect | Restricted language use |
| Creativeness | Performing to the whole class |
| Multimodality | |
| Competitive aspect | |
| Group work | |

Suggested vocabulary:

| | |
|-----------------------------------|-------------------------|
| change sheets | make dinner |
| clean the house | make the bed |
| clean the table | mop the floor |
| clean the toilet | set/lay the table |
| do the ironing | sweep the floor |
| do the laundry/do the washing | take care of the garden |
| do the shopping | take the rubbish out |
| do the vacuuming | tidy your room |
| do the washing up/wash the dishes | walk the dog |
| dust the house | wash the car |
| feed/water/exercise pets | water the plants |
| hang the clothes | |
| load/unload the dishwasher | |

How to proceed?

1. Orientation

Start the exercise by dividing the class into groups of 4-5 pupils. Ask the groups to think about household chores in Finnish first. Give them a few minutes to discuss and come up with a list of chores. Then ask them to name what they listed. Write these chores down on the whiteboard or the smartboard. If there is something missing on the list written on the board, you can take chores from the suggested vocabulary and give pupils hints (oral or mimed) and let them guess what chores are missing. Once the Finnish list is complete, start asking learners English equivalents for the listed words. Every time someone knows an English equivalent, ask them to come and write it down on the board next to the Finnish word. Eventually you should have a complete Finnish-English list of household chores on the board. Ask your learners to pay attention to the collocation every household chore takes. You can, for example, underline *makes* and *do*'s with different colours and also use other markers. It is important that household chores are learned in lexical chunks since

that is how they always occur in language. Make pupils pronounce the newly learned vocabulary. This orientation phase should take about 10–15 minutes. Leave the vocabulary list on the board.

2. Practice

Now that your learners are somewhat familiar with the vocabulary, it is time to practise it. They are supposed to work in their small groups and make a mimed scene that includes around 10–15 different household chores. Not everyone has to mime same thing at the same time but the scene should be like from a family home – one person is cooking, the other is doing laundry and third doing the vacuuming etc. In order to include the required amount of chores, everyone has to mime at least two different chores. The group members can even take roles. For example, one is the mother and is cooking and setting the table while the father is watering the plants and sweeping the floors and the son is washing the car outside and also taking care of the garden, and so on. In the second phase of the exercise the groups are supposed to present these scenes to the rest of the class, and the others should be able to guess what they are miming so emphasise that proper effort and seriousness should be put into rehearsing. Give the pupils about 10–15 minutes to rehearse their scene.

3. Presenting the scenes

The rest of the class is dedicated for presenting these scenes. One groups starts and goes to the front of the class. Other groups are given a piece of paper where they are supposed to list in English the household chores they can recognize in the mimed scene. You can turn this phase of the exercise into a competition of which group gets most of the mimes right or just encourage groups to do their best without the competitive element. Once the group has performed, they clarify what was going on in their scene and other groups check from their lists whether they got it right or not.

Then this group leaves the “stage” and second group comes to present their scene. Follow the same protocol as before and once this group has performed, it the turn for the third group and so on. Once every group has performed, count the points every group got and announce the winner if you want to. Since the competition happens in small groups, it should not be too much pressure for anyone. Also the miming happens together with the group so no one is left alone to perform which should reduce the stress and anxiety some pupils might experience during this kind of performing drama.

7. COOKING

This is a simple *drama play* exercise to practise **cooking verbs** in English. Cooking verbs include quite unambiguous movement so the element of drama fits quite nicely in teaching them. This exercise demands quick learning and quick reacting, and it has a competitive element so it might not be that pleasing for everyone but hopefully some pupils find it enjoyable and motivating. Also this exercise has a relationship with the wide-ranging national learning goal number three of the National Core Curriculum for Basic Education – taking care of oneself and managing daily life.

Aims and outcomes:

- ✓ Accepting others' ideas
- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning different cooking verbs in English

Time estimation:

- ✓ About 20–30 minutes

Resources required:

- ✓ Smartphones or tablets
- ✓ Big open space
- ✓ A whiteboard or a smartboard

Pros and cons:

| + | - |
|---------------------|-------------------------|
| Kinaesthetic aspect | Not much oral practice |
| Creativeness | Restricted language use |
| Multimodality | |
| Competitive aspect | |
| Group work | |
| A lot of repetition | |

Suggested vocabulary:

| | |
|-------|------------|
| bake | knead |
| boil | marinate |
| broil | peel |
| carve | poach |
| dice | season |
| drain | simmer |
| fry | slice |
| grate | thaw (out) |
| grill | whisk |

How to proceed?

1. Orientation

Divide the class into small groups of 4-5 pupils. Present the suggested vocabulary to your pupils on a whiteboard or a smartboard. You can adjust the vocabulary according to the needs of the class and leave something out or add something in. Ask the learners to use their mobile devices to find Finnish translations for these words on the Internet. Once the pupils have finished their information retrieval, write the translations to the board and go through the words together with the whole class. Discuss the translations and meanings of the words together with your class. Make the learners pronounce the words. Make sure that everyone understands the words since they cannot succeed in the next phase of the exercise without a solid understanding of the vocabulary. Leave the vocabulary list and the translations on the board as a visual aid to help memorization.

Next come up with a representative mime for each of the cooking verbs together with the class. Practise those mimes teacher-led together for a few times. Make sure everyone participates and mimes precisely the movement they are supposed to. This orientation phase of the exercise should take about 10–15 minutes.

2. Practice

Next, let your pupils continue practising the words and mimes in their small groups. One person in the group does the mime and the rest try to remember or guess what word it represents and say it in English as fast as they can. Then the next person in the group does the mime and the rest are guessing. Notice that you have already agreed on the mimes in the previous phase so they should stay the same throughout the whole exercise. Give your learners about 5 minutes to practise in their small groups.

3. Competition

In this phase everyone works again individually and the teacher leads the competition. Stand in front of the class and let the pupils spread in front of you so that you can see everyone. Choose one word from the vocabulary list and say it out loud in English. The pupils are supposed to do this mime as fast as they remember it and because it is a competition, the slowest one drops out of the game. Then choose another word and drop out the one who remembers the correct mime last or mimes wrong. Continue until you have a winner. You can do a second round if the pupils are still motivated to continue the same exercise. If there is someone who would like to lead the game, you can give your spot to this pupil. This phase should take about 5–10 minutes.

All in all, this exercise demands quick thinking, learning and reacting so the more reactive pupils probably find it more enjoyable than the more restful ones. Also, the competitive element probably motivates others while makes others somewhat uncomfortable. Especially, since it is an individual competition and others get to play longer than others. However, there is a lot of repetition and physical movement clearly linked to the words so kinaesthetic learners should definitely benefit from this exercise.

8. WEATHER

This is a simple *improvisation* exercise to practise **weather phenomena** in English. Weather is somewhat challenging theme to cover with drama so for this exercise you need pupils who are comfortable with expressing themselves bodily and are ready to throw themselves into the drama exercise. Still, this topic is presented in every series of EFL text books at some point during the lower secondary school so this is an alternative way to approach it.

Aims and outcomes:

- ✓ Accepting others' ideas
- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning different weather phenomena in English

Time estimation:

- ✓ About 45 minutes

Resources required:

- ✓ Smartphones or tablets
- ✓ Big open space
- ✓ Pictures of weather phenomena (APPENDIX 5)
- ✓ A whiteboard or a smartboard
- ✓ Teacher's computer and a data projector

Pros and cons:

+

Kinaesthetic aspect

Creativeness

Multimodality

Group work

-

No written practice

Restricted language use

Suggested vocabulary:

| | |
|---------------------|--------|
| blizzard/snow storm | lovely |
| chilly | misty |
| cloudy | rainy |
| cold | stormy |
| drizzly | sunny |
| foggy | warm |
| freezing | windy |

How to proceed?

1. Orientation

Start the exercise by introducing the suggested vocabulary. Reflect these words on the whiteboard or the smartboard. Ask the pupils to use their mobile devices to find Finnish translations for the words on the Internet. Give them a few minutes to work individually on this task. Once everyone is ready, write the Finnish equivalents of the words on the board next to the English words according to your pupils' translations. Go through the vocabulary list together with the learners and make them pronounce the words. Discuss the subtle differences between cold/freezing/chilly and foggy/misty. Do not lecture but leave space for pupils' own notions and observations. Leave the vocabulary list on the board.

Next, divide the class into seven small groups. Let the pupils practise the newly learned words in these groups for a few minutes by playing word alias. In other words, one person in the group describes orally one phenomenon from the list in English and others try to guess which weather phenomenon is in case. Then the one who guesses the right word becomes the one to pick another word and describe it to others. Continue for a few minutes.

All in all, this orientation phase of the exercise should take about 10–15 minutes.

2. Improvisation

Now that learners are becoming familiar with the vocabulary, it is time to bring physical movement into the picture. Use the weather picture cards provided in the APPENDIX 5. Give one card to each group and tell the groups that they have a few minutes to practise how to represent this weather phenomenon by using only their bodies and body movements. Some phenomena might be easier than others to convey through physical movement (e.g. cold vs. foggy) but encourage your learners to use imagination and make the best improvisation they can come up with. After all, there are no right answers for this exercise so they cannot do it wrong if they even try to succeed.

After a moment of brainstorming and practicing, all the groups are asked to gather around the teacher. Make a big circle so that everyone can see what is happening in the middle. The first group can go to the middle of the circle and present their interpretation of their weather phenomenon while others watch. Give the other groups a brief moment to negotiate what phenomenon they think it is and then one by one every group tells their guess, and at the end the performers reveal what they were trying to convey. Then it is the turn for the second group and so on.

After you have gone through all the seven groups, give them the remaining seven weather cards and repeat the exercise with new weather phenomena. Once the exercise is finished, all the phenomena have got one interpretation and that is enough. This phase takes easily the rest of the class so keep an eye on the clock.

Some pupils probably find this exercise quite unpleasant since improvising weather phenomena is such an abstract task and one might have to move like dancing and really use their bodies holistically. Therefore, the class atmosphere has to be of good quality and drama contract valid so that nobody would feel embarrassed to express themselves bodily. However, this is an interesting and different kind of method to approach weather phenomena and some learners might experience improvisation as a memorable and motivating situation which accordingly serves language learning.

9. SOCIAL STRATIFICATION

This is a simple *role play* exercise to practise **roles and hierarchies in society** in English. This exercise overlaps with history so you can co-operate with the history teacher to create a multidisciplinary learning module that includes both the subjects. The exercise is based on the notion of status and how to represent it in one's movement and behaviour. This is a collectivist exercise since everyone participates at the same time and there is no audience. Therefore, everyone can express themselves freely and without pressure.

Aims and outcomes:

- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning different roles and hierarchies in society in English

Time estimation:

- ✓ About 45 minutes

Resources required:

- ✓ Smartphones or tablets
- ✓ A pack of cards
- ✓ Big open space
- ✓ A whiteboard or a smartboard

Pros and cons:

+

Kinaesthetic aspect

Creativeness

Multimodality

Group work

Whole class participates together

-

No written practice

Suggested vocabulary:

RULERS AND MONARCHS

Emperor

Sultan

King

Queen

Prince

Princess

NOBLES OR LORDS

Duke/Duchess

Count/countess

Baron/Baroness

CHURCH OFFICIALS

Pope

Caliph

Priest

GOVERNMENT OFFICIALS

President

Prime Minister

UPPER CLASS

Vassal

Knight/Dame

Gentleman

PROFESSIONALS

Farmer

Merchant

Craftsman

Tradesman

LOWER CLASS

Peasant

Servant

THE UNWANTED

Slave

Untouchable

Serf

How to proceed?

1. Orientation

Divide the class into small groups of 3-4 pupils. Present the titles from the suggested vocabulary in a random order and ask the groups to categorize them under the provided headings, as well as to find Finnish translations to the words by using their mobile devices. It would be useful if the learners already had some knowledge from their history lessons of how societies were typically constructed in the past. Tell the learners that the categories are not fixed but there is some room for interpretation. Especially since there are words from different cultures and periods in history on the list. Give them a moment to work on this task.

Once everyone is ready, you can start going through the vocabulary. Proceed heading by heading and leave room for learner comments and notions. Also, be prepared to explain and discuss some of the titles presented in the vocabulary list. Think together what might be the hierarchy of these roles in any society. Write down the Finnish translations on the whiteboard or the smartboard and make learners also pronounce the words. Leave the vocabulary list on the board. The orientation phase could take about 15-20 minutes.

2. Role play

Next, move away all the desks and chairs, since you need a big open space where learners can wander around freely. Tell the pupils that the next task is based on the notion of status. Status reflects your position to the positions of others around you. If you are a king, you have a high status, and you move with dignity and consider everyone else below you. Whereas, a slave has a low status, and he dodges others and does not want to take any contact. A merchant or a knight might be something in between the two of those.

Take a pack of cards and let every pupil pick a random card. Emphasise that they are not allowed to show their card to anyone nor tell anyone which card they got. It is a secret for now. The rank of the card tells what is their status in this exercise. King, Queen and Jack are the highest and the ace is the lowest. Tell learners to pick one role from the vocabulary list that is equivalent to the rank of their card. For example, a merchant might be seven while a slave is definitely one or two. Now pupils are supposed to move freely in the open space according to their role and status. They do not need to speak or do anything else but they do have to keep an eye on the others and try to figure out their statuses.

After a moment of wandering, ask the pupils to make a line without any oral communication according to their hierarchies. The highest status begins the line at one end of the classroom and the lowest finishes at the other end. Then ask the first person in the line, what is their role and card. Then go through the line like this. If there are some mismatches between the ranks of cards and the roles they chose, assign this since the pupils are expected to learn also the historical aspect of social stratification, not just the English vocabulary. Some pupils might have placed themselves in a wrong place in the line but it happens, especially among the card numbers 5,6 and 7 since they are so close to each other and it is difficult to convey all the subtle instances of the status just with bodily gestures.

Once the line is in correct order, you can collect the cards from the pupils and let them pick new ones. Usually pupils like this exercise and repetition does not make harm. Now that learners are familiar with the concept of the exercise, the second round should be smoother and possibly a bit faster.

For the third round manipulate the pack so that there are only few cards with higher rankings and many with really low rankings. In the line at the end of the exercise, ask the pupils what kind of society or period in history does this kind of distribution of cards represents. They might give you more than one possible answer but one example could be the Middle Ages when many people were poor labourers and only few were privileged. Be prepared to discuss the topic with the learners and give them room to express their own thoughts.

If there is still time, you can do one more round and this time manipulate the pack of cards so that there are only cards with higher rankings. Again, in the line at the end of the exercise, ask the pupils what kind of society or period in history does this kind of distribution of cards represents. The correct answer would probably be utopia but it does not matter. With an active class this scenario would definitely arise educational and though provoking discussion.

After all, this exercise is quite easy to execute and usually learners enjoy it. In addition, it is quite motivating since there is also the history aspect involved. There is no performing but everyone does their own thing in co-operation with others so there should not be that much performance pressure either. You can adapt the vocabulary if you want to, and for example leave sultan and caliph out of the exercise, if you do not want to confuse pupils with mixing western and Arab cultures together.

10. ANIMAL HYBRIDS

This is a simple *role play* exercise to practise **animals** in English. The idea of the exercise is to think if two different animals would be combined, how would the hybrid look like and what would be its name. For example, a panda and a kangaroo hybrid would be a pandaroo. The exercise is done in pairs so the teacher has responsibility to form pairs that benefit each other since the exercise can be quite demanding for weaker or dyslectic pupils. However, the nature of the exercise is quite multimodal and it includes drawing so one can collaborate with the arts teacher when doing it. If you want to investigate more deeply the animals, you can also consult the biology teacher.

Aims and outcomes:

- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning names of different animals in English

Time estimation:

- ✓ About 90 minutes (2x45 minutes)

Resources required:

- ✓ Smartphones or tablets
- ✓ Paper and pencils
- ✓ Big open space
- ✓ Pictures of animals (APPENDIX 6)
- ✓ A whiteboard or a smartboard
- ✓ Teacher's computer and a data projector

Pros and cons:

+

Kinaesthetic aspect

Creativeness

Multimodality

Pair/group work

-

Demanding for dyslectic learners

Suggested vocabulary:

Finnish animals

a bear

a deer

a hare

a lynx

a moose

a red fox

a reindeer

a wild boar

a wolf

a wolverine

African animals

a baboon

a buffalo

a camel

a cheetah

a chimpanzee

a crocodile

a giraffe

a gorilla

a hippopotamus

a hyena

a lion

a meerkat

a rhinoceros

a warthog

a zebra

an elephant

an okapi

Australian animals

a dingo

a kangaroo

a koala

a platypus

a possum

a spider

a wombat

an emu

Arctic animals

a caribou

a penguin

a polar bear

a puffin

a seal

a walrus

a whale

an arctic fox

an orca

How to proceed?

LESSON 1:

1. Orientation

You can pick the words you want to teach from the suggested vocabulary or teach them all at the same time. There is a number of them but many of them are already familiar to learners so the amount of new words is actually not that high. In order to create some sort of structure to the list, the animals are categorized under Finnish animals, African animals, Australian animals and Arctic animals. There are also pictures of these animals in the APPENDIX 6 but you can also make pictures of your own. Start the exercise by showing the pictures of the animals you want to teach to the class by reflecting them to the board. If you want to increase challenge, you can hide the names of animals and just show the pictures. Divide the class into pairs or groups of three people. Make sure that there are pupils of different levels of English skills in the groups. Ask the groups to use their mobile devices and browse the Internet for Finnish and/or English names for the presented animals. Show the animals page by page once every group has finished the first page.

Once the groups are finished with their translation process, go through the vocabulary with the whole class. Make sure everyone got the right translations and be prepared to ask questions the learners might have about the animals. Make learners pronounce the words. This phase of the exercise should take about 15 minutes.

2. Brainstorming

Next, tell the learners the idea about animal hybrids they are supposed to create in this phase of the exercise. You can use the example of a pandaroo. What would it look like? What would it eat? How would it move? Where would it live? Have pictures of the animals on paper and raffle every group two animals randomly to create the hybrid of. Then give pupils pens and large sheets of paper and ask them to draw their animal hybrids on this paper. They have the rest of the lesson to come up with as imaginative drawing as they possibly can. In order to increase the vocabulary learning potential, ask the pupils also to mark the body parts of their animal hybrids on the paper. For example, the animal might have a mane, a tale, claws and wings so these should be written down on the paper where they belong. You can help the groups with this task and give them tips what might be relevant to write down.

Inform the pupils that they are supposed to present their animals to the rest of the class on the next lesson so they should be prepared for that as well. This presentation includes also a mimic depiction of the animal's movements and behaviour so the learners should also think about that. At the end of the class collect the drawings from the groups and keep them safe for the next lesson.

LESSON 2:

1. Preparation

Give the groups their drawings back and give them the maximum of 10–15 minutes to revise the properties of their hybrids and prepare for the presentation.

2. Presentations

After this preparation, the groups can come one by one to the front of the class and present their work. They can either start with the mime and then clarify it with an oral presentation of their animal hybrid, or do it the other way round. Comment every presentation and ask questions about the animal hybrids. Also other pupils can participate and give their opinions on the animals. Remember to keep the discussion positive. The aim of this exercise is to combine visual, oral and kinaesthetic aspects of drama together.

After the presentations put the drawings on the walls of the classroom so that anyone can go and have a closer look at them.

You can use the Animals exercise from the advanced exercises as a follow-up for this one in the next lesson. Hence, you can use the same vocabulary and revise it with another kind of drama exercise.

In summary, this exercise demands cooperation and negotiation so it enhances especially oral fluency even though expanding one's vocabulary is in the focus of the exercise. The nature of the exercise is motivating and fun but it can be challenging for dyslectic learners.

3. Follow-up/homework

In order to combine written language production to the exercise, learners are supposed to write individually a short text of approximately 100–200 words about their animal hybrids. According to this lesson plan, this is done as homework after the second lesson but one can also dedicate a third lesson on this topic for the writing task. The idea of the written task is that a zoo has purchased a new animal (e.g. the pandaroo) and needs to attract people to come and see it. The pupils write a commercial text marketing the animal hybrid they invented. In the text they should tell what the animal is, what are its special features, and why people should visit the zoo and see it.

This part of the exercise is to deepen the pupils' processing of their animal hybrids and it can be left out but I believe that the pupils would enjoy writing the text since the task is quite short and straightforward, and they have already thought about the issues to be included in the text in their presentations. Writing task can be included in drama exercises in general but in this case I think it serves its purpose best as a follow-up task.

11. LONDON ATTRACTIONS

This is a simple *improvisation* exercise to practise **attractions in London** in English. London, the capital of the United Kingdom, is typically one of the key themes covered during the seventh grade. The present exercise provides an alternative approach to get to know some significant landmarks located in the city. The exercise also covers the wide-ranging national learning goal number two stated in the National Core Curriculum for Basic Education – Cultural competence, interaction and self-expression.

Aims and outcomes:

- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning about attractions in London in English

Time estimation:

- ✓ About 90 minutes (2x45 minutes)

Resources required:

- ✓ Big open space
- ✓ Pictures of London Attractions (APPENDIX 7)
- ✓ Smartphones or tablets
- ✓ A whiteboard or a smartboard
- ✓ Teacher's computer and a data projector

Pros and cons:

| | |
|---------------------|-----------------|
| + | - |
| Kinaesthetic aspect | Abstractiveness |
| Creativeness | |
| Multimodality | |
| Pair/group work | |

Suggested vocabulary:

| | |
|------------------------|------------------------|
| a double decker bus | Saint Paul's Cathedral |
| a red telephone booths | The Globe theatre |
| Big Ben | The London Eye |
| Buckingham palace | The Shard |
| Cutty Shark | Tower Bridge |
| HMS Belfast | Tower of London |
| Houses of Parliament | Westminster Abbey |
| Hyde Park | |

How to proceed?

LESSON 1:

1. Orientation

Usually some of the most important tourist attractions in London are presented in the textbook but you can also use the ones from the suggested vocabulary. There are also pictures of these places in the APPENDIX 7. First of all, generally introduce the landmarks you want to teach. You can show their locations on a map and show also other pictures on the Internet. The situation should be relaxed and you can tell your own experiences in London if you have some, and also let the pupils tell their stories. You can spend some 10–15 minutes on this.

2. Improvisation

Once you have discussed all the attractions and shown the pictures, it is time to move on to the improvisation. Raffle three pupils from the class and then raffle one attraction from the list but show the attraction only to these three. Ask the pupils to make a still image of this attraction. They should not spend too much time thinking about it but work with spontaneity. Once the still image is ready, you can ask the rest of the class to come a bit

closer and interpret what they see. They know that it is one of the attractions from the list and now they should guess which one. They can just tell their guesses aloud and once someone gets it right, the still image can be broken down and the participants can tell what their vision about the attraction was. After this, you can let these pupils go and raffle another group of three and give them another attraction to make a still image. Follow the same protocol as in the previous round. You can continue this exercise until all the attractions have been portrayed. Since pupils are raffled for every round some will probably get more chances to improvise than others. Therefore, towards the end of the exercise make sure that everyone gets to improvise at least once.

It would be a good idea to practise making still images with a slightly easier exercise before doing this one. After all, the words in this exercise can feel quite challenging – buildings, a park, a bridge, means of transportation etc. Perhaps it would be easier to begin with something smaller and simpler, like for example animals, furniture or hobbies. Hence, the learners would have a basic understanding of still images before applying it to more challenging themes.

In addition, some pupils might experience this exercise quite silly or uncomfortable but after all, making a still image is not that much required. Everyone can do it. And one cannot do wrong kind of still images since they are always interpretations so there is no need to feel bad about doing them. Encourage the pupils to step out of their comfort zone since they might actually learn about these attractions something by playing with them and manipulating them.

LESSON 2:

1. Travel plan

The second lesson on this theme is dedicated to exploring London and its landmarks even more. Pupils can work either in pairs or individually, and if they do not manage to finish the task during this lesson, they should finish it at home. Their job is to make a five-day travel plan to London and tell with pictures and texts what they would like to do and see in the capital of the UK. The method of working is free, and the plan can be written on a paper, it can be a prezi or a power point show, or a virtual plan on an Internet platform. Pupils can use their mobile devices for the information search.

The plan is made just for the teacher to read and its purpose is to link to newly learned words into real life context in a meaningful manner.

INTERMEDIATE EXERCISES

12. Survival game on a deserted island (items for survival)
13. Travel plan (ways of traveling)
14. Whale (environmental-related vocabulary)
15. Save the planet (environment)
16. World Englishes (cultural stereotypes of English-speaking countries)

12. SURVIVAL GAME ON A DESERTED ISLAND

This is a simple *drama play* exercise to practise **items necessary for survival on a deserted island** in English. The new vocabulary is presented in an interesting and motivating context so it should definitely boost learning. The exercise requires collaboration, negotiation and argumentation so it is also quite suitable for practising oral performance and fluency.

Aims and outcomes:

- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning different items necessary for survival in English

Time estimation:

- ✓ About 45 minutes

Resources required:

- ✓ Big open space
- ✓ A whiteboard or a smartboard
- ✓ Handouts of the items (APPENDIX 8)

Pros and cons:

+

Kinaesthetic aspect

Creativeness

Multimodality

Group work

Free oral production

-

No written practice

How to proceed?

1. Orientation

Give every pupil the handout of the vocabulary (APPENDIX 8). Go through the words and ask pupils to translate the words to Finnish. Make sure everyone understands the vocabulary. Then ask them to imagine themselves trapped on a deserted island and to choose four items on the list that could help them survive on that island. This is an individual task. Give them a couple of minutes to make the decision.

2. Discussion

Then divide the class into groups of about 4 pupils. Ask the groups to discuss what kind of choices everyone made and what would they do with those items. Next, ask the learners to decide what they would do on a deserted island as a group. Would they throw a party? Try to call for help? Try to survive on the island? Escape? Or something else? As a group they should choose one theme and then decide on four items they would make use of in order to succeed on their island adventure. Lastly, they should prepare a small improvised, acted or mimed scene for the rest of the class where they demonstrate their survival plan and also orally give arguments for their choices. Support the groups with their survival plans if needed.

3. Acting out

In the final phase of the exercise, the groups act out their survival plans in front of the class one after another as well as give their arguments for those item choices. The teacher and other pupils can also ask questions if they want to. After every presentation you can have a voting on a scale from one to five of how well would the group survive on the island. Then the group who got the most point wins the competition.

The pupils would probably want to hear the right answers to this exercise at the end of the class but, unfortunately, there are none. However, I do not think this is a bad thing. After all, the exercise itself promotes using the target language in a meaningful way and at the same time new vocabulary is introduced in a motivating context so it is an efficient tool for a language teacher even though it does not provide the right answers. At least it provokes learners to think how they would manage if left to survive on a deserted island and that is already quite an achievement.

13. TRAVEL PLAN

This is a simple *drama play* exercise to practise **ways of traveling** in English. In this exercise the learners get to interpret maps and decide what would be the most suitable ways of traveling from one place to another. Therefore, the exercise could also be done in collaboration with the geography teacher. The exercise provides a meaningful context for learning and is thus motivating in nature. There is a significant amount of negotiation and group work included so the exercise boosts also the development of oral skills.

Aims and outcomes:

- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Learning different ways of traveling in English

Time estimation:

- ✓ About 90 minutes (2x45 minutes)

Resources required:

- ✓ Big open space
- ✓ A whiteboard or a smartboard
- ✓ Maps (APPENDIX 9)
- ✓ Smartphones or tablets

Pros and cons:

| | |
|----------------------|---------------------|
| + | - |
| Kinaesthetic aspect | No written practice |
| Creativeness | |
| Multimodality | |
| Group work | |
| Free oral production | |

Suggested vocabulary:

| | |
|-------------------|-----------------|
| a bicycle | a segway |
| a bus | a ship |
| a camper | a snowmobile |
| a canoe | a sports car |
| a car | a submarine |
| a ferry | a taxi |
| a helicopter | a tractor |
| a horse wagon | a train |
| a hot air balloon | a truck |
| a husky sledge | a vespa/scooter |
| a lorry | an aeroplane |
| a moped | the tram |
| a motorbike | the underground |
| a raft | to run |
| a row boat | to walk |

How to proceed?

LESSON 1:

1. Orientation

Divide the class into small groups of 3–4 pupils. Start the exercise by arranging a competition where the groups have four minutes to come up with as many ways of traveling or moving from one place to another in Finnish. Once the time is up, ask the groups how many ways they got and let the group that got the least tell their answers first. Write those down on the smartboard or the whiteboard. Then the second placed group can tell their answers and if they have words that are not listed already on the board, you can add those on the list. Repeat this procedure until every group has had the chance to tell their answers. At the end of this phase, you can add words to the list from the suggested vocabulary if you find it necessary.

Next, give the groups a few minutes to translate these words into English. After this, write the English equivalents on the board next to the Finnish words. In this phase you can also pay attention to the collocations these words occur with – take a taxi, ride a bicycle, drive

a car etc. Finally, go through the finished vocabulary list and make the pupils pronounce the words. You can use up to 20 minutes for this orientation phase.

2. Planning

Once the pupils are somewhat familiar with the vocabulary, it is time to put the newly learned words into practice. Each group gets a picture of a map from Google Maps (APPENDIX 9) and their job is to make a travel plan from place A to place B marked on the map. You can also use or make your own maps but the ones presented here are easy to use. Each group gets a different task so that there would be a variety of travel plans. The journeys presented here are the following: Nome, Alaska, the USA → Anchorage, Alaska, the USA; Bangor, Northern Ireland, the UK → Bangor, Wales, the UK; Santiago, Chile → Caracas, Venezuela; Sydney, Australia → Perth, Australia; Port Harcourt, Nigeria → Cairo, Egypt; New York, New York, the USA → San Francisco, California, the USA; Christchurch, New Zealand → Auckland, New Zealand.

Encourage your pupils to use their mobile devices and explore these places and the spaces between them. By the end of the lesson they should have a travel plan for these journeys and the travel plan should include about 5–6 ways of traveling presented in the vocabulary written on the board. Tell the pupils that for the next lesson they should prepared a short scene of their journey by using still images or mimes that represent their travel plan. In order to increase engagement with the exercise you can make it into a competition and the group that comes up with the best travel plan will win. The groups that are fast and finish their planning before others can start rehearsing their scenes. Otherwise the rest of the class is dedicated for the planning task.

LESSON 2:

1. Rehearsal

Give the groups some 10 minutes to remind themselves about their travel plans and to rehearse their scenes at the beginning of the second lesson.

2. Presenting the scenes

After the rehearsal, it is time to present the scenes to the whole class. Decide on the order of the groups and ask the first group to the front of the class. They present their scene about their journey and afterwards tell orally how they decided to travel and why. You can have a short discussion with the whole group about the presentation and other pupils

can give feedback about the scene. Then give the groups a short moment to discuss and decide a grade on a scale from one to five (1-5) they would like to give to the performance of the first group. You can give some grading criterion for the performances; like the creativity of the travel plan, how it would work in practice and how enjoyable would the journey be. Count the points the group got and thank the performing group. Then the next group can come to the front of the class and present their scene which is followed by point calculation. Then it is time for the third group and so on. After all the performances, you can announce which group got the most points and wins the competition.

This exercise can be quite interesting and motivating in a well-functioning group. The learners get to discuss, negotiate and express their own opinions which is good practice for oral fluency. In addition, they are supposed to learn the vocabulary since they get to evaluate the suitability of different ways of traveling in different kind of surroundings and there is a significant amount of repetition of the words in these two lessons.

Surely some pupils can find it uncomfortable to perform in front of the whole class but at least the most insecure pupils will not have to speak for everyone since one or two spokespersons are enough in every group. The exercise can still benefit every learner since there are auditory, kinaesthetic and visual input embedded in it.

14. WHALE

This exercise is an adaptation of *a process drama* called Whale from the book Mapping Drama (Owens, A. and Barber, K. (2001). Carel Cop: Carlisle). Therefore, this exercise is *a participatory drama/process drama exercise* to practise **environmental-related vocabulary** in English. The exercise is concerned with the goal number seven – participation, involvement and sustainable future – of the wide-ranging national learning goals stated in the curriculum, and it can be executed in cooperation with the biology teacher. It includes also drawing so you can consult the arts teacher as well.

Aims and outcomes:

- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Raising awareness of environmental issues
- ✓ Learning environmental-related vocabulary in English

Time estimation:

- ✓ About 90 minutes (2x45 minutes)

Resources required:

- ✓ A whiteboard or a smartboard
- ✓ Picture of a boy (APPENDIX 10)
- ✓ Smartphones or tablets
- ✓ Teacher's computer and a data projector
- ✓ Paper and pencils

Pros and cons:

+

Kinaesthetic aspect

Creativeness

Multimodality

Group work

Free oral production

-

Challenging to focus the vocabulary

How to proceed?

LESSON 1:

1. Orientation

Start the lesson by reflecting the picture of a boy sitting on a rock (APPENDIX 10) on the board. Discuss together with the class who the boy is with the help of the following questions: What is his name? How old is he? How is he feeling? Why is he feeling like that? What might be his story? Start by letting the pupils discuss in small groups of about four pupils first, and then by sharing their thought to the whole class. Let the pupils decide a name for the boy. Leave the picture on the board as a visual aid. This phase should take about 5–10 minutes.

2. Background story

Next, ask everyone to find a comfortable position and to calm down. Pupils can relax and close their eyes if they want to since now they only have to listen a story with concentration. Once the class is silent and focused, you can read the following story out loud. Do not rush but read with tranquility and calmness. You can use up to five minutes for the reading.

WHALE

There was once a boy called (the name you decided together with the class) who lived in a big city and was very happy because he had lots of friends. Then one day, just before the summer holidays his family moved to the coast. They moved to a house which was miles away from anywhere. The only other building anywhere near it was a lighthouse which stood on the rocks at the end of the cliffs.

He was the loneliest boy in the world. There was no one to play with, all his friends were back in the city and the summer holidays stretched out in front of him. He had nothing to do. Oh, how he missed his friends. He was so lonely that he couldn't even sleep. At night he would get out of his bed and go and look out of the window. He would climb on a stool peer into the darkness. On a moonlit night even the toys in his bedroom looked lonely. He would look out across the bay at the stars and the moon and think about the good times he used to have.

At the end of the first week he was standing, as usual, looking out of the window late one night, when he saw something in the sea. He rubbed his eyes in disbelief, but it was still there. There, in the middle of his bay, was a whale! Its great tale rose above the water as it dived with a mighty splash.

He could not believe what he had seen. He watched and waited until it dived for the last time and then disappeared. There and then he made a plan. The next day when no one was looking he would get his swimming shorts, wrap them in a towel and put them under his bed. That night he would wait till everyone was asleep then reach under the bed, get his trunks and towel, look out of the window to check the whale had returned, tip-toe to his door, go carefully across the landing, down the stairs, open the outside door and go out into the night. He would make his way down the cliff path to the bay and go swimming in the same water as the whale! He lay down on his bed and was soon fast asleep, dreaming of tomorrow.

The next day he did exactly as he had planned. Nobody noticed a thing. That night he reached under the bed, and looked out of the window. Sure enough the whale was there! He tiptoed to his door, opened it slowly, carefully went across the landing, down the stairs out through the door into the night. The pebbles crunched under his feet as he made his way down the cliff path to the bay. He put on his trunks and was soon swimming in the water.

And this is the most fantastic, incredible thing... he went swimming with the whale! He climbed on its back and the two of them went out to sea. As the whale dived he went down into a world he had never seen before. As they made their way across the shallow sands of the bay he saw broken bottles, cans and a few small fish. Then as the water deepened he saw an old shopping trolley, chains going down into the water, big containers with signs on them, a wreck and part of a car. As they swam further out into the ocean he saw something he just was not sure about.

One thing was for sure. By the time the whale turned round and headed back to the shore from the deeps, to the shallows of the bay, he had the best friend that anyone could ever have. He waved goodbye, put his pyjamas back on and made his way back up the cliff path to home. He quietly let himself in and was soon fast asleep.

The next day passed so quickly. He had to dry his towel and swimming trunks without anyone seeing and he had so much to think about that it was soon night time again and he was getting ready for his next swim. He wasn't lonely any more.

He went swimming with his friend the whale every night that week.

Saturday night came around and as usual he reached under the bed and got his towel and swimming trunks, tip-toed over to the window to check that his friend had arrived. But he couldn't see anything, there was no moon. He crossed the landing, went down the stairs, opened the door and went out into the night. It was very dark. He made his way down to the bay and the clouds lifted a little. The stars were out, but there was no sign of his friend.

He waited and waited until an hour had passed. He climbed up to the top of the cliff to get a better view of the sea, but still there was no sign. He was getting cold. He sat down, and with his towel clutched in his hands he pulled his knees tightly to his chest. A boy under the stars on a cliff top waiting for his friend to arrive. He waited, and waited and waited but there was no sign of the whale.

3. Entering into the story

After reading the story, ask the pupils to work in pairs and to go through the main points of the story in Finnish. This is done so that the learners get to process the story right away and to make sure everyone understood what the story was about. You can write some questions on the board to give pupils clues what to discuss. After a moment of discussion, you can ask if there was anything unclear in the story and explain the possible confusing parts. You can spend some 5–10 minutes on this.

4. Drawing

Once you have worked on the storyline, it is time to go back in time to the first night (name) went swimming with the whale. Ask the learners to go back to the small groups they worked at the beginning of the lesson. Give the groups large sheets of paper or cardboards, and crayons and pens in every colour. Ask the groups to draw in collaboration on the paper what they boy saw at the bottom of the sea. Encourage them to use their imagination. What else might be found in seas? Other junk? Animals? Fish? They are free to draw anything that comes to their minds, even if they do not know the English

words for those items. Let the groups work in peace and give them about 10–15 minutes to work on their drawings.

5. Collage

Once the groups have finished drawing, the pictures will be gathered together on the floor in the centre of the classroom in order to form a large collage. Everyone should be able to see the drawings and be able to make sense of them. Then the pictures will be discussed together as a group. What can be found in the pictures? How did those things end up at the bottom of a sea? Do the animate beings know where the whale is? At this point of the lesson there will not be much time left so end the lesson with this discussion. Collect the pictures from the groups and tell pupils that they will be needed for the next lesson.

LESSON 2:

1. Retrieval

Start the lesson by placing the pictures that were drawn last time back to the centre of the classroom. Gather the pupils around them like last time and ask them questions concerning the whale story and the drawings: What was the name of the boy? How did he meet the whale? What did they do together? What did they see at the bottom of the ocean? How the story might end? This is done in order to remind the learners what was done last time and to orientate to the present lesson. The retrieval phase should not take more than a few minutes.

2. Gathering the vocabulary

There is no suggested vocabulary for this exercise but the vocabulary to focus on arises from these drawings the learners made. Start collecting a vocabulary list in English and in Finnish of the things that are depicted in the drawings on the board. The vocabulary probably includes a variety of different sort of inanimate objects and sea animals but this is not a problem since it gives a realistic picture of what kind of junk is in seas and oceans nowadays. Ideally, there are also some words that are not familiar to the learners and with the help of the exercise they get to expand their vocabularies. You can use about ten minutes for this phase.

3. Information search

Next, ask the learners to go back to their small groups. In this phase of the exercise they search information on the Internet about the current state of the world oceans and seas. Encourage the pupils to use words such as global warming, pollution, waste and extinction combined with seas or oceans in their search. After a moment of surfing, the small groups should discuss their views on the current state of the oceans and seas. Around ten minutes should be alright for this phase.

4. Landscape and still images

The previous phase should inspire learners and give ideas for this phase of the exercise. Ask everyone to gather together. In this task the learners should make a landscape of the bottom of the ocean with their bodies. In other words they will make a still image scenery where the whole class participates. One pupil starts the image by settling into a sculpture and stating what it is (e.g. "I am a dolphin"). One by one other pupils supplement this picture and eventually there is whole landscape visible. The teacher should collect the words that arise from pupils on the board in order to help memorizing and to support visual learners.

In the second phase of this task pupils make three still images in their small groups based on the first big group picture depicting what happens at the bottom of a sea and then show them to the rest of the group. The still images of each group will be studied and discussed thoroughly.

Working with the still images takes easily the rest of the lesson. Basically the whole lesson is dedicated for exploring what happens at the bottom of the sea so the actual theme of the exercise is to investigate the environmental issues considering oceans and seas, and the vocabulary teaching is embedded in this exploration. The vocabulary is not actually directly about saving the environment but more of issues related to the phenomenon. The challenge in this exercise is that it is quite difficult to predict what kind of vocabulary arises from the drawings.

It should be noted that the story of the boy and the whale still needs a closure. I suggest that the pupils would write an ending to the story as homework. It could also be acted out in small groups on the third lesson but since the story provides such a nice context for creative writing, I find it quite a suitable way to combine different kind of language skills into the exercise.

15. SAVE THE PLANET

This exercise is a *representational drama* exercise to practise **environment vocabulary** in English. The exercise is concerned with the goal number seven – participation, involvement and sustainable future – of the wide-ranging national learning goals stated in the National Core Curriculum, and it can be executed in cooperation with the biology teacher. The vocabulary in this exercise can be quite demanding and one has to understand the environmental issues beforehand in Finnish in order to succeed in this exercise.

Aims and outcomes:

- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Raising awareness of environmental issues
- ✓ Learning environment-related vocabulary in English

Time estimation:

- ✓ About 90 minutes (2x45 minutes)

Resources required:

- ✓ Big open space
- ✓ Handouts of the vocabulary
- ✓ A whiteboard or a smartboard
- ✓ Smartphones or tablets

Pros and cons:

+

Kinaesthetic aspect

Creativeness

Multimodality

Group work

Free oral production

-

Challenging vocabulary

Suggested vocabulary:

| | |
|------------------------------|--------------------|
| air/water/soil pollution | forest fire |
| biodiversity | fossil fuels |
| carbon footprint | global warming |
| climate change | green house effect |
| compost | litter |
| deforestation | natural resources |
| disposable | nuclear waste |
| drought | oil spill |
| ecosystem | overfishing |
| endangered species | pesticide |
| energy-efficient appliances | recycling |
| energy-efficient light bulbs | recycling bank |
| extreme weather | sustainable energy |
| famine | waste |
| flooding | water crisis |
| food scraps | |

How to proceed?

LESSON 1:

1. Orientation

Divide the class into pairs or small groups of three pupils. Give each pupil the handout of the suggested vocabulary and ask them to work together in order to solve what these words mean and what are their Finnish equivalents. You can use the suggested vocabulary or adapt it to your own purposes. The pupils are free to use their mobile devices to explore the Internet. Encourage discussion and negotiation in the classroom since it is important that the pupils understand these phenomena. 10–15 minutes should be enough for this phase.

2. Word alias

In order to intensify the processing of the vocabulary and to reach a deeper understanding of these issues, make the pairs and small groups play word alias. In order to be able to explain these vocabulary items understandably, the pupils have to know what they are about. One person in the group picks one word from the vocabulary list and explains it in English without using the actual word and others try to guess which word is in question. Then they change the roles. Tell the pupils to cross over every word they have already explained so that all the words get to be explained and there is some challenge in the task. Only if they have gone through the whole list and there is still time left, they can start another round. Give the pupils around ten minutes to complete this task.

3. Preparing an acted scene

Now that the learners have processed the vocabulary for a good while, they can start working on a short acted scene revolving around environmental issues. The groups of three can stay as they are but combine some pairs so that they comprise groups of four pupils. Then ballot the vocabulary among the small groups so that every group gets a few words. The groups are then supposed to prepare a short acted scene that includes all the vocabulary items that were assigned to them. The vocabulary ranges from natural disasters to recycling so the variety of it should create interesting starting points for drama work. The learners can decide themselves how they do their scene and how they incorporate their vocabulary to it. They have the rest of the lesson to focus on this.

LESSON 2:

1. Acted scenes

Dedicate this whole lesson for the acted scenes. If it is necessary, the groups can practise them for a moment at the beginning of the lesson but remember to book enough time for the actual presentations. The environmental issues are an important theme in the curriculum so after each presentation have a proper discussion with the class of what happened in the scene, why, with what consequences and effects. Make the learners process what they have seen and how they could link it to the real world phenomena. The first lesson was more focused on learning the vocabulary but this one should emphasise and explore the phenomena of pollution, global warming and climate change, and also how to save our planet from destruction.

The weakness of this exercise is that representational drama is not that engaging in nature and pupils have quite free hands to design a scene from a challenging topic so it is quite likely that some learners find this exercise somewhat frustrating or difficult. Therefore, you as the teacher should be prepared to support and help groups in creating their drama. In addition, the vocabulary presented in the exercise is quite abstract and demands creativity for turning it into dramatic form so some pupils can find this an unappealing task. However, the acted scenes can be quite-thought provoking and rich in ideas so they make good starting points for discussing environmental issues. Indeed, this discussion should be the main importance of the second lesson.

It should be also noted that this exercise actually demands acting which is probably not everyone's cup of tea. Nevertheless, the scenes are made in groups and the group can assign suitable roles for every group member. Thus the one who feels insecure performing in front of others, can have a simpler and less important role. On the other hand, those who enjoy performing can really show their talent.

16. WORLD ENGLISHES

This exercise is a *representational drama* exercise to practise **stereotypes of different English-speaking countries**. Cultural competence, interaction and self-expression is the wide-ranging national learning goal number two in the National Core Curriculum so this exercise serves that aspect as well as increasing the cultural knowledge of different English speaking countries which is an essential part of ESL teaching in the Finnish comprehensive school. The exercise is focused on exploring stereotypes but also to break them and highlighting that people are individuals all around the world.

Aims and outcomes:

- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ Raising awareness of English as a global language
- ✓ Learning country-specific vocabulary in English

Time estimation:

- ✓ About 135 minutes (3x45 minutes)

Resources required:

- ✓ Big open space
- ✓ Handouts of the vocabulary
- ✓ A whiteboard or a smartboard
- ✓ Smartphones or tablets

Pros and cons:

| | |
|----------------------|-----------------------------|
| + | - |
| Kinaesthetic aspect | Many already familiar words |
| Creativeness | |
| Multimodality | |
| Group work | |
| Free oral production | |

Suggested vocabulary:

AUSTRALIA

Aboriginals

Barbecue

Fosters beer

Poisonous/lethal/deadly animals and insects

Sparsely populated

Surfing

CANADA

Everyone says "Eh" after everything

French

Ice hockey

Maple syrup

Politeness

Tim Horton

CARIBIA

Bob Marley

Poverty

Reggae

Rum

Voodoo

Weed

INDIA

Bollywood

Cricket

Curry

Hinduism

Holy cows

Sari

IRELAND

Ginger heads

Guinness

leprechauns

Potatoes

Shamrocks

whiskey

THE UNITED KINGDOM

Fish'n chips

Football

Pubs

Queuing

Tea

The Royal Family

THE UNITED STATES

American football

Fast food

Freedom

Gun-loving culture

Obesity

Religious fanaticism

NEW ZEALAND

Kiwi

Maori

Masculinity

Nature

Rugby

Sheep

How to proceed?

LESSON 1:

1. Orientation

Divide the class into eight groups. Start the lesson by letting the groups discuss where in the world English is spoken as an official language. Give them a few minutes for this task. Then you can ask every group to tell one country they came up with. You can show these countries on a map and discuss them shortly. If pupils can think of more than eight countries, you can have an extra round. However, the focus of this exercise is on the countries presented in the suggested vocabulary but you can always adapt it according to the needs of the learners. The aim of this phase of the exercise is to introduce the countries in focus and to give a holistic picture of where English is spoken around the world.

2. Investigation

Next, divide the countries and their key word lists among groups. The learners are supposed to browse the Internet to find information on their countries and the key words are there to support the search. Their task is to especially focus on stereotypes that these countries hold. Based on their investigation they are supposed to comprise a presentation of these countries and a short acted scene that revolves around the key words. The presentation can be made with power point, Prezi, Padlet or some other virtual platform or on paper. It should not be too focused on facts but rather evaluate different stereotypes and their accuracy. Also the acted scene should be based on this idea but the idea behind acting is to bring these stereotypes to life. The groups can spend the rest of the lesson focusing on their information search and preparation for the performances.

LESSONS 2 & 3:

1. Presentations

The next couple of lessons are then dedicated for exploring these performances. Four performances and acted scenes per lesson should be enough so that there is no sense of rush and the whole class can participate in discussing the stereotypes. Ask the pupils to tell their own experiences of visiting these countries and what are their point of views. You can also withdraw examples from movies and TV-series or your own experiences. All in all, discussion and evaluation should be the emphasis of these two lessons.

Indeed, the exercise is quite cultural knowledge –oriented but this kind of exploration surely increases the awareness of stereotypes and their impact on peoples’ thinking. The vocabulary is quite country-specific and perhaps already familiar to learners in some cases so this is not probably that efficient exercise when considering the vocabulary learning aspect. However, new vocabulary is presented in a meaningful context and it is linked to real life phenomena in a concrete manner so some learners can definitely benefit from it.

This exercise could be a holistic introduction to the world Englishes theme section that usually is covered during lower secondary school. Learners will get a brief preview of each country and it is easy to continue from that. Of course, some pupils might not enjoy acting in front of the whole class but the scene does not have to be anything big or special so anyone can participate even in a minor role.

ADVANCED EXERCISES

17. Emotions (emotions)
18. (Murder) Mystery (ways of dying)
19. Professions (professions)
20. Animals (animals)

17. EMOTIONS

This is a *drama play* to practise **different emotions** in English. Emotional education seems to be quite underrated in schools even though interpreting and expressing emotions are key skills in managing social life. This exercise has two dimensions: to become more aware of the ways people express their emotions and at the same time to learn emotion vocabulary in English. Pupils get to learn by doing and interacting with others while the teacher is the one who guides the group through the exercise.

Aims and outcomes:

- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ learning different emotions in English

Time estimation:

- ✓ 45 minutes

Resources required:

- ✓ Big open space
- ✓ A whiteboard or a smartboard
- ✓ Smartphones or tablets
- ✓ Pieces of paper with different emotions written on them
- ✓ Emotion cards (APPENDIX 11)
- ✓ Padlet

Pros and cons:

+

Kinaesthetic aspect

Fun and exciting

Repetition

Multimodality

Whole class participates together

-

Quite intensive interaction

How to proceed?

1. Orientation

Divide the class into small groups of 3–4 pupils. Ask the groups to come up with as many emotions as they can either in Finnish or English and to write those down. Give them five minutes to focus on this task and make it into a competition of which group gets the most emotions. After five minutes ask how many emotions every group got. The group that got the least can start the word collection by adding their words on a Padlet platform (www.Padlet.com) by using their mobile devices. Then the second last group can add there words that the previous group did not have. Go through the groups until all the words have been collected on Padlet.

Once this procedure is finished. You can think of what kind of words there are visible and discuss those first in small groups and then together with the whole class. Ask them to discuss are there any unfamiliar words? Are the words positive or negative? How those emotions can be recognised? How they feel on the inside? Which emotions are pleasant? Which emotions are unpleasant? What is the difference between emotions and feelings? The point of this is to make pupils oriented to experiencing these emotions. Encourage pupils to discuss and express their opinions. You can use up to ten minutes for this phase.

2. Find a partner

Before the lesson write names of different emotions on small pieces of paper so that every emotion is there twice. Then ballot these emotions to pupils. Everyone gets an emotion but they are not allowed to tell which ones they got. The pupils are supposed to act out this emotion they got and move freely around the classroom at the same time. Since there are two people with the same emotion wandering around, they are supposed to identify each other. This is how you get the pupils into pairs and warm them up for the next phase of the exercise.

3. Emotion alley

Once everyone has found their partner, place the pupils in two rows so that partner A is facing partner B. There should be 2-3 meters between the rows. For this exercise you need emotion cards. You can use the one found in this material package (APPENDIX 11), make your own cards or use drama cards provided by some other party. Walk through the alley and show one card to pupils standing in the row A. Then turn around and show some other card to pupils standing in the row B. Once you are out of the alley, the pupils

can express this emotion they saw on the card, walk towards their partner and change rows. The partner is supposed to interpret or guess the emotion the other one is expressing. Then everyone can guess out loud what the emotion they saw was. After pupils have given the right answers, you can have a brief reflection how it felt to express this feeling. Was it difficult or easy? And also why one managed or did not manage to interpret the other's emotion. Then it is time for the next pair of emotions. Keep repeating this procedure for several times so that learners encounter as many emotions as possible and there is also repetition. There is no need to hurry so you can spend at least 15 minutes on this.

4. Written practice

There is still a moment left on the lesson so you can have a small written practice for this slot. The emotions in the cards are nouns so you can ask the small groups to turn them into adjectives. For example, anger → angry. If some groups are fast and are ready before others, you can ask them to use the words in sentences. If there is not that much time on the lesson, the learners can do this task as their homework individually.

All in all, this exercise is a very practical way of exploring the variety of emotions people possess. The link between the word and its meaning is immediately experienced and one also has to try to interpret the emotion that the partner is expressing so there is quite a lot of cognitive processing going on. Therefore, the exercise is quite intense and everyone has to participate so that it works. Though, precisely these features make it such an educational experience, and usually learners find this exercise interesting and motivating.

18. (MURDER) MYSTERY

This is a *drama play* to practise **different ways of dying**. The theme is somewhat grim but learners might find this kind of vocabulary useful when reading news texts or fiction. In order to diminish the dark side of the exercise, it is designed to have fun features and an interesting topic – who or what killed the teacher! There is a suggested vocabulary for this exercise but it can be adapted according to learning goals or pupils or teacher's wishes.

Aims and outcomes:

- ✓ Collaboration
- ✓ Taking a simple role
- ✓ Miming dying
- ✓ Expressing oneself through physical movement
- ✓ learning different ways of dying in English

Time estimation:

- ✓ 90 minutes (2x45 minutes)

Resources required:

- ✓ Big open space
- ✓ Teacher's computer and a data projector
- ✓ Characters for the Murder Mystery (APPENDIX 12)
- ✓ Exercise sheet (APPENDIX 13)
- ✓ Padlet

Pros and cons:

+

Kinaesthetic aspect

Fun and exciting

Repetition

Multimodality

Whole class participates together

-

A lot of characters

Possibly quite many new words

Suggested vocabulary:

Medical reasons:

AIDS
Alzheimer's disease
cancer
heart attack
Parkinson's disease
pneumonia
stroke

Intentional death:

commit a suicide
get sacrificed
murder
poisoning
shooting
stabbing
terrorist attack
torture

Death penalty:

crucifixion
decapitation
electrocution
execution
hanging
lethal injection
stoning

Other:

accidental fall
adrift at sea
alcohol (poisoning)
animal attack
car crash – bleeding to death
crush to death
drowning

explosion
fire
freeze to death – hypothermia
natural disaster
overdose (drugs)
plane crash
slip
starve to death

How to proceed?

LESSON 1:

1. Orientation

This exercise includes working in small groups. This particular plan has roles for maximum of 25 individuals but it can be adapted for more or less participants. Start the exercise by dividing the class into four small groups. Then ask them to come up with as many ways a person can die as possible in Finnish and to write those down. Give them about five minutes to discuss in their groups.

After this, discuss together with the whole class what they managed to come up with. Then you need to find English translations for these words, group them somehow and write them down on the whiteboard or the smartboard. You can also use Padlet (www.Padlet.com). You can use the categories presented in the suggested vocabulary (medical reasons, intentional death, death penalty and other) or make categories of your own, as long as there are four of them. Try not to lecture but encourage your pupils to be active in this grouping and translation process. The learning situation is more effective when learners collaborate and think themselves rather than just listen passively. This phase should take about 10–15 minutes. Leave the collected vocabulary on the board for the rest of the lesson.

2. Warm-up

Once learners are introduced to the new vocabulary, it is time to start practising these words. Tell pupils to go back to their small groups and find their own spot in the classroom. Next, show them a list of characters they are supposed to act today. This list can include real and fictional people or characters that should be familiar with every pupil. The teacher can come up with their own characters based on current celebrities and politicians or use the ones listed here: Mickey Mouse, Donald Trump, Arnold Schwarzenegger, Hulk, Winnie the Pooh, Harry Potter, Bilbo Baggins, Matti Nykänen, Barbie, Michael Jackson, Queen Elizabeth II, Santa Claus, David Beckham, Justin Bieber, Morgan Freeman, Homer Simpson, Yoda, a minion, Olaf the Snowman, Nuuskamuikkunen, Pikachu, Garfield, Spiderman, Usain Bolt, the President of Finland, Antti Tuisku.

In order to create visual mental pictures of these characters, there is a list of them with pictures available (APPENDIX 12). Then reflect this list on another board if possible. It is part of the exercise to use these roles and everyone should be able to see them at any time.

In this exercise every group is designated with a category (medical reasons, intentional death, death penalty and other). Two members of each small group are sent outside the classroom. The rest of the group then selects one character from the list and decides the manner of its death according to the category of that group. One person is selected to mime this death. Then the first person from outside is allowed to come back to the room. He or she gets to see this mime and his/her job is to try to guess inside their head who dies and how. Once the person has made their mind, it is their turn to adapt to this role and mime it to the second person outside the classroom. Only then this person is the one who gets to guess the character and its manner of death. Then the categories are recycled so that every group gets a new category and two new people go outside the classroom, and the whole process starts again.

Even though the learners are practising different ways of dying, this exercise is supposed to be fun and relaxing. Learners have the possibility to express themselves freely and, to be silly and imaginative. You can keep rotating the categories amongst the groups a few times and you can spend time with this exercise up to 15 minutes.

3. Who or what killed the teacher?

After warming up and getting acquainted with the new vocabulary it is time to move on to the actual murder mystery. Read out loud this text to the class and show it to your pupils on the whiteboard or smartboard:

Mrs. Hickinbottom, the English teacher, is found dead! Headmaster Haggard found her lying face down on the floor in her classroom after the school day on a Tuesday afternoon. There was an empty teacup on her desk next to some biscuits on a plate. Mrs. Hickinbottom really loved her afternoon tea. There was also some books on the floor around the body as if a sign of physical fight. The body had some bruises and nosebleed. What had happened to Mrs. Hickinbottom? Was she murdered? Or did she die of natural causes? After all, she did have a history with epilepsy.

The role of the pupils is to solve this mystery. In this exercise you need to assign the roles from the warm-up exercise among the pupils. Probably the best way to do this is by

balloting the roles from a hat on piece of paper. In addition, you need other papers to assign alibies for these characters. In these papers it is told what the character was doing when the death occurred. Use the same balloting technique also for these papers. In one of the papers is the answer to the mystery, so the pupils are not allowed to tell anyone their alibies. Here is a list of suggested alibies but it can be modified:

I was gardening.

I was eating.

I was having afternoon tea with my mom.

I was vlogging.

I was taking a shower.

I was in a grocery store.

I was visiting another town.

I was writing a letter.

I was baking.

I was watching Netflix.

I was cooking.

I was visiting relatives.

I was cleaning the house.

I was photographing.

I was taking a nap.

I was playing video games.

I was sick in bed.

I was playing the piano.

I was jogging.

I was doing laundry.

I was at the hairdresser's.

I was in a meeting.

I was at work.

I was driving a car.

I am the murderer. I did it by poisoning her cup of tea. Think of an alibi and a motive yourself!

Once every pupil has a character and an alibi (e.g. Mickey Mouse who was doing laundry), give them exercise sheets (APPENDIX 13). Next, they are supposed to interview maximum of six other pupils in the classroom. They are supposed to find out what roles they are in, what they were doing when the death occurred and why they might have killed Mrs. Hickinbottom. All the other pupils have really simple alibies while, the

murderer is told to come up with an alibi on their own. Perhaps, this creates a situation where the murderer cannot create a plausible story and others can detect them as the key to solve the mystery. The pupils have around ten minutes to interview each other and try to deduct could someone be responsible for Mrs. Hickinbottom's death.

For the remaining ten minutes of the lesson, ask the pupils to form small groups of 4-5 pupils and discuss their deductions. Preferably there should be people in the group who they did not interview. The teacher could write down these groups so that pupils can be assigned to the same groups in the next lesson. Based on the deduction, notions and findings the pupils made when interviewing others, they are asked to come up with a scenario what happened to Mrs. Hickinbottom. They should plan a short acted scene of what happened and show it to the rest of the class. There is not time for it during this lesson but the groups can already prepare what they are going to present.

LESSON 2:

1. Retrieval

The second lesson on the topic starts by bringing back to memory what was done previously and what was the vocabulary considering the ways of dying. Ask pupils to work in the same small groups they were in the last lesson and give them 3 minutes to come up with as many words for ways of dying they can remember together and to write those down on a piece of paper. This is a competition between the groups so ask them to put effort to this task. After three minutes, ask each group to calculate how many words they got. Each group tells their final number and the group with least words can tell which words they remembered. The teacher should list these words on the board as the group dictates them. Once this group has finished, the group with second least words can dictate those words that are not yet listed on the board. Go through every group in this order till the winner group has finished. Now you have revised the vocabulary and can get back to the murder mystery task. Do not haste with this revision phase since there is a lot of repetition that helps the learners to remember these words. You can use about 10-15 minutes for this phase.

2. Preparation for the acted scenes

Next pupils are asked to continue the work on their acted scenes of Mrs. Hickinbottom's death. In these scenes it should be made clear who or what caused the death, how and which were the circumstances. The scene does not have to be long but it has to be

descriptive. Not everyone in the group has to participate in the scene but the creation of it is a group task. Give groups about 10–15 minutes to prepare and rehearse their scenes. They can go outside the classroom for this phase but they will have to be back when 15 minutes have passed.

3. Solving the mystery

As a prize for the vocabulary revision competition, the winning group can decide the order in which the groups perform. The first group goes to the front of the class and performs their scene. After it, the rest of the class and the teacher can ask them questions how they decided on this specific scenario. Each group has their turn and once all the groups have performed, it is time to find out what happened to Mrs. Hickinbottom. There should be about 20–25 minutes for this phase but keep track of time so that it does not run out accidentally. Ask the murderer to show themselves and confess their crime. The murderer then tells everyone else that he poisoned Mrs. Hickinbottom's teacup and offers a motive for this horrible crime.

If any of the groups had the right guess of the murderer, give them a small prize (sweets, chocolate, etc.) for good detective work. Or at least fame and glory.

The whole mystery exercise takes about two 45 minutes lessons and it would be good if these lessons were not too far apart from each other so that learners would not forget the previous lesson. However, it is good that there is the revision of vocabulary. It is even in a competition form so it engages learners, and enables communication and cooperation with peers.

The exercise works only if learners get excited about it and embrace the roles they get. Hopefully someone quick-witted gets the role of the murderer and is able to create a murderous story between Mrs. Hickinbottom and their character. Of course, this might not be the case and the exercise still works but real acting and role-adaptation would really spice up the exercise!

19. PROFESSIONS

This is a *participatory drama/process drama* to practise **professions** in English. Towards the end of the comprehensive school the issue of deciding one's future profession becomes a current topic. Therefore, it is meaningful to take this decision-making process into consideration throughout the curriculum. Especially since the wide-ranging national learning goal number six is about working life competence and entrepreneurship. This exercise is designed both to expand learners' vocabulary of different professions and to give perspective for one's own future career choice.

Aims and outcomes:

- ✓ Collaboration
- ✓ Taking a simple role
- ✓ learning different professions in English

Time estimation:

- ✓ 135 minutes (3x45 minutes)

Resources required:

- ✓ Big open space
- ✓ Objects and furniture
- ✓ A role mark
- ✓ Teacher's computer and a data projector
- ✓ Smartphones or tablets

Pros and cons:

+

Kinaesthetic aspect

Repetition

Multimodality

Free oral production

Whole class participates together

-

A lot of characters

How to proceed?

LESSON 1:

1. Orientation

Taking a role is a key feature in drama. However, in this exercise the pupils get also to create their roles. Ask the learners to think about themselves in 20 years time and to imagine how their lives would be. Ask them to write down on a piece of paper their profession, education, workplace, their job description and their status in that workplace. For those pupils who have no idea about their future this might be quite a challenging task but also thought-provoking and thus possibly helpful in giving some direction of what they could possibly do in their future. Encourage learners to use their mobile devices to search information about the professions on the Internet. Everyone has to create a sort of a professional profile for themselves, even though this might not be what they actually end up doing for their living in the end. Give learners some ten minutes to do this task.

2. Group discussions

Once the pupils have finished their individual work, they should share their professional profiles in small groups of about 3–4 pupils. They can discuss, ask questions and negotiate about the professions and the reasons for choosing those specific professions. In the next phase of the exercise they are supposed to tell their professions to the whole class so this is good preparation for that challenge. 5-10 minutes should be enough for this phase.

3. Overview of the professions

Next, everyone gets to briefly tell about their profiles to the whole class. Write the names of the professions to the board and once the list is finished, discuss together with the pupils in what kind of institutions these professionals work – in a school, in an office, in the fire department, in a kitchen, in a shop, etc. Write down those institutions that are needed. This phase should take about ten minutes.

4. Creating a town

Next the pupils turn the classroom into a town where these people work. With the help of the furniture and objects in the classroom the needed institutions are created. The pupils should take the roles that they invented but emphasise that they are in roles, not as themselves. Since the roles are based about their own dreams and aspirations this is a way

to actually experience how it could feel to be in this specific profession. The learners start to live the reality of the drama. They should interact and discuss with each other like in real life.

You as the teacher take the role of a young person who is lost in life and does not know what to do after finishing the compulsory education, and get into the drama with the pupils. Remember to wear a role mark so that the learners know that you are in a role. Visit the professional characters in their institutions and tell them about your situation and ask for help and advice. However, do not tell too much about yourself. At this point your character is supposed to be quite mysterious and unknown. Spend the rest of the class doing this drama.

LESSON 2:

1. Conscience alley

Start the lesson by reminding the learners what was done last time and about the adolescence that was lost in his life. Ask the learners what kind of an impression they got of this character. How was he feeling? Why he was feeling so? What kind of influences might affect in the background of his situation?

Simulate the confusion of the boy/girl by creating a conscience alley. Divide the class into half so that the first half creates an alley. Pupils form two rows that are facing each other. The first row is supposed to present encouraging and supporting comments while the row facing them rails against and criticizes. Then the second half of the group walks through this alley with their eyes closed one by one. After one or two walk-throughs, change roles of the groups.

This is quite an effective practice to demonstrate mixed feelings a person can have. Pupils can have quite powerful reactions to it so it is suggested to have a brief reflection after everyone has tried the alley. Discuss how the alley felt and what kind of emotions it evoked in the pupils and why. Therefore, do not be afraid to spend time on this phase of the exercise. It would take about 10–15 minutes to properly enter into this phase.

2. Hidden thoughts

Now that pupils have had a grasp of how the boy/girl might be feeling, they should be ready to get more familiar with him. Put your role mark on and get back into the role of the boy/girl. Sit on a chair and ask the pupils to gather sit in front of you. Now ask them

to think what they boy/girl might be thinking or feeling. They are welcome to leave their place and come to the back of the boy's/girl's chair and express his/her thoughts or feelings both verbally and non-verbally, and go back to their place. Even one word is enough, but pupils can also say whole sentences if they want to. You can react by facial and bodily expressions according to the feelings and thoughts the pupils suggest. Ideally, there are several pupils eager to do this and a versatile picture of the boy's thoughts is created. However, there is always the danger that someone sees the opportunity to fool around and comes and says something inappropriate or irrelevant but remember that drama is about accepting others ideas. Therefore, do not make a big fuss about this kind of behaviour and underline it but just play along and move on. Usually, when these kind of pupils do not get the attention they are seeking for, they get back to the proper working mode.

Hidden voices help the learners get more acquainted with the boy/girl and sensing him as a real character. Still, this task should only take a few minutes.

3. Hot seating

Move on to the hot seating task. Keep sitting on the chair facing the pupils, and tell them that now they have the possibility to ask any questions from the boy/girl. The purpose of the task is to resolve who the boy/girl actually is and why he/she feels so lost when thinking about his future. Create a personality for your character and tell that he/she does not know what he/she would like to do for his/her job, and therefore does not know where to apply for to study and what. Once you have gone through all the relevant information, ask the learners to help him with his career choice.

4. Group work

For the rest of the lesson, the pupils work in small groups. Their task is to think about career choices that would be suitable for the boy/girl. Every group thinks about three professions that they would like to suggest for the boy/girl. They can browse the Internet for information about different professions and for arguments why the boy/girl should consider these professions. In other words, pupils work as experts applying their knowledge about different professions into practice. This is excellent practice also to think about their own career choices in the future. For the next lesson, the learners should prepare a presentation for the boy about the three professions they came up with. They

should prepare a still image of each of their profession suggestion and also to argument verbally why they think this profession would be suitable for the boy/girl.

LESSON 3:

1. Retrieval

At the beginning of the lesson, give the learners 5–10 minutes to bring back to mind what they were doing last time and to practise their presentations.

2. Performances

Put your role mark on and get into the role of the boy/girl. Thank everyone for their help and express your gratitude. You are eager to hear what kind of profession suggestion the groups have. Each group gets to present their profession mimes and arguments at their turn. You can ask questions and comment their suggestions, and also other pupils can participate into this conversation.

3. The decision

Continue in your role. Thank for the career suggestions the groups gave. However, notice that there were so many good options that it is too difficult to make a decision. Arrange a meeting where everyone can participate to the decision-making process. You work as the chair of this meeting and select three profession suggestion you liked the best. Then discuss together the pros and cons of these professions, and what would be the most suitable for the boy/girl. After the discussion, have an election to select the one profession the boy/girl should strive for. Thank everyone for participation. Allocate about ten minutes at the end of the lesson for this phase.

There are many layers in this exercise and since the theme of it is close to the learners' life situation, they should find it interesting and motivating. Indeed, the vocabulary aspect is quite subtly incorporated into the whole span of the exercise but it is there. However, the learners might find this exercise meaningful on a personal level and learn more about themselves than about the vocabulary. After all, they are asked to work as experts on an issue that they are normally novices. The vocabulary that arises from learners might actually be quite familiar already but the exercise helps to link it to the real world and thus to remember the words. Also, since everyone brings own vocabulary to the exercise, pupils learn from each other as well.

20. ANIMALS

This is a *drama play* to practise **different animals** in English. It can be used as a follow-up exercise for the “Animal hybrids” exercises in the easy exercises. You can also use the same vocabulary for this one. This one is somewhat more abstract and artistic in nature but the object is the same – to learn names of animals. Also this exercise can be done in collaboration with the biology teacher.

Aims and outcomes:

- ✓ Using imagination
- ✓ Expressing oneself through physical movement
- ✓ learning different animals in English

Time estimation:

- ✓ 45 minutes

Resources required:

- ✓ Big open space
- ✓ A whiteboard or a smartboard
- ✓ Smartphones or tablets

Pros and cons:

+

Kinaesthetic aspect

Fun and exciting

Repetition

Multimodality

Whole class participates together

-

Quite artistic expression

How to proceed?

1. Orientation

Let us presume that you have taught animal names in the previous lesson with the help of the exercise number ten or some other way. Therefore, you can start the lesson by asking how many names the learners still remember. Every time someone says an animal name, ask them to go and write it on the board. Collect a comprehensive list of names on board. This should take a few minutes.

2. Warm-up

Divide the class into two circles. In these circles they are supposed to circulate the animal names listed on the board. However, do not limit the animals to these but also animals that are not listed can be used. The ones listed just work as cues. One person in the circle says any name that comes to their mind, slaps their hands and points someone else in the circle. This pupil then gets the turn to come up with another animal name, slap hands and point yet another person in the circle. If the one receiving the turn cannot come up with anything, it takes too long for them to think or they say nonsense, they have to change the circle. The rhythm of the name chain should be steady and the pace quite fast. Learners should be strict with themselves and not be afraid to change circles. Therefore, they get to work with as many peers as possible and there is a lot of repetition in the task. This task should be fun and relaxing, and promote failures. The learners both receive spoken input and produce spoken output. They only have to say one word at a time so everyone can do it. Spend some 5–10 minutes on this.

3. Becoming animals

Once the learners are relaxed but energetic because of the influence of the circle task, it is time to calm down a little. Ask the learners to find partners. The partners decide animal roles for each other and in this task they become these animals. The role of the teacher is to work as a kind of a narrator. Ask the pupils to wander around the classroom and just focus on themselves. They are supposed to move and act like the animals their partners assigned for them on a scale from one to ten. Guide them through this metamorphosis process with your narration. Starting from one, the learners are just supposed to get into the mind-set of this animal and there are no sign of the transformation outside. Moving forward to the next level the mind-set gets stronger. What is this animal thinking? Is it afraid of something? Is it hungry? Is it seeking for shelter? By level five the pupils are

significantly starting to act like their animal roles require. Tell them not to pay attention to others but just to focus on what they are doing. From this point forward the animal role takes control and by level ten pupils should have totally transformed into their animal roles. Ask them to move slower and faster, and to examine how it feels to be this animal. After this point, you can gradually start decreasing the levels until the pupils are back to themselves.

Give the learners a moment to reflect on this task together with their partners. How did it feel to be this animal? What was easy? What was challenging? How did they manage the task? After this, they can also share their thoughts and experiences for the whole group. All in all, there is no need to rush this task so you can spend some 10–15 minutes on it.

4. Written practice

There is still a moment left on the lesson. The pupils can continue working with their partners. In this task, they work again on the animal name list. Together they are supposed to come up with names that start with the first letter of the animal name for each animal. In other words, the names should be like Catherine the cat or Douglas the dog. These should be written down just so that the learners would get some written practice as well.

For the rest of the class the partners make still images of the animals they listed and the partner will try to guess which animal is in question.

Some pupils are quite likely to feel uncomfortable doing this exercise, especially the “becoming an animal” part. However, it is an interesting experience trying to transform into an animal and definitely worth trying. I highlight the importance of a valid drama contract and good classroom atmosphere so that the pupils would throw themselves into the exercise and would not be embarrassed or ashamed to mime animals in front of their peers. This exercise demands quite a lot from the teacher since the narration part has to be done with thought and seriousness but at the same time encourage learners to free their imagination and expressiveness.

APPENDICES

APPENDIX 1: Adjective story

The city of the North Pole is very _____. The _____ elves live here with Santa Claus. The _____ houses are covered with snow and are made of _____ gingerbread. The windows sparkle in the _____ sunlight. The wind blows breezes through the town.

The _____ city of the North Pole is full of _____ elves. The elves wear _____ clothes and have _____ ears. The elves are not very _____. They work _____ and make _____ toys for _____ girls and boys.

Santa works with the elves. Santa wears a _____ suit and his _____ belly jiggles like jello when he laughs. Santa is _____ and makes the elves laugh. The North Pole is a very _____ place to visit.

On Christmas Eve Santa hooks up his _____ reindeer and fills his _____ sleigh with lots of presents for the _____ children. He fires up the sleigh and flies _____ all night long to deliver the _____ presents. You can hear him say, “_____ Christmas to all and to all a night!” as he flies past your house.



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Retrieved from: <http://www.reading-with-kids.com/christmas.html> (15 February 2017)

FRUIT IN ENGLISH



apple



apricot



avocado



banana



blackcurrant



blackberry



blueberry



cherry



coconut



fig



grape



kiwi(fruit)



lemon



lime



lychee



mango



nectarine



orange



papaya



passion fruit



peach



pear



pineapple



plum



quince



raspberry



strawberry



watermelon

www.grammar.cl

www.woodwardenglish.com

www.vocabulary.cl

Retrieved from: <http://www.vocabulary.cl/english/fruit.htm> (15 February 2017)

VEGETABLES



artichoke



asparagus



beetroot



bell pepper



broccoli



Brussels sprout



cabbage



carrot



cauliflower



celery



corn



cucumber



eggplant



green bean



lettuce



mushroom



onion



pea



potato



pumpkin



radish



sweet potato



tomato



zucchini

www.grammar.cl

www.woodwardenglish.com

www.vocabulary.cl

Retrieved from: <http://www.woodwardenglish.com/fruit-and-vegetables-in-english/>

(15 February 2017)

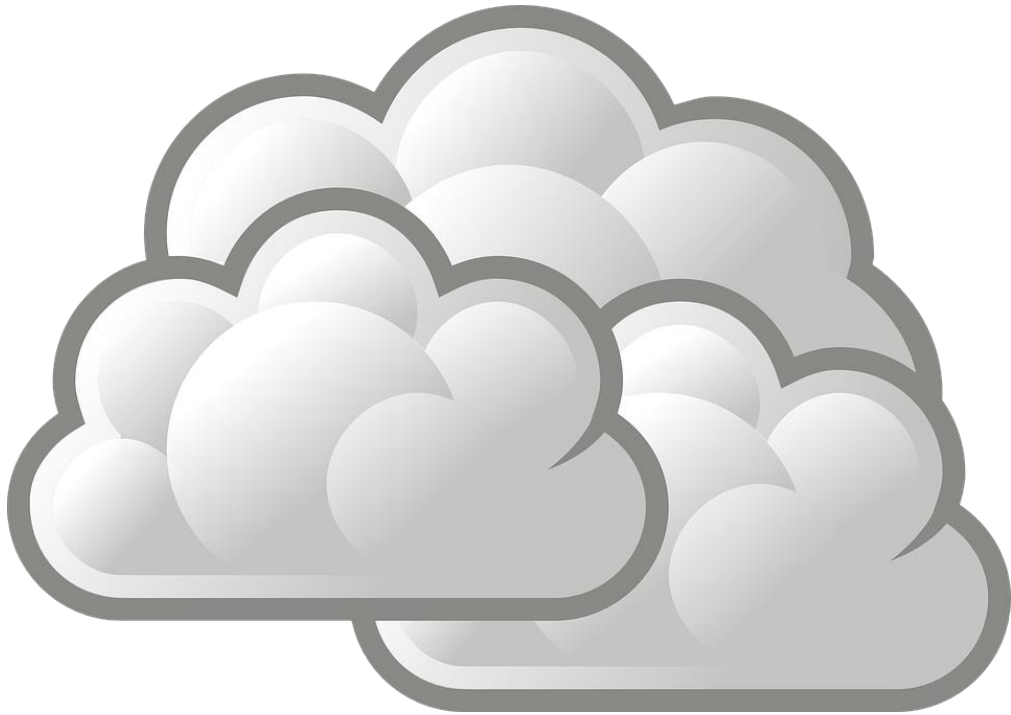
APPENDIX 4: The Blood Potato



Retrieved from: <https://www.myhealthwire.com/news/food/93> (15 February 2017)

APPENDIX5: Weather phenomena

CLOUDY



Retrieved from: <https://pixabay.com/en/clouds-cloudy-overcast-weather-98536/>
(30 March 2017)

WARM



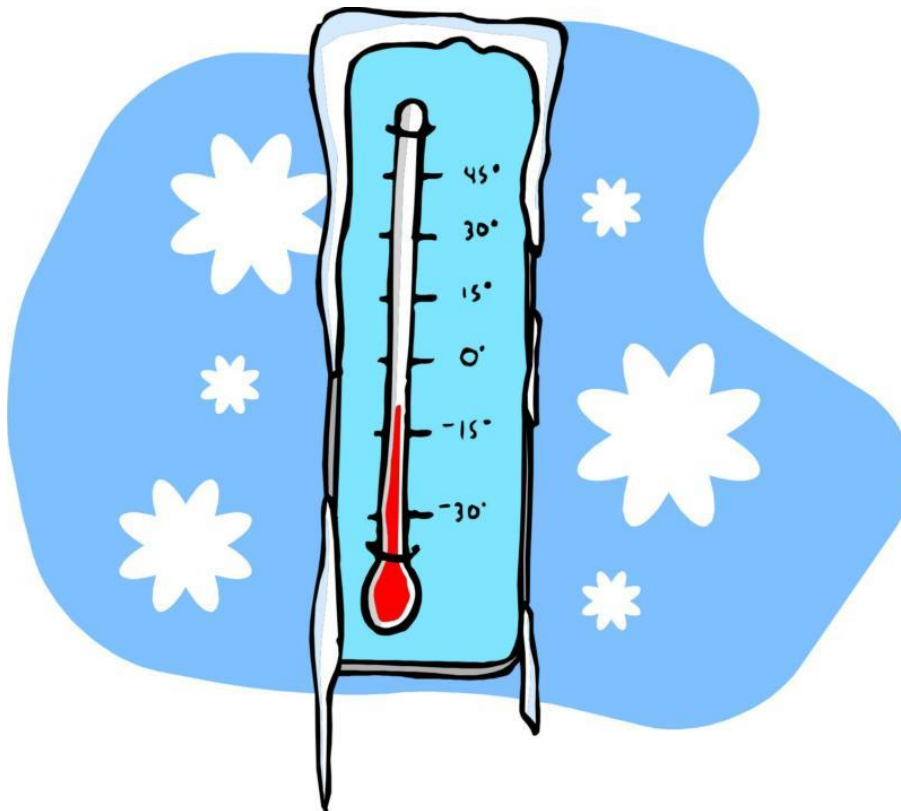
Retrieved from: <http://www.clipartkid.com/warm-cliparts/> (30 March 2017)

LOVELY



Retrieved from: <https://www.pinterest.com/pin/373024781608944855/> (30 March 2017)

COLD



Retrieved from: <http://kingofwallpapers.com/cold.html> (30 March 2017)

FREEZING



Retrieved from: <http://www.clipartkid.com/freezing-people-cliparts/> (30 March 2017)

CHILLY



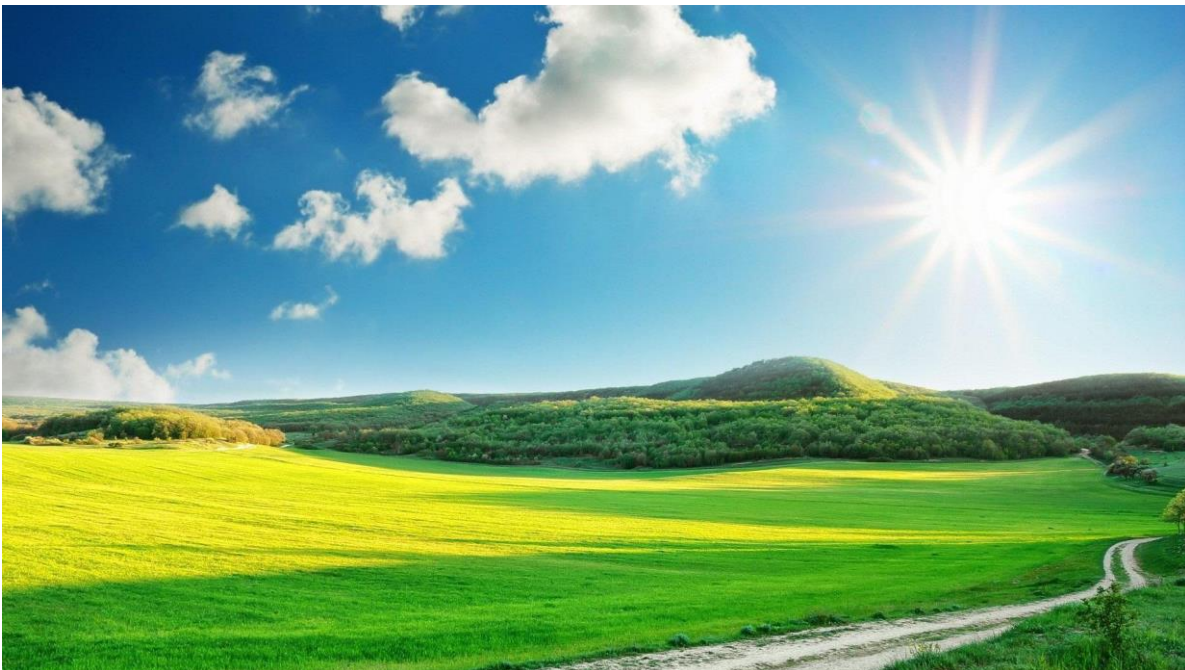
Retrieved from: <https://newsinhealth.nih.gov/2009/january/feature1.htm>
(30 March 2017)

MISTY



Retrieved from: <http://www.thephotargus.com/25-misty-morning-photos/>
(30 March 2017)

SUNNY



Retrieved from: <https://youtechassociates.com/14-sunny-songs-to-spring-you-into-spring/> (30 March 2017)

WINDY



Retrieved from: <https://www.pinterest.com/fleurflore/windy-days/> (30 March 2017)

BLIZZARD/SNOW STORM



Retrieved from: <http://imagecrow.com/trends/united-states/2017-02-08/2629-snow-storm-1.html> (30 March 2017)

STORMY



Retrieved from: <https://wallpapersafari.com/stormy-wallpaper/> (30 March 2017)

DRIZZLY



Retrieved from: <https://8tracks.com/awest513/mixes/1> (30 March 2017)

RAINY



Retrieved from: <https://pixabay.com/en/photos/rainy%20day/> (30 March 2017)

FOGGY



Retrieved from: <http://kingofwallpapers.com/foggy.html> (30 March 2017)

APPENDIX 6: Animal hybrids

Finnish animals



a bear



a wolf



a wolverine



a reindeer



a lynx



a red fox



a hare



a moose



a deer



a wild boar

African animals



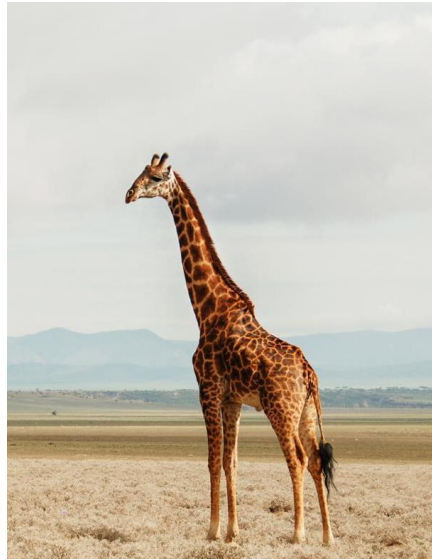
a lion



a cheetah



a hyena



a giraffe



a rhinoceros



a hippopotamus



a crocodile



an elephant



a warthog



a buffalo



a camel



a zebra



a meerkat



an okapi



a chimpanzee



a gorilla



a baboon

Australian animals



a kangaroo



a koala



a platypus



a dingo



a wombat



a possum

Arctic animals



a penguin



an arctic fox



a polar bear



a walrus



a seal



a baleen whale



a beluga whale



an orca



a puffin



a caribou

Retrieved from: Google pictures (6 April 2017)

APPENDIX 7: London attractions



Big Ben



a double decker bus



a red telephone booth



The London Eye



Tower of London



Tower Bridge



Buckingham Palace



The Globe theatre



Saint Paul's Cathedral



Houses of Parliament



Westminster Abbey



Cutty Sark



The Shard



Hyde Park



HMS Belfast

Retrieved from: Google pictures (6 April 2017)

APPENDIX 8: Survival game on a deserted island

YOU ARE STRANDED ON A DESERTED ISLAND, YOU CAN CHOOSE 4 OF THE FOLLOWING...



TARP



SUNCREEN



TOILET PAPER



POT



IPOD



HIKING BOOTS



HAND SAW



FLARE GUN



INFLATABLE RAFT



FLASHLIGHT



INSECT REPELLENT



HAMMOCK



COMPASS



MIRROR



VITAMINS



WATER PURIFIER



FISHING ROD



ROPE



HUNTING RIFLE



5 OUNCES OF WEED



FIRST AID KIT



TENT



KNIFE



MATCHES

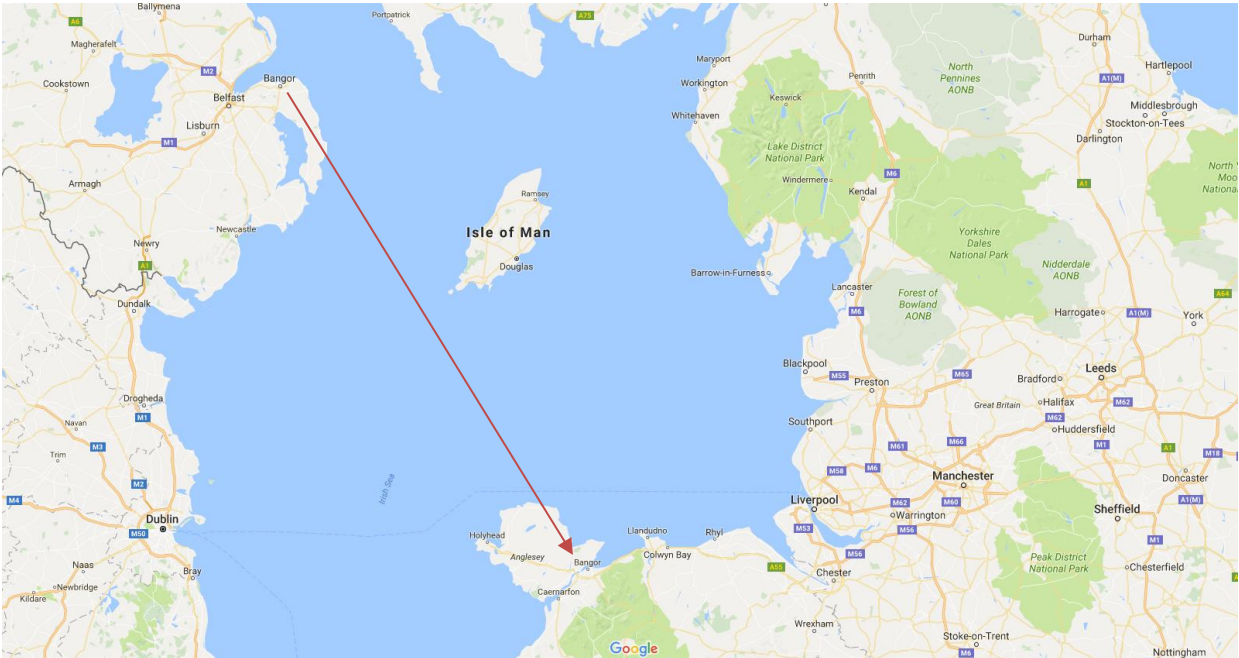
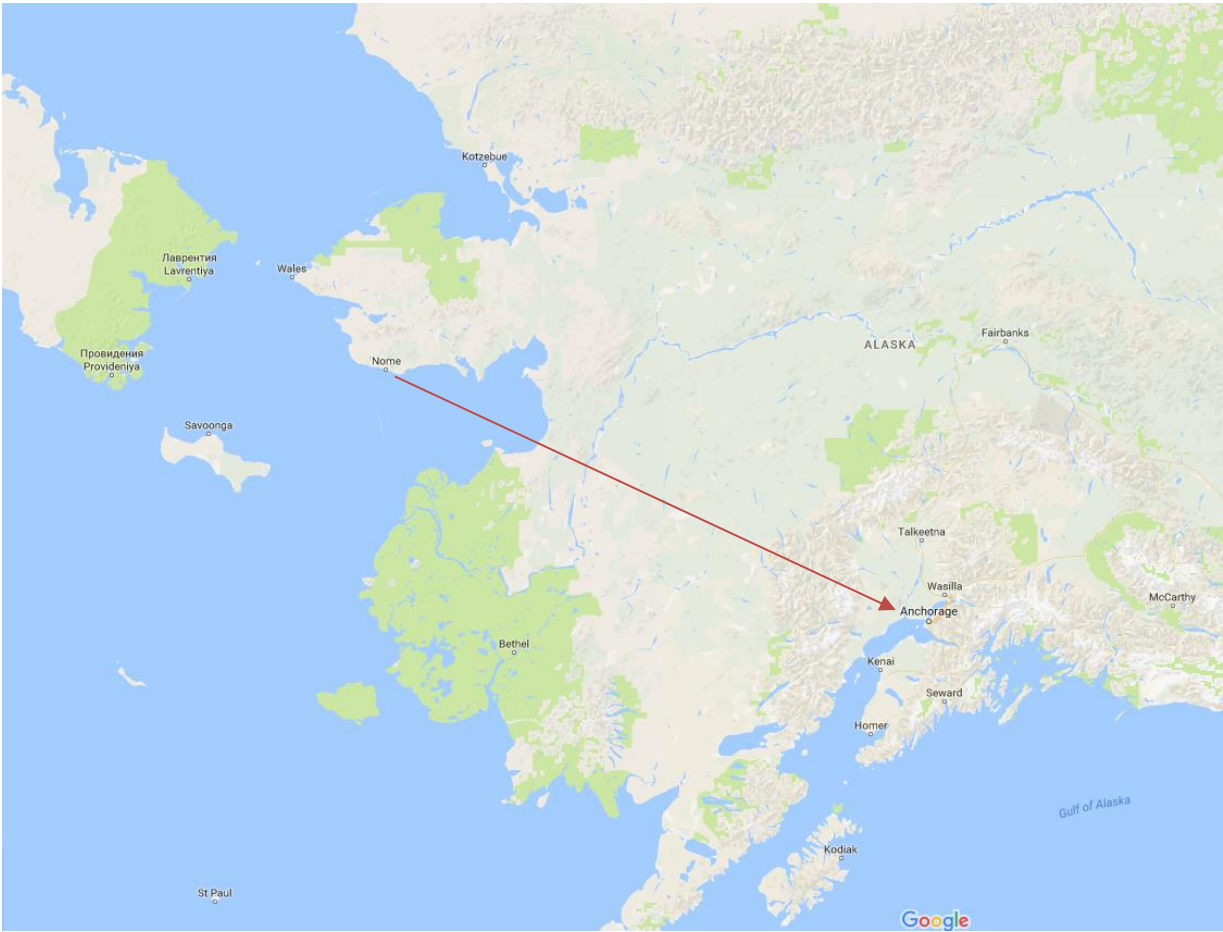


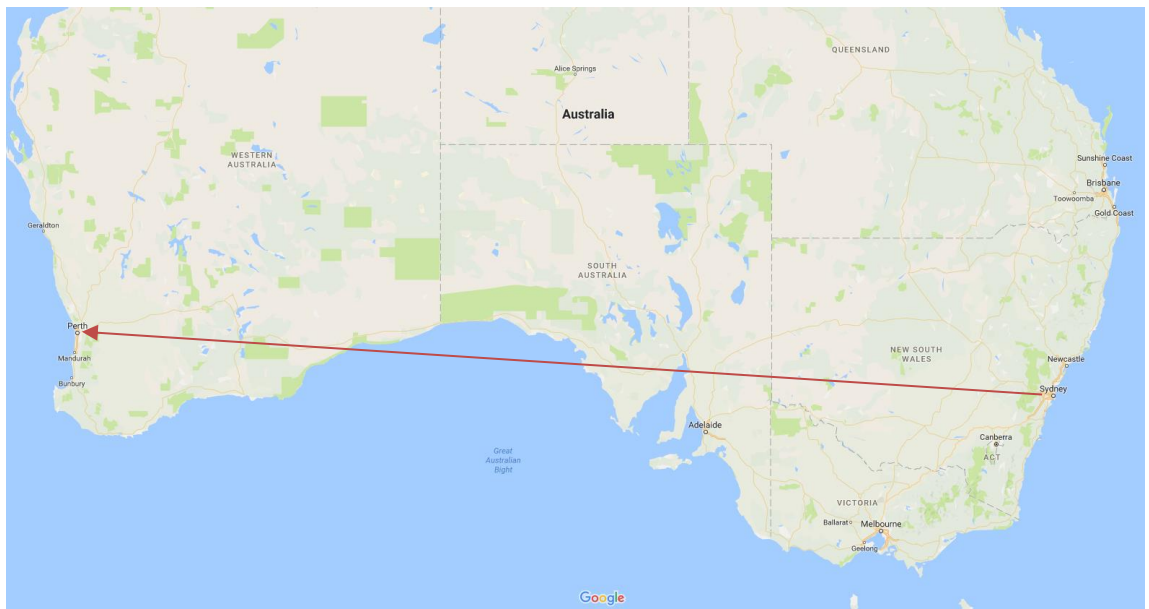
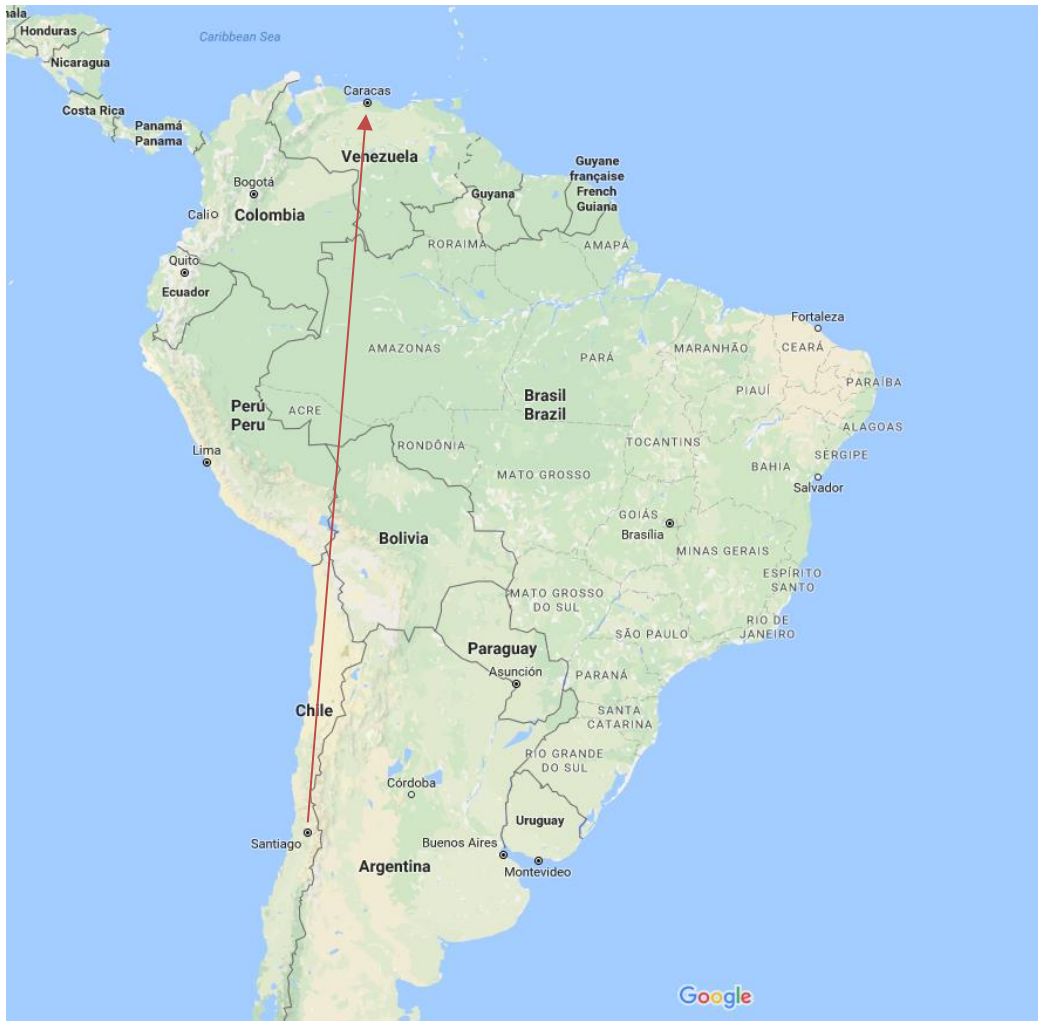
VOLLEYBALL

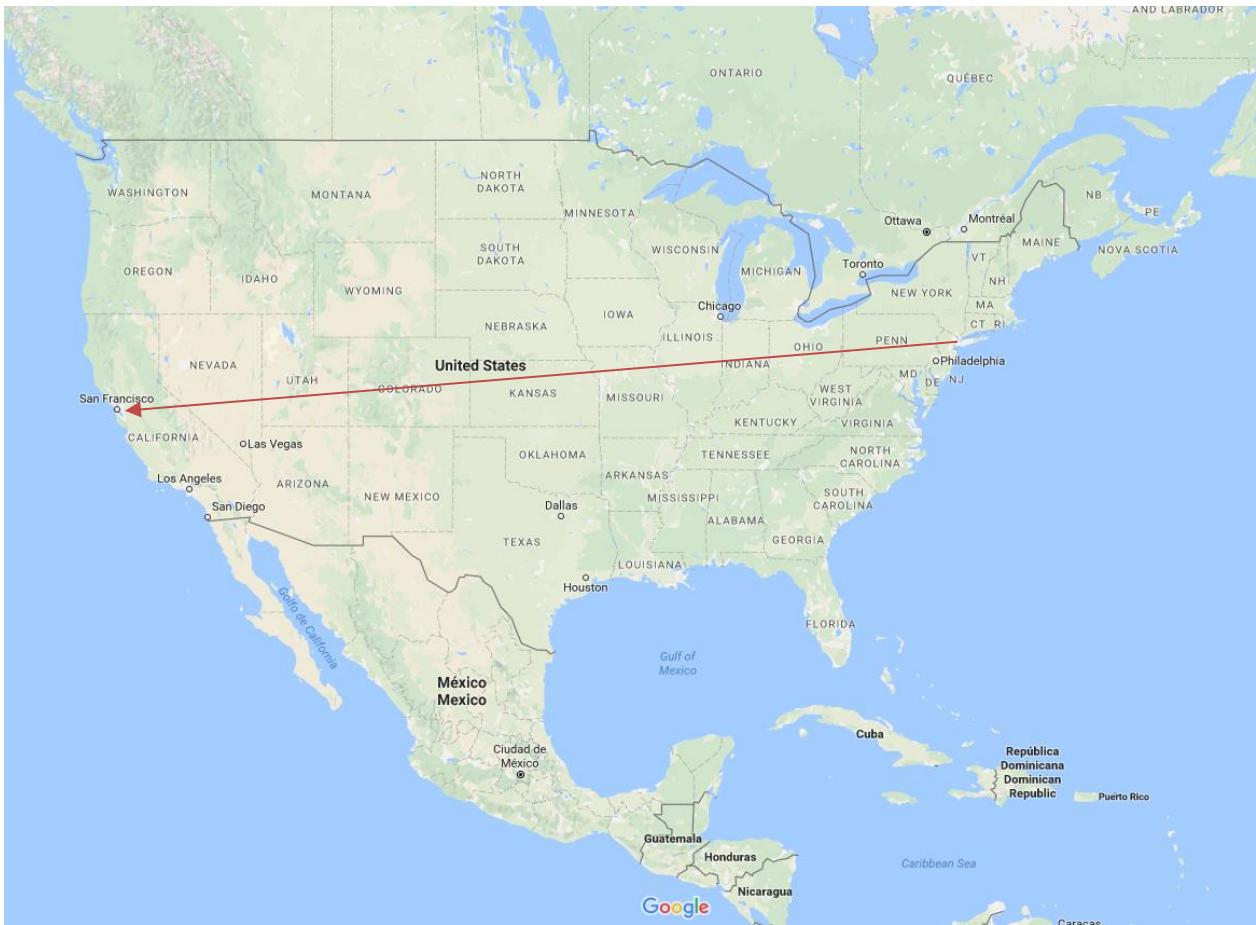
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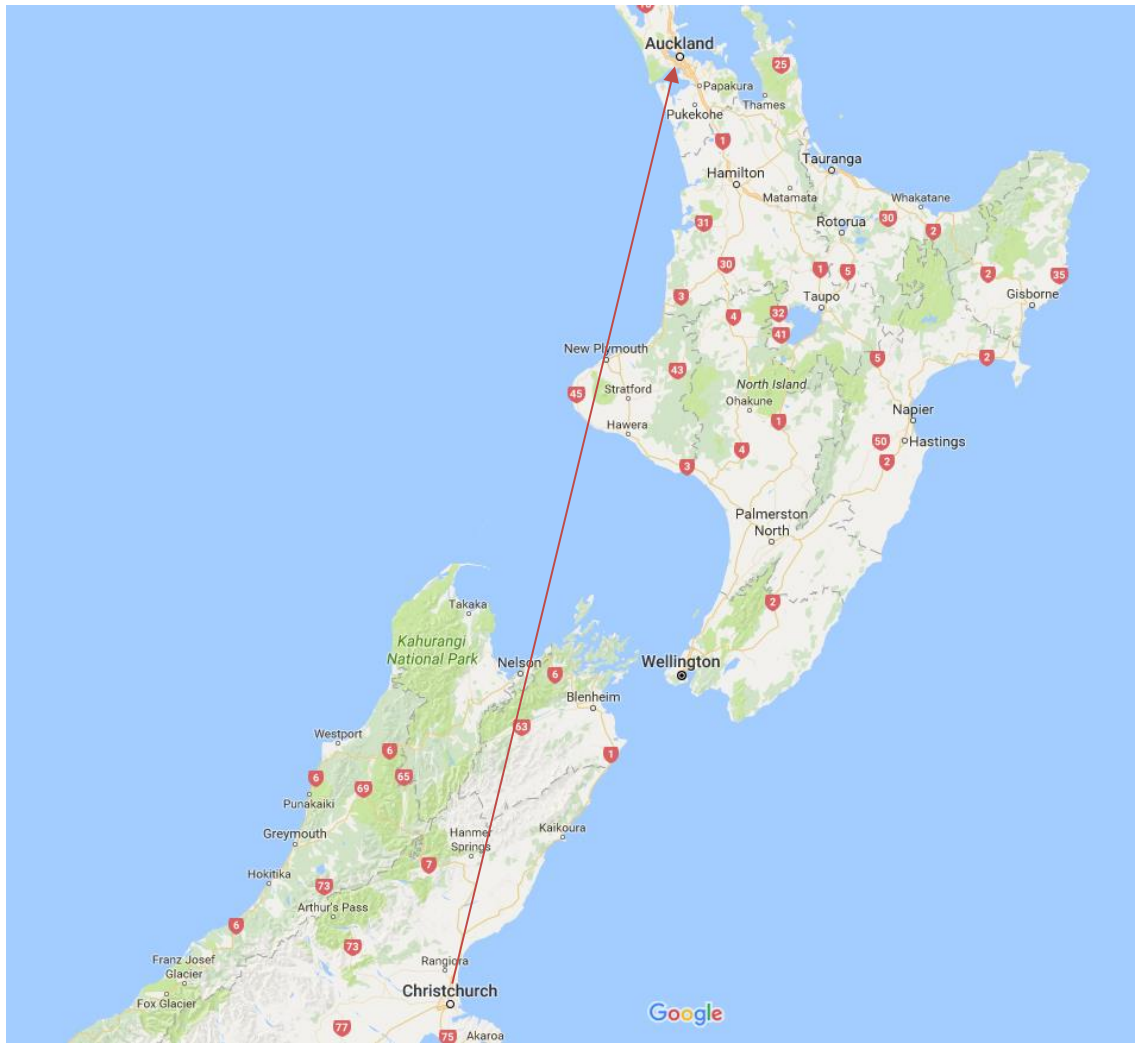
https://www.google.fi/search?q=survival+game+deserted+island&biw=1920&bih=947&source=lnms&tbm=isch&sa=X&sqi=2&ved=0ahUKEwik1Kr72bnSAhWGiCwKHZu0BtAQ_AUIBigB#imgrc=hTe4v6-YomExcM: (3 March 2017)

APPENDIX 9: Ways of traveling









Pictures retrieved from: Google Maps (12 April 2017)

APPENDIX 10: Whale



Retrieved from: <http://media.gettyimages.com/videos/boy-sitting-on-a-large-boulder-on-the-beach-video-id535121234?s=256x256> (12 April 2017)

Emotion cards 1/4



FUN



BEWILDERMENT



LOVE



SADNESS



PANIC



WACKINESS

Emotion cards 2/4



TO BE HURT



HUNGER



SLEEPINESS



SURPRISE



HAPPINESS



FEAR

Emotion cards 3/4



ANGER



DISGUST



SHAME



SHYNESS



KINDNESS



SATISFACTION

Emotion cards 4/4



BOREDOM



INVENTIVENESS



PONDERING



HOPEFULNESS



SUSPICION



EXCITEMENT

Retrieved from: Google pictures (13 October 2016)

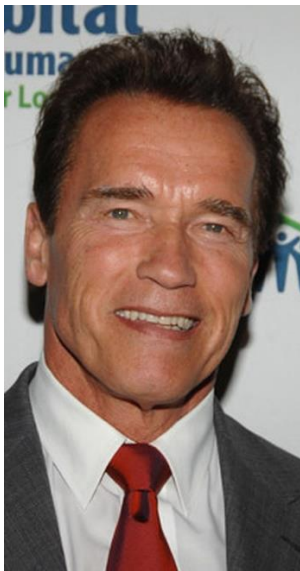
APPENDIX 12: Characters for the Murder Mystery



Mickey Mouse



Donald Trump



Arnold Schwarzenegger



Hulk



Winnie the Pooh



Harry Potter



Bilbo Baggins



Matti Nykänen



Barbie



Michael Jackson



Queen Elisabeth II



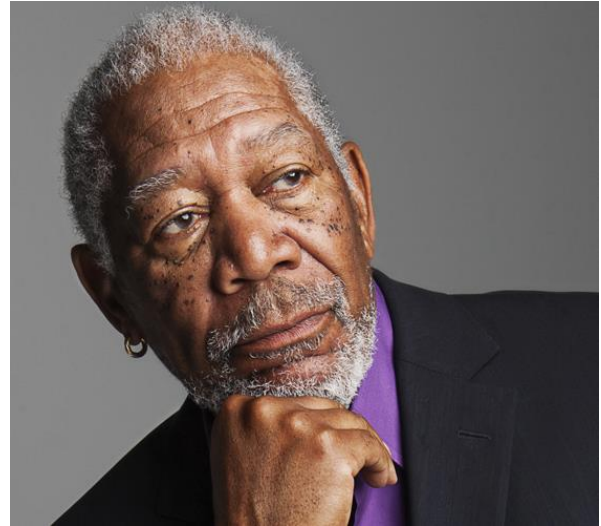
Santa Claus



David Beckham



Justin Bieber



Morgan Freeman



Homer Simpson



Yoda



Minion



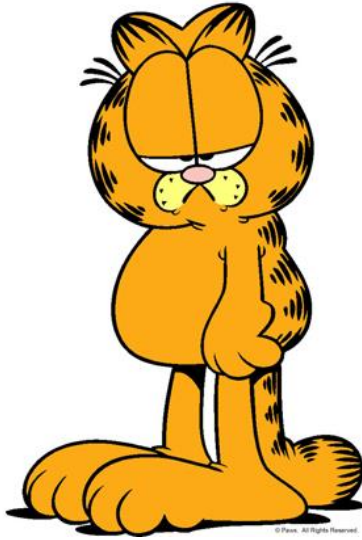
Olaf



Nuuskamuikkunen



Pikachu



Garfield



Spiderman



Usain Bolt



Sauli Niinistö – the President of Finland



Antti Tuisku

Retrieved from: Google pictures (16 March 2017)

APPENDIX 13: Murder Mystery – exercise sheet

| NAME | ALIBI (What was the person doing when the death occurred?) | MOTIVE (Why would this person want Mrs. Hickinbottom to be dead?) | DEDUCTIONS |
|------|--|---|------------|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |